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**COMPOSITIONAL VALORISATION OF  
MODERN ROMANIAN POETRY**

**DOCTORAL THESIS SUMMARY**  
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## RESEARCH CONCEPTUAL GUIDELINES

**Timeliness and importance of the issue addressed.** Poetry, this inexhaustible source of inspiration, has always attracted the attention of composers especially due to its power to influence mood and state of mind. Among all the poetry genres it is the lyrics that stands out due to its suggestive force and strong appeal to reader's sensitivity. The essential qualities of lyrical poetry, such as flexibility when it comes to expressing feelings, emotional states, subjectivity, intimacy, and others allow a light and at the same time deep fusion with music, synthesizing the expressive forces of arts in a common action.

Romanian contemporary music has a rich tradition of compositional approach of the famous literary pieces in different music genres. The chamber works include miniatures (lieds and romances) and vocal cycles. Out of the wide range of creations we can highlight the following: Gheorghe Dima with his lieds on lyrics by George Coșbuc and Mihai Eminescu; George Dumitrescu and Six lieds on lyrics by G. Bacovia for voice and piano; Nicolae Brânzeu with his 5 lieds, for tenor and piano on lyrics by Lucian Blaga, 2 lieds, for voice and piano, on lyrics by Simona Lecca; Mihail Jora - lieds on lyrics by L. Blaga and Ion Pillat; Sigismund Toduță - lieds on lyrics by M. Eminescu, L. Blaga, Ion Brad, Ilie Balea, Octavian Goga, Vlaicu Bârna, Ana Blandiana; Viorel Munteanu and his *Nebănuitele trepte* for soprano and instrumental group, lyrics by L. Blaga and *Autoportret* for soprano and piano, lyrics by L. Blaga; and others.

Romanian composers have made use of a wide range of creations from the national poetic treasure, having recorded numerous choral works on the lyrics of the most distinguished poets - M. Eminescu, V. Alecsandri, A. Russo, G. Bacovia, L. Blaga, M. Sorescu, T. Arghezi, N. Labiș, etc. Among the authors who stood out for their extensive choral creation were Dan Voiculescu, Dora Cojocaru, Vasile Spătărelu and some others.

In the field of symphonic music, however, the number of works is much smaller, including some unique examples in such genres as poetry, concert and vocal symphony. In this field we highlight: Nicolaie Brânduș - *Domnișoara Hus* - sung on the lyrics of Ion Barbu's poem; Cornel Țăranu - works on lyrics by Nichita Stănescu (*Cântece fără dragoste, Cântece fără răspuns, Cântece întrerupte*); V. Munteanu - *Axionul învierii - Miluiește-mă, Dumnezeuule*, after G. Cucu for soprano and string orchestra, *Symphony I Glossă* for tenor, mixed choir and orchestra, lyrics by M. Eminescu, *Întoarceri la Blaga* - seven poems for soprano and orchestra; and so on.

Thus, Romanian composition demonstrates an obvious predilection, from its beginnings until today, for Romanian poetry, as the composers have made a decent contribution to the musical capitalization of their work.

Among the great Romanian poets of the 20th century who aroused the interest of composers was N. Stănescu. The topicality of Stănescu's works, the greatness of his literary ideas, the artistic

movement to which the poet attributes himself, determined the selection of the poems of the great contemporary Romanian writers, for the realization of his own creation within the doctoral thesis. N. Stănescu is a poet of a remarkable amplitude, depth and intensity thus belonging to the very rare category of linguistic and poetic innovators, but making part, in terms of form and structure, of modernist poetry or Romanian neo-modernism. The existence in a time of interdictions of all kinds did not represent an impediment for N. Stănescu. He deserts from social reality and creates a world patronized by the *îngerul cu o carte în mână* (Angel with a book in his hand), transfiguring the universe through an unusual system of symbolic substitutions, supported by a lyrical language as shocking and improbable as it is romantic. Exhausting repetition; rhythmic asymmetries; allegorical images that, put together, make up a broad metaphor; original symbols and serve as a solid literary material for writing a contemporary vocal-symphonic work, and the most complicated part is the transfer of the text, its symbolism and emotions in terms of musical events.

In the musical composition of the Republic of Moldova, Eminescu's poetic universe has fully been exploited, constituting a source of inspiration for such composers as E. Coca, D. Gherșfeld, Z. Tkaci, B. Dubosarschi, Gh. Mustea, T. Chiriac, Gh. Ciobanu, V. Ciolac, etc. However, 20th century Romanian poetry also entered the artistic focus of the composers from the Republic of Moldova, especially in the last decade of the second millennium. In the field of vocal-symphonic music there are some attempts to assimilate Romanian poetry into compositional creation and the Eminescu poetic universe has a top position. However, in the national vocal-symphonic repertoire, creations based on the lyrics of Moldovan poets predominate. Unfortunately, N. Stănescu's works in the creation of local composers are still to be capitalized. In this context, the topicality and importance are determined by the need to create an original work in which it would be possible to capitalize on the Stănescu poetic universe.

**The aim of the study** is to analyze the modalities of compositional treatment of the Romanian contemporary poetry and their capitalization through its own vision of creation, in a vocal-symphonic work on the lyrics of N. Stănescu.

