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**PIANO TRIO IN THE COMPOSER'S CREATION  
OF THE REPUBLIC OF MOLDOVA:  
HISTORICAL AND STYLISTIC ASPECT**

**653.01. – MUSICOLOGY**

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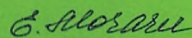
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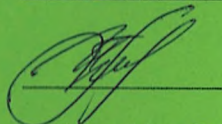
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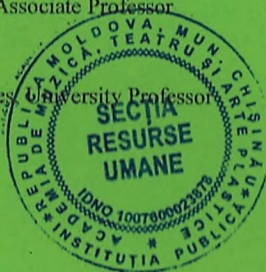


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## GENERAL PROVISIONS OF THE RESEARCH

**Research topic relevance and importance.** Diversity and volume of the repertoire in piano trio genre, created to date by the composers of the Republic of Moldova, serve to mark a rather sustainable attention given to this genre, taking its roots back in history. On the one hand, the most important prerequisites pushing further development of the Moldovan piano trio are prompted by the inherent distinctiveness of the national musical culture, while on the other hand by the continuity of the best achievements of the artistic experience of world art culture. Mastering centuries-long traditions of Western European and Russian music bearing on the cores of national musical thought, the Moldovan composers created piano trios over a relatively long historical period, the chronological frameworks of which are fitting the period from the 20th years of the 20<sup>th</sup> century and the first decade of the 21<sup>st</sup> century.

The first examples of the piano trio genre, created in Bessarabia at the beginning of the 20<sup>th</sup> century, are the two *Trios* for piano, violin and cello by C. Romanov. Likewise addressing the piano trio genre were: N. Ponomarenco, the author of the *Piano trio*, created in 1948; M. Fişman, with his *Trio* for violin, cello and piano, created presumably in the 1950s; Z. Tcaci, with her one-part *Piano trio* composed in 1961, while studying the composition, a one-part *Piano trio*. Created in the 1970s were the *Piano trios* by S. Buzilă (1971), A. Sochireanschi (1971), V. Syrohvatov (1972). The 1980s were marked by creation of *Trio* for violin, cello and piano by N. Rusu-Kozulina (1985) and the *Rhapsody* for violin, cello and piano by L. Ştirbu (1988). In the 1990s, the *Piano trio* by M. Stârcea (1990) and the works of the recognized master of the national composing school Z. Tcaci *From Jewish Folklore: 4 pieces for violin, cello and piano* (1995) and *Allegro* for violin, cello and piano. The list of works of this period could be further extended adding to the list *Trio Oglan* by D. Gagauz (1995) and *Trio* for violin, cello and piano by G. Kuzmina (1997).

In the present century, the interest revealed by the composers to the genre of piano trio is still there, as evidenced by the appearance of such opuses as *Trio* for violin, cello and piano by Gh. Neaga (2001), works „I” „N” „O”<sup>1</sup> (2003), „I” „N” „O” No. 2 (2004), „I” „N” „O” No. 3 (2006) for violin, cello and piano by V. Rotaru, *Piano trio* by O. Negruţa (2004). B. Dubosarschi is also the author of two trios for violin, cello and piano: A *Paraphrase* on the themes of A. Goldfaden's operetta the *Sorceress* (2001) and *Fantasy* for piano, violin and cello from

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<sup>1</sup> Here and afterwards, use has been made of the original author's spelling of the title of their works.

A. Goldfaden's operettas *Schmendrick*, *Zwei Kunileml*, *Di Koenig Esther*, *Bar-Kohbe* and *Shulamis* (2003).

Even a cursory glance at the above list gives reason to assert that one of the peculiarities worth studying is the stylistic diversity shown by the samples of this genre. This cut through the composer's heritage provides the researchers with a diversity material, without studying which the picture of the evolution of national compositional creativity of the 20<sup>th</sup> and beginning of the 21<sup>st</sup> centuries would look rather incomplete. On the other hand, the Moldovan musicology has not yet created any monographic studies dedicated to style aspects of the piano trio genre issues: many of the opuses by the Moldovan authors have not been the object of musicological research until nowadays.

**The purpose of the work** is panoramic research of the piano trio genre in the composer's creation of the Republic of Moldova in the 20<sup>th</sup> and beginning of the 21<sup>st</sup> centuries, considered from the point of view of the stylistic diversity of its most representative examples.

**The objectives of the study** serve to outline the compositional heritage of the Republic of Moldova in the genre of piano trio; to determine the methodological base that will form the core for the study of the stylistic features of piano trios created by the composers of the Republic of Moldova; to realize the holistic analysis of the most significant piano trios written by the composers of the Republic of Moldova; to reveal the opuses stylistic features which are represented in analytical essays; define the main style trends within the development of Moldovan composer's piano trio during the period, based on studies of musical material of selected opuses.

**The scientific novelty and uniqueness** of this study is determined by the fact that the most representative compositions of the piano trio genre written by the Moldovan composers, are subject to consideration for the first time ever from the standpoint of their importance in shaping up the core stylistic directions. These classical, romantic and neo-folklore, as well as such bound with the assimilation of mass musical culture. For the first time ever, a number of manuscripts of the studied genre, previously dropped out of sight of the national musical scholars are introduced into the scientific circulation.

**The research methodology** is marked by the interdisciplinary nature, bearing on a set of general scientific and special methods inherent in modern musicology. As part of the scientific methods, we will name the methods of analysis and synthesis, the method of comparative analysis. Among the special musicological research methods applied, it is worth mentioning the traditional historical method allowed us to determine the evolutionary processes of the piano trio genre in Western European, Russian and national musical cultures during different historical

periods, while the recourse to the theoretical research methods was due to our desire to analyze the stylistic affiliation of piano trios created by the Moldovan composers in 20<sup>th</sup>–21<sup>st</sup> centuries. We also used the complex analyses method studying the concrete genre examples.

At the stage of empirical development of the material, the results of personal conversations with composers O. Negruța, L. Știrbu, and the M. Fishman' widow were used. In addition, the author draws on his own experience of performing and teaching activities at the Institute of Arts named after A. Rubinstein, Tiraspol.

**An important scientific issue solved by this dissertation** lies with the fact that it offers an advanced understanding of the most artistically valuable works in the genre of piano trio as part of the Moldovan musical culture as well as systematization of such by style.

**The theoretical significance of the study.** The present work completes and enlarges existing knowledge on the piano trio genre in Moldovan music, makes a contribution in stylistic processes systematization, taking place within the given genre. The scientific results, conclusions and recommendations set out in the dissertation can be used as part of further studies of the piano trio genre.

**The practical significance of the work.** The research materials can be used in the process of studying such academic disciplines as the *History of National music*, *Musical Forms*, *Chamber ensemble*, in scientific, pedagogical and performing practice.

**The main scientific results** submitted in support of dissertation defense:

1. The works for piano trio created by the Moldovan composers during the 20<sup>th</sup> and 21<sup>st</sup> centuries reflect both the general development of the genre as part of the musical culture of Moldova as well as searching the individual compositional solutions.

2. In this genre of the composer's work the various genre and style solutions have been developed and embedded in the opuses of the V. Rotaru, Z. Tcaci, O. Negruța, L. Știrbu and others.

3. The examples of the piano trio genre of Moldovan composers studied as the present dissertation reveal the most viable stylistic trends in the Moldovan music of the 20<sup>th</sup>–21<sup>st</sup> centuries, such as the individual reflection of classicism-romanticism and neo-folklore traditions, assimilation of genre and style idioms of mass musical culture.

**The approbation of the dissertation** took place in discussions held during meetings hosted by the Department of *Musicology*, *Composition* and *Jazz* of the AMTAP, as part of a Specialized Profile Seminar and was endorsed for defense on the 29<sup>th</sup> of June 2023. The results of the work have been approved as author's presentations at nine scientific conferences in Moldova, Romania, Belarus and in the Russian Federation, including three international

conferences and symposiums in foreign countries, four international conferences and two national conferences held in Moldova.

