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**THE CREATIONS FOR HORN WRITTEN BY OLEG  
NEGRUȚA IN THE NATIONAL CONCERT AND DIDACTIC  
REPERTOIRE**

**ABSTRACT OF DOCTORAL THESIS**

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## CONCEPTUAL REFERENCE POINTS OF RESEARCH

**The timeliness and importance of the addressed topic.** The observation of the lack of research dedicated to the analysis of the national concert and didactic repertoire for this instrument was an important factor in initiating this study. For an overview vision regarding the approach and the use of the horn by local composers, a review of creations for the horn or with the participation of the horn in Moldovan music is required, delimiting the repertoire for symphony orchestra and chamber music presented by the most relevant works for solo horn, horn with piano or chamber ensembles with the participation of the horn signed by composers from the Republic of Moldova.

In the context of the involvement of the horn in the national compositional repertoire, a considerable contribution belongs to the composer Oleg Negruța, the author of several creations for the horn of various genres and compositions. Thus, in the category of symphonic works are listed the two *Concertos for horn and orchestra* (1988, 1992) as well as the *Concertino for two horns and orchestra* (2012). The list of creations for horn and piano includes *Melodie* (1967), *Poem*, *Nocturne*, *Dispoziție tristă* (1993), as well as several pieces that were originally written for other instruments: *Vocalize* (2017), *Elegy “În memoria tatălui”* (2009), *Impromptu*, *Scherzo* (1991), *Scherzo-Impromptu* (1995).

Regrettably, presently, the creations of the composer O. Negruța for horn are not adequately valorised from an artistic-interpretive and analytical-scientific standpoint. We note the lack of research dedicated to the analysis of the national repertoire for the horn in general, and the creations of O. Negruța in particular. It is worth emphasizing that the two *concertos* for horn and orchestra and the *Concertino for two horns and orchestra* are unique examples of this kind in the Republic of Moldova.

**The aim of the thesis** consists in the musicological and interpretative valorisation of works for French horn by Oleg Negruța, as a component part of the national concerto and didactic repertoire for this instrument.

**The objectives of the thesis** are the following:

- the analysis of scientific and didactic sources dedicated to the history of the horn, and on the symphonic and chamber repertoire;
- the elucidation of the treatment of the horn in the national music across various ensemble formats and genres;
- the emphasis of the musical language and composers' methods used in the selected horn works;

- the identification of the spectrum of artistic challenges and technical performance difficulties in the analysed creations and the formulation of recommendations for overcoming these;
- the substantiation of the importance of horn creations by O. Negruța within the context of both artistic practice and the professional development of the musician.

**Scientific research methodology.** Methodologically, the topic of the thesis lies at the intersection of different branches of musical science and performance practice, of historical and systematic musicology. The complex research method that combines the musicological examination with the stylistic-interpretative analysis of the creations was used. Elements of deduction, analysis and synthesis, as well as procedures related to comparative analysis, etc, were used. By using these methods and research tools, the thesis contributes to the enrichment of knowledge in the field of music science and to the development of a more comprehensive perspective on the analysed creations and musical interpretation.

**Theoretical and methodological basis.** The methodological base of the thesis is formed from different groups of sources. The first group in the context of our thesis includes works that contain information regarding the history of the horn's emergence, the construction and improvement of the instrument. These sources are represented by a wide list of fundamental works written by the most renowned hornists and teachers of all times, among which are: B. Tuckwell, Ph. Farkas, R. Gregory, R. Morley-Pegge, etc. [15, 12, 13, 14, 16, 26, 31]. These sources, which approach different aspects of the horn's evolution and interpretation, are especially valuable for our research, and have been extensively used in the elaboration of our thesis's arguments.

The works of B. Tuckwell focus on the history and development of the horn, investigating the stages of its evolution and the way the instrument has been used in different musical genres and historical periods. He also analyses the contribution of significant composers and hornists in the popularization and evolution of the horn. In his book, *Horn*, Tuckwell offers a detailed view of the horn's history, its development, and its role in music, being an essential resource for understanding the horn's historical context and evolution as a musical instrument. In addition to the technical aspects of horn performance, the author also focuses on the art of interpretation and expression in music. B. Tuckwell discusses the challenges and rewards of performing in various environments, such as orchestras, chamber groups, and solo performances, thus offering a perspective on professional horn performance and contributing to the development of knowledge in this field. This valuable information influenced our research and helped us formulate more comprehensive interpretive recommendations.