**Research objectives:**

- To elucidate the musical achievements obtained within the different currents, genres and styles of compositional creation based on the work of contemporary Romanian poets;
- To highlight and characterize the conceptual moments, themes, imagistic spheres, language elements and other ways of rendering the poetic message into Romanian Academic music;
- To punctuate the essential features of stylistics, Stănescian poetic language, themes and poetic landmarks determined as a source of inspiration for composers;

- The analysis of his own vocal-symphonic work written within the professional doctoral project, the theoretical synthesis of the compositional experience of approaching the work of the 20th century Romanian poet N. Stănescu.

The realization of the stated purpose and tasks determined the establishment of the **methodological and theoretical basis**.

**The methodology of scientific research** includes the following research methods: analytical method of musical opposites, evolutionary diachronic method that allows the observation of the process of accumulation of compositional experience in the field, deductive and inductive methods that are necessary to formulate conclusions. Also, some methods in the field of literature and poetic theory were applied.

The issue related to the synthesis of poetry - music, word - music, verse - music is widely addressed in the musicology of the twentieth century, as it involves one of the most prodigious areas of contemporary music creation - vocal music in its different hypostases, from source songs folkloric to the ample forms of vocal-symphonic works and opera. However, from the thematic spectrum of the poetry-music problem, which is frequently debated in the musicological environment, we highlight the theoretical and practical aspects, the latter having a greater relevance for the artistic project.

In selecting the musical material for research, in order to identify the works with a synthetic poetic-musical character, which belong to the Romanian compositional school, we chose to consult lexicographical and encyclopedic editions. Perhaps, the most current and complete lexicographical source with reference to contemporary Romanian music, which includes the most truthful data about the biography and creative portraits of the composers, including the lists of musical works, is the edition of the *Muzicieni din România* (Biobibliographical Lexicon. Musicians from Romania) by Viorel Cosma [9]. Some bibliographic articles from the above-mentioned Lexicon can be accessed online, on the website of the Union of Composers and Musicologists of Romania, such as the article about the illustrious composer C. Țăranu [9].

There is another edition that can be of interest, as it also includes encyclopedic articles about Romanian musicians published in the largest and most comprehensive music dictionary in the world - *The New Grove Dictionary of Music and Musicians*, 2nd edition [33].

The specialized works, studies and articles that provided important data for our study are quite numerous. The scientific approach to the word-music relationship in its general and applied aspects - for example, in the creation of composers, attracts the attention of researchers around the world, being a topic for a long-term discussion. In order to achieve the objectives proposed in the thesis, it proved useful to consult such sources in English as *Poetry and the Composer* by E. H. C. Oliphant [32], *The Art of Setting Words to Music* by B. Crist [31], etc.

**General theoretical aspects** with reference to the relationship between poetry and music are widely investigated and discussed from different perspectives in studies signed by representatives of Russian musicology. Thus, the problem of correlating verse with music in romances and vocal cycles is addressed globally in the research of musicologist V. Vasina-Grossman, especially in her fundamental work *Музыка и поэтическое слово (Music and poetic word)* [37]. The three parts of her monography *Rhythmics. Singability and declamation in the vocal music of the twentieth century, Intonation, Composition* - address the major problems of transposing twentieth century poetry into a sublime sound art, from the metrics of classical poetry to the architecture of vocal works, including cyclical ones.

Guide to *Анализ вокальных произведений. Учебное пособие (Analytical analysis. Coursebook)*, edited by O. Kolovski, is of interest in the context of the research thesis, both methodologically and practically, representing the analysis of vocal opposites [39]. It is worth mentioning other theoretical works signed by the philologist A. Mikhailov and his followers [42], the study *О соотношении слова и мелодии в русской камерно-вокальной музыке. Русская музыка на рубеже XX века (On the relationship between word and melody in Russian chamber vocal music. Russian music at the turn of the twentieth century)* by E. Rucievskaja [41], etc.

Obviously, some general aspects regarding the interaction of music with poetry can be taken from these studies, but, given that the lexicon, phonetics, morphology and syntax of Russian and Romanian languages are different, the issue of approaching Romanian poetry in music requires a special investigation. A contrary hypothesis belongs to the Russian musicologist L. Astrova, who indicates that “in vocal music, pronunciation is a universal phenomenon, common to all languages, which is subject to the rules of operation of the articulation system and which occurs due to the fact that in the process of interpretation the phonetic or poetic syllables are not sung, but the vocal-prosodic syllables, which have (due to the synthesis with the musical element) a much greater potential for expression ” [20, quoted after: 35]. The researcher also states that “basing on the poetic text, the composer creates a new work both from the point of view of the semantics of verbal communication and from the point of view of emotional content. The unitary musical-prosodic discourse that emerges in the context represents an alloy of prosodic, vocal and musical elements” [20, quoted after: 36].

In the first quarter of the twentieth century, B. Asafiev's theory of musical intonation is outlined. Starting from Asafiev's studies, other musicologists, such as V. Holopova, V. Medushevsky, I. Zemtsovsky and others define intonation as a primordial notion of music, which contributes to the perception of music in general. In the local musicology, the intonational organization of the compositional work is researched by Gh. Ciobanu, who treats the intonational system as “the essence of the process of personification of the solo instrument in the genre of

instrumental concert” [6].

