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TĂLĂMBUȚĂ RADU

**INTERPRETATIVE APPROACHES IN VIOLIN CREATIONS
INSPIRED BY FOLK MUSIC OF COMPOSERS FROM THE
REPUBLIC OF MOLDOVA**

SUMMARY OF THE DOCTORAL THESIS

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Scientific Supervisor:

Bunea Diana, PhD, Assoc. Prof., Academy of Music, Theatre, and Fine Arts

Composition of the Committee for the Defense of the Doctoral Thesis in Arts:

- 1. Badrajan Svetlana, Chair**, PhD, University Professor, Academy of Music, Theatre, and Fine Arts
- 2. Bunea Diana, Scientific Supervisor**, PhD, Associate Professor, Academy of Music, Theatre, and Fine Arts
- 3. Andrieș Vladimir, Official Reviewer**, PhD, University Professor, Academy of Music, Theatre, and Fine Arts
- 4. Simion Aurelia, Official Reviewer**, PhD, University Professor, National University of Arts *G.Enescu*, Iași, Romania
- 5. Chițu Ciprian, Official Reviewer**, PhD, Associate Professor, National University of Arts *G.Enescu*, Iași, Romania
- 6. Gîrbu Ecaterina, Scientific Secretary**, PhD, Associate Professor, Academy of Music, Theatre, and Fine Arts

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The thesis and summary can be consulted at the National Library of the Republic of Moldova (Chișinău, August 31, 1989 Street, 78A), at the Library of the Academy of Music, Theatre, and Fine Arts (Chișinău, Mateevici Street, 87), and on the web pages <http://www.cnaa.md> and <https://amtap.md>.

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Secretary of the Committee for the Defense of the Thesis:

Gîrbu Ecaterina, PhD, Assoc. Prof. _____

Scientific Supervisor:

Bunea Diana, PhD, Assoc. Prof. _____

Author:

Tălămbuță Radu _____

CONCEPTUAL FRAMEWORK OF THE RESEARCH

Relevance and importance of the addressed problem. The relationship between the composer and folklore demands special attention from researchers. The close connection formed over time between these two components favors both the art of composition and the folk domain. In these circumstances, the former gains national contour, value, originality, authenticity, while the latter acquires multiple pathways into the professional world of music. The junction of both cultural layers often manifests spectacularly, sparking continual interest from both musicians and music enthusiasts.

The particularly complex history of musical culture reflects various aspects related to the interest in folklore. With reference to composers' creations, the art of music undergoes fundamental stages in their searches to relate to the folk domain to varying degrees. A primary phase is found in the 19th century, a period dominated by Romanticism, when music in the Romanian area proposes creations inspired by folklore. This starting point, and also a model at the same time, would determine the opening of new perspectives in this regard in subsequent stages. The multifaceted approach to the folk phenomenon in the 20th century, with all the currents and stylistic directions it encompasses, is also due to the musical language inspired by folklore. Direct quotations, arrangements, and imitations as classic methods of utilizing an original thematic material derived from popular melody are replaced with ways of rethinking the folk element at an intonational, timbral, melodic, rhythmic level, etc.

Although the utilization of folklore is an important parameter in the process of music creation today, its sources are far from being exhausted. The diversity of academic musical language, in conjunction with the variety of folk music, generates the emergence of new and new opuses that, due to this fact, are "ensured" from the start with a certain level of originality. This refers to both European and native composition.

Thus, right from its beginnings (the 1940s–50s of the 20th century), the compositional work in the Republic of Moldova was focused, formed, and defined through the use of the national folk music component. In the most diverse genres of works from that period – from miniatures to more extensive compositions – we can trace numerous elements of folk inspiration. Researchers indicate that for the works written in this period, the musical language was simple, based on some peculiarities of Moldovan folklore, particularly its dance character. Examples include violin and piano pieces like *Moldovan Fantasy* by D. Gherșfeld, *Morișca* by D. Fedov, *Oleandra* by P. Rivilis, *Bătuta, Joc și Dans* by Z. Tcaci, and some pieces by Gh. Neaga, among others. Later (the

1960s–1970s), when extensive violin creations appeared and the conceptual and content spectrum of these significantly expanded, Moldovan composers (Gh. Neaga, Z. Tcaci, A. Mulear, V. Poleacov) promoted a more complex language, both stylistically and musically-artistically, which necessitated increased interpretative challenges. This trend continued towards the end of the 20th century when a whole series of interesting works appeared, with composers in search of new means of artistic and performing expression. Notable are the violin works of T. Chiriac, Gh. Neaga, V. Beleaev, B. Dubosarschi, S. Buzilă, etc., encompassing a wide genre diversity (sonatas, concerts, small-scale pieces) and stylistic variety. Like a red thread, in most of these works, there are tangents with folk music, with a particular modal, rhythmic, and melodic specificity. The approaches to folklore in compositional creation in the Republic of Moldova are diverse, changing over time.

Contemporary music, with a real stylistic kaleidoscope, has repeatedly produced true cultural shocks. The genres and instrumental components, compositional techniques, and performing means, as well as ideational concepts, all seem distant from the realm of folklore. However, upon meticulous investigations, it is discovered that even the most ultramodern scores contain semantic references, substrata, and archetypal representations expressing some transcendence of folklore. Currently, Moldovan composers such as Vlad Burlea or Ghenadie Ciobanu talk about using folklore in their creations. Thus, V. Burlea considers that, in his own creations, the quotation and folk pattern are used in various aspects – directly, relatively, conventionally, timbrally, rhythmically, intonationally, etc. [9, p.273], and Gh. Ciobanu structures the modes of approaching folklore in his own creation into four categories: a) the approach at the conception level or the semantic approach; b) the approach in a post-modern or neo-folkloric context (the presence of irony, entertainment, imaginary folklore, quasi-quotation), c) the archetypal mode, d) the mixed mode [14, p.184].

In this direction, the problem of the composer's relationship with folklore proves to be always relevant. Especially in the context of the new wave of compositional approaches of the 21st century, a complex treatment of the relationship between these two components becomes necessary, even urgent. Although studied over time, admittedly predominantly sporadically and not exhaustively, the issue imposes itself as fundamental, particularly in light of the new trends in musicological science and the theory of interpretation. Precisely for this reason, in an attempt to prove its importance and relevance, a thorough and specialized research, with a complex character of the subject, becomes increasingly necessary, and the present approach could be considered a concrete step in this direction.

