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ORGAN IN THE CHAMBER WORK OF DMITRY KITSENKO

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The thesis and its abstract are available in the National Library of the Republic of Moldova (Chisinau, 78A, 31 August 1989 St.), in the library of the Academy of Music, Theatre and Fine Arts (Chisinau, 87, Alexei Mateevici Street, reading room), as well as on the websites www.cnaa.md and www.amtap.md.

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DISSERTATION HIGHLIGHTS

The relevance and importance of the topic of the study. The organ, rightfully called the "king of musical instruments", occupies a prominent place in world music culture. According to N. Bakeeva, it "captures attention with its vast expressive possibilities, the richness of tone, the range of timbres, and the broadness of the sound range. The sound of the whole organ is astonishing in its grandiosity: the overpowering fortissimo makes you tremble, and the thrilling pianissimo is barely perceptible. [1]. Established in both religious and secular music, it is widely used in a variety of different ways: as a soloist, as an accompaniment instrument, and as a member of various performing ensembles.

The organ plays a significant role in the cultural life of the Republic of Moldova. The history of Moldovan organ music began on September 15, 1978, when the Organ Hall was opened in Chisinau. The former City Bank building, an early twentieth-century architectural monument, was renovated for this purpose, and a concert organ by the Czech company *Rieger-Kloss* was placed there.

With the appearance of the organ, local composers – both recognized maestros and young authors – became attracted in the possibilities of this new and unique instrument. Dmitry Kitsenko stands out among composers who write for organ, and his interest in this instrument never fades until this day.

Dmitri Kitenko is a recognized composer, Master of art from the Republic of Moldova, member of the composer associations from Moldova, Ukraine and Canada. Kitsenko's work portfolio includes works in different genres, among which works for organ and organ solo take a significant place.

D. Kitsenko wrote several pieces for organ solo, mainly composed in the early period of his career: the *Prelude and Fugue in memory of D.D. Shostakovich* (1979), a memorial work in the traditions of baroque genres, and the *Suite* for organ, which combines neoclassical tendencies with features of neo-folklore. In the 2000s emerged the pieces *Little Prelude* (2013, a version of the first movement in the *Suite*, performed by the American organist, composer, and pedagogue David Bohn, to whom it is dedicated), and *In Nomine*, a stylization of the Gregorian choral arrangement (2017).

In 1982 D. Kitsenko became the author of the first organ concerto in the history of Moldovan organ music, creating the Concerto for organ, string orchestra and timpani. The work has been performed several times at the Chisinau Organ Hall and at the Riga Dome Cathedral (Latvia). According to G. Kocharova, the Concerto was repeatedly "re-created" by the composer. So, in 2007, it became the basis of the *Concerto grosso* no. 2, and in 2012, a multimedia variant of the original version of the work was released, in which the audio track was supplemented by a

video based on Albrecht Dürer's engravings and paintings. A little later, in 2014, D. Kitsenko composed the second version of the Concerto, rewriting the organ part.

An essential role in the works of D. Kitsenko is played by works in which the organ is a member of various chamber ensembles. The five-movement cycle of *Litanies* for soprano, clarinet and organ to words by Grigore Vieru (1986), written exclusively for the Strezev family trio: Svetlana, Anna and Anatoly, attracts attention. A similar cast is presented in *Ave Maria* (1993). In addition to the mentioned works, D. Kitsenko has incorporated the organ in such extensive vocal and instrumental opuses as *Stabat Mater* for mezzo-soprano and organ (2014) and *Missa* for soprano, tenor and organ (2020). There are also three vocal miniatures created in the 2010s for voice with organ: *To My Dear and Loving Husband*, 2012, based on poems written by 17th-century American poet Anne Bradstreet, and two hymns based on Christian texts: *I Walk with Love Along the Way*, 2012, and *O Gracious Light*, 2014.

Works of Dmitry Kitsenko for organ and with the involvement of the organ were frequently performed both in Moldova and abroad. The high artistic qualities of D. Kitsenko's works, the significant place they occupy in the organ works of the composers of the Republic of Moldova, require a modern artistic and scientific approach, which, in turn, determines the relevance and importance of the subject matter of this study. The high artistic qualities of Kitsenko's works and the considerable place they occupy in the organ works of composers from the Republic of Moldova determine the requirements for their modern artistic and scientific interpretation, which determines the **relevance and importance** of the subject of this study.

The suggested scientific and creative project is based on the author's desire to use his performing and musicological experience to research and promote the world and national organ heritage, including works by the composer Dmitry Kitsenko for and with the organ.

Three concerts in which the author performed well-known organ masterpieces by D. Buxtehude, J.S. Bach, W.A. Mozart, F. Mendelssohn-Bartholdy, and others, as well as a few chamber works by D. Kitsenko (such as the *Suite* for organ, *Litanies*, and *Ave Maria* for soprano, clarinet, and organ, and the anthems *O, Gracious Light* and *I Walk with Love Along the Way* for voice) represent the creative part of the dissertation.

The theoretical part considers the organ work of Dmitry Kitsenko, which belongs to the field of chamber music.

