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**CHORAL MINIATURE IN THE REPUBLIC OF MOLDOVA
AT THE CONFLUENCE OF THE XX-XXI CENTURIES IN THE
REPERTORY OF THE ACADEMIC CHORAL CHAPEL *DOINA***

SPECIALTY 653.01 – MUSICOLOGY (CREATION)

Doctoral thesis summary

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The thesis was elaborated within the Doctoral School *Study of Arts and Culturology* of the Academy of Music, Theatre and Fine Arts.

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RESEARCH CONCEPTUAL GUIDELINES

The topicality and importance of the research topic. Choral art has always occupied a special place in the national music culture, especially due to its popularity and accessibility as a form of collective practice, both in professional and amateur environments. Being one of the most important choral genres, the miniature offers the possibility to express, in small forms, some artistic messages of the most diverse, concisely, clearly, which conditions a special receptivity from the general public. In addition to the collective character of the interpretation, the basis of the constant success of this genre is the syncretic connection between the poetic and the musical text, which creates an extra comprehensibility, facilitating the assimilation of its artistic contents.

During the first half of the twentieth century, in the Republic of Moldova, choral culture manifested itself as a bridge that united members of communities with common interests, and the promotion of choral culture in public institutions - in city schools, houses of culture, etc. generated a great boost of it. And if during this period the repertoire of choral formations most often consisted of folk works, then as the musical art of the republic developed and the socio-political transformations after the war, in the second half of the twentieth century there was a need to create a national repertoire, so the composers approached the choral genres, including the miniature, responding to the requirements of the performers and the audience, which led to the continuous development of this important field of local musical cultural life, until now.

According to generally accepted definitions, the genre of miniature, found in other arts such as literature, painting, sculpture, etc., includes works of art of small size and proportions, with a specific potential for expression, in accordance with this defining feature. Thus, within the genre, a certain aesthetic has been developed, in which the creator's attention is directly focused on the main object or theme, on the fine and delicate detail, on the embodiment of evocative, suggestive, sometimes contrasting pictures or states. At the base of the literary, poetic, sculptural or musical miniature is the concept of "momentary" artistic rendering, almost "instantaneous" in succinct, concise forms, of complex, rich, high-intensity contents, and the realization of this immanent principle of the genre presupposes the possession of special masters from the creator.

The choral miniature is one of the oldest genres known in the cult musical art, its origin being placed in the sec. 14th century - its beginnings are found in genres such as *frottola*, *villanella*, *chanson*, etc., widespread in the Renaissance. During the evolution of the choral miniature for about seven centuries, in its crystallized characteristic features essential for a cohesive, concentrated micro-discourse, in which is inserted a complex, intelligible macro-

content, of high artistic emotion. In particular, the poetic message of the miniature knows a wide diversification, from the naive plasticity of some humorous scenes to deep pictures inspired by nature or everyday life.

In the second half of the twentieth century, the musical language of miniature developed mainly in the direction of increasing expressiveness and psychologizing discourse, and this compositional development also boosted the significant development of the art of choral performance in general. Thus, the choral miniatures of this period contain a rich palette of means of expression and often innovative vocal-choral articulation procedures. As in all choral music, in the foreground is the voice, as the most expressive, flexible and mobile mean of musical-artistic expression and unique "instrument", able to express a poetic text, responding to one of the most important purposes of vocal music - the quick perception of the musical text by the listener.

The choral miniature enjoys success in the Republic of Moldova due to the rich activities of some professional or amateur choral groups and some first-rate composers who approached this genre - Gh. Mustea, Z. Tcaci, V. Zagorschi, T. Zgureanu, E. Doga etc. However, so far there is no synthesis vision from a practical-interpretative point of view on the genre of choral miniature in the Republic of Moldova, no proposals or suggestions are made regarding the interpretation on stage of miniature choral pieces or any indications for good preparation of these pieces during rehearsals with choral groups. There are no notes on any difficulties that may arise during the preparation on stage of the choral miniatures of Moldovan composers. For these reasons, we consider it absolutely necessary to approach this topic chosen for research in order to show more explicitly how to interpret choral miniatures depending on the poetic contents, compositional procedures, means of expression and other components related to the given genre.

The aim of the study is to develop new models for interpreting local choral miniatures in artistic practice, based on the musical-stylistic and structural-interpretive analysis of this repertoire signed by composers from the Republic of Moldova.

Research objectives:

- multilateral research of some choral miniatures signed by the local composers from the repertoire of the Academic Choral Chapel *Doina*;
- specifying the various aspects of the musical-compositional language (means of expression, compositional procedures, vocal-choral writing, etc.) and their correlation / connection with the choral interpretive practice;

- identification of the interpretive difficulties in the analyzed works (problems of intonation, rhythm, articulation, artistic achievement, etc.) and submission of methods to overcome them.

The **musical material** selected for analysis in the thesis consisted of a cappella choral scores from the repertoire of the Academic Choral Chapel *Doina* signed by composers such as P. Șerban, V. Zagorschi, Z. Tcaci, Gh. Mustea, E. Doga, T. Zgureanu, Gh Ciobanu, as well as works by Gh. Strezev and I. Macovei.

