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**SONATAS FOR VIOLIN AND PIANO BY COMPOSERS
FROM THE REPUBLIC OF MOLDOVA
IN THE ASPECT OF PERFORMER'S INTERPRETATION**

653.01 – MUSICOLOGIY (PROFESSIONAL DOCTORATE)

Dissertation abstract for the academic title of Doctor of Arts

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The thesis and the abstract are available at the National Library of the Republic of Moldova (Chisinau, ul. 31 August 1989, 78A), at the library of the Academy of Music, Theatre and Fine Arts (Chisinau, 87, A. Mateevici str., reading room), as well as on the websites <http://www.cnaa.md> and <http://amtap.md>.

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MAIN POINTS OF THE RESEARCH

The relevance and significance of the thesis subject. Sonatas for violin and piano have a significant place in the contemporary musical art of the Republic of Moldova. Composers L. Gurov, V. Masiukov, Gh. Neaga, V. Verhola, S. Buzilă, V. Ciolac, V. Rotaru, B. Dubosarschi and other authors addressed this genre. Violin Sonatas by Moldovan authors have attracted such famous performers as O. Dain, N. Propișcean, G. Strahilevici, T. Voițehovschi, L. Vaverco, Gh. Neaga, E. Vlaicu, S. Propișcean, V. Stolearciuc and others. L. Gurov's *Sonata* was featured in the 1960 Decade of Moldovan Culture and Art in Moscow, and it was later published in Moscow and Chisinau publishing companies. Violin sonatas by B. Dubosarschi, V. Rotaru, Z. Tkaci and V. Ciolac were performed during the yearly festival *Zilele Muzicii Noi*. Violin sonatas by Republic of Moldova composers are studied at the Academy of Music, Theatre, and Fine Arts (AMTAP), as well as music colleges and high schools from the country, in special instrument and chamber ensemble classes. All of this reflects a strong interest in the national violin sonata genre, a recognition of its importance in the country's modern musical culture, and an appreciation for its artistic and performing potential.

At the same time, there are few works on sonatas for violin and piano by Moldovan composers in musicology. O. Vlaicu's monograph, based on her dissertation research [7], makes broad generalisations in this field. It comprises an analysis of violin Sonatas by Gh. Neaga, L. Gurov, V. Verhola, S. Buzilă, B. Dubosarschi, V. Rotaru and V. Zagorschi, as well as other national music genres for violin and piano. V. Melnic and N. Chiciuc's essays present a detailed examination of two Gh. Neaga's sonatas, combining their traditional and creative aspects [1; 2; 3]. They are joined by A. Florea's work, which demonstrates stylistic elements from Șt. Neaga's violin *Sonata* [4]. A. Burunova and S. Țircunova explain the compositional specifics of K. Romanov's *c-moll* Sonata [27]. V. Stolearciuc is known for his interpretation of the piano part in B. Dubosarschi's sonata opus [5]. However, while noteworthy on their own, these pieces do not reproduce the historical evolution of the violin *Sonata* genre in the Republic of Moldova, neither do they pretend to reveal ensemble performance issues.

As a result, **the thesis subject's relevance** is determined by the importance of national composers' artistic achievements in the field of violin sonatas, as well as performers' continuing interest in it. The suggested scientific and creative project is based on the author's desire to compile her many years of personal experience in the field of pedagogy and chamber music performance in order to make it available to the next generation of musicians.

The dissertation's goal is to investigate the expressive and technical potential of the sonata for violin and piano genre in the works of composers from the Republic of Moldova in the

second half of the 20th and early 21st centuries in order to improve violinists' and pianists' ensemble skills while also promoting the works of national authors.

Research objectives:

- identification of compositional and dramatic characteristics of the sonatas for violin and piano by L. Gurov, V. Verhola, V. Ciolac, V. Rotaru, B. Dubosarchi and Z. Tkaci;
- characterization of means of musical expression and definition of stylistic features of Sonata opposites called;
- the role of folkloric elements in the figurative framework, musical language and dramaturgy of these sonatas;
- the study of these violin and piano sonatas from the perspective of Ensemble Performance;
- the proposal of methodical recommendations regarding the overcoming of possible technical difficulties and of the interpretation as a whole, in the process of elaborating the versions of the sonatas mentioned.

Dissertation research objective – Sonatas for violin and piano by V. Verhola, L. Gurov, B. Dubosarchi, V. Rotaru, Z. Tkaci and V. Ciolac representative of the pedagogical process in the Republic of Moldova.

The subject of the study is determined by the requirement to identify the creative and technical characteristics of these works in terms of their performer's interpretation.

The novelty and originality of the thesis is determined by the following:

– the novelty of the concert programmes describes the practical aspect of the thesis, which is related to the performance of Sonatas for violin and piano by composers from the Republic of Moldova on stage, because the performance of these Sonatas, realised in the form of an unique historical and stylistic cycle, has not been attempted in the national performing arts; therefore, the author's desire to bring these works to the attention of the musical community was expressed in this way;

– the theoretical section of the thesis uses a synthesis of three approaches: the musical, performing, and pedagogical approaches, which determine the author's research position. For the first time in the Republic of Moldova, material on national Sonatas for violin and piano has been collected from available musicological sources, enhanced and rectified with methodological principles and actual performance observations. As a result, the dissertation aims to fill the gap in local musicology by combining musicological research, performing practice, and pedagogical activity to create an analytical work devoted to the Sonata for violin and piano genre.