Object of study: chamber compositions of D. Kitsenko with the use of organ: the *Prelude and Fugue in memory of D.D. Shostakovich* for organ, *Suite* for organ, *Litanies* and *Ave Maria* for soprano, clarinet and organ, *Stabat Mater* for mezzo-soprano and organ, *Missa* for soprano, tenor and organ.

The research purpose is the scientific development of chamber works by Dmitry Kitsenko for the organ and with the participation of the organ from the point of view of genre and style affiliation, figurative structure, form and means of musical expression, performing interpretation.

Research objectives:

- classification of D. Kitsenko's chamber works for organ and with the participation of the organ depending on the performing composition;
- characteristics of the genre basis, form, dramaturgy and musical language of the works;
- analysis of compositions from the perspective of the performing realization of the organ part;
- discovery of the specifics of using the organ as a solo and ensemble instrument.

The novelty and originality of the scientific research is determined by the fact that for the first time in the musicology of the Republic of Moldova, it reveals a topic related to national organ creation. In premiere, the central subject of study became Dmitry Kitsenko's chamber compositions for organ and with the participation of the organ. Some of them – *Prelude and Fugue, Suite, Missa* – were introduced by the author into scientific circulation, while others were considered from a new perspective, with emphasis on the role of the organ.

The novelty and originality of the artistic concept is expressed in the content and interpretation of the concert programs, consisting of masterpieces of world organ music and compositions by D. Kitsenko and presented by the author of the dissertation in the original performance version.

The methodological foundation of the study combines musical-theoretical and performing aspects. The dissertation uses such general methods underlying scientific research as analysis and synthesis, induction and deduction, comparison, logical generalization. In addition, the following specific methods were applied:

- the study of musical texts of works from the perspective of the method of holistic analysis that has developed in musicology;
- study of compositions from a performing point of view.

The practical relevance of the dissertation is related to the possibility of applying its results in the courses *Instrument and sight-reading (keyboard instruments - organ), Chamber Ensemble, History of Performing Arts, Musical Forms, and History of National Music*. The conclusions and recommendations can be used in practical training and concert activity of organists.

Approbation of the research results. This dissertation was completed within the School of Doctoral Studies in Art History and Cultural Studies at the Academy of Music, Theatre and

Fine Arts. The practical and theoretical parts of the study were repeatedly discussed at the meetings of the Doctoral Supervisory Committee. The dissertation was reviewed and recommended for presentation by the Doctoral Supervisory Commission and the Scientific Council of the Academy of Music, Theatre and Fine Arts.

The practical part of the work was presented in three concert performances:

- at the Episcopal Cathedral of Divine Providence of the Roman Catholic Church of Chisinau (2017);
- in the Chisinau Organ Hall (2019), with Tatiana Costiuc (soprano) attendance;
- at the *Schmitt Hall* of the Eastman School of Music, Rochester, NY, USA; in the Chisinau Organ Hall (2021), with Tatiana Costiuc (soprano) and Iury Melnic (clarinet) attendance.

The main ***results of theoretical research*** are reflected in 9 publications, including 6 scientific articles (3 of them in qualified publications recommended by the National Agency for Quality Assurance in Education and Research, 2 in qualified foreign publications, including 2 in collections of international conferences) and 3 abstracts of speeches at scientific conferences. Materials for the dissertation were presented at 6 scientific forums: 5 international scientific conferences and 1 regional conference with international attendance (Moldova, Ukraine and Russia).

The thesis comprises 84 pages of main text consisting of an introduction, three chapters, main conclusions and recommendations; a bibliography of 127 sources; six annexes, which include a chronological list of D. Kitsenko's works for and with organ, a brief note on the organ works of composers from the Republic of Moldova, poetic texts of *Litanies* and *Ave Maria*, coordinated with the musical form of the pieces, the programs of three concert performances of the author of the thesis, which are the creative part of the work, and the list of abbreviations used in this work.

THEORETICAL RESEARCH CONTENT

The introduction justifies the choice of the subject, defines its relevance and importance, defines the object of research, purpose, and objectives, the degree of novelty and originality, methodological and theoretical basis, practical importance of the work, and contains information about the approval of the results of the work.

In the introduction, the choice of the topic is argued, its timeliness and importance, the object of the study, the purpose and objectives, the degree of novelty and originality, the methodological and theoretical basis, the practical importance of the work, as well as the information about the approval of the research results are exposed.

The first chapter – *Works by Dmitry Kitsenko for organ solo* – consists of three sections. Section 1.1 analyses *Prelude and Fugue in memory of D.D. Shostakovich's* series for organ. Section 1.2 focuses on the *Suite* for organ. Section 1.3 includes the conclusions of Chapter 1.

D. Kitsenko's works for solo organ (*Prelude and Fugue in memory of D. D. Shostakovich* and *Suite*) are of considerable interest from a musical-historical perspective, reflecting, on the one hand, the characteristics of the initial stage of formation of the composer's style and, on the other hand, significant trends of a specific period in the development of academic music in the Republic of Moldova. The analyzed works make it possible to speak about the combination of tradition and innovation in them.