Today, some researchers tend to interpret the interaction of arts as a manifestation of the intermediality, dialogue of various arts in a single work of art. The intermediary concept is driven by the idea that the text-music relationship, in fact, is based on the interaction of words with musical expression belonging to two different fields of art that have some specific laws of organization - music and poetry.

Regarding the design of ways to approach Romanian poetry, starting from the great Eminescian and Blagian poetry to the pieces of 20th century poets, we relied on the studies of Romanian researchers - composers and musicologists - on the musical-poetic creation of composers in the Romanian space, from the first addresses of C. Porumbescu, G. Stephănescu, Gh. Scheletti, T. Flondor, Gh. Dima et al. to the masters of music sec. XX - C. Țăranu, V. Spătărelu and others.

Recognizing the uniqueness of George Enescu's personality, who influenced the development of Romanian music through his own creation, being among the first composers attracted by the ideas and deep philosophical content of Eminescu's poetry, we appealed to the construction of the diachronic perspective regarding the history of this exhaustible source of compositional inspiration. In this perspective, the studies carried out by V. Cosma [11], A. Rojnoveanu [25] etc. were really helpful.

In other words, we addressed some specific bibliographic sources - articles and studies, including studies based on doctoral theses [3, 18] dedicated to the Romanian lied genre as a genre of chamber music. The relationship of music with lyrical poetry (not necessarily of Romanian origin) is one of the key aspects researched by musicologists. The compositional experience accumulated by the Romanian school starting with Gh. Dima and generalized in the articles of the Romanian musicologists D. Cojocaru [8], V. Cosma [9], O. Garaz [15] and others. served as a guidance.

The thesis does not neglect the "Blagian" musical tradition constituted by M. Negrea and continued by such composers as S. Toduță, P. Constantinescu and others. Taking into consideration the principles indicated in the paragraphs about the previous experience of approaching Eminescu's poetry in the musical opposites of different fields and genres of academic music, in this part of the thesis some ideas presented by Romanian researchers are concentrated and capitalized, serving as a starting point for developing artistic conception for own vocal-symphonic work *Eu sunt Tu*. In this order of ideas, we also took into account the poetry of other Romanian writers from the 19th – 20th century, which was a real source of inspiration in the Romanian musical art, in the vocal and choral creation of the composers V. Spătărelu, D. Voiculescu, F. Donceanu, V. Munteanu and others, reflected in the articles of the musicologists

A. Ciobanu [5], M. Cozmei [12], Gh. Duțică [14], C. Sârbu [27], A. Apostu [1], P. Pușcaș [23], V. Melnic, [17] etc.

The performances of the composers from the Republic of Moldova in the field of approaching the Romanian poetry in musical creation served as orientations for the realization of the artistic project and of the thesis. From this point of view of special interest is the substantial work *Молдавский советский романс* (Moldavian Soviet romance) written by E. Vdovina [38], where the author analyses the creations by the Moldovan composers from 1940–1970, written using the texts of local poets and the poems from the former Soviet republics. More recent vocal works have researched musical material in the doctoral thesis and monograph based on it by V. Nikitcenko [20], being limited by poetry written only in Russian. In articles signed by E. Mironenco [19], G. Cocearova [7], P. Rotaru [26], T. Berezovicova [2], etc. we can find some important observations with reference to the vocal creation of some Moldovan composers or to certain musical creations.

Literary studies dedicated to Stănescu's poetic universe regarding the theme, images, motives and poetic meanings, the elements of the poetics proper - of the poetic language, etc. they formed a solid theoretical basis for the conceptualization of the author's compositional project. Romanian researchers such as academicians Eugen Simion [28], Nicolae Manolescu [16], Nicolae Oprea [21] as well as doctoral student Oana Chelaru-Murăruș [4], etc. revealed the main aspects of Stănescu's lyricism that can serve as points of orientation in Stănescu's poetic matter for a composer.

From a pragmatic point of view, for the realization of the artistic project and for the conceptualization of the scientific approach regarding the analysis of the author's musical work, of major importance are the studies that present the address of the Romanian composers to the Stănescu poetic work. Articles signed by Carmen Stoianov [29] about Petru Stoianov, Cristina Pascu [22] and Dora Cojocaru [8] about Cornel Țăranu, Constanța Cristescu [13] and Mirela Zafiri [30] about Dan Voiculescu, Consuela Radu-Țaga [24], Anca Simona Ciobanu [5] about Vasile Spătăreanu clearly demonstrate the degree of integration of Nichitian verse in music and its potential to promote the poetic content highlighted by researchers.

**The scientific novelty and originality of the artistic concept.** The thesis represents the first approach to the local composition of Nichita Stănescu's poetry, realized within the creative project that completes the national repertoire and makes a part of the Romanian musical-poetic space. For the first time in a doctoral thesis were researched the musical compositional techniques with reference to the vocal-symphonic cycle *Eu sunt Tu*, combined with the theoretical course about the creative process, and reflected in the musicological analysis of the score. A comprehensive historical-theoretical approach was used in the thesis, making it possible to study



one's own vocal-symphonic work in the broad context of the interpretation of Romanian poetry in modern academic music.