The methodological basis of the thesis comprises a range of general scientific, humanitarian, and specialised research approaches. Among the *general scientific* methods we

should mention analysis and synthesis, induction, deduction, comparison, etc. *Historical* and *theoretical* analysis play an essential role in the humanitarian research methodologies used in this work. The current study's *special* techniques included detailed *musicological* analysis and *performance* analysis.

The theoretical basis of the thesis was built on works from three areas. The first one reveals the role of the Sonata genre in the development of chamber-instrumental creation in the Republic of Moldova. In this area we highlight the summarising works of I. Miliutina [18-22], A. Abramovici and S. Lobel [6]; E. Lobel [6]; E. Mironenko [23; 24]. S. Țircunova addresses the same issue in her work on the development phases of the Sonata genre in domestic music [26]. Acquaintance with monographic works on the works of individual composers helps to realise the style peculiarities of violin Sonatas by domestic composers and to understand the specifics of the author's handwriting, the peculiarities of style, the principles of musical structure, and the originality of the Sonatas under study.

The second component of the thesis's theoretical foundation was research into chamber ensemble performance and teaching, conducted by renowned master ensemble players and devoted to the particularities of the chamber ensemble as a creative collective, ensemble technique, and means of expression. O. and E. Vlaicu wrote the first monograph on the history of chamber music performance in the Republic of Moldova [8]. They were also mentioned in the works of N. Kozlova and S. Țircunova [12; 13]. In addition, publications in the academic periodical AMTAP contain information about the history of chamber music performances in the Republic of Moldova.

The third section of the thesis' theoretical framework addresses the issues surrounding the relationship between the composer's creativity and folklore. The books by I. Zemtsovsky [11], G. Golovinsky [9], and G. Grigorieva [10] are fundamental in this direction. The works of Moldovan musicologists on this problem are classified into two categories: one of them comprises studies on genres, musical language, and formation principles in Moldovan folk music and *lăutars'* works (authors include B. Kotlearov, E. Florea, P. Stoianov, S. Badrajan, E. Sîrghi), the other is formed by publications covering the ways of reflecting folklore elements in composers' works (works by V. Axionov, G. Cocearova, E. Mironenco, etc.).

Finally, another area of the musicological foundation of this thesis was textbooks and teaching materials on the analysis of musical forms, means of musical language, musical genres, and styles. These are the works of T. Kureghian [14], L. Mazel [15; 16], Y. Tiulin [25], V. Zukkerman [17] and others.

The theoretical significance of the thesis is that this work represents a further development of the problems of the genre of Sonata for violin and piano, considered on the example of works by domestic composers of different periods.

Practical relevance of the work. The gained scientific results can be applied to courses in the subjects *History of Performing Arts, History of National Music, Chamber Ensemble, Methodology of Musical Analysis, and Musical Forms*. The thesis's statements are relevant to musicologists, researchers, teachers, and performing artists. The conclusions and recommendations can be useful in the process of preparing chamber musicians for concert performances and studio recording, in the independent work of students, and in the daily activities of the teachers of the chamber ensemble. All of the mentioned earlier will help to improve the chamber ensemble training process in the higher music education system.

Approval of the results. The thesis was completed as part of the Doctoral School of *Study of Arts and Culturology* at AMTAP. The practical and theoretical aspects of the study were repeatedly examined at Doctoral Supervisory Committee meetings, and the thesis was recommended for defence by the Doctoral School's administration and the Scientific Council of the Academy of Music, Theatre, and Fine Arts. The thesis materials were approved at 8 scientific forums in Moldova, including 5 international scientific conferences, 2 scientific-practical conferences with international participation, 1 scientific-methodological seminar with international participation, and 1 international scientific conference in Romania.

Implementation of scientific results. The thesis' theoretical statements and methodological guidance were put into practice by the author in her own pedagogical activity within the context of AMTAP's Teaching Chamber Ensemble. **The practical section** of the thesis was presented in three concert performances at AMTAP's Great Hall. **The main results of theoretical research** are reflected in 9 publications, including 6 scientific articles (5 of which are in specialised editions recommended by the National Agency for Quality Assurance in Education and Research), 1 scientific and methodological paper, and two abstracts of presentations at scientific conferences.

Extent and structure of the theoretical study. The thesis comprises 113 pages of main text, consisting of an introduction, three chapters, main conclusions and recommendations, a bibliography of 141 titles in Romanian, Russian, and English, and two appendices. The dissertation includes sheet music examples (82), musical form charts for each part of the sonatas under examination (12), a list of abbreviations used in the work, programmes for three concert performances by the dissertation author, which form the creative part of the work, and a list of audio and video materials used in the work's process.

The introduction justifies the choice of the subject of the study, indicates the degree of scientific novelty and relevance of the thesis, characterises its theoretical and practical value, and includes information on the approval of the work's results.