D. Kitsenko's solo organ works embody various style and genre models. In the *Prelude and Fugue*, the composer uses features of the Baroque two-part polyphonic cycle, breaking them down, on the one hand, through the prism of his quest for musical means of expression and, on the other hand, reflecting the characteristics of Shostakovich's compositional style: from direct quotation and intonational parallels to the reproduction of modal structures. The *Suite* incorporates characteristics of Baroque and Romantic ("new") suites; it is characterized by both the reproduction of pre-classical genres and the miniaturism and freedom of compositional, dramatic, and genre-imagery solutions characteristic of post-classical cycles. The creative refraction of elements of the national folklore vocabulary of Moldova is a distinct aspect of the work.

Although the *Prelude and Fugue* and the *Suite* were Dmitry Kitsenko's first compositions for the organ, the author clearly understood the technology of performing on the instrument, guiding the organist's imagination with appropriate instructions. At the same time, the scores of the works provide the performer with a considerable degree of creative freedom in the choice of artistic solutions. It is primarily a question of register and strokes, the main expressive means in the organist's arsenal.

This investigation leads us to the conclusion that D. Kitsenko's early solo organ works are worthy of being included in concert programs that will be presented to audiences.

The second chapter – *Compositions by Dmitry Kitsenko for soprano, clarinet and organ* – contains three sections. Section 2.1 analyses *Litanie's* cantata for soprano, clarinet, and organ. Section 2.2 examines the piece *Ave Maria* for the same cast of performers. Section 2.3 concentrates on the conclusions of Chapter 2.

In the 1980s and 1990s, Dmitry Kitsenko's creative work included two pieces for soprano, clarinet, and organ: *Litanies* and *Ave Maria*. Addressing a chamber vocal-instrumental ensemble with the participation of the organ, the composer created two different works in terms of genre, solving the problem of the organ's role in the composition and its interaction with the other members of the ensemble in different ways.

In the five-movement lyrical-dramatic cantata *Litanies* on verses by Grigore Vieru, the composer successfully expressed the literary source's distinctive characteristics: lyricism as the foundation of the creative field, profound emotionality, contrasting component parts, and at the same time the unity of the cyclic idea. The melos of D. Kitsenko's work reflect the delicate shades of the text of Gr. Vieru. At the same time, the musical language of D. Kitsenko's work is based on Moldovan folklore, implementing the characteristic metro-rhythmic and harmonic features of such genres as doina, ballad, and bochet (a type of folk lyric, typically performed in verse or with improvised words to a specific lament melody, that is part of the funeral ritual).

In the world's musical legacy, there are many works based on the text of the Catholic prayer to the Virgin Mary. By creating a vocal-instrumental piece *Ave Maria* on an Italian text, D. Kitsenko managed to replenish the vocal repertoire with another bright, successful composition in Italian in the character of arias of the Baroque era.

The soprano part in both the *Litanies* and *Ave Maria* is particularly expressive, evolving along an extensive pitch range. The singer is responsible, not least of all, for delivering the meaning of the composition to the listener, so the performance of the vocal part requires a faithful reading of the reproduced lyrics and clear and meaningful articulation. The composer expresses emotion through vocalization in melodic chants and culmination parts, which demands a distinctive performance technique.

In both compositions, the clarinet performs a variety of roles, including accompaniment of the vocalist, solo performances *a cappella*, and duets with the organ. The clarinet part is full of cantilena melodies and virtuoso passages that require the master the full range of the instrument and well-trained breathing.

The organ in Dmitry Kitsenko's chamber ensembles is used in a variety of ways depending on the work's genre, imagery, and dramaturgical concept. In the cantata *Litanies*, it is

an equal participant in the "action" of the music, appearing as an accomplice, accompanist, and soloist. The organ in *Ave Maria* is responsible for accompanying the soprano and clarinet duet as well as generating an overall focused, creative ambience in the separate solo episodes.

In *Litanies* and *Ave Maria*, D. Kitsenko turned to a not-quite-traditional ensemble composition, combining the sound of the organ with vocals and clarinet. D. Kitsenko expertly utilized the organ in the group while allowing the organist sufficient freedom in terms of registering and establishing a dynamic scheme for the music.

The third chapter – *Dmitry Kitsenko's opuses for voice with organ* – includes three sections. Section 3.1 is dedicated to the cantata *Stabat Mater* for mezzo-soprano and organ. Section 3.2 analyzes *Missa* for soprano, tenor, and organ. Section 3.3 contains conclusions on Chapter 3.

In Dmitry Kitsenko's vocal and organ compositions, *Stabat Mater* and *Missa*, the composer's unique interpretation of centuries-old models of cult music draws attention. Characterizing the genre aspect of the works and following the work's subtitle, we can see that the composer himself classifies the *Stabat Mater* cycle as a cantata. As for the *Missa*, genre attributes (mass) it is already in its name, although the musical structure also has features of a sacred cantata.

In both works, the composer drew on canonical religious texts to create modern compositions in which the elements of the ancient and new are harmoniously interwoven. In line with neoclassical tendencies, we can hear the use of ancient scales, melodies with features of mediaeval monody, recitation and narrow-volume melodic formulas characteristic of church use, and polyphonic techniques that have been developed over time (heterophony, simple counterpoint, imitation, and canon). Here can be also included the reproduction of three forms of church singing: psalmody (melodic recitation, chanting with a predominance of a stable constant pitch), hymnody (solemn, predominantly syllabic vocal performance), and jubilation (prolonged vocalization, embellished with melismatic chanting of vowels).