Ph. Farkas, on the other hand, addresses aspects related to horn playing technique, including posture, breathing technique, embouchure, and articulation. He also explores efficient pedagogical methods in studying this instrument, emphasizing the importance of practice and the development of necessary skills to become a successful hornist. In his work, *The Art of French Horn Playing*, Farkas provides detailed information about these aspects and presents effective pedagogical methods in learning the horn, being a valuable resource for students, teachers, and horn performers.

R. Gregory and R. Morley-Pegge analyse the influence of various horn schools and the evolution of techniques over time. They study stylistic and interpretative approaches specific to different schools, such as the French, German, or British school. The authors show how these schools and techniques have adapted and perfected to meet the ever-changing needs of musical compositions, as well as their impact on the repertoire and performances of the horn.

The theses set out in these works have contributed to a deeper understanding of the evolution of the horn and associated techniques, and how these aspects have developed, being influenced by different schools and traditions of horn performance art. This in-depth perspective significantly helped us in elaborating our thesis, allowing us to approach the subject in a comprehensive and well-founded manner.

With the help of the information and analysis presented in the works of the mentioned authors, we were able to build strong arguments and provide relevant historical and technical context for our thesis. Also, we could identify trends and transformations that have occurred in the art of horn performance, understand the evolution of pedagogical methods, and identify the significant contributions of composers and hornists in the development and refinement of this instrument. Thus, the study of these sources was crucial for the research, theses, and arguments presented in our thesis.

Here we also mention the *Treatise on Modern Instrumentation and Orchestration* (in French: "Traité d'instrumentation et d'orchestration modernes") by H. Berlioz, which represents a valuable and essential source for our research. This work, first published in 1844, was one of the first and most influential books dedicated to the technique of instrumentation and orchestration in music [17]. In his chapter dedicated to the horn, H. Berlioz describes the unique characteristics and musical possibilities of this instrument. He highlights the noble and expressive timbre of the horn, as well as its ability to generate dramatic and emotional effects. The composer also provides recommendations for using the horn in various orchestral and chamber situations, offering examples of combinations between the horn and other instruments to achieve interesting musical effects. H. Berlioz emphasizes the importance of timbre and registers, the agility of the instrument, and ways of combining the horn with other instruments to create a varied palette of orchestral

colours and unique musical effects. Thus, this fundamental work in the field was an extremely important source for our research, significantly contributing to the understanding and analysis of the role of the horn in orchestral music.

Another major source, in Romanian, was *Tratatul de teorie a instrumentelor* written by the researcher N. Gâscă [4]. The work contains a chapter referring to all aerophones, including the horn. The author offers a detailed description of the instruments in terms of their creation history, construction, classification, notation, technical possibilities, as well as their role and use in musical practice. This book served as the basis in our research for explaining certain technical procedures, while providing information from the history of the evolution of the horn to which the author refers.

The second group of sources that facilitated the elaboration of interpretative recommendations consists of a series of methods for horn and essential didactic books. These study materials form the foundation of the musical education for any horn player, whether they are starting out or advanced in their career. Among the esteemed authors and educators in the field of horn pedagogy are F. Duvernoy, L. F. Dauprat, H. Kling, J. F. Gallay, O. Franz, etc. [19, 18, 22, 20, 23, 21]. They have created study methods that combine instrument technique, practical exercises, and music theory, thus providing a complete guide for the development of horn players' skills.

Each of the named authors brings unique and innovative contributions regarding the study of the horn. For example, the methods of F. Duvernoy and L. F. Dauprat are well-known for their systematic and meticulous approaches to developing technique and musical expression. On the other hand, the methods of H. Kling and J. F. Gallay focus on aspects related to virtuosity and ornamentation, while O. Franz focuses on aspects related to style and the interpretation of music from different periods.

Essentially, these methods and didactic works have had a significant impact on our research on the training and development of horn players over time. Through rigorous analysis of these materials, we have managed to better understand the technical and interpretive peculiarities of the horn, as well as how they have developed in the historical context of music for horn. This allowed us to formulate recommendations for the appropriate approach and interpretation of the analysed musical repertoire.

The third group of sources that contributed to the formation of opinions and statements made in connection with the musicological and theoretical field includes the monographs and articles of researchers from the Republic of Moldova such as those signed by V. Axionov, G. Cocearova, E. Mironenco, etc. [24, 28, 29, 10, 27, 25, 32, 2, 8]. These resources bring valuable information and

perspectives on the evolution and development of music, theory, and musical culture in the Republic of Moldova.