The first chapter looks at the sonatas for violin and piano by L. Gurov and V. Verhola as important examples of national violin sonatas from the 1950s – 1970s. The second chapter describes the search for modern means of musical language and compositional and dramaturgical solutions in the works of V. Ciolac and V. Rotaru of 1980-1990. The third chapter includes an examination of violin sonatas by B. Dubosarschi and Z. Tcaci. The key conclusions and recommendations consolidate the work's most important claims and indicate the directions for future research in the relevant topic of musicology.

Key words: performing interpretation, chamber ensemble, composers from the Republic of Moldova, pedagogical repertoire, sonata for violin and piano, stylistics, thematicism, structure, folkloric element, form.

THESIS CONTENT

Chapter 1 – Sonatas for violin and piano by L. Gurov and V. Verhola as representative examples of national Sonatas of 1950-1970 – consists of three sections. The first (1.1) examines the compositional, dramaturgical, and performance features of L. Gurov's Sonata for violin and piano from the perspective of a practicing ensemble violinist. Section 1.2 examines two Sonatas by V. Verhola as the genre's most outstanding examples from the 1970s. Section 1.3 includes conclusions, which are summarised as follows:

1. Sonatas for violin and piano by L. Gurov and V. Verhola are among the finest examples of the genre developed in the Republic of Moldova in the late 1950s and early 1970s. Their uniqueness derives from the fusion of established compositional and dramaturgical elements of the classicist-romantic violin Sonata with nationally rooted musical material. This synthesis ensured that the named works had a slender musical form, bright intonation and thematic material, and a clear tonal plan. The introduction of nationally characteristic musical language elements, reliance on genre qualities of Moldovan songs and dances, and the usage of *lăutar* art instruments all contribute to the Sonatas' originality. L. Gurov and V. Verhola's violin Sonatas are among the most popular pieces in the national violin repertoire, and they are studied in special instrument and chamber ensemble programmes at AMTAP, music colleges, and high schools. Famous performers willingly incorporate them into their musical programmes.

2. In the *Sonata* for violin and piano *d-moll*, L. Gurov expertly uses the ensemble capabilities of the instruments, which are viewed as equal partners. At the same time, the violin

part, as the first of equals, is the most enriched in terms of expressive and technical skills. Cantilena, double notes, chord technique, *pizzicato*, and a variety of strokes (particularly sharp and marked) are well represented. The violin part in L. Gurov's *Sonata* is the main representative of the lăutar performing tradition. Its distinct national character is ensured by the introduction of virtuoso violin solos, the use of theatrical and figurative drama elements, the use of timbre personification techniques, the quotation of folklore material (*Ciocârlia*, *Jalea Miresei*), and the assimilation of its mode and intonation, rhythmic, timbre-dynamic, and textural characteristics.

The piano part in L. Gurov's *Sonata* is fulfilled traditionally: it is the primary transmitter of ladotonal movement, an essential component of the homophonic-harmonic texture, and a key tool for creating dynamic rises and falls. At the same time, in the piano part, there are examples of imitation of the sound of folk instruments: dulcimer, whistle, and drums.

3. An important feature of V. Verhola's two violin Sonatas is the flexible interweaving of various form-shaping principles: chamber and concerto, Sonata and rhapsody, academic tradition, and jazz art. Concert elements include the correlation of instrumental parts, with one being a soloist (violin) and the other an accompaniment (piano), as well as the improvisational quality of the presentation, which derives from concerto cadences. Among the chamber features of V. Verhola's violin Sonatas, we notice a link between the named parts, which is viewed as a "mutually directed" communication between the ensemble performers.

The combination of Sonata and rhapsody involves a correlation between compositional rigidity and dramatic freedom in the development of musical logic. A Sonata is distinguished by the initial opposition of figurative and thematic spheres, their subsequent growth, and the development of a new result, as reflected in intonational alterations of the main and the principal and secondary themes. The rhapsodic nature manifests itself in the relative freedom of form structure, leading to a kaleidoscopic, intonational, and thematic multicomposition.

As a representative of the academic musical tradition, V. Verhola is oriented to the standards of compositional technique of European professionalism. Meanwhile, he incorporates jazz elements into the musical language of the violin Sonatas (particularly the second), which are most noticeable in the text's rhythmic arrangement.

4. V. Verhola's two violin sonatas are distinctly individual. While the dramaturgical plan of the *Sonata-rhapsody's* two movements is similar, in *Sonata* no. 2, each movement has its own logic, and the general direction of movement is governed by the transition from a discrete statement to the dancing element. The entire *Sonata-rhapsody* cycle is dedicated to the stylistics of folkloric images and genre characteristics. *Sonata* no. 2's movements contrast in this regard;

the first is dominated by lyrical representations of interior feelings and states, while the finale has dance jazz elements.