Along with elements of the pre-Baroque style, genre characteristics of the 17th and 18th centuries are occasionally introduced: the major-minor harmonic system, the song-arioso type of melody, the homophone-harmonic structure, and the prelude texture. Among the techniques of modern composition, let us mention the free contrapuntal approach, the development of dissonant verticals, metrical variability, and elements of polymetry etc.

While the *Stabat Mater* uses a rather developed poetic text, which carries a certain fabula, the *Missa* is composed with a minimum of words, because of which its content is characterized by greater generality. At the same time, both works are characterized by the generally reserved, emotionally balanced, and chamber-like character of the music. In addition, both works feature

movements that deviate from the main stylistics: in the *Stabat Mater*, it is part II with an allusion to a prelude from Bach's WTC, and in the *Missa*, it is the motoric IInd movement, *Gloria*, and the song-like arioso in IIIrd movement, *Credo*.

Both works reveal features of a combined cyclic composition: four-part in the *Stabat Mater* and five-part in the *Missa*. In both cycles, there is a tendency for the elements to be combined into a unified whole based on distinct characteristic connections: tonal and thematic, key-modal, and musical texture. The presence of two primary modal centers: *c* and *g*, enhances the coherence of the parts of the cantata *Stabat Mater* (the harmonic unity is disrupted only in the last section, which provides the cycle tonal detachment). *Missa* reveals more variability the sense of modal-tonal structure. In this cycle the role of the connecting link is played by the "junction" procedure, when in the conclusion of one part a tonal landmark of the next part is prepared.

The organ is used in both works in different ways. So, in *Stabat Mater*, he intonationally and harmonically supports the singer, and in some fragments is the main soloist – the carrier of the emotional nature of music, recreating the features of free fantasy music-making. In *Missa*, the organ performs a more modest function: in some cases it duplicates the vocal score, in others it is assigned a purely accompanying role.

The organ part in *Missa* lacks any performing musical nuances, so, dynamic nuances, register color, musical strokes, and phrasing require the organist to make individual decisions based on the work's imagistic, compositional, and dramaturgical principles. Individual authors' directions are set down in the *Stabat Mater*, but this score also allows the organist to express himself creatively.

The study concludes with **General Conclusions and Recommendations**, which summarise the material of the thesis and define opportunities for further development and elaboration of the research and creative project's topic.

GENERAL CONCLUSIONS

1. In terms of performing means, style and genre solutions, imagery, composition, and musical language, D. Kitsenko's work for and with the participation of the organ is diverse. The composer's organ compositions fall primarily under the category of chamber music. These are pieces for solo organ, which appeared in the late 1970s and early 1980s (*Prelude and Fugue in Memory of D.D. Shostakovich* for organ, *Suite* for organ, etc.), and works for vocal and instrumental ensembles, which can be divided into two categories: the first includes pieces written for soprano, clarinet, and organ in the 1980s and 1990s (*Litanies* and *Ave Maria*), while the second includes works created for voice and vocal duets with organ in the 2000s (*Missa*, *Stabat Mater*, and several vocal miniatures). Following the genre characteristics, D. Kitsenko's

opus fits into the general picture of the organ work of composers from the Republic of Moldova.

2. The sacred realm of D. Kitsenko's creative pursuits, represented by many kinds of religious music, is crucial to him. This was also reflected in his organ work, bringing to existence a number of chamber pieces on canonic texts: *Stabat Mater* for mezzo-soprano and organ (2014) and *Missa* for soprano, tenor, and organ (2020) on Latin texts.

The *Litanies* (1986) and *Ave Maria* (1993) complete this group to some extent, although musically, despite the typical genre titles for holy music, they cannot be firmly classed as belonging to the relevant field: the *Litanies* is a lyrical and dramatic cantata based on words from Grigore Vieru's poetry, whereas *Ave Maria*, a prayer addressed to the Virgin Mary, is a kind of Baroque aria-inspired styling on an Italian text.

3. D. Kitsenko's chamber works for and with the participation of the organ have echoes of Baroque and early music before the Baroque traditions, thus joining the neoclassicist style typical of the 20th and 21st centuries. In this regard, *Prelude and Fugue in memory of D.D. Shostakovich*, *Ave Maria*, *Stabat Mater* and *Missa*, and partly *Suite* for organ, are particularly notable. Addressing the highest levels of creative thinking, the composer embraces polyphony to portray profound philosophical imagery and truths passed down through the ages.

The Prelude and Fugue is a direct reference to the polyphonic genre in the work of Johann Sebastian Bach and his contemporaries. At the same time, the cycle has polystylistic elements, exhibiting a range of genre, figurative-emotional, harmonic, intonation, and thematic ties with D. Shostakovich's work. Polystylistics are also characteristic of the *Suite*, which combines Baroque features with signs of music from later epochs, including neo-folklorism.