At the same time, among the most "popular" sources in violin works are considered to be those specific to three non-occasional genres, which actually represent three basic characters of

folk melodic – lyrical, epic, and dance. Often, composers have even retained the folkloric names – `doina`, `hora`, `dance`, ballad, song, etc. All these three patterns have offered rich sources of inspiration both stylistically, semantically, musically-structurally, etc., and in terms of folk musical language, and through the character and artistic message conveyed by them, imprinting upon the compositional language. Viewed from an ethnomusicological perspective, the phenomenon of folklore connections with compositional art offers new aspects of research. In this sense, the present thesis appears to be current also through this perspective, which allows the reflection of new aspects of the compositional creation processes.

Another motivation, perhaps the most important, of our approach is conditioned by the constant interest of violinist-performers in the folk-inspired works of native composers, especially at the current stage, when many of them possess not just an academic repertoire, but also a folk one. Thus, there arose the need for both rethinking and reevaluating the interpretative treatments so far, and, in particular, for developing new concepts of violin performing, which would express as truthfully as possible the artistic content of a rich and varied national academic repertoire, enriched year by year with original creations.

The relevance of the approached theme is thus dictated, on the one hand, by the importance of all these aspects for the current state of compositional and violin art, and on the other, by the fact that the author is a concert performer and head of the violin class at the Academy of Music, Theatre, and Fine Arts, actively contributing to the interpretation and promotion of native composers' creations, including by the students of his class. The majority of the repertoire analyzed in the thesis has been performed by the author during doctoral recitals.

The object of the research is an academic violin repertoire, selected by the author, from the perspective of the weight and specificity of the language and stylistics of folk-inspired compositional work. At the same time, one of the important criteria for selection was the temporal aspect, thus, the selected creations represent the evolutionary course of the native violin repertoire, starting from the 1950s to the present, in which we can note, as a constant essential component, the presence of Moldovan folklore.

The purpose of the research is to elucidate the principles of performing violin creations inspired by Moldovan folk music, in the context of highlighting the particularities of folkloric violinist interpretation.

The objectives of the study arise from the proposed purpose and are summarized as follows:

- Identifying a representative violin repertoire inspired by folklore, composed by composers from the Republic of Moldova;

- Highlighting the sources, elements, etc., of folk origin in the context of various compositional approaches to folklore in the given creations;
- Interpretative analysis of the selected repertoire, based on revealing the particularities of the academic musical language and the violin techniques' difficulties of folk origin;
- Formulating methodological recommendations for interpretation and implementing in artistic practice the new performing treatments, using specific violin techniques and procedures.

Methodology of Scientific Research. The theoretical part of the thesis is based on two basic aspects of research – musicological and interpretative, being conditioned, on one hand, by the complexity of the composer-folklore relationship, the approach to folk sources, and the perspectives of violin performing practice, on the other. Thus, a series of fundamental theoretical research methods were used, such as *inductive* and *deductive*, *analysis* and *synthesis*, *comparative* method, etc. In this context, theoretical sources (monographs, studies, articles, etc.) related to the broad issue of folklore-based composition, folk sources, theoretical sources about performing and musical stylistics; materials related to the history of national music, biographies and creations of native composers, etc.; were studied, and some (of the few) recordings of the analyzed repertoire were comparatively analyzed, from the national radio/TV archive, etc.

Also, in the thesis, methods related to the theory and art of interpretation were used, in particular, *complex interpretative analysis*, in relation to the folklore-inspired creations and their *methodical-didactic analysis*, which allowed the formulation of ideas and recommendations and, especially, the development of complex performing treatments, referring to the object of study. Thus, by combining general research methods and those specific to musicological study and musical execution, as a result of theoretical approaches and musical practice, new versions of performing treatments of the analyzed repertoire were developed, which include multiple stylistic, semantic, and technical-artistic aspects. At the same time, the analytical-performing perspective of approaching the researched material – an inherent aspect of any scientific-practical discourse – allowed the elucidation of both the specific particularities of violin interpretation technique and the stylistic and semantic elements of the language of these creations. In this sense, the author's violinist professional experience and skills, whether as a solo performer, in symphonic and chamber orchestras of the republic, and as a pedagogue, played an essential role.

The theoretical foundation of the thesis consists of fundamental works from the fields of musicology, ethnomusicology, and the theory of interpretative art, authored by notable researchers or performers. Thus, the studied bibliography is grouped into: historical and theoretical musicological sources with an encyclopedic character, about the history of national music, dedicated to the issue of folklore in composers' creations, including those of native composers, monographs dedicated to individual composers and studies about their violin creations.

Particularly, the articles by Tatiana Muzîca [37] on Boris Dubosarschi's *Concerto No. 2*; Victoria Melnic and Natalia Chiciuc [21] dedicated to the folkloric influences in Gh. Neaga's sonatas; Victoria Melnic and Natalia Pînzaru on Serafim Buzilă's violin sonata [22]; N. Chiciuc's article on the utilization of folk elements in Gheorghe Neaga's creations [10]; D. Bunea and A. Molodojan's articles [7, 8] on Vladimir Rotaru and Tudor Chiriac's folk-inspired creations; Inna Saulova's article on V. Rotaru's Violin Sonata, etc. The author of this thesis has supplemented this segment of studies addressing the folk-inspired violin creations of Moldovan composers, with published materials on Tudor Chiriac's *Rustic Fantasy Through Voloseni*; Valeri Poleacov's Violin Concerto; Vladimir Ciolac's *Moldovan Caprice*; and various other creations.

Particularly important for this thesis are the studies by renowned musicologist Vladimir Axionov, *Stylistic Trends in the Compositional Creation of the Republic of Moldova (Instrumental Music)*, in which the author presents a comprehensive picture of the republic's compositional creation, proposing a complex analysis of various aspects of folklore approach [2]; Isolda Miliutina's article *On the Use of Folklore in Instrumental Chamber Creation* [23]; Elena Mironenco's prodigious monograph *Kompozitorskoe tvorcestvo v Respublike Moldova na rubeje XX-XXI vekov (instrumentalni janri, muzicalnii teatr)* in which the author closely analyzes the most significant instrumental and opera creations written by our composers. The same author has also signed important monographs about composers such as Vladimir Rotaru [36], Gheorghe Mustea, Ghenadie Ciobanu. Galina Cocearova's articles [35] hold a special place regarding the approach to the issues of folklore and folklorism in academic creation. The musicologist focuses on essential aspects such as individual stylistics and various ways of assimilating folk sources and realizing the figurative and semantic content of creations.