Chapter 2 – The search for modern means of musical language and compositional and dramaturgical solutions in the works of V. Ciolac and V. Rotaru 1980–1990 – examines two sonatas for violin and piano created in the Republic of Moldova at the turn of the 1980s–1990s. These are notable works by V. Ciolac and V. Rotaru, each of which thoroughly expresses the author's style while also being an exceptional phenomenon of the time. Based on this, the chapter is divided into sections, each with one of the Sonatas under consideration at its centre. Section **2.1.** examines V. Ciolac's *Sonata* from the perspective of performing interpretation, whereas Section **2.2** focuses on V. Rotaru's violin *Sonata*. Chapter **2.3** sets out the conclusions of Chapter 2:

1. Violin sonatas by V. Ciolac and V. Rotaru develop those tendencies that were defined earlier in the works of L. Gurov and V. Verhola. These opuses are historically consistent since they rely on a classicist-romantic interpretation of the sonata genre and enhance the musical language with aspects of Moldovan folklore and lăutar art. At the same time, in sonatas for violin and piano by V. Ciolac and V. Rotaru, the author's degree of individuality grows as the genre canon of the Sonata transforms on the basis of many style references. V. Ciolac's work tends to neo-romanticism, while V. Rotaru's opus is an outstanding example of neo-folklorism.

2. V. Ciolac's *Sonata*'s artistic content is greatly influenced by its magnificent, extremely spiritual structure of pictures and feelings. This work reveals the inner world of a young romantic aspiring to the ideals of beauty and the establishment of goodness and harmony. It is no surprise that the sonata cycle's compositional and dramaturgical approach is based on the classical three-part structure, with the dynamic extreme sections contrasting with the lyrically tuneful, songful middle half. The musical language of V. Ciolac's *Sonata* is distinguished by a bright melody, mostly consonant harmony, accent metrorhythmics, and a well-developed ensemble texture.

In terms of ensemble, both parts are equal: they serve as carriers of theme material that is exposed and developed in both the melodic violin and the homophonic-harmonic piano versions. Technically, the instrumental parts are equally complex, as they utilise a rich range of techniques and strokes. The violin part has a wide pitch range, abundant fine passagework, syncopated patterns, and an expressive melodious cantilena. The piano part is remarkable for its multilayered texture, with several contrasting layers. For the convenience of performers, the composer often uses the three-note approach, laying out the line individually utilising the middle pedal. Texture

highlights include frequent use of wide-ranging harmonic figurations in a fast tempo, large melodic leaps, and multisound chords in dotted and syncopated rhythms.

3. V. Rotaru's *Sonata*'s distinct characteristics, as well as its neo-folklore direction, manifest at various stages of the work. The approach to the two-part cycle and the role of each part reflect the combination of a slow, doina- or lament-like opening section and a fast-paced, dance-action finale with playful elements, typical of Moldovan folklore. The no-measures manner of notation reflects the improvisatory nature of both compositions, allowing performers to choose the basic tempo and apply numerous agogic shades. This similar unexpected element is achieved by the abrupt and frequent transition of small, opposing structures—motifs, phrases, and sentences. Imitating the sound of folk instruments results in the use of violin and piano textures similar to the dulcimer, folk fiddle, and whistle. The contemporary sound of music is defined by the frequent use of dissonant intervals and consonances, primarily of the second interval structure. The frequent use of the piano's extreme registers in a simultaneous sequence creates a stereophonic, space-like effect.

Chapter 3 – Individualization of the creative solution of the genre in the works of the turn of the 20th and 21st centuries: sonatas for violin and piano by B. Dubosarschi and Z. Tkaci – examines these sonatas from the point of view of their content, form, and performing interpretation. Section 3.1 analyses the intonation and thematic structure of Dubosarschi's Sonata, as well as the relationship between the violin and piano parts. Section 3.2 examines Z. Tkaci's sonata from the same perspective. Section 3.3 offers the following conclusions:

1. B. Dubosarschi and Z. Tkaci's sonatas for violin and piano demonstrate the national composers' high level of growth in the field of chamber ensemble music. With the existing national roots, which testify to the reliance on national musical traditions, the share of individual creativity, manifested in the interpretation of the sonata genre, increased significantly. Both analysed sonatas maintain the conceptual characteristics of this genre, the significance and depth of content, and the high level of ideological and emotional content. At the same time, the compositional and dramaturgical approaches of these works stand out for their distinctness: B. Dubosarschi's monocyte with a hidden three-part structure is based on the pre-classical scheme of *slow-fast-slow*, whereas Z. Tkaci's two-part cyclic structure develops the universal idea of contrasting slow meditative music and incendiary dance.

2. The violin sonatas of B. Dubosarschi and Z. Tkaci are distinctive in terms of musical expression. In the first case, polyphonic techniques and forms are of particular importance: the composer convincingly uses the variation idea of *basso ostinato*, resorts to the constructive possibilities of the fugue, and makes intensive use of the means of contrasting polyphony and

textural variations. Furthermore, the inclusion of jazz elements is notable for the stylistics of B. Dubosarschi's Violin *Sonata*: they are distinguished in the first *Lento's* intonation and rhythmic profile, develop in the fugue section, and are felt in the concluding part's blues bass pulsation. Z. Tkach's *Sonata* is marked by the tension of meditative melodic development, which is based on the principle of continual renewal of small motifs and repetitions, resulting in the formation of a continuous transversal intonation development. Separate turns are distinguished during this process, which serve as leitmotifs and hold the whole structure together. In other situations, such motifs resemble parts of successive rows of unrepeatable sounds, leading in an emphasis on atonal or modal patterns.