For example, E. Mironenco in the chapter *Concertul instrumental în creația componistică din Moldova* (published in the volume *Arta muzicală din Republica Moldova: Istorie și modernitate* [8]), provides an in-depth understanding of the specifics of the instrumental concerto genre in the context of Moldovan music. Her analysis highlights how Moldovan composers have adapted and developed this genre, taking into account cultural influences and local traditions. This study helped us to better appreciate the integration of Moldovan instrumental concertos, including Oleg Negruța's horn concertos, into the global musical landscape, and how it maintains its specific cultural identity within the framework of our research.

A separate group is represented by publications targeting O. Negruța's creation, thus contributing to an overall vision of the researched opuses. In this context, articles published by E. Sambriș, N. Chiciuc, S. Mușat, V. Taran, etc., can be mentioned [30, 1, 9, 11, 3, 7].

The works of the above-mentioned researchers have provided us with serious support regarding his creation in general and have allowed us to understand the creation for horn from other aspects, highlighting the artistic versatility of the composer and his ability to approach various musical styles and genres. The analysis of sources referring to O. Negruța's creations contributed to a deep understanding and contextualization of his creation within the cultural and historical framework, facilitating the identification of influences and sources of inspiration. Also, the study of the sources has provided us with a solid knowledge base regarding composition techniques, styles, and treatment of genres addressed by O. Negruța, allowing us to gain a more complete understanding of his creations for horn.

The hornist, professor, and researcher Petrea Gîscă proposes an interpretive analysis of the concerto genre in his following works: *T Cornul în creațiile muzicale ale compozitorilor Franz Strauss și Richard Strauss*, 2009; *Viziuni interpretative proprii privind concertele pentru corn din clasicismul vienez*, 2018, ș.a. [5, 6]. These sources refer to the most important horn concertos in the creation of composers W. A. Mozart, F. Strauss, R. Strauss. Studying the above-mentioned works significantly helped us to obtain new perspectives and valuable information for the analysis of the concertos signed by O. Negruța, also contributing to the appreciation of the artistic and cultural value of O. Negruța's creation in general in the context of universal music.

**The novelty and originality of the artistic concept** are manifested in the execution of original interpretative treatments of O. Negruța's compositions for the horn, reflected in three recitals held throughout the study years. These performances covered almost the entire creation of the composer for horn and piano, including the two concertos for horn and orchestra.

The first recital took place at the "George Enescu" National University of Arts, Iași, Romania, on June 7, 2018, as part of the Erasmus+ Academic Mobility Program. The concert program consisted of creations of Moldavian horn composers signed by O. Negruța, D. Fedov, and I. Macovei.

The second recital took place in Chisinau, in the Great Hall of the Academy of Music, Theatre and Fine Arts, on November 9, 2019 and included miniatures for horn and piano by O. Negruța in contrast to works signed by other contemporary composers: A. Vega, A. Albuquerque, and E. Carrapatoso.

The third recital took place at the Royal Conservatory in The Hague on March 23, 2021, in online format, without an audience. The program included the two concertos by O. Negruța and a *Trio for oboe, horn, and piano* by C. Reinecke, performed together with the students and master students of the Royal Conservatory in The Hague, originally from the Republic of Moldova.

At the same time, the novelty of the artistic concept consists in promoting the national repertoire for horn internationally, demonstrated by the fact that these recitals were conducted in three different countries. More detailed information about the program of recitals and participants is presented in Appendix 1.

**The novelty of the theoretical work** lies in the comprehensive survey of the horn repertoire in the work of composers from the Republic of Moldova, including O. Negruța's, which is representative for this instrument. The results of the research complete and expand the understanding of the horn repertoire and art of playing in the Republic of Moldova. The work represents the first doctoral thesis dedicated to this instrument in the national musicology, and the horn creations by O. Negruța are analysed integrally for the first time, from both a musicological and a performance perspective.

**The applicative value of the work**, which includes the six published papers, serves as methodological and didactic support, which can contribute to horn players' and teachers individual activity. The results of the research can be used in didactic theoretical and practical courses such as: *Instrument* (horn); *The history of instrumental performance*; *Methods of instrument teaching*, etc., and in preparation for concert performance, the theoretical analysis of the works can serve as a starting point for advanced studies in this direction.

**Implementation of scientific results.** The thesis was carried out within the Doctoral School of Study of Arts and Culturology of the Academy of Music, Theatre and Fine Arts of the Republic of Moldova. The results of the research are reflected in 6 articles and 3 abstracts, published in scientific journals and conference publications, as well as in the 3 performed recitals.