**The applicative value of the paper.** By creating the cycle *Eu sunt Tu* for mezzo-soprano, baritone, declamator and symphony orchestra, the sphere of contemporary compositional visions on Nichita Stănescu's poetic legacy has been broadened. The cycle is supposed to complete the national vocal-symphonic repertoire and represents a unique contribution to the approach of Stănescu's poetry in the local composition. The thesis can be recommended as a high-quality teaching material in the study of Musical Composition, Modern Compositional Techniques, History of National Music and can serve as a support for further research in the field.

**Implementation of the artistic concept.** The vocal-symphonic cycle *Eu sunt Tu*, which is the essence of the artistic concept of the project realized within the professional doctorate, is recorded by the National Symphony Orchestra of the Public Company Teleradio-Moldova, conductor - Denis Ceausov, mezzo-soprano - Taisia Mustea-Caraman, baritone - Alexei Digore, declamator - Nicolae Jelescu.

**Approval of scientific results.** The thesis was written at the Doctoral School of Arts and Culturology at the Academy of Music, Theater and Fine Arts of the Republic of Moldova, being discussed and recommended for support by the Guidance Commission and the Scientific Council of AMTFA. The results of the research are reflected in 6 published articles and 2 abstracts, as well as in the papers presented at national and international scientific conferences.

## SUMMARY OF CHAPTERS

The paper contains all the regulatory compartments required for a doctoral thesis: annotations in Romanian, Russian and English, list of abbreviations, introduction followed by three basic chapters divided into subchapters, conclusion focused on general conclusions and recommendations, bibliography of 108 titles, 76 pages of basic text. We can also find attached to the thesis a musical score and a DVD containing recording of the vocal-symphonic cycle *Eu sunt Tu*, interpreted by the National Orchestra of the Public Company Teleradio-Moldova, conducted by Denis Ceausov, mezzo soprano being Taisia Mustea-Caraman, baritone - Alexei Digore, declamator - Nicolae Jelescu.

**The introduction** demonstrates the topicality and importance of the investigated topic, formulates the purpose and objectives of the thesis, reveals the scientific novelty of the results obtained and the applicative value of the paper, and presents information on the approval of the results obtained.

**The thesis is structured in three chapters.** *Chapter 1. Valorization of Romanian poetry in contemporary music: from Eminescu's lyricism to postmodernism* is built according to the

diachronic-evolutionary principle, comprising three subchapters. In this chapter, the grouping of scientific observations into two classes is done according to the criterion of belonging to one of the musical branches - vocal-chamber and choral music or vocal-symphonic music. In subchapter 1.1. *Vocal-chamber and choral creations*, we debate the diversity of compositional visions on the transposition of Eminescu and Blagian verses in musical composition in the fields of vocal and choral opposites - respectively paragraphs. We come to the conclusion that Eminescu's poetic universe was fully exploited in musical composition through numerous creations signed by leading composers from Romania and the Republic of Moldova - Gh. Dima, P. Constantinescu, M. Jora, T. Ciortea, E. Coca, D. Gherșfeld, B. Dubosarschi et al. At the same time, the poetry of other Romanian poets from the 19th century was a source of inspiration in the Romanian musical art. And subchapter 1.2. *Vocal-symphonic creations* will be focused on the Eminescu and Blagian poetic universe reflected in the genres of symphonic music of the Romanian compositional creation.

At the end of Chapter 1, some conclusions are formulated:

1. The inexhaustible richness of Romanian poetry has always been a constant source of inspiration for composers on both banks of the Prut.

2. Creating in chamber vocal genres (lied for voice and piano, choral miniature, etc.) and vocal-symphonic (lieds for voice and orchestra, cantatas, symphonies, poems, etc.), the composers brought to the fore the word, posing not only the problem of its transposition in a musical discourse, but first of all the rendering of the contents of ideas and of the affective states

3. Romanian poetry, which contains true masterpieces of national and universal literature, of poets such as M. Eminescu, L. Blaga, T. Arghezi, G. Bacovia, I. Barbu, M. Sorescu, N. Stănescu and others, offers an extremely wide field for artistic "collaborations", suitable primarily for association with the art of music.

4. We follow approaches and syntheses of high complexity, written within the framework of compositional creations, signed by leading composers from Romania and the Republic of Moldova among whom we can see S. Toduță, P. Constantinescu, V. Spătăreanu, F. Donceanu, V. Munteanu, D. Voiculescu, T. Chiriac, Gh. Mustea, Gh. Ciobanu and others.

5. Of a special diversity and originality are the compositional approaches of the poetic sources, which fall within the musical currents of the 20th century, being representative of the national and universal music.

6. The analyzed repertoire is a laboratory of compositional techniques and treatment of poetic content for the creation of works in vocal-symphonic genre.