3. In both sonatas, the role of the ensemble parts is characterised by parity. In Dubosarschi's work, the violin part is distinguished by a special richness of expressive techniques: in a slow tempo, the composer entrusts it with expressive cantilena melodies; in a fast tempo – scale passages, double notes in broad intervals (octaves, decimials), four-string chord sequences, and so on. Flageolets and surdinas are used for special purposes related to the production of a faltering, distancing effect. In the middle section of the *Sonata*, the violin part is rich in scherzo elements: syncopated rhythmic formulas, sharp strokes, double notes *glissando*, and sharp chords.

Although B. Dubossarsky was a practicing player on violin and viola and an excellent string ensemble player, the piano part of his *Sonata* is also technically complex and full of important intonational components. This is when the bass formula that unifies the entire work into a single composition takes place. The dynamic line of increasingly written-out acceleration and texture consolidation in the initial part of the monocycle corresponds to the change in piano composition, when the composer uses complicated polyrhythm and polydynamic techniques. In the culmination moments, the texture layering and richness of the piano part contribute to the building up of tension.

Z. Tcaci's *Sonata* features a complementary correlation of ensemble sections; in the presentation of the material, they alternately lead each other. This technique is most noticeable in the middle of the *Sonata's* first movement, where the violin and piano sections are given sharply contrasting material. Their alternation reminds us of an emotional dialogue. In meditative and narrative music, the instruments play various roles: the violin leads the melody, whereas the piano serves as an accompaniment. In the second movement, where there is a continuous ostinato rhythm in sixteenths, the ensemble parts interact constantly in contrast, while their intonation and thematic content are variable. The complexity of the ensemble texture means that working on Z. Tcaci's *Sonata* will always require extensive rehearsal preparation.

GENERAL CONCLUSIONS AND RECOMMENDATIONS

This research and creative project realised the author's intention to summarise her personal long-term experience in the fields of pedagogy and chamber music performance. The thesis's creative component consists of three concert programmes featuring Sonatas for violin and piano written by domestic composers L. Gurov, V. Verhola, V. Rotaru, and Z. Tkaci and set in the context of world chamber and ensemble music. In the theoretical section of the work, the sonatas for violin and piano of L. Gurov, V. Verhola, V. Ciolac, V. Rotaru, B. Dubosarschi, and Z. Tkaci are examined from the perspective of performing interpretation as representative examples of the national violin sonatas of the corresponding periods, which are used in the concert and pedagogical practice of musical educational institutions in the Republic of Moldova. Thus, the thesis's goal was met, which was to reveal the expressive and technical potential of the sonata for violin and piano genre in the works of composers from the Republic of Moldova in the second half of the 20th and early 21st centuries in order to improve the ensemble skills of violinists and pianists while also promoting the works of national authors.

1. Authors of various styles and periods of their lives have explored the genre of sonatas for violin and piano in the Republic of Moldova. Considered from a historical perspective, they reflect the evolution of the genre and demonstrate the diversity of its compositional and dramatic solutions. The overall historical trend seen in Moldovan violin sonatas can be described as a steady shift from the general to the specific, from the typical to the individual.

L. Gurov's *Sonata*, composed in the late 1950s, leveled the author's uniqueness while emphasising conventional moments in genre structure and musical language. Written in the traditions of 'socialist in content and national in form' art, it followed the structural canon of the sonata genre of the classicist-romantic type with the obligatory use of folklore elements. L. Gurov's professional composing skills ensured that his *Sonata* for violin and piano had a convincing compositional and dramaturgical approach and perfect control of the ensemble texture, which led to the work's happy concert and stage destiny.

V. Verhola's two violin sonatas marked a major advance in genre personalisation. The author's creative imagination in transforming the genre of the work itself is already striking: in the first case, it is a synthesis of sonata and rhapsody, in the second case, it is the incorporation of concerto elements into the sonata. This genre synthesis determined the originality of the structure and the complexity of the musical language. Both sonatas have become very popular in performance practice due to the brightness of the thematic material and the beneficial use of the expressive possibilities of the violin and piano.

The tendency towards the uniqueness of the idea underlying each work is even stronger in the sonata opuses of V. Ciolac, V. Rotaru, B. Dubosarschi, and Z. Tkaci, as evidenced by all areas of musical creation. These pieces, which have been written relatively recently, are marked by a challenging musical language that requires considerable musical training from both performers and listeners, and the sonatas themselves might be understood as musical self-portraits of their respective composers.

2. National composers frequently write sonatas for violin and piano with specific ensemble musicians in mind, and the composers consider their performance possibilities. This demonstrates the close connection between the composer's work and the performing arts. They are used as study materials in music high schools, colleges, and AMTAP classrooms. Thus, sonatas for violin and piano play an essential role in the composer's work, as well as the country's educational and performing traditions.

3. Sonatas for violin and piano written by composers from the Republic of Moldova, are more or less based on Moldovan folklore patterns, which are manifested in the harmony and rhythmic organisation of the material, as well as the refraction of Moldovan folk art genre specifics, giving the music a national identity. This feature in the violin sonata (in comparison, for example, with the piano sonatas) can be felt with particular sharpness because it holds the imprint of the *lăutars'* performing art. This becomes obvious in ornamentation, melismatics, and special ways of sound production.