Olga Vlaicu's monograph, a violinist and researcher from Chişinău, doctor in arts studies, university lecturer, head of the violin class at AMTAP – which is actually her doctoral study completed in 2008 – *Proizvedenia dlea skripki i fortepiano kompozitorov Respubliki Moldova (vtoraia polovina XX veka)* [32], is of essential importance. In this reference study for native musicology, the author systematizes and characterizes the violin repertoire written by composers from the republic, from the beginnings of national composition (early 20th century) to the present. The study is encyclopedic and covers all genres written for violin – miniatures, sonatas, suites, etc.

Another group of theoretical sources studied, for conducting interpretative analyses, refers to monographs, articles, and studies dedicated to the performing art, including violin art, signed by A. Molodojan – *Dificultăți de interpretare a muzicii contemporane* [24], L. Ghinzburg – *O rabote nad muzicalnim proizvedemiam* [33], etc. As a result of the correlation of information perceived from these sources with the author's professional experiences, it was possible to develop interpretation recommendations and the new interpretive concept of folk-inspired violin creations.

And lastly, the third group of theoretical sources studied refers to ethnomusicology. The need to approach these was naturally conditioned by relating all elements of the compositional discourse – musical language, stylistics, etc., to the folk source. Thus, to fully understand and perceive the message and concept of the given creations, and especially to develop a good concept of interpretation, the violinist – like the composer – must be familiar with the folk source from which it was inspired, know the specifics of the folk genres and species and their semantics, stylistic particularities, and musical language, etc. In this sense, as fundamental sources signed by Romanian scholars, we mention those by Gheorghe Oprea and Larisa Agapie, *Romanian Musical Folklore*; Emilia Comișel, *Musical Folklore*; Ghizela Sulițeanu, *The Lullaby*; Ileana Szenik, *Musical Folklor*; Speranța Rădulescu, *Musical Landscapes in 20th Century Romania*, etc.

At the same time, ethnomusicologists from our republic have developed essential issues for this field. We note here the studies by Vasile Chiseliță – especially those referring to *doina*, the song itself, dance music, *lăutari*, etc. [11, 12, 13]; Victor Ghilaș – studies dedicated to *doina* and other folkloric species, as well as popular instruments [16, 17]; Svetlana Badrajan – the monograph dedicated to the bride's song and articles on the specifics of interpreting *doina* and ballads [3, 4, 5]. A special place is occupied by the studies of Nicolae Slabari – one dedicated to the violin repertoire from the northern area of Moldova and the one about the art of interpretation of the *lăutar* A. Bidirel from Bukovina (co-author – M. Cotos) [28]. Also important are the articles by researcher and violinist Vitalie Grib, about the specifics of interpreting folk violin ornamentation, about violinist-*lăutar* Ion Dragoi, Filip Todirașcu, Dumitru Blajinu, etc. [19]. Lastly, we mention the well-known monograph by Boris Kotlearov about Moldovan *lăutar*, as well as his article on the particularities of the violin style in interpreting popular music [34].

The novelty of the theoretical work lies in the fact that for the first time in a doctoral thesis, new interpretative concepts of violin creations of folk origin by Moldovan composers have been theoretically developed. These were analyzed from both a musicological and ethnomusicological perspective, allowing the author to elucidate compositional methods of valorizing folklore in academic violin creation and to highlight the particularities of realizing the semantics of thematic material and artistic concepts, thus valuing the source of inspiration of academic works – genres, species, and the musical language of folklore, skills of popular violin art, etc.

Applied value of the work. The thesis materials can serve as a basis for further scientific research related to violin interpretation problems and the theoretical treatment of academic creations inspired by folklore. The research results can also be used in theoretical and practical teaching courses such as Instrument (violin); History of Instrumental Interpretation; Methodology of Teaching the Specialty Instrument, etc. The conclusions and recommendations can be useful in

preparing for concert performances, to comprehend complex compositional processes, and to realize new performing treatments.

Approval of results. The thesis was carried out within the Doctoral School of Arts Studies and Culturology at the Academy of Music, Theatre, and Fine Arts, discussed at the meetings of the Guidance Commission. The scientific results were realized in the context of the author's concert, scientific, and didactic activities at the Academy of Music, Theatre, and Fine Arts, reflected in 5 articles and 4 summaries published, both in scientific conference communications and in presented recitals, being implemented also in the didactic process, in the violin class at AMTAP.

SUMMARY OF THE THESIS SECTIONS

The work consists of an introduction, two main chapters, general conclusions and recommendations, a bibliography, and a statement of responsibility.

The **introduction** outlines the research theme's relevance, the purpose and objectives, the novelty and originality of the artistic project and theoretical approach, the theoretical and **methodological basis, the applied value, and the approval of the results.**

Chapter 1, titled **Academic Violin Creations in the Context of Folklore Source Approaches (by Genre)**, includes two subsections. In the first subsection, 1.1. **Folklore Sources as Genre Support for Academic Creations for Violin in the National Repertoire (Ethnomusicological Perspective)**, the main genres of folk music that constitute important 'archetypal' sources of inspiration for national compositional creation are reviewed: the lyrical, epic, dance genres, and lăutar music. Thus, the lyrical genre is represented by types such as the doina and the song itself, the epic by the ballad, and the dance by a wide variety of its species. lăutar music occupies a special place in this genre-stylistic spectrum. Not only the main musical peculiarities of these sources are highlighted, but also the components of semantics and musical content, as primary benchmarks in their assimilation and development process in academic compositional creations. In the second subsection, 1.2., **Violin Creations by Moldovan Composers - Examples of Original Approaches to Folklore**, the author identified and selected a series of violin works by the most important Moldovan composers, written in the period after World War II to the present day, thus following the entire evolutionary path of folklore approach in violin creations, within established academic genres such as the concerto, sonata, and instrumental miniature. Brief descriptions are given of representative creations by composers David Gherșfeld, Valeri Poleacov, Leonid Gurov, Gheorghe Neaga, Serafim Buzilă, Vitali Verhola, Vladimir Rotaru, Boris Dubosarschi, Pavel Rivilis, Zlata Tcaci, Tudor Chiriac, Vlad Burlea, and Vladimir Ciolac, with an emphasis on thematic characteristics. Notably, several of

these creations have been performed by the author in doctoral recitals. The chapter concludes with section 1.3., **Conclusions**, which can be summarized as follows:

Reviewing the main genres and species of Romanian folklore allows for an adequate and deep understanding of the important role of these 'factors' or 'folklore impulses' in complex creative compositional processes. Thus, by knowing the inherent traits of each folklore genre and species, we can more closely examine the specific working mechanisms of composers, the reasons for using certain expressive means of musical language, etc.