**Publications on the thesis topic.** The author has published 9 scientific articles in specialized scientific publications of the Republic of Moldova, Romania, Belarus and the Russian Federation, 7 of them in those recommended by the National Agency for Quality Assurance in Education and Research; 4 abstracts based on the results of presentations at scientific conferences.

**The volume and structure of the dissertation.** The dissertation consists of 142 pages of the main body of the text, including introduction, four chapters, general conclusions and recommendations; a bibliographic list of references (174 titles); two annexes.

**Keywords:** piano trio, composers of Moldova Republic, music style, ensemble texture, folklore genesis techniques, Klezmer music, jazz, improvisation, popular musical culture.

## CONTENT OF THE THESIS

**Introduction** reflects the most important conceptual provisions underpinning the core sense of dissertation, such as: relevance and importance of the topic under study are argued, the purpose and objectives are formulated, the scientific novelty and an important scientific problems solved in this dissertation are revealed, its theoretical and practical significance is characterized, information on the approbation of research results and the structure of the work is provided, while the content of the dissertation is solidly summarized.

**Chapter 1 — Problems of studying the piano trio genre in modern musicology —** consists of five sections. Section **1.1. The piano trio as a genre of instrumental ensemble literature** serves to study the terminological base, the issues of differentiation of chamber instrumental ensembles, the formation of the Baroque trio sonata as a “proto-genre” of the piano trio. Likewise presented here is a number of studies reflecting various aspects of this genre of chamber instrumental music. The stated issues are considered on the grounds of scientific works published by such authors as I. Byaly, Y. Bocharov, A. Epishin, G. Ivanova, O. Savitskaya, R. Rowen, E. Meyer, P. Allsop, E. Apfel, and V. Ravizza.

Section **1.2. The evolution of the piano trio in Western European music** is dedicated to the classicism-romanticism stages in the evolution of herewith studied genre in the national schools of composition in Western Europe and a review of the piano trio of the first decades of the 20<sup>th</sup> century based on the provisions of scientific works by C. Biehl, H. Sauer, E. Hiebert, H. Irving, N. Dunn, B. Smallman, L. Tsaregorodtseva, L. Mironov, A. Bonduryansky, P. Vulfius, Y. Krein, I. Nestiev, and E. Karelina.

In section **1.3 The piano trio genre in Russian music: historical development and**

**stylistic features** the panoramic view of the development of the piano trio in the creations of Russian composers is revealed, as well as making a review of the literature containing important information on the formation of the Russian piano trio — from its date of inception and up to the 70s of the 20<sup>th</sup> century. These include works by such authors as T. Gaidamovich, L. Raaben, T. Voskresenskaya, O. Levko, T. Nerovnaya, T. Levaya, and I. Polskaya.

Section **1.4. The specifics of the genre in the compositional creation of the Republic of Moldova** is dedicated to further development of Moldovan chamber and instrumental music based on the works of Moldovan musicologists of the Soviet period: A. Abramovici, L. Axionova, I. Miliutina, E. Cletinici, etc., the works of the last three decades produced by E. Mironenco, I. Ciobanu-Suhomlin, S. Țircunova, N. Cozlova, A. Lopicus, Iu. Mahovici, as well as the works of young researchers related to the performance interpretation of the piano trio genre in the compositional heritage of the Republic of Moldova — N. Chiciuc, N. Costicova, and N. Djalilova.

Section **1.5.** presents the **Conclusions on Chapter 1.** The modern musicology has managed to gain a rather extensive experience in studying samples of chamber instrumental ensembles. Strongly stated was that the development of piano trio genre was studied rather scrupulously and fairly well reflected in the scientific literature: starting with the prerequisites for the formation of trio-sonata genre, reflected through the prism of trio genre development in the Classical period and the era of Romanticism and bridging into the present. Shaped up in this layer of research were some traditions of analyzing the genre and style aspects of the piano trio, considered in a diachronic and synchronous aspect.

Regardless of the fact that the interest in the piano trio in Moldovan composer's work is on the ascending side over the recent decades, this phenomenon has not been sufficiently well studied: many opuses by the Moldovan authors have not yet become the object of musicological research and not considered as such belonging to the main stylistic trends, which fact has actually determined the scientific profile of the research.

**Chapter 2 — Piano trios of the Moldovan composers of Classicism and Romanticism orientation** — is dedicated to the analysis of the chamber instrumental opuses of this type. Section **2.1. Assimilation of the stylistic and genre features of Classicism and Romanticism in the Piano trio A major by Constantin Romanov** brings to light the specifics of musical language, ensemble texture, modal, harmonic and compositional techniques. The Trio *A major* by C. Romanov is one of the first examples of the genre created in Bessarabia at the beginning of the 20<sup>th</sup> century. This is a cyclic three-part composition with tempo ratio: *Allegro* —



*Sostenuto, ma non troppo* — *Andantino con moto* (the theme with variations) and the tonal plan *A major* — *D minor* — *A major* (theme *A minor*).

The first movement of the Trio — *Allegro* — appears in a traditional sonata form. The first subject group is characterized by a fast tempo, triple meter, piano texture of the accompanying plan, waltziness of the main theme, typical for a trio of Western European and Russian composers of the Romantic era. The theme of the second subject group is initially conducted by a piano *solo*. The main key *C-sharp minor* and the composer's remark *cantabile* attain to the theme a lyrical and tranquil nature. With the advent of the *E minor* key, there starts the development consisting of four small phases. The appearance of the first group theme in the main key of *A major* gives start to a reprise. In comparison with the exposition, the thematic material is exhibited here by all members of the ensemble, however, some changes in the compositional structure could be found in reprise.

The second movement — *Sostenuto, ma non troppo* — is of a contemplative nature. The key of the eponymous major *D major*, combined with the timbre features of the violin, endows the melody with new features: it sounds fascinated, giving an emotional lift. The main theme of the second part of Trio is based on the second theme material contained in the first part of the composition, as evidenced by the intonation proximity of the themes, minor scale, and the syncopated rhythmic pattern of the accompaniment. In the culminating point, the composer quotes the theme of the first theme of the first part of Trio, thanks to the *Vivace* tempo in 3/8 time-signature, it gets excitement, aspiration and impetuosity.

The third movement of the Trio — The theme and variations — is the largest part of the cycle. The theme of variations “*Begli occhi, mercé*” by Italian composer of the 17<sup>th</sup> century Antonio Tenaglia, consisting of 12 measures and taken from the collection of Alessandro Parisotti “*Arii antiche*”, is presented by the strings parts in the tonality *A minor*. The composer presents each variation as a separate miniature, endowed with its own artistic content, as evidenced by the author's tempo remarks.

Thus, Variation 1, *Pochissimo piu mosso*, maintains the tone and pitch size of the theme. The textural presentation of this variation evokes associations with the second variation from part *Ila* of the Trio *À la mémoire d'un grand artiste* by P. Tchaikovsky. Variation 2, *Tempo di valse*, preserves a triple meter, while the ensemble texture emphasizes the genre signs of a waltz. Variation 3, *Animato*, serves to add the tonal and metro-rhythmic contrast. Presentation of the variation in *A major* precedes appearance of the main tonality of the opus. Certain analogies arise between this and the seventh variation from the previously mentioned *Ila* part of the Trio *À la mémoire d'un grand artiste* by P. Tchaikovsky. Variation 4, *Vivo ed energico*, is written in

the form of a three-voice fugue *alla Jensen*. Set out in *G minor* key and intended for *solo* piano, the fugue features rapid, assertive character, furthering the line of polyphonic forms used in the cycle. Appearing here again are the allusions with *Ila* part of the P. Tchaikovsky's Trio, where the eighth variation is presented as a three-voice fugue.