4. National composers' refractions of folklore in sonatas for violin and piano take several forms. L. Gurov evokes the original folk tunes of *Ciocârlia* and *Jelea Miresei*. In his *Sonata*, quoted folklore excerpts become distinct semantic markers that clarify and specify the music's metaphorical content, while the quotation itself serves as a clarifying communicative strategy aimed at engaging the listener's perception.

V. Verhola and V. Rotaru use the technique of imitating the brightest aspects of the genres of national folklore. Modelling the metrorhythmic part (metre, tempo, rhythmic patterns, etc.) of dance genre types or varieties of *doina* gives an opportunity to create musical and thematic material similar to folklore material in the composer's practice. This is often complemented by the piece's textural coordinate, which recreates the natural timbre of Moldovan folk instruments – dulcimer, whistle, and so on.

Z. Tkaci turns to a more indirect type of transformation of folklore material: assimilation of its individual features. It is manifested mainly in the harmony organisation of the music and in the use of step alterations typical of Moldavian folklore: lowering of II, VII, raising of IV, VI steps of the harmony.

5. In terms of performing interpretation, the sonatas for violin and piano under evaluation provide ample material for violinists and pianists to enhance their ensemble skills. They, like classical and romantic composers' Sonata opuses, allow for an increase of the expressive ways of playing instruments together as well as the overall stroke palette. The reliance on Moldovan folklore and Lăutar traditions allows young musicians to practically master those performing techniques that ensure the interpretation of the adequacy of the artistic images of the works.

RECOMENDATIONS:

1. To continue the analytical investigation into sonatas for violin and piano written in the Republic of Moldova and not included in the current work.

2. To introduce sonatas for violin and piano by national authors in a panoramic study on the development in the Republic of Moldova of the genre of ensemble sonata, including examples for viola, cello, flute, clarinet, and other instruments with piano.

3. To enrichment and improve the research methods in the study of the national sonata genre based on the collaborative efforts of musicologists, ensemble performers, and teachers, taking into account the huge didactic potential of ensemble Sonatas in music teaching.

4. To compare sonatas for violin and piano written by domestic composers to genre-appropriate works from other countries.

5. To develop methodological recommendations for teachers and students (pianists, string players, and wind players) to solve specific performing problems in the work on ensemble sonatas by composers of the Republic of Moldova.

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In romanian

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CREATIVE PART OF THE THESIS**

CONCERT PROGRAMME NO. 1

Academy of Music, Theatre and Visual Arts
Great Hall, Building II, 21 June 2019

In the programme:

L. Gurov. *Sonata for violin and piano, d-moll*

Performers: I. Saulova (violin), M. Georgieva (piano)

L. Beethoven. *Sonata for Violin and Piano No. 8, G-dur, op. 30 No. 3*

A. Corelli. *Trio Sonata No. 12 'Follia', op. 5, d-moll, for violin and basso continuo*

Performers: I. Saulova (violin), S. Konstantinov (piano), L. Ignatyev (cello)

CONCERT PROGRAMME NO. 2

Academy of Music, Theatre and Visual Arts
Great Hall, Building II, 30 October 2021

In the programme:

G. Enescu. *Sonata for violin and piano, a-moll, op. Posth. 'Torso'*

Performers: I. Saulova (violin), O. Hamuraru (piano)

V. Verhola. *Sonata for violin and piano No. 2*

V. Rotaru. *Sonata for violin and piano*

Performers: I. Saulova (violin), E. Turea (piano)

CONCERT PROGRAMME NO. 3

Academy of Music, Theatre and Visual Arts
Great Hall, Building II, 24 October 2023

In the programme:

Z. Tkaci. *Sonata for violin and piano*

V. Verhola. *Sonata-Rhapsody for violin and piano*

J.-M. Leclair. *Sonata for violin and piano No 3, D-dur*

Performers: I. Saulova (violin), E. Turea (piano)

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АННОТАЦИЯ

Саулова Инесса. Сонаты для скрипки и фортепиано композиторов Республики Молдова в аспекте исполнительской интерпретации. Диссертация на соискание ученого звания доктора искусств по специальности 653.01 – Музыкаведение (профессиональный докторат), Кишинев, 2024.

Структура диссертации: Введение, три главы, основные выводы и рекомендации, библиография из 141 наименования, 2 приложения; 113 страниц основного текста, 12 схем, 82 нотных примера, 3 страницы приложений. Результаты отражены в 9 публикациях.

Ключевые слова: исполнительская интерпретация, камерный ансамбль, композиторы Республики Молдова, педагогический репертуар, соната для скрипки и фортепиано, стилистика, тематизм, фактура, фольклорный элемент, форма.

Область исследования: камерно-инструментальное творчество композиторов Республики Молдова.

Цель диссертации: исследовать выразительный и технический потенциал жанра сонаты для скрипки и фортепиано в творчестве композиторов Республики Молдова второй половины XX – начала XXI веков для выявления путей совершенствования ансамблевого мастерства скрипачей и пианистов, а также для популяризации творчества отечественных авторов.