Missa is resolved through musical means that immerse the listener in the world of mediaeval archaic: ascetic melody in the spirit of Gregorian *cantus planus*, polyphonic means of development (from heterophony and canonical imitation to contrasting polyphony), and the dominance of diatonic – all of this illustrates stylization as a component of musical style. The *Stabat Mater* cantata incorporates elements from various stylistic eras, ranging from the mediaeval organum through the Baroque homophonic-harmonic prelude.

4. The particular folk nature of the musical material is one of the stylistic constants represented in D. Kitsenko's organ work, which, along with the qualities of other style tendencies, is most evident in the *Suite* for Organ and the *Litanies*. The melos of the works include folk harmonies and rhythmo-dynamical formulas typical of traditional Moldovan music. At the same time, the *Suite's* folklore colors are blended with neo-baroque aspects, while the *Litanie's* national distinctiveness fits into the cycle's generalized lyrical and dramatic concept, reflecting the content of Gr. Vieru's lines.

5. Each of D. Kitsenko's chamber works for and with the organ takes its form from a distinct creative concept. A number of works are in cyclical form: a two-part polyphonic cycle in the *Prelude and Fugue*, a five-part cycle in the *Litanies*, and a six-part cycle in the *Suite*. A cyclic-unitary composition is used in two works: we are talking about *Stabat Mater* in four parts and *Missa* in five parts; some features of unitary cyclicity can also be observed in the *Suite*. Various strategies are used in cyclical works to connect the components into a whole.

The composer rarely deviates from typical forms when structuring non-cyclic compositions. The piece *Ave Maria* is written in verse form, consisting of three couplets, each of which is a simple two-part form. Simple two- and three-part parts, couplets, and themes with variations are among the most popular types of parts. Depending on the artistic objective, the composer may deviate from standard structures, turning to individual composing solutions: these include the two-part form (*Suite*, II part *Dolorosa*), the contrast-composed form (*Suite*, VI part *Improvisata*), and the through strophic form (II part *Litanies*).

Introductions that describe the emotional environment of the first sections are common, as are codas that summarize the development process or serve as a "continuation to follow" type conclusion. In addition to the main sections, additional ones are utilized, particularly in vocal works: interludes and ligatures, which, on the one hand, delimit connected parts and, on the other, establish a link between them, uniting the constituent elements into a coherent whole.

6. The organ serves several tasks in D. Kitsenko's chamber music. In solo works - *Prelude and Fugue*, *Suite* - the organ ensures the creation of compositions based on figurative contrasts and dramaturgical construction of the whole. In ensemble pieces, the organ section is handled differently. In the *Litanies*, he appears as a soloist and ensemble member, besides providing harmonic accompaniment to the melodic parts, alongside the voice and clarinet. Except for a few solo episodes meant to support the piece's figurative and emotional ambience, the organ is primarily assigned to accompaniment in *Ave Maria*. The organ's role in *Stabat Mater* is exceedingly essential and varied: it not only serves as melodic and harmonic accompaniment for the vocal section, but it also performs as a soloist, contributing significantly to the realization of the lyrical text's ideological and dramaturgical foundation. The organ's role in *Missa* is more discreet: in some situations, it complements the melodic line of the vocal parts, while in others, it serves as harmonic accompaniment.

The structure and the author's instructions, which direct the organist along the path of faithfully conveying the imaginative intent, show that Kitsenko's works reflect the composer's precise understanding of the specifics of the organ. Nonetheless, the organ parts of all works allow the performer sufficient freedom in terms of dynamic plan, phrasing, touches, and registers.

7. D. Kitsenko demonstrates an interest in the musical genres that were developed in the European musical culture of bygone periods, and he attempts to interpret them in his way by filling traditional forms with new material and utilizing the characteristics of contemporary musical language. By breaking down general patterns through the lens of individual musical thought, the composer was able to create works for and involving the organ, that are of high artistic quality.

RECOMMENDATIONS

To further develop the subject of this dissertation and to promote the organ music of Moldovan composers, the following steps should be taken:

1. To further investigate the organ compositions of composers from the Republic of Moldova.
2. To create a series of essays on composers and performers who have contributed to the growth of national organ art.
3. To carry out research to improve the sheet music collection of the Chisinau Organ Hall with works composed by Moldovan composers for and featuring the organ.
4. To publish the most exceptional national compositions to promote the organ culture of the Republic of Moldova both nationally and internationally.
5. To include organ works by Moldovan composers in the programs of Chisinau and foreign concerts of native organists.
6. To address the management of the Union of Composers and Musicologists of Moldova with a request to encourage national composers to regularly contribute new works of varying genres to the national organ repertoire.
7. In cooperation with the Ministry of Culture and the Organ Hall, with the assistance of the Union of Musicians, the Union of Composers and Musicologists of Moldova, and other cultural and artistic institutions, to organize in Chisinau a festival or festival-competition of organ music with the mandatory participation in the festival program of works by composers from the Republic of Moldova.
8. To develop and include organ-related content in History of National Music and History of Performing Arts (keyboard instruments) courses.
9. To publish a monograph on the organ work of Dmitry Kitsenko.