Variation 5, *Vivace*, is the largest by scale. The key of *E major*, in 2/4 time-signature, and fast tempo give the musical image a lively, fervent character. Written in the spirit of Russian dance, the variation creates an atmosphere of street festivities. Variation 6, *Andantino religioso*, immerses one into the atmosphere of contemplation; the bright image of a *D major* vocal theme is marked by inspiration and lyricism. Variation 7, *Scherzino*, by scale is close to variation 5: the tempo *Molto vivace*, in 3/8 time-signature reflect typical features of the *scherzo* genre, tracking a fuzzy character in a variation. Variation 8, *Moderato*, returns to the initial theme version. Variation 9, marked by the composer as a *Nocturne*, determining rich romantic piano texture following the style of F. Chopin, and the final Variation 10, again, takes us back to the dancing images of Variation 5, optimistically and joyfully rounding up the cyclic form. It is worth noticing the reminiscence of the Trio's leitmotive, extending an arch over the macro level.

In Section **2.2. Max Fişman's Piano trio is being considered as a sound document of the epoch**, while the genre and style features of the work was deemed as a result of the interaction of compositional structures of classicism-romanticism genesis. This work dates back to the 1950s, although the exact date of its creation remains unknown, while its recording on the Moldovan Radio dates back to 1958. The cyclic creation reveals the following tempo ratios: *Allegro con anima* — *Largo* — *Vivace giocoso*, and the tonal logic of the cycle — *G major* — *E minor* — *G major*.

The first movement of the Trio — *Allegro con anima* — appears in the sonata form. The first subject group bears on the theme of a rebellious, agitated character in a tittuppy tempo, with a predominance of triplets, dotted rhythm, intense disclosure of ascending motives, highlighting the romantic style enriched with inclusions of intonations of folklore genesis (increased seconds and quarts in the main theme melody). The theme of the transition is supported by tonal instability, intensive development of the ensemble texture: such an interpretation of the transition is rather typical for the sonata form of a classical type. The second subject group is set out in the tonality of *B minor*, recognized in piano music as one of the most melancholic-sounding keys. The closing part, sounds contrasting with the first two due to a more decisive, masculine character of the musical content, while being derived from the main one as intonations.

Development of the first part is rather concise, as explained by the high intensity of discourse within the sonata exposition following two waves. The first wave starts in *B-flat major*

key; here the initial motive of the main part develops, presented sequentially in the *B-flat major* and *A-flat major* keys, at the same time, the texture of each instrumental part retains its density and saturation. Within the framework of the second wave, developed are the intonation elements of the second theme, while the unstable tone development plan collides the distant pitch axes — *B-flat major*, *A-flat major*, *D major*: the latter plays the role of a dominant retransition to reprise, emphasized by the sustained pedal point in the pianoforte part.

In reprise, the theme of the first subject group enters with the octave unison of strings, acquiring, as compared to the exposition, greater vigor and sound vorticity. The sound range is expanded due to octave texture inclusions. Due to missing piano theme in the reprise, the primary area is curtailed, all these changes lead to reprise dynamisation. The second theme is played in the minor key of the subdominant in *C minor*. On the one hand, this tonality sounds tense due to its higher position in relation to the expositional *B minor*, on the other hand, the key of *C minor*, compared with the melancholic *B minor*, has a softer, matte coloring. The closing theme in the reprise is built on the substance of the transition theme from exposition: by using this technique, M. Fişman emphasizes the intonational, textured, thematic unity of the first part of Trio.

The second movement of the Trio, laconic by its scale in *Largo* — stands for the lyrical and philosophical center of the cycle. The composer's interpretation of a complex three-part is distinguished by his ingenuity and individualization. It is important to emphasize that the thematic substance of the first section of the second part bears on the melody of the main theme from the first part of Trio. The middle section introduces a mode contrast by joining a circle of keys of the same name. Reaching the main climax in the second part of Trio is provided by using the main theme of the middle section in a condensed chord texture. In the reprise, there takes place a return to the original tonality and to the main thematic material as described in the initial section.

The large-scale third movement — *Vivace giocoso* — sets a cheerful dance ending to the cycle, highlighting the lyrical middle part. These qualities are further emphasized by the texture of the piano part (bass-chord), lively tempo, predominance of square structures, specific strokes (abundance of *pizzicato* and *staccato*).

Section **2.3. summarizes all of the above.** A conclusion was drawn that the classicism-romanticism piano trios written by C. Romanov and M. Fişman are in line with the trend manifested in the works of Russian and Soviet, as well as by the European composers in the first half of the past century.

Assimilated in the Trio *A major* written by C. Romanov are genre and stylistic features of the piano trio bearing on the achievements of classicism-romanticism traditions in this genre, as well as on the creative heritage of Russian composers at the turn of the 19<sup>th</sup>–20<sup>th</sup> centuries, in particular, that of P. Tchaikovsky. As for the music images, this is obvious through the dominance of the pathetic and lyrical images of the first and the second parts, a more diversified palette of the final, including dance variations attributed to P. Tchaikovsky's piano variation cycles (op. 19 and op. 72). In the field of harmonic language, C. Romanov's Trio is dominated by the chords of the third structure, enriched with side tones, major-minor tonal ratios, and a moderately free tonal plan. At the level of the ensemble texture, observed was the use of traditional roles of instruments developed pursuant to the classicism-romanticism traditions, which is fairly well reflected in unfolded virtuoso piano *solos*, amplification of the melody line with a chord vertical, octaves duplications on strings, etc. In terms of stylistic guidelines, the piano part of Trio is strongly influenced by the texture of the piano opuses by R. Schumann and F. Chopin.

From the standpoint of mastering the compositional principles of the Classical and Romantic epochs, it is worth noticing a large spectrum of compositional structures and principles of developing such, skillfully applied by C. Romanov: thus, along with the three-part structure, reprising, and variation. The appearance of fugue as one of the finale variations can be interpreted as the influence of Classicism (L. van Beethoven) and Romanticism, as evidenced by the tradition of using this form in the large-scale creations by R. Schumann and J. Brahms. In accordance with the romantic composition thinking, there appears a technique of reminiscences and arch forms: for example, in the culminating section of Part 2 of cycle and in the variation 10, finale, there sounds the theme of the main party from Part 1, anchoring the form at the macro level. The genre and stylistic individualization of the variations of Trio part 3, bring together finale from Trio by C. Romanov and op. 19 by P. Tchaikovsky. As for the influence of the variation cycle op. 72 by P. Tchaikovsky, C. Romanov could have borrowed from this work the idea of ending the variation cycle with Russian folk dance: in P. Tchaikovsky's cycle, this is No. 18 *Dance Scene (Invitation to Trepak)* as the final point.

In the context of synthesis of the historical and stylistic traditions in M. Fişman's Trio, one could notice a fusion of classicism-romanticism trends with some peculiarities of Moldovan and Jewish folklore. One could notice a rather strong influence of the Russian music, always present in both Moldovan and Polish musical cultures as refracted in a variety of works by the composer, times his desire to preserve and convey in music his own ethno-cultural identity.

The influence of classical tradition can be likewise traced out in the use of the structure of “fast – slow – fast”, sonata *allegro* with a traditional contrast of the energetic first subject group and the lyrical second one; as well as a complex three-part form in the middle. Romantic tendencies are embodied in the ways of textural development of the piano part, involving a rich arsenal of techniques (*tremolo*, *martellato*, passage technique, harmonic figuration, hidden polyphony, a combination of double and triple rhythmic patterns, special types of rhythmic division, etc.). The ratio of parties within the ensemble, the ways of developing the ensemble texture are strongly influenced by the Russian piano trio, as manifested in the alternating holding of the theme in the part of each instrument, specific features of theme and texture.

**Chapter 3** of the dissertation — **Piano trios by the Moldovan composers as a sphere of folklore reflection** — is dedicated to the individual implementation of genre and style features of folklore genesis. Section **3.1. Genre and style features of Klezmer music in Zlata Tcaci’s series *From Jewish Folklore: 4 pieces for violin, cello and piano*** subject to consideration is the interaction of genre and style features of Klezmer music as well as the individual composer’s language. The composition by Z. Tcaci *From Jewish Folklore*, finalized by the author on 14 March 1995, stands out as a series of 4 pieces for violin, cello and piano, based on folklore samples from the collection of Moses Beregovsky, presented in the volume *Jewish Folk Instrumental Music*.