Задачи исследования: выявить композиционно-драматургические особенности сонат для скрипки и фортепиано Л. Гурова, В. Верхолы, В. Чолака, В. Ротару, Б. Дубоссарского и З. Ткач; охарактеризовать их средства музыкальной выразительности и стилевые особенности; раскрыть роль фольклорных элементов и лэутарских традиций в образном строе, музыкальном языке и драматургии этих сонат; рассмотреть указанные сонаты с позиции ансамблевого исполнительства; предложить методические рекомендации по преодолению возможных ансамблевых трудностей.

Научно-практическая новизна и оригинальность диссертации связана с тем, что в ней впервые в музыкаловедении Республики Молдова исследован ряд отечественных сонат для скрипки и фортепиано с позиции исполнительской трактовки. Предложенный анализ способствует плодотворной работе над данными сочинениями, совершенствованию мастерства ансамблистов (скрипачей и пианистов), а также дает основание для аргументированной художественной оценки их исполнительской интерпретации. Оригинальность определяется исследовательским ракурсом, предполагающим синтез музыкаловедческого и исполнительского подходов.

Практическая значимость диссертации. Полученные результаты могут быть использованы в учебных курсах *История исполнительского искусства, История национальной музыки, Камерный ансамбль, Методология музыкального анализа, Музыкальные формы*. Положения диссертации представляют интерес для музыковедов-исследователей, могут быть использованы при подготовке концертных выступлений музыкантов-исполнителей, для самостоятельных занятий студентов, а также для педагогов, преподающих камерных ансамбль.

Апробирование результатов работы. Работа обсуждалась на заседаниях школы доктората АМГИИ, а также в ходе научных музыкаловедческих национальных и международных конференций.

Практическая апробация была осуществлена в рамках трех концертных выступлений в Большом зале Академии музыки, театра и изобразительных искусств, а также в редактировании и подготовке к изданию нотных текстов скрипичной сонаты В. Верхолы. Результаты **теоретических изысканий** отражены в 9 публикациях, в том числе в 6 научных статьях (5 из них – в специализированных изданиях, рекомендованных Национальным агентством по обеспечению качества в образовании и исследовании), 1 научно-методической работе и 2 тезисных изложениях выступлений на научных конференциях. Материалы диссертации были представлены на 9 научных форумах (Молдова, Румыния), в том числе 5 международных научных конференциях, 2 научно-практических конференциях с международным участием, 1 международной научной конференции за рубежом и 1 научно-методологическом семинаре с международным участием.

ADNOTARE

Saulova Inessa. Sonatele pentru vioară și pian ale compozitorilor Republicii Moldova din perspectiva tratării interpretative. Teză de doctor în arte, specialitatea 653.01. Muzicologie (doctorat profesional), Chișinău, 2024.

Structura tezei: introducere, trei capitole, concluzii generale și recomandări, bibliografie din 141 de titluri, 2 anexe, 113 pagini ale textului de bază, 12 scheme, 82 exemple muzicale, 3 pagini de anexe. Rezultatele sunt reflectate în cadrul a 9 publicații.

Cuvinte-cheie: tratare interpretativă, ansamblu cameral, compozitori din Republica Moldova, repertoriu didactic, sonată pentru vioară și pian, stilistică, tematism, factură, element folcloric, arhitectonică.

Domeniul de studiu: creația instrumentală de cameră a compozitorilor din Republica Moldova.

Scopul tezei: a cerceta potențialul expresiv și tehnic al genului de sonată pentru vioară și pian în creația compozitorilor din Republica Moldova din prima jumătate a secolului XX – începutul secolului XXI, în vederea relevării unor modalități de perfecționare a măiestriei de interpretare în ansamblu a violoniștilor și pianiștilor, și a promovării creațiilor autorilor autohtoni.

Obiectivele cercetării: identificarea caracteristicilor compoziționale și dramaturgice ale sonatelor pentru vioară și pian de L. Gurov, V. Verhola, V. Ciolac, V. Rotaru, B. Dubosarschi și Z. Tcaci; caracterizarea mijloacelor de exprimare muzicală și a trăsăturilor stilistice; dezvăluirea rolului elementelor folclorice și a tradițiilor de interpretare a lautarilor, în structura figurativă, limbajul muzical și dramaturgia acestor sonate; examinarea sonatelor indicate din perspectiva interpretării în ansamblu; elaborarea unor recomandări metodice pentru depășirea eventualelor dificultăți de interpretare în ansamblu.

Noutatea și originalitatea științifică și practică a tezei este legată de faptul că pentru prima dată în muzicologia din Republica Moldova sunt cercetate, de pe pozițiile tratării interpretative, un șir de sonate pentru vioară și pian scrise de compozitori autohtoni. Analizele propuse contribuie la optimizarea semnificativă a lucrului violoniștilor și pianiștilor asupra ansamblului, în cadrul compozițiilor date și, totodată, oferă posibilitatea unei evaluări artistice argumentate a tratării interpretative a acestora. Originalitatea este determinată de perspectiva de cercetare, ce propune o sinteză a abordărilor muzicologică și interpretativă.