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**CONCERT PERFORMANCES OF THE THESIS AUTHOR
(CREATIVE COMPONENT OF THE WORK)**

**PROGRAM OF THE FIRST CONCERT
Cathedral of Divine Providence – The Roman-Catholic Cathedral of Chisinau
October 29, 2017.**

In the program:

1. J.S. Bach. Fantasia and Fugue in G minor, BWV 543
2. J.S. Bach. Fantasia in G Major, BWV 572
3. J.S. Bach. Choral Prelude *Ich ruf zu dir, Herr Jesu Christ*, BWV 639
4. L. Boëllmann. *Gothic Suite*
5. D. Kitsenko. *Suite for organ*

**PROGRAM OF THE SECOND CONCERT
Chisinau, Organ Hall
February 12, 2019.**

The concert was attended by:
soloist of the National Philharmonic *Serghei Lunkevici*
TATIANA COSTIUC, Master of Art (soprano),

In the program:

1. J.S. Bach. Prelude and Fugue in E flat major, BWV 552
2. D. Kitsenko. Two hymns for voice and organ:
 - *O Gracious Light*
 - *I Walk with Love Along the Way*
3. W.A. Mozart. Fantasia in F minor, KV 608
4. D. Kitsenko. *Ave Maria*
5. G. Caccini. *Ave Maria*
6. F. Mendelssohn-Bartholdy. Sonata No. 1 in F minor for organ, Op. 65:
 - I. *Allegro moderato e serioso*
 - II. *Adagio*
 - III. *Andante Recitativo*
 - IV. *Allegro assai vivace*

**PROGRAM OF THE THIRD CONCERT
Rochester, NY, USA
Eastman School of Music, Schmitt Hall
May 7, 2021**


**Chisinau, Organ Hall
July 5, 2021**

The concert was attended by:
soloist of the National Philharmonic *Serghei Lunkevici*
TATIANA COSTIUC, Master of Art (soprano),
YURY MELNIC (clarinet)

In the program:

1. D. Kitsenko. Litanies for soprano, clarinet and organ, 3-5 parts
2. D. Buxtehude. Toccata in D minor, BuxWv 155
3. J.S. Bach. Prelude and Fugue in G minor, BWV 535
4. Ch.-M. Widor. Symphony for Organ No. 6, op. 42 No. 2, ch. 1
5. M. Reger. Introduction and Passacaglia in D minor (1899)
6. J.G. Rheinberger. Passacaglia from Sonata No. 8, Op. 132, in E minor

LIST OF THE AUTHOR'S SCIENTIFIC PUBLICATIONS ON THE TOPIC OF THE DISSERTATION

2. SCIENTIFIC JOURNAL ARTICLES

2.2. in foreign scientific publications acknowledged:

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<https://rostcons.ru/assets/almanac/alm2020-3.pdf> (reference: 10.07.2023).

2.3. in publications included in the National Register of specialized periodicals, indicating the following category:

2. Березовикова Т., Стрезев М. Раннее органное творчество Дмитрия Киценко. In: Studiul artelor și culturologie: istorie, teorie, practică. **Categoria C.** Nr. 1 (30), 2017. Chișinău: AMTAP (Tipogr. Foxtrot SRL), 2017, p. 77–88. ISSN 2345-1408.

3. Стрезев М. Органная музыка композиторов Республики Молдова. In: Studiul artelor și culturologie: istorie, teorie, practică. **Tipul B.** Nr. 1 (36), 2020. Chișinău: AMTAP (Notograf Prim), 2020, p. 93–97. ISSN 2345-1408 (Print). ISSN 2345-1831 (PDF).

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3. ARTICLES IN SCIENTIFIC COLLECTIONS

3. 2. collections of articles on the materials of international scientific conferences:

5. Стрезев М. Орган в камерно-вокальной музыке Дмитрия Киценко. In: *Современное музыкознание в пространстве культуры: проблемы теории, истории, исполнительства и педагогики*. Материалы Международной молодежной научно-практической конференции 26–27 ноября 2020 года. Сборник статей. Ростов-на-Дону: Издательство РГК им. С. В. Рахманинова, 2021, p. 85–95. ISBN 978-5-93365-123-9. https://rostcons.ru/assets/competitions/2020/contemporary_musicology2021.pdf (reference: 10.07.2023).

6. Стрезев М., Березовикова Т. *Missa* для сопрано, тенора и органа Дмитрия Киценко: черты жанра, трактовка партии органа. In: *Культурология, филология, искусствоведение: актуальные проблемы современной науки. Сборник статей по материалам LXIV международной научно-практической конференции.* № 11 (54), ноябрь 2022. Научное издание. Новосибирск: СибАК, 2022, р. 24–35. ISSN 2587-9200.

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4. MATERIALS/THESIS OF SCIENTIFIC FORUMS

4. 2. international conferences in the Republic of Moldova:

1. Стрезев М. Раннее органное творчество Дмитрия Киценко. In: *Patrimoniul muzical din Republica Moldova (folclor și creație componistică) în contemporaneitate. Conferința științifică internațională.* Ed. a II-a. Chișinău, 27 septembrie 2016. *Rezumatele comunicărilor.* Chișinău: AMTAP, 2016 (Tipogr. Valinex SRL), p. 61–62. ISBN 978-9975-4461-2-9.