The first part of the series *Băjgelă (Bagel)* is a wedding dance of playful content. A comparison of *Băjgelă* reveals a rather obvious intonation and metro-rhythmic affinity of the composer’s theme with the folklore prototype. However, the folklore source is subject to changes, primarily with regard to metro-rhythm. Unlike the folklore theme, which is characterized by regular recurrence and square structure, the composer uses a different rhythmic treatment of the melody. Due to the occurrence of intra- and inter-bar syncopations, horizontal displacement of the original motive, while the melody is transformed, the dance character is enriched with scherzo.

The second part of the cycle *Șăr (Cher)* is based on one of the most widespread Klezmer dances in the *Allegro* tempo, the three themes of which are intonationally close. Compared to the original, Z. Tcaci uses the primary and the secondary themes of the folklore prototype in a *Moderato tempo*. The introduction is based on the material of the first theme of the folklore original. Compared to it, the theme has been metro-rhythmically doubled by introducing pedal cello two-beats preceding each motive, as well as rhythmically increasing the durations that complete the melody in the piano party. The second folklore theme, same as the previous one, is subject to micro-changes of the metro-rhythmic plan. Using the characteristic means of musical

expression, alongside with various polyphonic techniques and special compositional logic, Z. Tcaci managed to reconstruct a theatrical scene, with two characters — a girl and a guy in a traditional dance replete with movements, turns, and gestures.

The third piece *Gas-nign (Street chant)* is music for listening, the ontological function of which is associated with the ceremonies of engagement and marriage. It was not by chance that Z. Tcaci has chosen this form: the folklore melody by its style comes in contrast with the previous two. *Gas-nign* serves as the semantic center of the cycle: *Andantino* tempo, the odd time, and various sound-imaginative techniques give the play a philosophical expressiveness. Used here are such techniques as dialogueness and personification of chamber ensemble instruments.

The fourth piece *Lobn mir zix ibărbătn (Lets patch it up)* is one of the love songs traditionally performed at weddings. In the composer's presentation, the instrumental version of the song performs the function of finale. The *Allegro* tempo, along with the continuous use of groups of sixteenth note beats throughout the piece create the recurrent effect. Viewed from the standpoint of the methods of musical development, it is worth noticing the use of canonical imitation, while due to the use of *martellato* in the piano part and *détache* in strings, the piece acquires an energetic, driving character.

**Section 3.2. Macrocycle „I”, „N”, „O” by Vladimir Rotaru: the issue of assimilation of folklore models of different genesis**, as dedicated to the unique triptych for piano trio, united by a common name. The accent is placed on the techniques of folklore genesis borrowed from Moldovan and Bulgarian folk music, manifested at the level of pitch and metro-rhythmic organization, ensemble texture, development and architectonics technique.

„I”, „N”, „O” (2003) is a one-movement composition that opens with a peculiar prologue in *Lento e molto rubato* and ends with the identical epilogue. The original musical theme shows the influence of neo-folklorism, manifested through combination of innovative musical language and genre-style elements of the Moldovan folklore. The refraction of the compositional innovations of the 20<sup>th</sup> century is evidenced by such techniques as absence of symmetry, recurrence, and regularity, as well as the intonation specificity of the theme, in which, contrary to the keynote *a*, the theme revolves around the sound *dis*, found at a tritone distance from the root tone. From the standpoint of the folklore genesis techniques, it is worth noticing the variation of scale degrees (*dis – d, gis – g*) in the melody, *ostinato* and variation principle of development, implemented at most various levels.

„I”, „N”, „O” No. 2 by V. Rotaru is a two-part composition built as per Moldovan instrumental doina. The synthesis of techniques of folklore thinking and modern music in this

piece is manifested by the use of upbeat notes, in a free, improvisational development of melody sketching and the metro-rhythmics with its agogic accents (author's remarks: *molto rubato, un poco meno mosso, molto agitato, molto animato*). The first movement *Recitative* is written in tempo *Lento e molto rubato*. From the point of view of modal and tonal logic, discovered in the *Recitative* are poly-modal combinations characteristic of Moldovan folk music: double harmonic *B minor*, Phrygian *b* with high IV scale degree, Dorian *d* with high IV scale degree, Phrygian *a*, etc. The second movement *Allegro scherzando* is a freely improvised sonata form. Revealed in the first theme of the exposition, is the variation of *f – fis*, indicating the implementation of the method of mode synthesis (variable mode *D major – D minor*). The second theme is produced in the Lydian *a*. Used in the development of the second part of trio is the *ostinato* technique. On the one hand, this technique plays a form-shaping role, while on the other hand, the sustained sounds *g, d, b, e, a* in the piano party serve to evoke associations with the Lăutarii style.

„I” „N” „O” No. 3 is a three-movements composition *Moderato — Lento e molto lamento — Allegro moderato*, following best classical traditions. The first movement *Moderato* being composed in a complex ternary form is distinguished by application of the variation principle of development, realized on the timbre and pitch level. Among the folklore genesis techniques attaining the archaic character to musical pieces, it is worth noticing the parallel fifths, octaves, and quarto-fifth structures in piano chords and other textured techniques. At the metro-rhythm level, folklore influences are manifested in the use of variable time-signatures, characteristic of the genres of dance music of some ethnic groups of the Republic of Moldova (Bulgarians, Gagauz).

The second movement, *Lento e molto lamento*, is written in a simple three-part form with an abridged reprise. Folklore techniques are likewise obvious: thus, section A is based on the *ostinato* technique, as evidenced by the basic tone of the Phrygian *e* in the left-hand piano part. The piano texture is dominated by the “empty” octaves or fourth structure chords passages. The melody in the violin part is based on lamentation intonations, and in the cello part, the composer applies *glissando* technique, widely used in the instrumental Moldovan, Romanian and Hungarian folk music.

The third movement, *Allegro moderato*, is a ternary-quintuple form; the main driving theme in the piano part evokes the analogy with toccata-type compositions, as evidenced by the agile tempo, continuous movement of small lengths, and the technique of repetitions. The accompaniment for strings is based on the *ostinato* repetitive pattern of the Lydian *d* — a brief melodic-rhythmic cell *d-a-gis-fis*, off-shifted in relation to a strong beat fraction. The mode features of the movement are again linked with the use of the Lydian mode (sounds *d, e*) or of

the synthesis technique based on this mode — *es* with II $\sharp$  scale degree. Compared to the more complex metro-rhythmic organization of the first movement, here the composer uses simple time-signatures (2/4 and 3/4), more typical for the finales.

Section **3.3. is the summarizing one.** Works *From Jewish Folklore: 4 pieces for violin, cello and piano* by Z. Tcaci and „I” „N” „O”, „I” „N” „O” No. 2, „I” „N” „O” No. 3 for violin, cello and piano by V. Rotaru show a neo-folklore trend, which turned to be very fruitful for the Moldovan music.

Bearing on the individual composer approach to the cycle *From Jewish Folklore: 4 pieces for violin, cello and piano* written by Z. Tcaci supported by high level of novelty of the composer's language, the folklore models play an important role at all levels of this composition: the composer is models a wedding ceremony, attracting musical genres of Jewish folklore; this principle imposes the order of the parts in the cycle. Since the composer Z. Tcaci addresses the thematic material of folklore genesis, each of the numbers is built on specific keys of Jewish instrumental music (in particular, modified Phrygian). The composer renounces on direct quoting, while configuring the folklore prototypes: by rhythm variation, inserting and repeating separate sounds with augmented and diminished seconds, while the melodic line is enriched with *Forschlags*, mordents, thus changing the ensemble texture. Regardless of the high level of transforming musical material, the folklore origin remains recognizable.