The materials of the thesis were presented at 4 international scientific conferences and one conference with international participation. The international scientific conference *The musical patrimony from the Republic of Moldova (folklore and compositional creation) in contemporaneity*, third edition, dedicated to the memory of the musicologist Vladimir Axionov – Chişinău, 26<sup>th</sup> of September 2017; The international scientific conference *The musical patrimony from the Republic of Moldova (folklore and compositional creation) in contemporaneity*, fourth edition – Chişinău, 25-26<sup>th</sup> of September, 2018; The scientific symposium with international participation: *Centenar Gleb Ciaicovschi-Mereşanu (1919-2019)*, 1<sup>st</sup> of May 2019; *The international congress of musicology*, fourth edition, Timișoara, Romania; The workshop “*Scientific communications of PhD students from the social studies and humanities*”, 24-27<sup>th</sup> of November 2020, Arad, Romania.

## SUMMARY OF THE CONTENT OF THE THESIS

**The introduction** presents a brief description of the evolution of the horn, the topicality and importance of the theme addressed, the purpose and objectives of the thesis, the methodology of scientific research, the theoretical and methodological basis, the novelty and scientific originality, the applied value of the thesis, the approval of the results, and the summary of the thesis compartments.

**Chapter 1. The horn in compositional creation in the Republic of Moldova: historical landmarks** refers to the analysis and retrospect of the most essential works from the concert and educational repertoire involving the horn and contains three subchapters. In the first subchapter **1.1. Valorisation of the horn in creations for symphony orchestra signed by composers from the Republic of Moldova**, the role of the horn within the symphony orchestra in the most representative creations of Moldovan composers was highlighted as an example serving *Concert for Orchestra* by P. Rivilis, *Symphony No. 2 and 3* by S. Lobel, *Symphonic Overture* by V. Lorinov, *Symphony No.1* by V. Zagorschi. **1.2. Creations for solo horn** refers to the analysis of the creation signed by V. Rotaru, *Improvisations in four dispositions*, which is unique of its kind in national composition. **1.3. The horn in national chamber music** includes a review of works for different chamber ensembles of which the horn is part such as the *Trio for violin, horn and piano* by B. Dubosarschi and the *Trio for clarinet, horn and piano* by O. Negruța. In the third subchapter, **1.4. Genre varieties of creations for horn: miniatures versus large forms**, the most important works for horn and piano of the native composers are studied: *Rondo moldovenesc* by D. Fedov for horn and piano and *Improvisation in four dispositions* for solo horn by V. Rotaru. Subchapter **1.5 Conclusions to Chapter 1** contains the most essential ideas derived from the analysis of the creations studied in the first chapter:

1. In national composition, the universal traditions of treating the horn are respected and the technical and expressive potential of this instrument is fully valued.

2. From the point of view of the semantic specificity, the horn is very often used as a timbral equivalent of the alpenhorn, offering composers a wide range of sonic possibilities for rendering images of nature, the beauty of the native countryside.

3. Unfortunately, the musical language of the aforementioned creations remains quite traditional, marked by folkloric or classical and romantic influences, sometimes with the imprint of jazz music. The more modern language, related to new sound emission procedures, contemporary notation, serialism, aleatory, sonoristics, and other compositional techniques that

appeared in the second half of the 20th century are not used in the horn creations signed by composers from the Republic of Moldova.

**Chapter 2. Chamber creations for horn and piano by Oleg Negruța** includes the musicological and interpretative analysis of all the pieces for horn and piano of the composer, as well as the adaptations for this instrument made by the author. Chapter two has three subchapters: **2.1. Miniatures for horn and piano, 2.2. Transcriptions and arrangements for horn and piano and 2.3. Conclusions to chapter 2.** In subchapter 2.3 the conclusions of the research are noted:

1. In the miniatures for horn and piano by O. Negruța analysed in this chapter, the melancholic character and the moderate tempo predominate. The influence of romantic music is felt both in the early and the most recent creations, especially in the score of the piano part and the rhythmic and harmonic thinking of the pieces.

2. The folkloric inspiration can be emphasized by the presence of melodic ornaments such as *mordents* or *trills*, respective traditional modes, or in some cases cadences with a doina character.

3. The structure of the miniatures preserves a simple or complex tripartite form, usually with the implication of the variational principle and the logic of forms of the type *a b a* or *a a1 a2*.

4. Regarding the horn part, we can mention the predominant use of the middle register, which possesses the purest timbral qualities. From an interpretive point of view, most of O. Negruța's miniatures for horn are of easy and medium difficulty.

5. However, in certain pieces, quite difficult passages involving the high register or "awkward" jumps, testing the performer's technique and skills are noted. The presence of long melodic lines in the horn part that require an impeccable legato is also notable. Good and steady breathing is indispensable to deal with these interpretative problems, and it is actually one of the main goals in horn playing.