2. Стрезев М. Органная музыка композиторов Республики Молдова. In: *Conferința științifică internațională Învățământul artistic – dimensiuni culturale.* 15 mai 2020. *Tezele comunicărilor. Volumul I. Artă muzicală,* p. 102–104. ISBN 978-9975-3311-6-6.

4. 3. conferences with international participation (abroad)

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ANNOTATION

Strezev Mihail. Organ in the Chamber Work of Dmitry Kitsenko. Dissertation to pursue the academic degree of Doctor of Arts in the specialty 653.01 – Musicology (professional doctorate), Chisinau, 2023.

Structure of the dissertation. Creative component: three concert programs recorded on DVD. **Scientific research:** introduction, three chapters, main conclusions and recommendations, bibliography with 127 references, 6 appendices; 84 pages of main text, 19 pages of appendices.

Keywords: *Ave Maria, Baroque, Grigore Vieru, Dmitry Kitsenko, chamber ensemble, litanies, mass, organ, prelude and fugue, Stabat Mater, suite*

Research area: history and theory of music, instrumental performance.

Object of study: chamber compositions of D. Kitsenko with the use of organ: the *Prelude and Fugue in memory of D.D. Shostakovich* for organ, *Suite* for organ, *Litanies* and *Ave Maria* for soprano, clarinet and organ, *Stabat Mater* for mezzo-soprano and organ, *Missa* for soprano, tenor and organ.

The purpose and objectives of the research. The research purpose is the scientific development of chamber works by Dmitry Kitsenko for the organ and with the participation of the organ from the point of view of genre and style affiliation, figurative structure, form, means of musical expression and performing interpretation. **Research objectives:** classification of D. Kitsenko's chamber works for organ and with the participation of the organ depending on the performing composition; characteristics of the genre basis, form, dramaturgy and musical language of the works; their analysis from the perspective of the performing realization of the organ part; discovery of the specifics of using the organ as a solo and ensemble instrument.

The novelty and originality of the scientific research is determined by the fact that for the first time in the musicology of the Republic of Moldova, it reveals a topic related to national organ creation. In premiere, the central subject of study became Dmitry Kitsenko's chamber compositions for organ and with the participation of the organ. Some of them – *Prelude and Fugue, Suite, Missa* – were introduced by the author into scientific circulation, while others were considered from a new perspective, with emphasis on the role of the organ.

The novelty and originality of the artistic concept is expressed in the content and interpretation of the concert programs, consisting of masterpieces of world organ music and compositions by D. Kitsenko and presented by the author of the dissertation in the original performance version.

The practical significance of the dissertation is associated with the possibility of applying its results in didactic courses such as *Instrument and Sight-reading (keyboard instruments – organ), Chamber Ensemble, History of Performance Art, Musical Forms, History of National Music*. The conclusions and recommendations can be used in the practical training and concert activity of organists.

Testing the results of the work. The practical component of the work was presented within the framework of three stage performances held in various halls. The results of **the theoretical research** are reflected in 9 publications, including 6 scientific articles and 3 thesis presentations at scientific conferences. The materials of the dissertation were presented at 6 scientific forums: 5 international scientific conferences and 1 regional conference with international participation.

АННОТАЦИЯ

Стрезев Михаил. Орган в камерном творчестве Дмитрия Киценко. Диссертация на соискание ученого звания доктора искусств по специальности 653.01 – Музыкаведение (профессиональный докторат), Кишинэу, 2023.

Структура диссертации. Творческая составляющая: три концертные программы, записанные на DVD. **Научное исследование:** введение, три главы, основные выводы и рекомендации, библиография из 127 наименований, 6 приложений; 84 страницы основного текста, 19 страниц приложений.

Ключевые слова: *Ave Maria, барокко, Григоре Виеру, Дмитрий Киценко, камерный ансамбль, литании, месса, орган, прелюдия и fuga, Stabat Mater, сюита*

Область исследования: история и теория музыки, инструментальное исполнительство.

Объектом изучения стали камерные сочинения Д. Киценко, в которых использован орган: *Прелюдия и fuga памяти Д.Д. Шостаковича* для органа, *Сюита* для органа, *Литании* и *Ave Maria* для сопрано, кларнета и органа, *Stabat Mater* для меццо-сопрано и органа, *Missa* для сопрано, тенора и органа.

Цель и задачи исследования. **Цель** исследования заключается в научном освоении камерных произведений Дмитрия Киценко для органа и с участием органа с точки зрения жанрово-стилевой принадлежности, образного строя, формы, музыкально-выразительных средств, исполнительской трактовки. **Задачи:** классификация камерных сочинений Д. Киценко для органа и с участием органа исходя из исполнительского состава; характеристика жанровой основы, композиции, драматургии и музыкального языка произведений; их анализ с позиции исполнительского решения партии органа; выявление специфики использования композитором органа как сольного и ансамблевого инструмента.