Using such presentation techniques as shifting the melody up or down by octave, octave duplications, accompaniment of the bass-chord type, mono-rhythmic and *ostinato* principles in presentation, as well as rejection of a saturated harmonic vertical structures in favor of linear thinking, and empty sounds, model amateur performance typical of folk Klezmer musicians. The interpretation of the instruments in the ensemble texture imitates the Klezmer orchestra. So, in the violin part, besides violin, as the leading instrument of Klezmer music making, one could also hear the clarinet or the flute; the cello part at times is perceived as a double bass part, while in the piano part there are textured techniques characteristic of dulcimer and tambourine. The tempo as a ratio: *Allegretto* — *Moderato* — *Andantino* — *Allegro* at the macro level gives the cycle aspiration and final-centricity, while the metro-rhythmic organization of the cycle evokes paradoxical allusions with the sonata-symphonic cycle, the extreme parts of which are sustained in paired meters, and Part 3 is in impaired meter.

In the cycle of diverse program piece *From Jewish folklore* by Z. Tcaci observed is a blurring of the genre facets of the piano trio, a departure from the standard genre model (ternary or one-part). In the world chamber ensemble music the composition by Z. Tcaci evokes certain analogies with such opuses as *Fantasy Pieces* op. 88 by R. Schumann (1842), *Dance Suite* by



A. Mosolov (1928), *Five Short Pieces* and *Bergerettes (The Shepherd's Songs)* by B. Martinu (1930, 1940), *Three funny pieces* by R. Shchedrin (1999), *Moments by Mozart: 6 pieces for violins, cellos and piano* by V. Silvestrov (2007).

As for V. Rotaru's macro-cycle, one could trace out the signs of programmatism (all three opuses are dedicated to the members of the piano trio, which fact has influenced the creation of this composition performed for the first time as such). Innovation is being clearly manifested in the sphere of architectonics, i.e. the macrocycle of piano trios, unparalleled in the Moldovan professional music of the 20<sup>th</sup>–21<sup>st</sup> centuries, in neo-folklorism recurrence as a stylistic dominant of the composition. The reliance on folklore thinking shows system-forming character: at the melodic line level, the composer uses most versatile ornamentation (*Forschlags* and mordents), as well as the improvisation in melodic lines characteristic of the Lăutarii style; at the metro-rhythmic level, the composer uses a series of folk music techniques, such as unedited notation, asymmetric dimensions and irregular freely variable meter; mode variability; at the mode level, Dorian, Lydian, Phrygian modes, poly-modality; monody, mono-rhythmic and *ostinato* principles of presentation at the level of ensemble texture; renouncing on saturated harmonic vertical in favor of linear thinking while shaping up individual features of the Lăutarii performing art. Manifested at the level of musical fabric development techniques is the folklore thinking, predominantly through domination of variation and variance, while at the level of architectonics, use is being made of combining different parts into whole: „I” „N” „O” and „I” „N” „O” No. 2 are interpreted according to the type of two-part Moldovan instrumental suite “slow – fast”, while „I” „N” „O” No. 3 is based on the classical three-part form. Thus, a certain formal principle of arithmetic progression 1:2:3 is implemented at the macrocycle architectonics level.

**Chapter 4 — The assimilation of genre and style features of mass musical culture in the piano trios by the Moldovan composers** — presented by the analytical essays dedicated to the opuses by O. Negruța and L. Știrbu. In section **4.1. Implementation of jazz stylistics in Oleg Negruța's Piano trio** based on the analysis of genre and style features, shown is the specifics of the musical language used in *Piano trio* by O. Negruța, alongside with the distinctive features of jazz thinking as finely mirrored in this composition. O. Negruța is the author of a large number of chamber and instrumental compositions. In 2004, the composer created a trio for the classical staff: piano, violin and cello, adhering to the three-part composition typical for classicism-romanticism music.

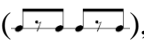
The first movement of the Trio is written in the *Allegro moderato*. The architectonics is based on the logic of the sonata form. The theme of the first subject group, presented by the

strings played in unison is distinguished by improvisation character, spontaneity, and unexpected rhythmic accentuation. The piano part of the first theme is based on a chord texture. As for the metro-rhythmic interpretation of the theme, the composer uses typical jazz techniques — *down beat*, *off beat*, emphasizing weak beats, leading or delayed syncopation. In the bass line on the piano part, certain techniques of the *walking bass* style are synthesized, while the development of the piano texture climbs back to another typically jazz technique called *non-repetitive bass style*, which includes a more flexible and developed use of the resources offered by bass instruments. Within the piano party the composer creates some of these techniques. The sound chord structure base on thirds is typical for the harmonic language of jazz mainstream. Within the secondary lyrical theme sharp dotted rhythms and accents are replaced by more flexible melodic lines of the ensemble texture, creating a contrasting “feminine image”. Jazz influences here give way to melodic elements of folklore origin: however, such intonations are rather attributive to the Moldovan popular music.

The development is based mainly on the substance of the main theme (the author’s remark *Tempo primo. Risoluto*). Due to this, there is no division into stages, the entire section is rather solid, textured and dynamically built in the form of building up “wave”. Compared to the exposition the reprise feels slightly expanded. Here the tonal ratio of the first and the second themes is changed, which is traditional for the classical sonata form. One of the features of the reprise is the transformation of the second theme: the composer renounces on the unison presentation in favor of a contrasting two-voice texture in the ratios of the violin and cello parties. Coda, *Tempo primo*, returns the musical material from the onset of the development in the key of subdominant. Thanks to this technique, the code is perceived as a “second development”, and the form itself is overgrown with several semantic, thematic and tonal arches: exposition — reprise, development — code.

The second movement of the Trio — *Romance (Tranquillo)* — is written in the *C minor* key. The use of the first degree of kinship keys contributes to the sonic integrity of the cycle. It is also worth noticing the modal and tonal development and complexity of the musical material, the insoluble seventh cords, and abrupt changes in pitch axes. The elegiac mood is created by the abundance of descending seconds in the melody, including the chromatic ones. In the middle section, the genre features of jazz and popular music give way to the style of the Romantic era: romantic harmony comes to the fore (chromatic chords, ellipses, deviations towards related keys, etc.). The minor mode, 6/8 time-signature, soft movement in the melody, sustained rhythmic pattern of accompaniment (♩ ♪ ♪ ♪) attain to the second movement some features of a *barcarolle*.

Thus, *Romance* is an example of the synthesis of romantic stylistics and popular music, conducting to rather original sound result.

The third movement minor of the cycle — *Allegro con brio* — like the second, is written in 6/8 time-signature. If such a choice for the middle part of the cycle is explained by the influence of the *barcarolle*, then in the finale part it has may be explained by the use of the rhythmic model of *tarantella* () , maintained in the piano party throughout the refrain. The finale is built in the form of a classic five-part rondo. The refrain of rondo in the finale of O. Negruța's *Trio* is written in a simple two-part developing form *a a'*. Among the techniques of folklore genesis, it is worth noticing the variation of scale degrees, signs of the Lydian and Mixolydian modes, ornamentation, and genre features of the Moldovan hora.

Section 4.2. ***Rhapsody for Violin, Cello and Piano by Liviu Știrbu in the context of the synthesis of the academic tradition music, jazz and rock*** shows a merger of the organic interaction of musical elements of the professional European tradition, national folklore and mass musical culture. The influence of the academic musical culture could be easily revealed in the assimilation of genre features of scherzo, march, and fugato, while the metro-rhythmic features of this opus are close to the phenomena of mass musical culture. *Rhapsody* for violin, cello and piano is a large-scale composition bringing together the most representative features of L. Știrbu's style. The author's appeal to the genre of rhapsody goes back to the traditions of Moldovan music of the 20<sup>th</sup> century, since this is exactly the time when the rhapsody as an instrumental genre acquires an important role (*Rhapsody* for violin, cello and percussion by V. Zagorschi, *Rhapsody-Concerto* for piano and orchestra by Gh. Ciobanu).