In short, a clear and comprehensive understanding of the peculiarities of folklore sources by genre leads to identifying certain connections between the source and the compositional creation in which, perhaps sometimes, whether intentionally or intuitively, composers fully express their potential and creative talent. Thus, we understand that often, not only melodic and rhythmic elements, i.e., songs or instrumental melodies, are a source of inspiration for the composer, but also numerous and diverse elements of musical structures such as rhythmic figures, modes, intonations, etc. At the same time, the semantic component of these, including that of the folk genre, plays an essential role, to which composers are particularly attached and without which these artistic connections would not occur.

Romanian/Moldovan folklore, as a significant source of inspiration for composers from the Republic of Moldova, is present in many violin creations, demonstrating various types of compositional approaches to folk sources - from quotes and influences to conceptual or archetypal approaches. Composers have not only fully utilized the entire spectrum of genres and species of folklore but have also approached it creatively and originally, modifying or transforming various elements.

Thus, it has been observed that over the years, from the beginnings of Moldovan composition to the present day, our composers have aligned themselves with various currents and trends belonging to folklorism, neofolklorism, and post-modernism – from quotation (D. Gherșfeld) to pseudo-quotation (Tudor Chiriac, V. Rotaru), from adapting genre canons (Gh. Neaga) to combining folk elements with academic ones within academic genres (S. Buzilă, P. Rivilis, Z. Tcaci), from genre-semantic association (V. Verhola), to archetypal conceptualization of a neofolkloric nature (B. Dubosarschi, V. Ciolac).

Chapter 2 is titled **Synthesis Interpretative Visions in the National Violin Repertoire of Folk Inspiration** and contains 6 subsections. **2.1. – Valeri Poleacov's Concerto for Violin and Orchestra (1954): Performing Update from the Perspective of Highlighting Folk Inflections (by Genre) in the Context of Academic Compositional Language** – includes considerations on the first violin concerto in national composition (1953). Although the musical language of the concerto contains clear folk inflections, in its entirety, it is a product of the post-war era. However,

the creation is particularly important because the author has chosen practically the entire spectrum of folk genres as a source of inspiration. Thus, the interpretative analysis and, respectively, the recommendations presented are structured on themes with a dancing, lyrical, and epic character. The second section, **2.2. Concerto rustico for Violin and Piano by Vladimir Rotaru (1990) as a Model of Integrating Academic Compositional Language of Folk Origin**, is dedicated to a creation that has rightfully taken its place in the national compositional heritage. The work stands out for its numerous inflections of the deep semantic layers of folklore, such as the improvisational principle, elements of lament or exuberant dance rhythms, in addition to numerous specific violin skills – from ornamentation to various articulations, all integrated into an original compositional language of neo-folklore nature. **Section 2.3.**, dedicated to another reference creation in the national violin repertoire, is titled **Rustic Fantasy Through Voloseni by Tudor Chiriac (1985): Perspectives of Assimilating Folk Violin Techniques in Academic Creation**. The musicological analysis of this creation includes the development of a table with the form of the creation, analysis of the compositional and thematic plan. This creation is distinguished by a synthetic compositional language, through which the composer demonstrates not only a full knowledge of the skills specific to folk violin but also a profound attachment to folk musical language in general. Thus, the Fantasy can rightly be considered a model of almost total assimilation of specific popular performing techniques. In this context, knowing and possessing these techniques is an unquestionable condition for successful performing treatment. **Section 2.4., Moldovan Caprice for Violin and Piano by V. Ciolac (2004): Coordinates of the Archetypal-Conceptual (Postmodernist) Treatment of Folklore in Contemporary Creations**, dedicated to a relatively recent violin creation, contains a quite detailed analysis of this creation, given the lack of scientific materials that would focus on it. A scheme of the form of the piece was developed, and the main compositional-semantic and thematic benchmarks were highlighted. Interestingly, although few works of the composer focused on a folk source are known, his approach in this creation is very original, being appreciated by us as archetypal-conceptual. Several specific archetypal elements were highlighted, expressed in an archaic musical language with a folk resonance. At the same time, the complex figurative content of the work necessitated the development of an "interpretation strategy" for it, on one hand, based on the balanced combination of academic and folk stylistics, and on the other, based on highlighting specific elements of folk language such as lamento intonations or doinite, dance rhythm formulas, etc. The fifth section, **2.5. Fantasy Brâul lui Amihalachioaie by Vlad Burlea – a Model of Academic-Folk Interpretative Stylistic Fusion with Jazz Elements**, is dedicated to a recent creation that will undoubtedly take its rightful place in the national violin repertoire, with its dynamism, optimism, and exuberance, its brilliant virtuosity and original stylistics. The piece is also interesting for its

integrative character of academic-folk discourse in which jazz elements are inserted, bringing a note of freshness and charm. We particularly focused on some interpretative benchmarks, where the work on the stylistics of interpretation, ease, and virtuosity plays a primary role. Chapter 2 concludes with **2.6., Conclusions:**

1. Both the musical language and the thematic character, as well as the principles of structuring the form of V. Poleacov's *Violin Concerto*, show clear connections with Romanian folklore, constituting one of the main characteristics of this creation. The composer expanded the specific patterns of the concert genre by creatively using folklore elements, following the model proposed by his contemporary A. Hacıaturian. These traits have also led to the development of a corresponding performing treatment, where rhythmic expression plays an important role, especially in terms of the diversity of accents, determined by their fluctuating valence throughout the musical phrases and even within a single measure. Although the musical language of the concerto denotes a folkloric inspiration, its interpretation requires good academic training, including several technically challenging moments, especially in the first and third parts: double notes, multiple passages. Also, good sound production and quality *vibrato* are needed, especially in lyrically themed passages, which are sometimes required by the composer to be played in the high positions of the violin, to achieve a warmer, more velvety timbre. In general, the interpretation of this concerto does not require the possession of violin techniques specific to folk art, but only elements such as bowing traits and some ornaments that emphasize the themes' connection to folk melody.

2. A significant work in the national violin repertoire is Vladimir Rotaru's *Concerto rustico*, which not only occupies a well-deserved place in the national music heritage but can and should benefit from new performing approaches, argued in the context of contemporary research in the field and original re-interpretations on concert stages. In general, the compositional approach to popular melody in this creation can be appreciated as conceptually high-level, highlighting primarily the plastic image of the village; the hero with rich lyrical-dramatic experiences. The original, richly nuanced thematism is subject to variational and improvisational principles. The affective content of the discourse simultaneously emanates a love of life, strength, freedom, but also a disarming lyricism of particular sincerity: the composer's predilection for popular-style improvisation, which actually marks his entire oeuvre, is well known.