**3. Concertos for horn and orchestra by Oleg Negruța: stylistic and interpretive analysis** focuses on the creations belonging to the concerto genre, namely the two concertos for horn and *Concertino* for two horns and orchestra by the composer (unique examples of this genre in the national repertoire). The third chapter is the largest in volume among all the chapters, a fact explained by the volume of the analysed works itself, and includes four subchapters. The first subchapter **3.1. Concertos for horn and orchestra by O. Negruța in the context of national music** is dedicated to the treatment of the concerto genre in the creation of O. Negruța. Subchapter **3.2. Concerto no. 1 for horn and orchestra**, refers to the actual analysis of the first concerto from a compositional, structural, and interpretative point of view. In the third subchapter, **3.3. Concerto no. 2 for horn and orchestra**, stylistic and interpretative peculiarities of the second *Horn concerto*

are studied. The last subchapter of the thesis, **3.4. Concertino for two horns and orchestra: musical language and architectonics**, includes information on the historical traditions of performing horn duets as a possible impetus for the composer to continue the traditions of European classical music. The analysis of these original works for the national horn repertoire is particularly focused on the relationship between the two solo instruments and the interpretative difficulties. The results of the research were formulated in subchapter **3.5 Conclusions to chapter 3**. From the conducted analysis, we can conclude:

1. In the instrumental concertos for horn and orchestra, Oleg Negruța makes extensive use of the horn's technical means and possibilities of performance. At the same time, these do not represent the entire palette in the universal creations for this instrument, a fact that is probably dictated by his compositional style and concept, which allows the primary use of only a few of them.

2. The involvement of a wide variety of articulations is explained by the character of the exhibited melody. Thus, *legato*, *non legato*, or *portato* are used predominantly in the cantilena parts, and in other cases, such as lively, dance, or more solemn parts – *staccato*, *marcato*, and *sforzando*. A common technique is *glissando*: the composer usually uses ascending *glissando*, often in climactic or even final moments.

3. Regarding the dynamics, the horn scale includes practically all shades, from *pp* to *ff* or even *fff*. Usually, they follow each other gradually with the *crescendo* or *diminuendo*, and no sudden change between them is observed. These create the so-called dynamic waves, as can be seen for example in the second part of *Concerto no. 1*, expressing an emotional restlessness. This type of dynamic is typical for classical and romantic music, adopted by O. Negruța in these creations.

4. Phrasing, as a rule, constitutes a logical exposition of the musical idea, and the construction of melodies has a natural conception. Sometimes, especially in the slow parts, the composer uses long phrases, which require maximum sonority and expressiveness from the performer. This involves very good interpretive breathing and advanced endurance. An example in this sense can be the secondary theme from the first part of *Concerto No. 1*, which, in addition to the aforementioned, is written in the high register of the horn, which makes it even more difficult to play.

5. Regarding the treatment of the concerto genre, O. Negruța makes use of the typical classical-romantic structure and does not introduce any significant changes in this regard. However, the composer uses a language specific to light music and intonations of folkloric origin.

These give a special colour to his concertos and bring something unique to the treatment of the instrument.

6. We also note some innovations regarding instrumental cadences. Their doina character and improvisational style represent a distinctive side compared to classical or romantic cadences. The most complex interpretive procedures are concentrated here. The imitation of the bucium, and the frequent use of ornaments specific to Romanian folkloric music are typical for O. Negruța's compositional style.

7. All these innovations, the inspiration from Romanian folklore, give the horn concerto genre in the creation of O. Negruța an original character and ensure the composer a special place in the international musical creation.

8. From the aspect of genre, *Concertino* represents a rather rare example of the composer's creation, which focuses mainly on the genre of the instrumental concerto. Unlike other concertos for wind instruments written in a tripartite form, *Concertino* for two horns and orchestra represents a monopartite form, while preserving the traditional ratio of tempos (fast-slow-fast), characteristic of the classical concerto.

9. Similar to *Concertos for horn and orchestra*, *Concertino* for two horns and orchestra fully valorises the performance potential of horn players, providing them with an original and varied musical material, or which could be a challenge for young performers.

## GENERAL CONCLUSIONS AND RECOMMENDATIONS

The results obtained from the conducted research primarily reflect the summary of the most important aspects of the evolution of the horn on the international scene, drawing some conclusions in relation to the historical course of the horn in the Republic of Moldova. The present work, being first doctoral thesis on the horn in the country dedicated to the most important horn creation in national composition, fills in certain existing gaps in this field, such as the lack of materials and analysis of creations for this instrument. In the thesis, the horn repertoire was systematically organised, providing an overview of its use of in the symphonic and chamber works of composers from the Republic of Moldova. The key point of the investigation directly involves the creations belonging to the composer Oleg Negruța, considered to be among the most important large form works for horn in the national composition: we refer to the two most important concertos for horn and orchestra, as well as to a group of miniatures, which complete the national *solo* horn repertoire. In this respect, the composer's contribution to the enhancement of the instrument and the expansion of its influence on performers and audiences is highlighted. This is presented in this work through the analysis of each composition from a stylistic, compositional, and interpretative perspective.