*Rhapsody* represents a one-part fused-cyclic form based on a contrasting juxtaposition of figuratively thematic blocks-paintings: song like and danceable theme — scherzo — march — fugato 1 — cadenza 1 — fugato 2 — cadenza 2 — dance theme. The individualized structure of the composition is based on the several principles. Thus, the external framing of the macroform with a danceable theme, complemented by an internal fugato (cadenza 1 as the center of the form) shows signs of a concentric shape, as well as a complex three-part form with an concise reprise, in which the middle section is a repetition of the “fugato-cadenza” block, while the consistent implementation of the principle of mono-thematic combines genre and texture heterogeneous material, presenting the original musical image in different facets. The uniformity of the thematic material attains the integrity to the intonation discourse of the composition and allows to switch the audience's main attention to the metro-rhythmic aspects suggested by the opus. This being that very instance where the main transformations of musical material take

place, genre influences are revealed, dating back to various aesthetic-stylistic phenomena of mass musical culture.

The main intonation element of the *Rhapsody* is a combination of an ascending stroke for a quart and a descending stroke for a second, which involves the V, I, and VII scale degrees. Such generalization of the intonation core allows the composer to “pull out” new thematic variants from it. In the scherzo theme, the original motive formula shifts from a strong beat to a weak one, into the off-beat zone, gaining kinetic energy, emphasized by syncopated piano accompaniment and the appearance of a rhythmic *tarantella* pattern. The new thematic block is bearing on a quadruple meter and is written under a certain influence of jazz and jazz-rock stylistics. There are typical swing *walking bass*, anticipated syncopations on the last beat (the so-called *off beat*), intra-beat syncopations modeling a specific jazz-rock sound. In the ensemble texture of the next section, the violin and cello parts come to the fore, and the chord texture gives way to linearity (two-voice canon imitation, turning into two-voice contrasting polyphony).

The expanded cadenza on the piano, considered as a result of the interaction of the fetures of rhapsody and concerto, turns into a peculiar compositional center of the form. Subsequently, the cadenza turns into a full-fledged statement of all of the trio players borrowing on the material of a new theme sourced from the *solo* piano part. This lyrical center of a fused-cyclic composition reveals certain common features with the musical elements of cadenza; in both cases L. Știrbu relies on the element of virtuosity, connecting various types of piano technique, the breathing melody, the chords of the third structure, fairly well developed dynamic scale and other techniques indicating reconstruction of romantic expressiveness techniques. Created in the next section is the effect of a “dispersed” fugato: here the composer builds a three-voice texture in polyphonic imitation with a forth-fifth ratio of the theme’s intros. In the following section, a lyrical theme sounds close to the piano party theme, but here the violin and cello join the piano. This section can be interpreted as the next stage of the “dispersed cadenza” (or as cadenza 2).

The metro-rhythmic aspects of the composition are also undergoing a certain evolution. If the If throughout the opus development of musical material was a dialogue binary and ternary meters, then at the final stage of the development the composition (dance theme), there appears the 5/4 time-signature. This fragment reminds of the phenomena of jazz, art rock and jazz rock associated with more complex metro-rhythmic way of thinking: from the axiomatic composition of Paul Desmond *Take Five* to the art-rock masterpieces of the *Beatles* (keyboards *solo* in late concerts of the group), *Queen*, *Emerson, Lake and Palmer*, and others.

Section 4.3 spells out the **conclusions** drawn on **Chapter 4**. O. Negruța offers an individualized interpretation of the piano trio genre based on the traditional model of the three-

part cycle and on the functions of the cycle parts: sonata form — slow lyrical part — finale in the form of rondo, perceived as a proof of the classicism-romanticism traditions of this genre. In terms of genre influences, the composer uses primary genres of different origins — song-like (Moldovan urban romance, pop-song, *barcarolle*) and dance (hora, *tarantella*). From the standpoint of stylistic influences, the composer creates a non-conflicting combination of different aesthetic-stylistic spheres: academic music, mass musical culture and folklore. In terms of architectonics, O. Negruța skillfully combines two- and three-part systems at different syntactic levels of compositions. Acoustically close tonal and modal relationships are joined around the pitch axes *B-flat major* and *F major*. Sonata logic dictates the advancement of tonic-dominant relations in the first part, *C minor* is used in the middle part as the tonality of the subdominant sphere, and in the final, the tonality of *F major* is shaded by two types of tonality of the VI scale degree: natural and harmonic.

L. Știrbu's *Rhapsody* for piano, violin and cello is a unique composition of Moldovan chamber instrumental music, encompassing the jazz rock style. In the context of synthesizing the genre origins of academic genesis, L. Știrbu managed to saturate his composition with the elements of different genres: such as scherzo, a march, a *solo piano* cadenza, more appropriate for a concert than for a trio. At the same time, the concert features inherent in the *Rhapsody* by L. Știrbu stand for one of the trends in the development of the piano trio genre. In the interpretation of the performance staff, the composer does not make resort to the traditional rock instruments. A specific rock sounding is primarily provided by the metro-rhythmic concept of the composition. Imitation of the rhythm section, alternation of binary and ternary metric models (let us remind that a quadruple four time is one of the basic techniques of rock, the so-called *big beat*), complemented by a mixture of time-signatures and *ostinato*, which show an increased attention to rhythmic expressiveness. Metro-rhythmic diversity is likewise ensured by the active use of special types of beat division, triplets, a combination of binary and ternary division, and combining different types of pulsation, i.e. polyrhythm.

## GENERAL CONCLUSIONS AND RECOMMENDATIONS

Analyzed in the process of solving the scientific problem of this dissertation, were the most representative and artistically valuable opuses created over a relatively historical period and belonging to different composers, styles, and compositional solutions. The following **conclusions** could be drawn bearing on the research materials.

1. Based on a holistic analysis of the opuses of piano trio written by the Moldovan composers, carried out was a systematization of their works available for study making best use

of the historical and stylistic criterion. As a result, selected and clustered accordingly were the following three major groups of compositions in each:

– **classicism-romanticism trios** — *Trio* for piano, violin and cello *A major* by C. Romanov; *Trio* for violin, cello and piano by M. Fişman;

– **Neo-folk trios** — *From Jewish Folklore: 4 pieces for violin, cello and piano* by Z. Tcaci; „I” „N” „O”, „I” „N” „O” No. 2, „I” „N” „O” No. 3 for violin, cello and piano by V. Rotaru;

– piano trios associated with the assimilation of genre and style features of **mass musical culture** — *Piano trio* by O. Negruţa; *Rhapsody* for violin, cello and piano by L. Ştirbu.

2. The application of the method of holistic analysis, including review of the history of creation, compositional concept and structure, musical language, the influence of folklore or mass music, depending on the author’s idea, made it possible to identify the **uniqueness of the evolution of the piano trio genre in the national music**, original ways of its development in the composers’ creation of the Republic of Moldova.

3. The materials and conclusions drawn allow for making a statement that the **involvement of the piano trios of Moldovan composers in the genre and style processes** observed in the professional European musical tradition of various countries throughout the 20<sup>th</sup>–21<sup>st</sup> centuries, outlining **numerous parallels and stylistic intersections with the world’s musical culture**. Thus, the classicism-romanticism piano trios by C. Romanov and M. Fişman come in line with the trend manifested in compositions by P. Tchaikovsky, A. Arensky, S. Taneev, G. Enescu, V. Kosenko, F. Bridge, B. Lyatoshinsky, etc. The neo-folklore trend, represented by opuses of Z. Tcaci and V. Rotaru, come in unison with the compositional practice of F. Martin, A. Olenin, U. Hajibeyov, M. Gnesin, A. Babajanyan and O. Taktakishvili. In its turn, the works of O. Negruţa and L. Ştirbu, associated with the assimilation of mass musical culture, resound with the piano trio by P. Schoenfield.