When incorporating the analyzed creation into one's repertoire, we recommend a polyvalent performing treatment, based on the semantics of the folk-inspired thematism. Central in this context is the balanced combination of academic interpretative abilities and skills with specific elements of folk violin technique, especially referring to ornamentation, the diverse semantics of the musical discourse's thematism, etc. V. Rotaru's *Concerto rustico* is distinguished by a complex

musical language and a richly nuanced thematism of folk origin, requiring from the performer not only rigorous technical training, skills in bowing traits, a good knowledge of the instrument's high registers, the ability to play in ensemble, to improvise, but also the capacity to convey to the listener the conception and affective content of the work, to nuance every detail of the musical discourse, to highlight certain structural-artistic elements of it, through new interpretative approaches.

3. *Fantasia alla rustica* by Tudor Chiriac is a reference violin work in the national repertoire, characterized by original dramaturgy, demonstrating a full, optimistic vision of life and deep connections with the semantics and sensitivity of the Romanian folk musical language. Thus, for an excellent execution of this creation, as well as other violin works with rich Romanian national imprints, the violinist-interpreter should know and possess both the dexterities and abilities of the interpretative manner specific to folk violin and academic violin, skillfully using and blending both resources, passing them through an original “comparative prism,” without losing sight of the ultimate goal of any artistic performance - moving and ennobling the human soul through music. The violin part of this creation is distinguished by a great variety of articulations and technical skills, which are decisive in embodying the conceptual message of the work and its figurative content: from chromatic glissando and ricochet in the introduction, varieties of vibrato, ornaments specific to instrumental *doina* (cut semitone mordent, vibrato, etc.), to combining ornaments, playing in quarter tones, and psychologizing intonation in moments of high expressiveness – all these require not only violin mastery but also emotional-semantic penetration of master Tudor Chiriac’s discourse.

4. *Moldovan Caprice* for violin and piano by V. Ciolac is an original creation that offers the interpreter the opportunity to demonstrate their artistic mastery. The dramaturgy of the work is distinguished by originality - the first part has a hora character, contains elements of lamento intonations, which amplify in the second part, with a balladic character, to organically merge in the third part, dance-epic; the composer uses a musical language that denotes a conceptual-archetypal approach to folklore, without using quotes, pseudo-quotes, or direct imitations.

5. The interpretative difficulties are summarized in the technique of chords, appoggiaturas, etc. Being inspired by Moldovan melody, it contains numerous elements that suggest, at a conceptual level, images of dance and epic. Thus, the violinist will also use some interpretative skills specific to folk music: fine technique in ornaments, combining vibrato technique with mordent, etc. Moreover, without using quotes, pseudo-quotes, or direct imitations, Vladimir Ciolac also appealed to some elements of improvisation, predominantly found in the motivic development of the thematic material. Although it is a recent work, it occupies a special place in national composition and fully deserves its place in teaching and concert repertoires.

6. *Brâul lui Amihalachioaie* for violin and piano by V. Burlea is a conclusive example of stylistic integration on the level of academic and Romanian folk interpretation, with jazz elements. All these require approaches that are less “academic,” situated at the confluence of academic and folk violin interpretative art.

It is known that quality interpretation is based on meticulous analysis of the musical text, research into the author's sources of inspiration, and understanding of all components of the form, dramaturgy, and composition of the creation. Thus, a good interpreter will be attentive both to the means of musical expression and especially to the technical dexterities necessary for rendering musical contents. A successful execution is a creative execution, based on the relief of intonational means, rhythmic plasticity, dynamic and timbral diversity, and also on the ways of articulation. The recommendations presented can be fully attributed to contemporary interpretative approaches of the analyzed repertoire, being valid also for wider repertoires, useful for both beginning and advanced interpreters.

GENERAL CONCLUSIONS AND RECOMMENDATIONS

The **scientific-practical problem** solved in the thesis involves developing new interpretative visions for the violin repertoire of Moldovan composers inspired by folklore. This includes highlighting the figurative-semantic content through the prism of folklore source semantics and inherent traits – lyrical (*doina*, songs, lullabies, bride songs), epic (ballads), and dance (*hora*, *sârba*, *geamparale*, etc.). Also, it involves identifying and revealing specific interpretative peculiarities of academic and folk violin music, elucidating technical and artistic interpretation principles, etc.

To understand and identify the connections between national composition and folklore sources, a thorough knowledge of specific musical traits, semantics, and other elements of the main genres and species of Romanian folklore is necessary. These include improvisational character, stylistic and melodic diversity of folk lyrics, the narrative spirit of epics, and the impressive variety of rhythmic and intonational structures of folk dance. All these are found in the rich violin repertoire inspired by folklore, the focus of this thesis.

Possessing a creative spirit and demonstrating adherence to the values of Romanian folklore, local composers have cultivated in their works a specific national language, recognizable and full of originality. In the analyzed creations, we can perceive multiple traits inherent to the genres and species of Romanian folklore, as well as the presence of melodic-thematic, rhythmic, and intonational structures that have become essential for the individual profiles of the composers. Over the years, personalities of the national music scene such as Ștefan Neaga, Eugen Coca, Alexei Stârcea, Leonid Gurov, Gheorghe Neaga, David Gherșfeld, Valeri Poleacov, Zlata Tcaci, Pavel Rivilis, Boris Dubosarschi, Serafim Buzilă, Vasile Zagorschi, Vladimir Rotaru, Ion Macovei, Tudor Chiriac, Vlad Burlea, Gheorghe Mustea, Anatol Ștefăneț, and many others have shown a keen interest in Romanian folklore, leaving us valuable works in which folklore represents an especially important factor. In this context, violin creations inspired by folklore occupy a special place. Written in various genres of instrumental music – from miniatures to extensive sonata and concert forms – these demonstrate different degrees of tangents and "assimilations" of folk sources.

The results obtained demonstrate the heritage value of this repertoire, representative of the national composition, selected by the author both on the basis of a temporal-evolutionary criterion and on the basis of objective appreciation of the presence and importance of folk elements in their musical-compositional language. At the same time, the identification of sources, elements, etc., of folk origin was highlighted in the context of various compositional modalities of approaching folklore in the given creations – from quote and pseudo-quote to semantic, archetypal approaches, etc.