Importanța practică a tezei. Rezultatele obținute pot fi utilizate în cursurile didactice de *Istoria artei interpretative*, *Istoria muzicii naționale*, *Ansamblu cameral*, *Forme muzicale*, *Metodologia analizei muzicale*. Tezele expuse prezintă interes pentru muzicologii-cercetători, pot fi utile atât muzicienilor-interpreți, în procesul de pregătire pentru evoluările în concert, pentru studiul de sine stătător al studenților, cât și pentru profesorii de ansamblu cameral.

Aprobarea rezultatelor lucrării. Teza a fost discutată în cadrul ședințelor școlii Doctorale a AMTAP, precum și în cadrul conferințelor științifice muzicologice naționale și internaționale. **Aprobarea practică** a fost realizată în cadrul a trei recitaluri, în Sala Mare a Academiei de Muzică, Teatru și Arte Plastice, cât și, de asemenea, în redactarea și pregătirea pentru publicare a textelor muzicale ale sonatei pentru vioară de V. Verhola. **Rezultatele cercetărilor teoretice** sunt reflectate în 9 publicații, inclusiv 6 articole științifice (dintre care 5, apărute în ediții specializate, recomandate de Agenția Națională de Asigurare a Calității în Educație și Cercetare), 1 lucrare științifică-metodică și 2 teze prezentate la conferințe științifice. Materialele tezei au fost prezentate la 9 foruri științifice (în Moldova și România) dintre care, 5 conferințe științifice internaționale, 2 conferințe științifice-practice cu participare internațională, 1 conferință științifică internațională peste hotare și 1 seminar științific-metodologic cu participare internațională.

ANNOTATION

Saulova Inessa. Sonatas for violin and piano by composers from the Republic of Moldova in the aspect of performer's interpretation. Thesis for the academic title of Doctor of Arts in specialty 653.01 - Musicology (professional doctorate), Chisinau, 2024.

The structure of the thesis: introduction, three chapters, main conclusions and recommendations, bibliography of 141 titles, 2 annexes, 113 pages of main text, 12 schemes, 82 musical examples, 3 pages of annexes. The results are reflected in 9 publications.

Keywords: performer's interpretation, chamber ensemble, composers of the Republic of Moldova, pedagogical repertoire, sonata for violin and piano, stylistics, theme, texture, folklore element, form.

Field of study: chamber-instrumental work of composers from the Republic of Moldova.

The purpose of the thesis: to study the expressive and technical potential of the sonata genre for violin and piano in the works of composers from the Republic of Moldova in the second half of the 20th – beginning 21st centuries in order to identify ways of improving the ensemble skills of violinists and pianists, as well as to promote the work of national authors.

Research objectives: to identify the compositional and dramatic features of sonatas for violin and piano by L. Gurov, V. Verhola, V. Ciolac, V. Rotaru, B. Dubosarschi and Z. Tkaci; to characterize their means of musical expression and stylistic features; to reveal the role of folklore elements and leutari traditions in the figurative structure, musical language and dramaturgy of these sonatas; to consider the indicated sonatas from the perspective of ensemble performance; to offer methodological recommendations for overcoming possible ensemble difficulties.

The scientific and practical novelty and originality of the thesis relates to the fact that, for the first time in the Republic of Moldova's musicology, a number of national sonatas for violin and piano were analysed from the perspective of performer's interpretation. The proposed analysis contributes to fruitful work on these compositions and to improving the skills of ensembles (violinists and pianists), and also provides a basis for a reasoned artistic assessment of their performing interpretation. Originality is determined by a research perspective involving a synthesis of musicological and performance approaches.

Practical significance of the thesis. The results can be used in the courses *History of Performing Arts, History of National Music, Chamber Ensemble, Musical Forms, Methodology of Musical Analysis*. The thesis statements are of particular interest for musicologists and researchers and can be used in training for concert performances by musicians-performers, for individual work of students, and for teachers who teach chamber ensembles.

Approval of the results of the work. The dissertation was discussed at meetings of the AMTAP Doctoral School, as well as during scientific musicological national and international conferences. **Practical approval** was accomplished in three concert performances in the Great Hall of the Academy of Music, Theatre and Fine Arts, as well as during the editing and publication of musical texts of the violin sonata by V. Verhola. The results of **theoretical research** are reflected in 9 publications, including 6 scientific articles (5 of them - in specialised publications recommended by the National Agency for Quality Assurance in Education and Research), 1 scientific and methodological paper and 2 abstracts of presentations at scientific conferences. The thesis materials were presented at 9 scientific forums (Moldova, Romania), including 5 international scientific conferences, 2 scientific-practical conferences with international participation, 1 international scientific conference abroad and 1 scientific-methodological seminar with international participation.

SAULOVA INESSA

**SONATELE PENTRU VIOARĂ ȘI PIAN
ALE COMPOZITORILOR REPUBLICII MOLDOVA
DIN PERSPECTIVA TRATĂRII INTERPRETATIVE**

Specialitatea 653.01 – MUZICOLOGIE

**Rezumatul tezei de doctor în arte
(doctorat profesional)**

Chișinău, 2024

SAULOVA INESSA

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**Summary of the doctoral thesis
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