The interpretation of the cycle in the opuses of Moldovan authors shown a series of historical precedents and junctions. For example, the classicist three-part model “fast – slow – fast”, presented in piano trios by C. Romanov, M. Fişman, O. Negruţa and „I” „N” „O” No. 3 by V. Rotaru, is found in the opuses by G. Catoire, Ch. Sinding, P. Juon, A. Grechaninov, Ch. Stanford, G. Fauré, L. Bernstein, and Y. Bowen.

V. Rotaru’s „I” „N” „O” and L. Ştirbu’s *Rhapsody* are written in a single-movement structure. In world’s chamber ensemble music, this tradition originates from the compositions by F. Schubert, further developed in trios by E. Grieg, V. Novák, L. Sabaneev, E. Křenek and D. Shostakovich. In turn, the blurring of the piano trio’s genre facets in modern music,

characteristic of the cycle of diverse program pieces in the opus by Z. Tcaci, evokes analogies with the opuses by R. Schumann, A. Mosolov, B. Martinu, R. Shchedrin, and V. Silvestrov. The two-part form in the structure with a “slow – fast” tempo ratio, implemented in V. Rotaru’s „I” „N” „O” No. 2, reveals parallels with the works A. Casella, M. Skorik, and M. Tariverdiev.

The analysis of the compositions presented in the dissertation contributes to better understanding of the relationship between **tradition and innovation**. Despite the tendency towards traditionalism in the interpretation of genre and stylistic elements of classicism-romanticism music, the piano trio genre has become a kind of laboratory for the implementation of various kinds of experiments expressed in a musical language. To that end, it is worth noting V. Rotaru’s musical style used in his compositions, such as neo-folkloristic methods, unedited notation, mensural metric beat time, poly-modalism, etc. An unconventional performing technique peculiar to avant-garde music is used by Z. Tcaci, completing the cycle of pieces by hitting on the piano lid and hitting with the bow on the stringed instruments body.

The neo-folklore style palette is realized by the use of folklore of different ethnic groups inhabiting the Republic of Moldova. Thus, in „I” „N” „O” No. 2 and „I” „N” „O” No. 3, in addition to Moldovan folklore, V. Rotaru uses the metro-rhythmic specifics of Bulgarian dances (asymmetrical structures and irregular free variable meter) and the fret specifics typical of Bulgarian folk music. Z. Tcaci, in her composition rests upon samples of Jewish folklore – *Băjgelă, Băr, Gas-nign, Lobn mir zix ibărbătn*.

It is also worth noting certain innovations in the interpretation of genre aspects, especially such by V. Rotaru, who introduced the idea of a macrocycle of piano trios into Moldovan chamber and instrumental music. In its turn, the originality of the cycle of diverse program pieces by Z. Tcaci manifests itself not only through the use of program titles, but also in the personification of the ensemble’s instruments, and the embodiment of rituals conditioned by the content of folklore primary sources, which is not quite typical for the piano trio genre.

In his opus, O. Negruța managed to create a non-conflicting fusion of musical means of different origin — academic music, mass musical culture and Moldovan folklore. The research helped to reveal the uniqueness of the concept of such composition in the Moldovan chamber and instrumental music as the *Rhapsody* by L. Știrbu. This is marking a new type of composition in which the most important expressive and compositional elements emerge at the intersection of the techniques inherited from both academic and jazz-rock, while the elements of concert stand to outline one of the trends in the development of the piano trio genre.

## RECOMMENDATIONS

1. Further promote the analytical search in the piano trio genre as part of the compositional heritage of the Republic of Moldova of the 20<sup>th</sup>–21<sup>st</sup> centuries, targeted towards studying the compositions that were left out of the present research.
2. Enrich the methodology of the studying the national piano trio by applying interdisciplinary methods merging the efforts of musicologists, ensemble performers and teachers.
3. Keep track of premieres of new compositions by the Russian composers written in piano trio genre and analyzing these opuses.
4. Realize a comparative analysis of compositions in piano trio genre belonging to the Moldovan authors against the pieces written by the composers of other countries.
5. Make use of the materials and results of scientific research in the curricula of specialized disciplines of higher musical education institutions.
6. Publish previously unpublished earlier piano trios works by composers of the Republic of Moldova in order to use such in the process of teaching students in chamber ensemble course.
7. Elaborate the methodological and performance recommendations regarding piano trios written by Moldovan composers.
8. Introduce piano trio written by the national composers into the study curricula of higher and secondary music education institutions with the view of broadening the pedagogical and performing repertoire.
9. Provide for extensive dissemination of piano trios written by the Moldovan authors by promoting concert and competitive practice on the national and international musical scene.
10. Compile a stock of video and audio recordings of concerts played by the instrumental chamber ensembles (piano trios) written by the Moldovan composers.



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**3. Articles in scientific collections**

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## ANNOTATION

### **Pleşcan Irina. Piano trio in the composer's creation of the Republic of Moldova: historical and stylistic aspect. Thesis for Doctor's Degree in Arts Studies and Culturology, specialty 653.01 – Musicology, Chişinău, 2024.**

**Thesis structure:** introduction, four chapters, general conclusions and recommendations, bibliography of 174 titles, 2 annexes; 142 pages of body text.

**Keywords:** piano trio, composers of Moldova Republic, music style, ensemble texture, folklore genesis techniques, Klezmer music, jazz, improvisation, popular musical culture.

**The purpose of the work:** the panoramic research of the piano trio genre in the composer's creation of the Republic of Moldova in the 20<sup>th</sup> and beginning of the 21<sup>st</sup> centuries, considered from the point of view of the stylistic diversity of its most representative examples.

**The research objectives** are: to outline the compositional heritage of the Republic of Moldova in the genre of piano trio; to realize the holistic analysis of the most significant piano trios written by the composers of the Republic of Moldova; to reveal the opuses stylistic features which are represented in analytical essays; define the main style trends within the development of Moldovan composer's piano trio during the period, based on studies of musical material of selected opuses.

**Scientific novelty and uniqueness:** a certain part of material represented in this thesis has been studying for the first time, discovered in of Composers' and Musicologists' Union of Moldova archive: *Trio* for violin, cello and piano by M. Fişman, *Rhapsody* for violin, cello and piano by L. Ştirbu, as well as *From Jewish Folklore: 4 pieces for violin, cello and piano* found in the Z. Tcaci' personal archive. The most representative compositions of this genre from the artistic point of view were not examined before within considering their belonging to the main stylistic directions: classicism-romanticism, neo-folklore, including the tendency connected with the assimilation of mass musical culture.

**The obtained results contribute to the solution of the important scientific problem,** which consists in the scientific comprehension of the most artistically valuable examples of the piano trio in the musical culture of the Republic of Moldova and their systematization according to the stylistic criterion, thus completing the vision regarding the evolution of the genre and its role in the national composers' creation.

**Theoretical importance:** the present work completes and enlarges existing knowledge on piano trio genre in Moldovan music, makes a contribution in stylistic processes systematization, taking place within the given genre. Within the selected pieces analyses for the first time some new notions are used, such as piano trio macrocycle, piano trio as a cycle of program pieces etc., favoring the scientific comprehension of the given phenomenon.

**Practical importance:** scientific ideas and conclusions can be applied in the future researchers and disciplines *History of national music, Musical Forms, Chamber Ensemble*.

**Implementation of scientific results:** thesis materials were approved during national and international scientific-practical conferences in the Republic of Moldova, Romania, Belarus, Russian Federation and have been implemented into scientific usage by the publication of scientific articles in specialized editions. The research theses have been valorised at the author's didactic activity at the *Chamber Ensemble* class of the A. Rubinstein Institute of Arts, Tiraspol.

## АННОТАЦИЯ

**Плешкан Ирина. Фортепианное трио в композиторском творчестве Республики Молдова: историко-стилевой аспект. Диссертация на соискание ученой степени доктора искусствоведения и культурологии по специальности 653.01 – Музыкаведение, Кишинев, 2024.**

**Структура диссертации:** введение, четыре главы, основные выводы и рекомендации, библиография из 174 наименований, 2 приложения; 142 страниц основного текста.