Following the research, we defined several **conclusions**:

1. In the creations of local composers, the horn is treated in accordance with universal compositional traditions, exploring all the technical and expressive aspects of this instrument.
2. The musical language of the creations analysed in chapter 1 is a traditional one, marked by classical and romantic influences with folklore and jazz influences.
3. In the creations for horn by O. Negruța, one can observe the predominant use of folklore-inspired ornaments such as *mordents*, *trills*, diatonic modes, and doina character, especially in cadences.
4. The miniatures for horn and piano by O. Negruța reflect a melancholic character, and the influence of romantic music can be felt.
5. The structure of the pieces for horn by O. Negruța is usually simple or complex tripartite.
6. Most of the horn miniatures by O. Negruța are written in the middle register of the horn, the register with the most characteristic timbral qualities of the instrument. From an interpretative point of view, they do not present significant interpretive difficulties.
7. The concertos for horn and orchestra signed by O. Negruța valorise the performance potential and mastery of the players. The extensive use of technical and possibilities of

performance of the horn is observed, at the same time, they do not represent the entire palette that is found in universal creations, a fact probably dictated by his compositional style and concept, that do not include modern techniques and approaches to interpretation.

8. The slow parts of the horn concertos by O. Negruța are characterized by long melodious lines, which require maximum sonority and expressiveness from the performer. At the same time, phrasing involves breathing control and very good stamina.

9. The treatment of the concerto genre in the creations analysed in chapter 3 follows a typical classical-romantic structure, without considerable changes. At the same time, the use of language specific to light music and intonations of folkloric origin is observed, which gives O. Negruța's concertos a special colour and original musical material.

10. Some innovations can be noticed regarding the instrumental cadences such as the doina character, the improvisational style, the imitation of the bucium, and the use of ornaments specific to Romanian folkloric music. These aspects give the concerto genre a specific character and a distinctive side to composer's music in universal composition.

#### **Recommendations:**

1. Introduction into national didactic, at all levels, of the works of local composers, including those of O. Negruța.

2. Promotion of the interpretation of O. Negruța's horn creations at a national and international level.

3. Research and analysis of O. Negruța's Horn Concertos from various aspects: from comparative perspectives, the use of interpretive techniques and procedures, the teaching methods of these in horn classes, etc.

4. Study and application of the technical procedures adopted internationally for horn performance, in the context of performing the horn creations of local composers.

5. Deepening theoretical knowledge about horn interpretation and comparative analysis of different schools of interpretation.

6. Analysis of the national horn creations repertoire in the context of universal music.

7. A more detailed study of the influences of folklore and jazz in O. Negruța's creations and determining their impact regarding the stylistics and interpretation of the respective works.

8. Elaboration of scientific and didactic-methodological works in Romanian dedicated to horn players.

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**RECITAL No. 2**  
**Academia of Music, Theatre and Fine Arts**  
**Great hall, building 2**  
**Chişinău, 09.11.2019**

**The program:**

A. Albuquerque – *Cants de la nostra Sera*

A.Vega – *Tlaseseyan*

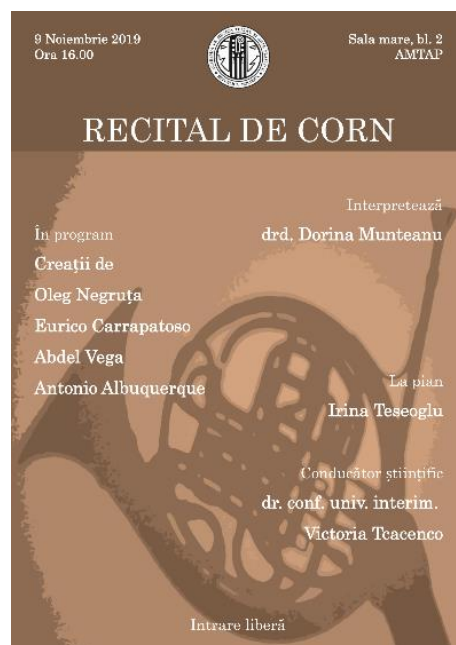
E. Carrapatoso – *Sweet rustica*

O. Negruța – *Vocaliză, Elegie, Dispoziție tristă, Scherzo, Nocturnă, Scherzo-Improptu, Improptu.*

Performed by:

**Horn** – Dorina Munteanu

**Piano** – Irina Teseoglu



## RECITAL No. 3

The Royal Conservatory

Kees van Baaren hall

The Hague, 24.03.2021

### The program:

O. Negruța – *Concerto for horn and orchestra no. 1*

O. Negruța – *Concerto for horn and orchestra no. 2*

C. Reinecke – *Trio for oboe, horn and piano in A  
moll, op. 188*

Performed by:

**Horn** – Dorina Munteanu

**Piano** – Laura Balicov

**Oboe** – Doriana Gorbuleac

## Horn recital

by  
**Dorina Munteanu**



### Program

*O. Negruta – Horn Concerto no.1*

*O. Negruta – Horn Concerto no.2*

*C. Reinecke – Trio for Oboe, Horn and Piano*

*Laura Balicov – Piano*

*Doriana Gorbuleac – Oboe*

24.03.2021

*Kees van Baarenzaal,  
Koninklijke Conservatorium  
Den Haag*

## LIST OF SCIENTIFIC WORKS ON THE TOPIC OF THE THESIS

### *The creations for horn written by Oleg Negruța in the national concert and didactic repertoire*

Author: Munteanu Dorina

Academy of Music, Theatre and Fine Arts

Doctoral School of Study of Arts and Culturology

#### **2. Articles in scientific journals**

##### **2.3. in journals from the National Registry of specialized journals (category B)**

- 2.3.1 MUNTEANU, Dorina. Concertul Nr.1 pentru corn și orchestră de Oleg Negruța: particularități compoziționale. In: *Studiul artelor și culturologie: istorie, teorie, practică*, 2019, nr. 1(34), pp. 80-88. ISSN 2345-1408. [https://ibn.idsi.md/vizualizare\\_articol/90492](https://ibn.idsi.md/vizualizare_articol/90492)
- 2.3.2 MUNTEANU, Dorina. Aspecte stilistice și structurale ale concertului nr.2 pentru corn și orchestră de Oleg Negruța. In: *Studiul artelor și culturologie: istorie, teorie, practică*, 2020, nr. 2(37), pp. 50-56. ISSN 2345-1408. [https://ibn.idsi.md/vizualizare\\_articol/117195](https://ibn.idsi.md/vizualizare_articol/117195)
- 2.3.3 MUNTEANU, Dorina. Particularități arhitectonice și interpretative în miniaturile pentru corn și pian semnate de O. Negruța. In: *Studiul artelor și culturologie: istorie, teorie, practică*, 2021, nr. 1(38), pp. 129-135. ISSN 2345-1408. [https://ibn.idsi.md/vizualizare\\_articol/130952](https://ibn.idsi.md/vizualizare_articol/130952)
- 2.3.4 MUNTEANU, Dorina. Cadențele în concertele pentru corn de Oleg Negruța: aspecte interpretative. In: *Revista de Știință, Inovare, Cultură și Artă „Akademos”*, 2022, nr. 4(67), pp. 116-121. ISSN 1857-0461. <https://doi.org/10.52673/18570461.22.4-67.15>

#### **3. Articles in conference proceedings and other scientific works**

##### **3.2. in scientific conference proceedings works included in other databases accepted by ANACEC (CEEOL)**

- 3.2.1 MUNTEANU, Dorina. Cornul în muzica de cameră a compozitorilor din Republica Moldova: unele observații. In: *Congresul Internațional de Muzicologie*. 2018, nr. 4, pp. 166 – 170. ISSN 2285 – 6269.

##### **3.3. in scientific conference proceedings works included in the Registry of materials published on the basis of scientific conference proceedings organised in the Republic of Moldova**

- 3.3.1 MUNTEANU, Dorina. Concertul pentru corn și orchestră de Oleg Negruța: particularități stilistice și de gen. In: *Patrimoniul muzical din Republica Moldova (folclor și creație componistică)*, Ed. Ediția a III-a, 26 septembrie 2017, Chișinău. Chișinău: Tipografia „VALINEX SRL”, 2017, Ediția a III-a, pp. 73-74. ISBN 978-9975-3126-7-7. [https://ibn.idsi.md/vizualizare\\_articol/175262](https://ibn.idsi.md/vizualizare_articol/175262)
- 3.3.2 MUNTEANU, Dorina. Concertul nr.1 pentru corn și orchestră de O. Negruța: primul concert pentru corn în muzica națională. In: *Patrimoniul muzical din Republica Moldova (folclor și creație componistică)*, Ed. Ediția a IV-a, 25 septembrie 2018, Chișinău. Chișinău: Tipografia „VALINEX SRL”, 2018, Ediția a IV-a, pp. 52-53. ISBN 978-9975-3119-1-5. [https://ibn.idsi.md/vizualizare\\_articol/175399](https://ibn.idsi.md/vizualizare_articol/175399)
- 3.3.3 MUNTEANU, Dorina. Miniaturile pentru corn și pian de Oleg Negruța. In: *Patrimoniul muzical din Republica Moldova (folclor și creație componistică)*, 17 iunie 2019, Chișinău.