**Chapter 2.** *Stănescian stylistics and poetic language as a source of inspiration in Romanian contemporary music of academic nature*, in turn, is divided into 2 subchapters, **2.1.** *Poetic*

*landmarks and predominant themes of Stănescu's sound expressions in academic music* describing the "Stănescu phenomenon" which created deep resonances in the sphere of academic musical creation, being an important source of inspiration for contemporary Romanian composers. The Stănescuian "non-word", which cannot be expressed in words and reaches the dimensions of an absolute, metapoetic abstract discourse, full of contents, has become an essential tangential landmark between poetic and musical-compositional art, lending itself impetuously to the incarnation into contemporary sound language. Several well-known Romanian composers leaned on Stănescu's poetry, managing to translate into musical sounds the "non-word" of the great poet. **2.2. Nichita Stănescu's poetic universe outlined in the Romanian academic music from the second half of the 20th century and the beginning of the 21st century**, addressing general problems regarding specific features of Stănescu's verse and the transmission of its message in sound art. The scientific approach of the thesis is directed towards some "case studies" highlighting particular aspects of the poet's verse approach in the creation of some Romanian composers. In the following four paragraphs, the contribution of the composers P. Stoianov, C. Țăranu, D. Voiculescu and V. Spătărelu is discussed through the prism of the previously described Nichitian poetic conceptions. In paragraphs **2.2.1. Knots and signs - a conceptual approach of Stănescu's poetry in the creation of the composer Petru Stoianov**, **2.2.2. Stănescu's lyric embodied in the creation of Cornel Țăranu**, **2.2.3. Polyphonic dimensions of Stănescu's poetry in Dan Voiculescu's creation** and **2.2.4. The meaning of love in the vocal and choral partiture of Vasile Spătărelu on lyrics by Nichita Stănescu** are debated the compositional visions of Stănescu's lyricism and analyzed musical works belonging to vocal or choral genres, as well as in a series of instrumental creations with Stănescu's pretext.

At the end of Chapter 2, some conclusions are formulated regarding the discussed topic of the compartment:

1. The Stănescu's lyric, due to its depth and complexity, aroused the interest of some of the most important representatives of the Romanian composition school, among which are some really famous masters such as P. Stoianov, C. Țăranu, D. Voiculescu, V. Spătărelu. The interest was manifested in compositional approaches of semantic-conceptual order, which fall into different stylistic trends - from expressionism, random, dodecaphony, to neo-classicism and post-modernist elements.

2. Concerning the poet's work, we have found the approach mainly of the vocal or choral genres, but there is also a series of instrumental creations with Stănescian pretext.

3. The approach of Stănescu's work also generated the appearance of distinct compositional concepts in Romanian music - in this context, a special place is occupied by the creation of

P. Stoianov, who structured his own creative artistic visions based on Stănescu's conception "knots and signs".

4. The cycles of lieds by C. Țăranu and D. Voiculescu on the lyrics of N. Stănescu represent original works, impregnated by the versatile spirit of his poems. The composers captured, beyond the emotions and images on which each lied is focused, the essential state of his poems, - written in "poetic language"; according to the plastic expression of the poet, - transposed in a musical language, great sensitivity is given, giving new dimensions to the lyrical searches expressed in his work.

5. The choral miniatures of P. Stoianov and V. Spătăreanu excel in highlighting the poetic expression through rigorous, elaborated choral writings, of great mastery, which places them among the most beautiful pages of Romanian choral music.

At the center of **Chapter 3** "*Eu sunt tu*" - cycle for mezzo-soprano, baritone, declamator and symphony orchestra on the lyrics of Romanian poet Nichita Stănescu lies the analysis of the author's work which consists of five parts, each written on one of the selected Stănescu poems. Respectively five paragraphs are the following **3.1.** "*Eu sunt tu.*" *General characteristic* followed by conclusions aim to deepen the text-music relationship by investigating stylistic and language manifestations. Then goes subchapter **3.2.** *Structural-compositional analysis of musical language* with paragraphs **3.2.1.** Part I: *Leoaică tânără, iubirea...*, **3.2.2.** Part II: *Nimic nu este altceva*, **3.2.3.** Part III. *Poveste sentimentală*, **3.2.4.** Part IV. *Numai o clipă*, **3.2.5.** Part V. *Scurtă vorbire* deciphers several musical expressions of melodic, rhythmic, textural, orchestral nature, etc. or of a synthetic character, expressing a multitude of hypostases that Stănescu's poetry obtains in this vocal-symphonic cycle. The main theoretical ideas are confirmed in several musical examples with which the chapter 3 is supplemented.

At the end of Chapter 3, the following conclusions are drawn:

1. Musical compositional interpretation of the poems chosen encompasses the contents of the Stănescu poetic universe which is characterized by high philosophical dimensions.

2. For the vocal-symphonic cycle the composers selected the verses that synthesize the main symbols and obsessive allegories of N. Stănescu's poetry.

3. The vocal nuance of the musical discourse is due to the use of the timbre variants of the soloists as well as the varieties of voice articulation (*sotto voce*, *parlando*, etc.).

4. The orchestral texture of the work organically combines traditional writing such as voice dubbing, short free imitations, voice counterpoint, etc. and new writing, of a sonorous or random nature. It also takes into account the traditional timbre and the new-style timbre.

5. The role of the orchestra in the vocal-symphonic cycle *Eu sunt Tu* is not limited to accompanying the soloists, to the simple dialogue or to the musical illustration. The author supports the idea that music can dynamize the poetic message of the text.

6. Some key intonations, rhythmic-intonation formulas, but also some elements of orchestral texture are used as key images of Stanescu's "short speech", specific to the poems .