Furthermore, the violin, an instrument with a particularly rich artistic and technical potential, fully manifested both in academic and folk music, has in turn marked the compositional language of folkloric influence. In this sense, the identification and analysis within the thesis of numerous "samples" of stylistic fusion, technical and artistic virtuosity, etc., specific to the academic violin discourse with the folk one, are conclusive. That's why the interpretative analysis of the selected repertoire also involved the specific objective of identifying within the discourse the technical dexterities of violin technique specific to the interpretation of folk and *lăutar* music, leading to the argument for their creative and original artistic use by composers, in the context of the academic discourse.

In this line of thought, to successfully realize the concept of works inspired by folklore, interpreters should particularly focus on the style of violin interpretation. For example, the *doina*-style discourse, characterized by improvisation, rhythmic freedom, and rich ornamentation, requires an interpretative manner, especially through the necessity of understanding the semantics of the emotional message. Like the *doina*, the song itself requires an interpretative style of particular sonority and expressiveness, framed in a different type of rhythm and with another ornamental aspect. To render the specific traits of epic sources, the violinist will resort to certain articulations, a broader sound production, but especially to the development of a specific dramaturgical "plan" for the narrative-type discourse, somewhat "identifying" with the storyteller. The interpretative style specific to the folk dance genres also involves the appropriate approach, primarily of the metro-rhythmic elements, the correct placement of accents, all within a semantic context specific to this diverse domain of Moldovan folklore.

At the same time, in the process of working on the stylistic-dramaturgic concept of the creations, the interpreter will resort to complex mixed approaches of the folk sources, especially encountered in contemporary creations, conceptualizing the message, the content of the work, taking into account both the emotional-semantic context and the peculiarities of the violin part, which often contains specific "clues" suggesting certain folk genres, such as dance, ballad, or lyrical species.

Academically trained violinists who aim to interpret such creations should start their approaches from the primary source of the composer's inspiration, from studying and knowing the peculiarities of folk violin interpretation – only then is it possible to achieve interpretative versions that are profound, rich, and artistically interesting. Thus, in the doctoral project, I opted for synthetic interpretative approaches that allow the integration of specific sources of folk violin technique into the academic context, trying a "decoding" of the most important practical details of interpretation in violin creations inspired by folklore of composers from the Republic of Moldova, offering recommendations from the viewpoint of an instrumentalist.

Today, the full valorization of creations marked by the folk melody, appropriate to the new rigors of interpretative art, becomes a priority especially for violinists. In order to successfully realize the artistic and concert stage concept of these works, an interpreter with academic training, ultimately, will need not only to penetrate the mysteries of compositional language but also to study, know, and master, with a certain degree of skill, the specific abilities of folk music interpretation on the violin, using them creatively in their own interpretative practice.

RECOMMENDATIONS

1. To continue and deepen theoretical and practical investigations related to the correlations and tangents between the academic and folk discourses, exemplified by repertoires for other instruments – piano, flute, clarinet, etc.
2. To publish an anthology with as extensive as possible a violin repertoire of folk inspiration by composers from the Republic of Moldova, including methodological indications for the interpretation of ornamentation, articulations, etc.
3. To develop a methodological guide for academically trained violinists on the violin dexterities specific to folk music interpretation.
4. To promote on concert stages both in the republic and abroad the violin repertoire of folk inspiration, which is today quasi-unknown, of composers from the Republic of Moldova.
5. To establish various types of events such as a festival, a competition, etc., under the auspices of institutions and organizations such as AMTAP, the National Philharmonic, the Union of Musicologists and Composers, etc. – that would encourage young composers and interpreters to create and perform new works written based on Romanian folklore.
6. To organize creative meetings between academically trained musicians and folk music performers, with the aim of better mutual understanding between protagonists from these two domains of interpretative art.

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PRACTICAL COMPONENT OF THE DOCTORAL THESIS RECITAL PROGRAM

Recital No. 1

March 6, 2018, Organ Hall

Concert titled *From Classical Traditions to Ethno-Jazz*

1. Anatol Ștefăneț – *5 Folk Studies*
2. Anatol Ștefăneț – *6 Pieces for Violin and Piano*

Violin – Radu Tălămbuță

Piano – Natalia Botnariuc

Recital No. 2

June 6, 2019, Large Hall of AMTAP, building 1

1. Boris Dubosarschi – *Story, Old Dance from the cycle Watercolors* for piano and violin

2. Stefan Neaga – *Two Studies for Solo Violin*

3. Vladimir Ciolac – *Moldovan Caprice* for Piano and Violin

4. Vlad Burlea – *Fantasy Braul lui Amihalachioaie* for Piano and Violin

5. Anatol Ștefăneț – *Four Seasons* for Piano, Violin, and Cello

Violin – Radu Tălămbuță

Piano – Natalia Botnariuc

Cello – Igor Stahi

Recital No. 3

May 5, 2021, Large Hall of AMTAP, building 2

1. Valeri Poleacov – *Concerto* for Violin and Piano, Part I

2. Serafim Buzilă – *Sonata* for Violin and Piano

3. Vladimir Rotaru – *Concerto Rustico* for Violin and Piano

4. George Enescu – *Ballade* for Violin and Piano

5. Valentin Doni, Efim Zubrițchi – *The Clock*

Violin – Radu Tălămbuță

Piano – Natalia Botnariuc

LIST OF SCIENTIFIC WORKS ON THE THEME OF THE THESIS
Interpretative Treatments in Violin Creations Inspired by Folklore
of Composers from the Republic of Moldova

Author: Radu Tălămbuță
Academy of Music, Theatre, and Fine Arts
Doctoral School of Arts Studies and Culturology

2. Articles in Scientific Journals:

2.3. in journals from the National Register of professional journals

- 2.3.1. *Concerto rustico* pentru vioară și pian de Vladimir Rotaru: tratări semantice și interpretative ale tematismului In: *AKADEMOS*, nr. 4/2021, p. 145-149. Coautor: Bunea, D. Categoria B
- 2.3.2. *Capriciul moldovenesc* pentru vioară și pian de V. Ciolac: aspecte muzical-structurale și interpretative. In: *Studiul artelor și culturologie: istorie, teorie, practică* Nr.2 (39) Valinex, Chișinău, 2021, p.31-38. Coautor: Bunea, D. Categoria B
- 2.3.3. Fantezia rustică *Prin Voloseni* de Tudor Chiriac: perspective interpretative. In: *Studiul artelor și culturologie: istorie, teorie, practică* Nr.2 (37), 2020, Chișinău, 2020, p.165-172 Categoria B