Новизна и оригинальность научного исследования определяются тем, что в нем впервые в музыковедении Республики Молдова раскрыта тема, связанная с отечественным органным творчеством. В первый раз центральным предметом изучения стали камерные сочинения Дмитрия Киценко для органа и с участием органа. Некоторые из них – *Прелюдия и fuga, Сюита, Missa* – введены автором в научный оборот, другие же рассмотрены в новом ракурсе, с акцентировкой роли в них органа.

Новизна и оригинальность художественной концепции выражается в содержании и интерпретации концертных программ, составленных из шедевров мировой органной музыки и сочинений Д. Киценко и представленных автором диссертации в оригинальном исполнительском прочтении.

Практическая значимость диссертации связана с возможностью применения ее результатов в учебных курсах *Инструмент и чтение с листа (клавишные инструменты – орган), Камерный ансамбль, История исполнительского искусства, Музыкальные формы, История национальной музыки*. Выводы и рекомендации могут быть использованы в практической подготовке и концертной деятельности органистов.

Апробирование результатов работы. **Практическая составляющая работы** представлена в рамках трех сценических выступлений, состоявшихся в различных залах. Результаты **теоретических изысканий** отражены в 9 публикациях, в том числе в 6 научных статьях и 3 тезисных изложениях выступлений на научных конференциях. Материалы диссертации были представлены на 6 научных форумах: 5 международных научных конференциях и 1 региональной конференции с международным участием.

ADNOTARE

Strezev Mihail. Orga în creația camerală a lui Dmitri Kițenko. Teză de doctor în arte, specialitatea 653.01 – Muzicologie (doctorat profesional), Chișinău, 2023.

Structura tezei. Componenta artistică: trei recitaluri înregistrate pe DVD. **Cercetarea științifică:** introducere, trei capitole, concluzii generale și recomandări, bibliografie din 127 de titluri, 6 anexe; 84 de pagini ale textului de bază, 19 pagini de anexe.

Cuvinte-cheie: *Ave Maria, baroc, Grigore Vieru, Dmitri Kițenko, ansamblu cameral, litanii, misă, orgă, preludiu și fugă, Stabat Mater, suită*

Domeniul de studiu: istoria și teoria muzicii, interpretare instrumentală.

Obiectul studiului îl constituie lucrările camerale ale lui D. Kițenko în care a fost inclusă orga: *Preludiu și fugă în memoria lui D.D. Șostakovici* pentru orgă, *Suita* pentru orgă, *Litanii* și *Ave Maria* pentru soprană, clarinet și orgă, *Stabat Mater* pentru mezzo-soprană și orgă, *Missa* pentru soprană, tenor și orgă.

Scopul și obiectivele cercetării. Scopul cercetării constă în valorificarea științifică a creațiilor camerale ale lui Dmitri Kițenko pentru orgă și cu participarea orgii din punctul de vedere al afilierii stilistice și de gen, sferei de imagini, formei, mijloacelor de expresivitate muzicală, tratării interpretative. **Obiectivele** cercetării: clasificarea creațiilor camerale ale lui D. Kițenko pentru orgă și cu participarea orgii în funcție de componența interpretativă; caracterizarea bazei de gen, a compoziției, dramaturgiei și limbajului muzical a lucrărilor; studierea acestora sub aspectul realizării interpretative a partidei orgii; dezvăluirea specificului utilizării de către compozitor a orgii ca instrument solo și de ansamblu.

Noutatea și originalitatea științifică a lucrării este determinată de faptul că pentru prima dată în muzicologia Republicii Moldova a fost abordată o temă legată de creația organistică autohtonă. În premieră, lucrările camerale ale lui Dmitri Kițenko pentru orgă și cu participarea orgii au devenit un subiect central de studiu. Unele din ele, precum *Preludiul și fuga, Suita, Missa*, au fost introduse de către autorul tezei în circuitul științific, iar altele au fost examinate dintr-o perspectivă nouă, în special în ceea ce privește rolul orgii în ele.

Noutatea și originalitatea conceptului artistic rezidă în conținutul și interpretarea programelor recitalurilor în care au fost incluse capodopere ale muzicii organistice universale și compoziții semnate de D. Kițenko, fiind prezentate de autorul tezei într-o versiune interpretativă originală.

Valoarea aplicativă a tezei constă în posibilitatea aplicării rezultatelor studiului în cursuri didactice precum *Instrument și lectură la prima vizită (instrumente cu taste – orgă), Ansamblu cameral, Istoria artei interpretative, Forme muzicale, Istoria muzicii naționale*. Concluziile și recomandările pot fi utilizate în pregătirea practică și activitatea concertistică a artiștilor.

Implementarea rezultatelor. Componenta practică a tezei a fost prezentată în cadrul a trei recitaluri organizate în diferite săli de concert. Rezultatele **cercetărilor teoretice** sunt reflectate în 9 publicații, inclusiv 6 articole științifice și 3 rezumate ale comunicărilor la conferințe științifice. Materialele tezei au fost prezentate la 6 forumuri științifice: 5 conferințe științifice internaționale și 1 conferință regională cu participare internațională.

STREZEV MIHAIL

**ORGA ÎN CREAȚIA CAMERALĂ
A LUI DMITRI KIȚENKO**

Rezumatul tezei de doctor în arte

**Specialitatea 653.01 – Muzicologie
(doctorat profesional)**