7. In the vocal-symphonic cycle *Eu sunt Tu*, Stanescu's poetry obtains a multitude of hypostases, due to the musical solutions proposed by the author.

The main results of the research are briefly presented in **General Conclusions and Recommendations** and the perspectives of further studies are outlined as well.

## GENERAL CONCLUSIONS AND RECOMMENDATIONS

### Conclusions:

1. The examination of contemporary compositional creation based on the work of Romanian poets allowed us to identify the main musical achievements obtained in different currents, genres and styles, alongside with the personal successes of composers on both banks of the Prut. The works in chamber vocal genres (lied for voice and piano, choral miniature, etc.) and vocal-symphonic (lieds for voice and orchestra, cantatas, symphonies, poems, etc.) are imagistic and plunge the ones who listen to them into the affective states, generated by the poetic word.
2. Our study demonstrated the versatile value of Nichita Stănescu's poems, based on which a series of musical works were created that fall into various stylistic orientations, genres and interpretive components, forming a distinct Stănescu "group" in the perimeter of contemporary Romanian composition, which, however, is missing in the creation of local composers.
3. In the thesis we pointed out the essential features of Stănescian stylistics and poetic language such as semantic predisposition, self-identification in word and vice versa, trialectic philosophical discourse, metalinguistic concept, highly encrypted language in the lexical and semantic sense, etc; for each part of the cycle conceived within the artistic project having selected representative poems for the Stănescu poetic universe, with its own contents, allegories and symbols, which is a starting point for new compositional approaches that would support his poetic work.
4. The analysis of the most important compositional practices of embodying Stănescu's poetry in contemporary musical works signed by C. Țăranu and D. Voiculescu, P. Stoianov and V. Spătăreanu allowed us to highlight and characterize the conceptual moments, themes, imagistic spheres, language elements and other instruments for translating poetic verse into academic music.
5. The approach of postmodernist poetry from the syncretic perspectives of verbal, symbolic, semantic messages, etc., of the Romanian poetry of the 20th century opened some new development perspectives in the contemporary national composition, offering a great possibility to use, update and invent new compositional techniques, in accordance with the tendencies of the universal contemporary audio-visual arts, materialized in the vocal-symphonic cycle *Eu sunt Tu*.
6. The vocal-symphonic cycle *Eu sunt Tu* on the lyrics of N. Stănescu completes the repertoire in the field of vocal-symphonic music from the Republic of Moldova with a theme which has not been approached until now.
7. The result of the scientific-artistic project represents the appearance of a vocal-symphonic cycle, which was recorded and deposited in the funds of the company Teleradio-Moldova, which represents a completion of the national media repertoires with a new composition work.

### **Recommendations:**

1. There is a real need to integrate the vocal-instrumental and vocal-symphonic genre into the teaching process and the concert life of the Republic of Moldova, which would pursue a double purpose: the interpretation of valuable works from the composition repertoire, signed by composers from the Republic of Moldova over the years, today almost unknown; supporting and encouraging the creation of new works written in these genres, in which the composers would approach the contemporary Romanian poetry.
2. Initiation of a new institutional scientific-artistic project - Festival-Student Conference of New Music - in which AMTFA teachers and students would both be involved and which would imply the integration of compositional creation and theoretical research, in order to promote and support the art of young composers and performers
3. Establishment, within the framework of AMTFA of an instrumental formation of teachers and students, with flexible composition, which would interpret and promote a repertoire that would include the works of contemporary composers.
4. Establishment within the framework of AMTFA of a compulsory didactic course of contemporary notation for performers (vocalists and instrumentalists), in order to train them in the field of reading scores of contemporary composers, knowledge of contemporary composition techniques and interpretive approaches of contemporary thematic material, etc. At the same time, one of the tasks of this course would be to stimulate the development of contemporary local compositional art and the interpretation of new creations on national and international stages.
5. Broadcasting contemporary music concerts on national radio and TV channels, in order to ensure greater visibility of contemporary national and international compositional creation, in the context of the rise of consumer and commercial music, which would accelerate new ideas, objectives, goals in the field of contemporary art, at all levels.

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**2017, june** – International Festival of contemporary music ”The Days of New Music”, edition 26, performance of *Eterosaxofonia*, National Symphonic Orchestra of the Company ”Teleradio-Moldova”, conductor – Oleg Palymski. Chişinău, Moldova.

**2018, april** – Concert of Contemporary Music Ensemble ”MolOt”, performance of the trio *Archaika*. Sankt-Petersburg, Russia.

**2018, october** – Concert of the Moldovans’s Quartet in International Festival of Contemporary Music in Bacau, performance of the trio *Archaika*. Bacău, Romania.

**2020, october** – International Festival of contemporary music ”The Days of New Music”, edition 29, performance of the trio *Archaika*. Chişinău, Moldova.

### Contests:

**2016, march** – The national Contest Award of the Union of composers and musicologists of Moldova for symphonic work *Tablouri postbelice*.

**2018, april** – The national Contest Award of the Union of composers and musicologists of Moldova for symphonic work *Eterosaxofonia*.