3. Collections of Scientific Articles:

3.2. Collections of Works from International Conferences

- 3.2.1. Aspecte ale interpretării tematismului de inspirație folclorică în *Concertul pentru vioară și orchestră* de Valeri Poleacov. In: *Valorificarea și conservarea prin digitizare a colecțiilor de muzică academică și tradițională din Republica Moldova*, Chișinău, 2023 Coautor: Bunea, D. p.129-135

3.3. Collections of Works from National Conferences

- 3.3.1. Elemente folclorice în creații violonistice de filiație românească semnate de compozitori din Republica Moldova In: *Cultura și arta: cercetare, valorificare, promovare*. Materialele conferinței științifice naționale a doctoranzilor și conducătorilor de doctorat, 9 decembrie 2022, Chișinău: AMTAP, 2023 p.149-155.

4. Materials/Theses Presented at Scientific Forums

4.3. International Conferences held in the Republic of Moldova

- 4.3.1. Fantezia rustică *Prin Voloseni* de Tudor Chiriac: perspective interpretative In: *Patrimoniul muzical din Republica Moldova (folclor și creație componistică) în contemporaneitate*. Conferință științifică internațională, 25 septembrie 2018, Rezumatele lucrărilor. Valinex, Chișinău, 2019, p.103
- 4.3.2. Elemente epice și lirice în interpretarea creației *Povestire* pentru vioară și pian de Boris Dubosarschi, In: *Patrimoniul muzical din Republica Moldova (folclor și creație componistică) în contemporaneitate. Simpozion Centenar G.Ciaicovschi-Mereșanu*, 17 mai 2019, Rezumatele lucrărilor, Valinex, Chișinău, 2019, p. 55
- 4.3.3. Particularități ale stilisticii interpretative în creația *Fantezia Brâul lui Amihalachioaie* pentru vioară de Vlad Burlea In: *Patrimoniul muzical din Republica Moldova (folclor și creație componistică) în contemporaneitate (Ed. a V-a)*, 24 septembrie 2019, Tezele lucrărilor, Valinex, Chișinău, 2019, p. 111
- 4.3.4. Aspecte de interpretare a surselor lirice de inspirație folclorică în creațiile pentru vioară semnate de compozitorii moldoveni In: *Învățămintul artistic – dimensiuni culturale*, Conferință științifică internațională, Chișinău, 15 mai, 2020, AMTAP, Rezumatele lucrărilor, p.92-93

ADNOTARE

Tălămbuță Radu. Tratări interpretative în creațiile violonistice de inspirație folclorică ale compozitorilor din Republica Moldova, teză de doctor în arte, specialitatea 653.01 – Muzicologie (doctorat profesional), Chișinău, 2023.

Structura tezei include: introducere, 2 capitole, 87 de pagini ale textului de bază, concluzii generale și recomandări, bibliografie din 108 titluri.

Cuvinte-cheie: artă instrumentală, vioară, tratare interpretativă, componistică națională, sursă folclorică.

Domeniul de studiu: artă de interpretare instrumentală, componistica națională.

Scopul cercetării constă în elucidarea principiilor de interpretare a creațiilor pentru vioară de inspirație folclorică ale compozitorilor moldoveni, în contextul evidențierii particularităților interpretative violonistice populare. **Obiectivele:** 1. identificarea unui repertoriu violonistic de inspirație folclorică reprezentativ, semnat de compozitorii din Republica Moldova; 2. evidențierea surselor, elementelor, etc. de sorginte folclorică în contextul diverselor modalități componistice de abordare a folclorului în creațiile date; 3. analiza interpretativă a repertoriului selectat, în baza relevării particularităților limbajului muzical academic și a tehnicii violonistice de sorginte folclorică; 4. formularea recomandărilor metodice de interpretare și implementarea în practica artistică a noilor tratări interpretative, cu utilizarea procedeelelor și tehnicilor violonistice specifice.

Noutatea și originalitatea conceptului artistic rezidă în demonstrarea practică a noilor viziuni de interpretare, a unui repertoriu violonistic academic național de inspirație folclorică, din perspectiva abordărilor contemporane de sinteză a proceselor muzicale, prezentat în cadrul recitalurilor. Originalitatea conceptului artistic este determinată de tratarea interpretativă semantică-conceptuală și stilistică a acestor creații, din perspectiva unor analize complexe a discursului muzical de factură academică, ce include elemente specifice folclorului în general și viorii populare în special. Toate acestea au permis formularea unor recomandări metodice ce țin de realizarea artistică, stilistică și tehnică, în interpretarea violonistică.

Noutatea lucrării teoretice constă în faptul că pentru prima dată într-o teză de doctorat au fost elaborate pe plan teoretic noi concepte interpretative ale creațiilor violonistice de sorginte folclorică ale compozitorilor moldoveni. Acestea au fost analizate din dublă perspectivă, muzicologică și etnomuzicologică, fapt ce a permis autorului să elucideze modalitățile componistice de valorificare a folclorului într-o creație violonistică academică și să scoată în evidență particularitățile realizării semanticii tematismului și a concepțiilor artistice ale acestora, punând astfel în valoare sursa de inspirație a lucrărilor academice – genurile, speciile și limbajul muzical folcloric, dexteritățile artei de interpretare violonistică populară etc.

Valoarea aplicativă a lucrării. Materialele tezei pot servi drept suport pentru cercetări științifice ulterioare, legate de problemele de interpretare violonistică și de tratare teoretică a creațiilor academice de inspirație folclorică. De asemenea, rezultatele cercetării pot fi utilizate în cursurile didactice teoretice și practice precum *Instrument* (vioară); *Istoria interpretării instrumentale*; *Metodica predării instrumentului de specialitate* ș.a. Concluziile și recomandările pot fi de folos în pregătirea către evoluările concertistice, în scopul comprehensiunii proceselor componistice complexe și a realizării de noi tratări interpretative.

Implementarea rezultatelor științifice. Rezultatele științifice au fost realizate în contextul activităților profesionale concertistice, științifice și didactice ale autorului, la Academia de Muzică, Teatru și Arte Plastice, fiind reflectate în 5 articole și 4 rezumate publicate, atât în comunicările la conferințe științifice, cât și în cadrul recitalurilor prezentate, fiind implementate și în procesul didactic, în clasa de vioară la AMTAP.