**Ключевые слова:** фортепианное трио, композиторы Республики Молдова, музыкальный стиль, ансамблевая фактура, приемы фольклорного происхождения, клезмерская музыка, джаз, импровизация, массовая музыкальная культура.

**Цель работы:** панорамное исследование жанра фортепианного трио в композиторском творчестве Республики Молдова XX – начала XXI веков, рассматриваемого с точки зрения стилового разнообразия его наиболее репрезентативных образцов.

**Задачи исследования:** представить композиторское наследие Республики Молдова в жанре фортепианного трио; выполнить целостный анализ наиболее значимых сочинений, созданных для фортепианного трио композиторами Республики Молдовы; выявить стилевую принадлежность опусов, представленных в аналитических очерках; на основе изучения музыкального материала избранных опусов сформулировать основные стилевые направления в развитии молдавского фортепианного трио исследуемого периода.

**Научная новизна и оригинальность:** часть представленных в диссертации материалов изучается впервые: таковы обнаруженные в архиве Союза композиторов и музыковедов Молдовы *Трио* для скрипки, виолончели и фортепиано М. Фишмана, *Рансодия* для скрипки, виолончели и фортепиано Л. Штирбу, а также рукопись *Из еврейского фольклора: 4 пьесы для скрипки, виолончели и фортепиано* из личного архива З. Ткач. Наиболее репрезентативные сочинения данного жанра не рассматривались ранее с позиций их принадлежности к основным стилевым направлениям: классицистско-романтическому, неофольклорному, а также связанному с ассимиляцией массовой музыкальной культуры.

Полученные результаты вносят вклад в **разрешение важной научной проблемы**, состоящей в научном осмыслении наиболее ценных с художественной точки зрения образцов фортепианного трио в музыкальной культуре Республики Молдова и их систематизации по стилевому критерию, тем самым дополняя представление об эволюции жанра фортепианного трио и его месте в отечественном композиторском творчестве.

**Теоретическое значение:** настоящая работа дополняет и расширяет существующие знания о жанре фортепианного трио в молдавской музыке, вносит вклад в систематизацию стилевых процессов, происходящих в данной жанровой сфере. В анализе избранных сочинений в жанре трио впервые применяются такие понятия, как макроцикл фортепианных трио, трактовка фортепианного трио как цикла программных пьес и др., способствующие научному осмыслению данного явления.

**Практическая значимость:** научные идеи и выводы работы могут найти применение в последующих исследованиях, а также в учебных курсах *История национальной музыки, Музыкальная форма, Камерный ансамбль*.

**Внедрение научных результатов:** материалы диссертации апробированы в ходе национальных и международных научно-практических конференций в Республике Молдова, Румынии, Белоруссии, Российской Федерации и внедрены в научный обиход посредством публикации научных статей в специализированных изданиях. Положения исследования нашли применение в педагогической деятельности автора в классе *Камерного ансамбля* Института искусств им. А. Рубинштейна, г. Тирасполь.

## ADNOTARE

**Pleşcan Irina. Trioul cu pian în creația componistică din Republica Moldova sub aspect istorico-stilistic. Teza pentru obținerea titlului științific de doctor în studiul artelor și culturologie, specialitatea 653.01 – Muzicologie, Chișinău, 2024.**

**Structura tezei** include: introducere, patru capitole, concluzii generale și recomandări, bibliografie din 174 titluri, 2 anexe; 142 de pagini ale textului de bază.

**Cuvinte-cheie:** trio cu pian, compozitori din Republica Moldova, stil muzical, factură de ansamblu, procedee de sorginte folclorică, muzică klezmer, jazz, improvizație, cultură muzicală de masă.

**Scopul lucrării:** cercetarea panoramică a genului de trio cu pian în creația compozitorilor din Republica Moldova din secolul XX – începutul secolului XXI, din punctul de vedere al diversității stilistice ale celor mai reprezentative mostre ale acestuia.

**Obiectivele cercetării:** prezentarea moștenirii componistice în genul trioului cu pian; analiza complexă a celor mai importante creații scrise pentru trio cu pian de către compozitorii din Republica Moldova; scoaterea în evidență a apartenenței stilistice a opusurilor prezentate în cercetare; formularea celor mai importante orientări stilistice în dezvoltarea trioului cu pian moldovenesc în perioada cercetată, în baza studierii materialului muzical al opusurilor selectate.

**Noutatea științifică și originalitatea:** o parte a materialelor prezentate în teză este studiată pentru prima dată, la acestea se atribuie lucrări aflate în arhiva Uniunii compozitorilor și muzicologilor din Moldova: *Trio* pentru vioară, violoncel și pian de M. Fișman; *Rapsodia* pentru vioară, violoncel și pian de L. Știrbu; 4 piese pentru vioară, violoncel și pian *Din folclorul evreiesc* din arhiva personală a compozitoarei Z. Tcaci. Cele mai reprezentative scrise în genul de trio cu pian, prezente în lucrările compozitorilor din Republica Moldova, sunt cercetate pentru prima dată din perspectiva apartenenței acestora la principalele direcții stilistice: clasicoromantice, neo-folcloristice și cele asociate cu asimilarea culturii muzicale de masă.

Rezultatele obținute contribuie la **soluționarea problemei științifice importante**, care constă în comprehensiunea științifică a celor mai valoroase opere artistice create în genul de trio cu pian în cultura muzicală din Republica Moldova și sistematizarea acestora după criteriul stilistic, completând, astfel, viziunea privind evoluția genului și rolul acestuia în creația componistică autohtonă.

**Importanța teoretică:** teza de față completează și lărgeste cunoștințele existente despre genul de trio cu pian în muzica moldovenească, aduce o contribuție în sistematizarea proceselor stilistice ce au loc în această sferă genuistică. În procesul de analiză a creațiilor selectate pentru prima dată au fost introduse unele noțiuni precum macro-ciclu de trio cu pian; tratarea trioului de pian ca ciclu de piese cu program ș.a., ce contribuie la comprehensiunea acestui fenomen.

**Valoarea aplicativă a lucrării:** ideile științifice și concluziile tezei pot fi utile în cercetările ulterioare și în cursurile didactice de *Istoria muzicii naționale, Forme muzicale, Ansamblu Cameral*.

**Implementarea rezultatelor științifice:** materialele tezei au fost aprobate în cadrul conferințelor științifico-practice naționale și internaționale ce au avut loc în Republica Moldova, România, Bielorusia și Federația Rusă, și introduse în utilizarea științifică prin publicarea lor în edițiile specializate. Tezele cercetării au fost valorificate în procesul didactic desfășurat de autoarea tezei în clasa de *Ansamblu Cameral* Institutul de Arte A. Rubinstein din Tiraspol.

**MINISTERUL EDUCAȚIEI ȘI CERCETĂRII  
AL REPUBLICII MOLDOVA  
MINISTERUL CULTURII AL REPUBLICII MOLDOVA  
ACADEMIA DE MUZICĂ, TEATRU ȘI ARTE RLASTICE**

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**PLEȘCAN IRINA**

**TRIOUL CU PIAN  
ÎN CREAȚIA COMONISTICĂ DIN REPUBLICA MOLDOVA  
SUB ASPECT ISTORICO-STILISTIC**

**653.01. – MUZICOLOGIE**

Rezumatul tezei de doctor în studiul artelor și culturologie

**CHIȘINĂU, 2024**



**PLEȘCAN IRINA**

**PIANO TRIO IN THE COMPOSER'S CREATION  
OF THE REPUBLIC OF MOLDOVA:  
HISTORICAL AND STYLISTIC ASPECT**

**653.01. – MUSICOLOGY**

Abstract of the Thesis for Doctor's Degree in Arts Studies and Culturology

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