## ADNOTARE

**Gamurari Pavel. Valorificarea componistică a poeziei contemporane românești.** Teză de doctor în arte. Specialitatea 653.01 – Muzicologie (creație). Chișinău, 2021.

**Structura tezei:** Lucrarea cuprinde: introducerea, 3 capitole, concluzii generale și recomandări, bibliografie din 108 de titluri, 76 pagini de text de bază. Rezultatele obținute sunt publicate în 6 lucrări științifice.

**Cuvinte-cheie:** muzica contemporană, poezie românească, Nichita Stănescu, ciclul vocal-simfonic, lirica vocală, tehnică componistică, declamație, tehnici vocale.

**Domeniul de studiu:** istoria muzicii naționale, istoria și teoria compoziției muzicale contemporane.

**Scopul și obiectivele tezei. Scopul studiului** constă în analiza modalităților de tratare componistică a poeziei contemporane românești și valorificarea acestora prin propria viziune de creație într-o lucrare de gen vocal-simfonic pe versurile lui Nichita Stănescu.

**Obiectivele cercetării:** elucidarea realizărilor muzicale obținute în cadrul diferitelor curente, genuri și stiluri ale creației componistice în baza operei poezilor români contemporani; evidențierea și caracterizarea momentelor conceptuale, tematicii, sferelor imagistice, elementelor de limbaj și altor modalități de redare a mesajului poetic în muzică academică românească; punctarea trăsăturilor esențiale ale stilisticii, limbajului poetic stănescian, tematicii și reperelor poetice determinante ca sursă de inspirație pentru compozitori; analiza propriei lucrări vocal-simfonice scrise în cadrul proiectului de doctorat profesional, sintetizarea teoretică a experienței componistice de abordare a operei poetului român al secolului XX Nichita Stănescu.

**Noutatea științifică și originalitatea conceptului artistic.** Teza reprezintă o primă abordare în componistica autohtonă a poeziei lui Nichita Stănescu, realizată în cadrul proiectului de creație ce completează repertoriul național și se înscrie în spațiul muzical-poetic românesc; pentru prima dată într-o lucrare de doctorat au fost cercetate tehnicile componistice muzicale cu referire la ciclul vocal-simfonic *Eu sunt Tu*, îmbinate cu parcursul teoretic despre procesul de creație, și reflectate în analiza muzicologică a partiturii; în teză a fost utilizată o abordare istorico-teoretică cuprinzătoare, făcând posibilă studierea lucrării vocal-simfonice proprii în contextul larg al interpretării poeziei românești în muzica academică modernă.

**Valoarea aplicativă a lucrării** constă în lărgirea sferei viziunilor componistice contemporane asupra moștenirii poetice a lui Nichita Stănescu prin crearea ciclului *Eu sunt Tu* pentru mezzosoprană, bariton, declamator și orchestră simfonică, care va completa repertoriul vocal-simfonic național și reprezintă o contribuție unică la abordarea poeziei stănesciene în muzica academică autohtonă. Teza poate fi recomandată în calitate de material didactic în cadrul studierii disciplinelor *Compoziție muzicală*, *Tehnici componistice moderne*, *Istoria muzicii naționale* și poate servi ca suport pentru cercetările ulterioare în domeniu.

**Implementarea rezultatelor științifice.** Teza a fost realizată în cadrul Școlii doctorale *Studiul artelor și Culturologie* de la Academia de Muzică, Teatru și Arte Plastice din Republica Moldova, fiind discutată și recomandată pentru susținere de Comisia de îndrumare și de Consiliul Științific al AMTAP. Rezultatele cercetării sunt reflectate în 6 articole și 2 rezumate publicate precum și în comunicările prezentate la conferințele științifice de nivel național și internațional. Ciclul vocal-simfonic *Eu sunt Tu* constituind esența conceptului artistic al proiectului realizat în cadrul doctoratului profesional, este înregistrat de Compania Publică Teleradio-Moldova.

## ANNOTATION

**Gamurari Pavel. Componistic valorisation of modern Romanian poetry.** A thesis for Ph. D. degree in Arts, speciality 653.01 – Musicology. Chişinău, 2021.

**Structure of the thesis:** The thesis includes: introduction, 3 chapters, general conclusions and recommendations, bibliography with 108 titles, 76 basic text pages. Research materials are reflected in 6 scientific papers.

**Keywords:** contemporary music, Romanian poetry, Nichita Stănescu, vocal-symphonic cycle, vocal lyric, compositional technique, declamation, vocal techniques.

**Area of research:** history of national music, history and theory of contemporary musical composition.

**Purpose and objectives of the thesis: The purpose of the study** consists in the analysis of the modalities of compositional approaching of the contemporary Romanian poetry and their capitalization through own vision of creation in a work of vocal-symphonic genre on the lyrics of Nichita Stănescu.

**The objectives of the research:** elucidation of the musical achievements obtained within the different currents, genres and styles of compositional creation based on the work of contemporary Romanian poets; highlighting and characterizing the conceptual moments, themes, imagistic spheres, language elements and other ways of rendering the poetic message in Romanian academic music; punctuating the essential features of stylistics, Stănescian poetic language, themes and determining poetic landmarks as a source of inspiration for composers; the analysis of his own vocal-symphonic work written within the professional doctoral project, the theoretical synthesis of the compositional experience of approaching the work of the Romanian poet of the 20th century Nichita Stănescu.