ANNOTATION

Tălămbuță Radu. Interpretive treatments in the folk-inspired violin creations of composers from the Republic of Moldova, Doctor of Arts thesis, specialty 653.01 – Musicology (professional doctorate), Chisinau, 2023.

Thesis structure includes: introduction, 2 chapters, 87 pages of basic text, general conclusions and recommendations, bibliography of 108 titles.

Keywords: instrumental art, violin, performing treatment, national composition, folk source.

Field of study: art of musical performing, national composition.

The goal of research consists in elucidating the principles of performing of folk-inspired violin creations by Moldovan composers, in the context of highlighting the particularities of popular violin interpretation. **Objectives:** 1. identification of a representative folk-inspired violin repertoire, signed by composers from the Republic of Moldova; 2. highlighting sources, elements, etc. of folklore origin in the context of the various compositional ways of approaching folklore in the given creations; 3. the interpretive analysis of the selected repertoire, based on the revelation of the particularities of the academic musical language and the violinistic technic of folklore origin; 4. the formulation of methodical recommendations for performing and the implementation in artistic practice of new interpretive treatments,

The novelty and originality of the artistic concept resides in the practical demonstration of new interpretation visions, of a national academic violin repertoire of folklore inspiration, from the perspective of contemporary synthetic approaches of musical processes, presented in recitals. **The originality** of the artistic concept is determined by the semantic-conceptual and stylistic interpretative treatment of these creations, from the perspective of plenary and complex analyzes of the academic musical discourse, which includes elements specific for folklore in general and for the popular violin in particular. All this allowed the formulation of some methodical recommendations related to the artistic, stylistic and technical achievement of violin performance.

The novelty of the theoretical work consists in the fact that for the first time in a doctoral thesis, new performing concepts of the violinistic creations of folklore origin of the Moldovan composers were theoretically elaborated. They were analyzed from a double perspective, musicological and ethnomusicological, which allowed the author to elucidate the compositional ways of valorizing folklore in an academic violinist creation and to highlight the particularities of realizing the semantics of musical themes and their artistic conceptions, thus putting in value the source of inspiration for academic works – genres and folk music language, the dexterities of the art of popular violin performance, etc.

The applicative value of the work. The thesis materials can serve as support for further scientific research, related to the problems of violin performing and theoretical treatment of academic creations of folklore inspiration. Also, the research results can be used in theoretical and practical didactic courses such as *Instrument (violin); History of instrumental interpretation; The methodology of teaching the specialized instrument*, etc. The conclusions and recommendations can be useful in preparing for concert evolutions, in order to understand complex compositional processes and to create new interpretive treatments.

Implementation of scientific results. The scientific results were achieved in the context of the professional concert, scientific and didactic activities of the author, at the Academy of Music, Theater and Fine Arts, being reflected in 5 articles and 4 published summaries, both in communications at scientific conferences and in the presented recitals, being also implemented in the didactic process, in the violin class at AMTAP.

АННОТАЦИЯ

Тэлэмбуцэ Раду. Исполнительские трактовки скрипичных произведений композиторов Республики Молдова инспирированные фольклором. Докторская диссертация по специальности 653.01 – Музыкаведение (профессиональный докторат), Кишинев, 2023.

Структура диссертации включает: введение, 2 главы, 88 страниц основного текста, общие выводы и рекомендации, библиография из 108 наименований.

Ключевые слова: инструментальное искусство, скрипка, исполнительская трактовка, национальная композиторская школа, фольклорный источник.

Область исследования: искусство музыкального исполнительства, национальная композиторская школа.

Цель исследования состоит в определении принципов интерпретации произведений молдавских композиторов для скрипки в контексте специфических особенностей народного скрипичного исполнительства. **Задачи:** 1. выявление ценного скрипичного репертуара фольклорной направленности из сочинений композиторов Республики Молдова; 2. установление источников, элементов и т.п. фольклорного генезиса с точки зрения различных композиторских подходов к фольклору в данных произведениях; 3. исполнительский анализ избранного репертуара, основанный на сочетании академических традиций музыкального языка и скрипичных приемов фольклорного происхождения; 4. формулировка методических рекомендаций к исполнению и внедрению в художественную практику специфических приемов скрипичного исполнительства.

Новизна и оригинальность художественной концепции заключается в практической демонстрации новых исполнительских трактовок национального академического скрипичного репертуара, инспирируемого фольклором, с точки зрения современных комплексных подходов к музыкальным процессам, представленным в сольных концертах. **Оригинальность** художественного проекта определяется семантико-концептуальной и стилистической исполнительской трактовкой этих произведений с позиций целостного анализа академических средств музыкального языка, включающих элементы, характерные для фольклора в целом и народной скрипки в частности. Все это позволило реализовать основные методические рекомендации на художественном, стилистическом и техническом уровнях скрипичного исполнения.

Новизна теоретической работы. Впервые в докторской диссертации были теоретически разработаны новые исполнительские стратегии скрипичных произведений молдавских композиторов, инспирированные фольклором. Они были проанализированы в двух ракурсах, музыковедческом и этномузыковедческом, что позволило автору раскрыть композиторские способы ассимиляции фольклора в академическом скрипичном творчестве и выявить семантические особенности как тематизма, так и художественных замыслов, акцентируя тем самым важность фольклора в качестве источника вдохновения для научных исследований жанров, средств народного музыкального языка, мастерства скрипичного исполнительского искусства и т. д.

Прикладная ценность работы. Материалы диссертации могут стать основой для дальнейших научных исследований, связанных с проблемами скрипичного исполнительства и теоретического осмысления академических произведений инспирируемых фольклором. Также результаты исследования могут быть использованы в теоретических и практических учебных курсах, таких как *Инструмент (скрипка); История инструментальной интерпретации; Методика обучения специализированному инструменту*. Выводы и рекомендации могут быть полезны при подготовке к концертной деятельности, для понимания сложных композиционных процессов и создания новых исполнительских трактовок.

Внедрение научных результатов. Научные результаты были апробированы в профессиональной концертной, научной и преподавательской деятельности автора в классе скрипки АМТИИ; нашли отражение в опубликованных 5 статьях и 4 резюме, в сообщениях на научных конференциях, в презентации концертов.

TĂLĂMBUȚĂ RADU

**INTERPRETATIVE APPROACHES IN VIOLIN CREATIONS
INSPIRED BY FOLK MUSIC OF COMPOSERS FROM THE
REPUBLIC OF MOLDOVA**

SPECIALTY 653.01 MUSICOLOGY

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