Chişinău: Tipografia „VALINEX SRL”, 2019, Rezumate, pp. 47-48. ISBN 978-9975-68-371-5. [https://ibn.idsi.md/vizualizare\\_articol/175937](https://ibn.idsi.md/vizualizare_articol/175937)

**5. Other works and specific accomplishments specific to various scientific domains (recommended for editing/approved by an authorised institution in the field)**

- 5.1 MUNTEANU, Dorina. Concertino pentru doi corni și orchestră de Oleg Negruța: limbajul muzical și arhitectonica. In: *Perspective actuale în științele socio-umane*, Arad: Editura Universității „Aurel Vlaicu” din Arad, 2021. p. 281- 287. ISBN 978-973-752-847-6.

## ANNOTATION

**Munteanu Dorina. The creations for horn written by Oleg Negruța in the national concert and didactic repertoire.** Doctoral thesis in arts, specialty 653.01 – Musicology (professional doctorate), Chișinău, 2022.

**Thesis structure.** The work includes: introduction, 3 chapters, general conclusions and recommendations, bibliography of 104 titles (in Romanian, English, French, German and Russian), 84 pages of basic text, including 70 musical examples, 11 tables and 2 appendices.

**Keywords:** French horn, performance, Oleg Negruța, instrumental concert, concertino, performance particularities, didactic repertoire, musical stylistics, cadence.

**Study field:** composers' creation of the Republic of Moldova, instrumental performance (horn).

**The aim of the thesis** consists in the musicological and interpretative valorisation of works for French horn by Oleg Negruța, as a component part of the national concerto and didactic repertoire for this instrument. **The objectives** of the thesis are the following: the analysis of scientific and didactic sources dedicated to the history of the horn, and on the symphonic and chamber repertoire; the elucidation of the treatment of the horn in the national music across various ensemble formats and genres; the emphasis of the musical language and composers' methods used in the selected horn works; the identification of the spectrum of artistic challenges and technical performance difficulties in the analysed creations and the formulation of recommendations for overcoming these; the substantiation of the importance of horn creations by O. Negruța within the context of both artistic practice and the professional development of the musician.

**The novelty and originality of the artistic concept** are manifested in the execution of original interpretative treatments of O. Negruța's compositions for the horn, reflected in three recitals held throughout the study years. These performances covered almost the entire creation of the composer for horn and piano, including the two concertos for horn and orchestra. At the same time, the novelty of the artistic concept consists in promoting the national repertoire for horn internationally, demonstrated by the fact that these recitals were conducted in three different countries.

**The novelty of the theoretical work** lies in the comprehensive survey of the horn repertoire in the work of composers from the Republic of Moldova, including O. Negruța's, which is representative for this instrument. The results of the research complete and expand the understanding of the horn repertoire and art of playing in the Republic of Moldova. The work represents the first doctoral thesis dedicated to this instrument in the national musicology, and the horn creations by O. Negruța are analysed integrally for the first time, from both a musicological and a performance perspective.

**The applicative value of the work**, which includes the six published papers, serves as methodological and didactic support, which can contribute to horn players' and teachers' individual activity. The results of the research can be used in didactic theoretical and practical courses such as: *Instrument* (horn); *The history of instrumental performance*; *The methodic of instrument teaching*, etc., and in preparation for concert performance, the theoretical analysis of the works can serve as a starting point for advanced studies in this direction.

**Implementation of scientific results.** The thesis was carried out within the Doctoral School of Study of Arts and Culturology of the Academy of Music, Theatre and Fine Arts of the Republic of Moldova. The results of the research are reflected in 6 articles and 3 abstracts, published in scientific journals and conference publications, as well as in the 3 performed recitals.

**MUNTEANU DORINA**

**THE CREATIONS FOR HORN WRITTEN BY OLEG  
NEGRUȚA IN THE NATIONAL CONCERT AND DIDACTIC  
REPERTOIRE**

**ABSTRACT OF DOCTORAL THESIS**

**SPECIALTY 653.01 – MUSICOLOGY  
(PROFESSIONAL DOCTORATE)**

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