**The scientific novelty and originality of this research.** The thesis represents a first approach in the Moldovan composition of Nichita Stănescu's poetry, realized within the creative project that completes the national repertoire of the Romanian musical-poetic space; for the first time in a doctoral thesis were researched the musical compositional techniques with reference to the vocal-symphonic cycle *Eu sunt Tu*, combined with the theoretical course about the creative process, and reflected in the musicological analysis of the score; a comprehensive historical-theoretical approach was used in the thesis, making it possible to study one's own vocal-symphonic work in the broad context of the interpretation of Romanian poetry in modern academic music.

**Practical significance of the work** consists in widening the sphere of contemporary compositional visions on Nichita Stănescu's poetic legacy by creating the cycle *Eu sunt Tu* for mezzo-soprano, baritone, declamator and symphony orchestra, which will complete the national vocal-symphonic repertoire and is a unique contribution to Stănescu's poetry in Moldovan academic music. The thesis can be recommended as a teaching material in the disciplinary studies *Musical Composition, Modern Compositional Techniques, History of National Music* and can serve as a support for further research in the field.

**Implementation of scientific results.** The thesis was realized within The Arts Studies and Culturology Doctoral School from the Academy of Music, Theatre and Fine Arts of the Republic of Moldova being discussed and recommended for defence by the Guidance Commission and by the Scientific Council of the Academy. Research materials have been submitted for national and international scientific conferences and published in 8 scientific papers – 6 articles and 2 summaries.

## АННОТАЦИЯ

**Гамурарь Павел. Композиционная валоризация современной румынской поэзии.** Диссертация на соискание степени доктора искусствоведения по специальности 653.01 – Музыкаведение. Кишинэу, 2021.

**Структура диссертации:** Диссертация включает: введение, 3 главы, основные выводы и рекомендации, библиографию из 108 наименований, 76 страницы основного текста. Результаты исследования отражены в 6 опубликованных научных работах.

**Ключевые слова:** современная музыка, румынская поэзия, Никита Стэнеску, вокально-симфонический цикл, вокальная лирика, композиционная техника, декламация, вокальные техники.

**Область исследования:** история национальной музыки, история и теория современной музыкальной композиции.

**Цель и задачи работы. Цель исследования** состоит в анализе методов композиционного развития современной румынской поэзии и их воплощения через собственное творческое видение в сочинении вокально-симфонического жанра на стихи Никиты Стэнеску.

**Задачи исследования:** изучение художественного наследия в области современной музыкальной композиции на стихи румынских поэтов; освещение и характеристика концептуальных моментов, тем, образов, языковых элементов и других способов выражения поэтического послания в румынской академической музыке; подчеркивание основных особенностей стилистики, поэтического языка Стэнеску, определяющие поэтические темы и ориентиры как вдохновение для композиторов; анализ собственного вокально-симфонического произведения, написанного в рамках докторского творческого проекта, теоретический синтез композиционного опыта приближения к творчеству румынского поэта XX века Никиты Стэнеску.

**Научная новизна и оригинальность работы.** Диссертация представляет собой первый в молдавской композиции опыт обращения к поэзии Никиты Стэнеску, реализованный в рамках научно-практического проекта, который дополняет национальный репертуар и является частью румынского музыкально-поэтического пространства; впервые в докторской диссертации исследованы музыкально-композиционные приемы применительно к вокально-симфоническому циклу *Eu sunt Tu*, совмещенные с теоретическими представлениями творческого процесса и отраженные в музыковедческом анализе партитуры; В диссертации использован комплексный историко-теоретический подход, позволяющий рассмотреть сочинение в широком контексте претворения румынской поэзии в современной академической музыке.

**Практическая значимость работы** заключается в расширении сферы современных композиционных видений поэтического наследия Никиты Стэнеску путем создания цикла *Eu sunt Tu* для меццо-сопрано, баритона, чтеца и симфонического оркестра, который будет дополнять национальный вокально-симфонический репертуар и представляет собой уникальный вклад по воплощению поэзии Стэнеску в молдавской академической музыке. Диссертация может использоваться как учебный материал при изучении таких дисциплин как *Музыкальная композиция, Техники современной композиции, История национальной музыки* и может служить опорой для дальнейших исследований в этой области.

**Внедрение научных результатов.** Диссертация выполнена в рамках Школы доктората в области искусствоведения и культурологии Академии музыки, театра и изобразительных искусств Республики Молдова, обсуждалась и была рекомендована к защите руководящей комиссией и Ученым советом. Результаты исследования нашли отражение в 8 публикациях – 6 статьях и 2 тезисах, а также в докладах, представленных на научных конференциях национального и международного уровней. Вокально-симфонический цикл *Eu sunt Tu* на стихи Н. Стэнеску, составивший основу художественной концепции проекта, реализованного в рамках профессионального доктората, записан Симфоническим оркестром Общественной компанией Телерадио-Молдова.

**GAMURARI PAVEL**

**COMONISTIC VALORISATION OF  
MODERN ROMANIAN POETRY  
SPECIALITY 653.01 – MUSICOLOGY (CREATION)**

**Doctoral thesis summary**

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