The scientific novelty and originality of the artistic concept. The originality of the artistic concept of our approach is determined by the corroboration of the sides of the theoretical research and the process of performing choral miniatures signed by composers from the Republic of Moldova, made within the National Philharmonic, with the contribution of the Academic Choral Chapel *Doina*. As a result, a number of artistic problems and technical interpretive difficulties that arose during rehearsals and interpretation of selected creations during concerts were identified and cataloged. The correctness of the proposed solutions for overcoming them was confirmed both by theoretical research and in interpretive practice, these being the basis of the new interpretive models of the local choral miniature. All the musical creations analyzed in the thesis were performed during the three recitals held on the stage of the National Philharmonic, being recorded and available on DVD.

Methodological and theoretical basis. In order to achieve the objectives proposed in this thesis, fundamental methods of musicology were used, based on the complex analysis of musical creations, synthesizing the historical and analytical methods. Their approach allowed, on the one hand, the elucidation of some extra-musical aspects (historical, sociocultural, etc.) related to these creations, of the musical-stylistic currents in which they fall, and on the other - the performance of structural-compositional analyzes of the musical-poetic discourse and the presentation of an ample analytical picture of the given creations. In this context, the author uses the instrumentation of some musical-theoretical disciplines such as the theory of forms, harmony, polyphony, the theory of interpretation, ethnomusicology, etc.

At the same time, the musicological methods of theoretical research were complemented by those in the field of vocal-choral interpretive theory and art, given that the purpose and objectives of the thesis are to study the interpretive issues of musical-choral creations. Thus, the method of complex analysis of choral scores was applied, to which is added the method of interpretive experimentation and the implementation of technical and artistic choral and vocal procedures that were the support for the connections between theoretical research and

performance of choral miniatures signed by composers from the Republic Moldova and for the realization of the new interpretive models of the local choral miniature.

In addition, in the process of researching musical-choral works, the author uses methods from fields adjacent to research, especially those of literary investigation - lexical-stylistic and semantic analysis of the text, as well as structural and correlative-comparative musical and poetic discourses.

The methodology of scientific research was the fundamental musicological research with various topics - monographs, scientific articles, signed by local and foreign authors - E. Mironenco, G. Cocearova, I. Ciobanu-Suhomlin, M. Beláh, A. Rojnoveanu, P. Rotaru, E. Nazaikinski et al. One of the central ideas that underlies the musical creation of the XX-XXI centuries and which served as a support for the entire research is related to the "cosmization of artistic consciousness" that took place at the confluence of the XX-XXI centuries [30 p. 126]. In the process of identifying new procedures for artistic interpretation of local choral miniatures and outlining new models of interpretation common in these works, the article signed by G. Cocearova, was of great use to us, which addresses another important issue, about the local national musical style [11], in the context of the complex interactions of the composers with the folk source. In the vision of the renowned author, following these interactions, there are double processes aimed, on the one hand, at renewing folk traditions, and on the other - the individual reinterpretation of folklore, expressed in the individual style of the composers [28]. Musicologist V. Axionov has signed several studies and important articles on the realization of musical folklore in the national composition creation. Although the researcher refers especially to the symphonic creation, however, we have retained several theses regarding the approaches of folklore in the composition creation in general, which helped us in the elaboration of the present study [2].

The analysis of the choral scores was made on the basis of some fundamental works in the field, signed by well-known authors such as C. Pigrov [31], P. Cesnokov [33], D. Botez [5, 6], revealing the methodical and interpretative technical and artistic aspects of choral art. Particularly valuable is the thesis of the researcher E. Rucievskaja, who writes about how to treat the melodic line, as the main carrier of the textual message [32].

Particularly important for our research were the articles on gender issues and the practice of interpreting choral miniatures, signed by researcher I. Grincenko [27] in which the choral construction is treated as a sound layer in which specific syntheses take place between the emotional tone of musical intonation, the semantics of the word and the potential of other artistic fields. The same author proposes a comprehensive analysis of the functioning of the genre given in artistic and pedagogical practice [26], delimiting several stages in the algorithm of the

interpretation process, correlating the organization of the pedagogical process with the philosophical precepts of contemporary hermeneutics, focusing on updating personal semantic comprehension component of paramount importance of the interpretive activity. Another article by I. Grincenko, from which we derived important ideas for our thesis, is also dedicated to the sources of romantic choral miniature (in the context of the artistic tradition of Russian art) [25]. One of these sources lies, in the author's opinion, in the poetic folklore of small forms or in the folk lyrical song. The article is also interesting in that it draws extra musical connections of the choral miniature connected with other fields of art.

In order to form the chapter related to the folkloric sources of the choral miniature, it was necessary to approach some ethno musicological sources, among which the most important is the monograph of L. Agapie and Gh. Oprea [1], a reference work in the field, of which of real use, were especially the compartments related to the musical structure of the Romanian folklore. Also extremely useful for our research was the article by the composer Gh. Ciobanu, from which we learned, from a first source, about the approach of folklore in his own creations [9], as well as the article by the musicologist V. Galaicu, about certain syntactic procedures in the creation of Bessarabian composers [13]. Pointing out the influences of other peoples' folklore during the analysis of folklore-inspired miniatures, in support of the idea of merging the culture of different peoples, we turned to the thesis of ethnomusicologist D. Chiseliță who treats this fusion as a result of "regional cultural globalization" [8, p. 202].

For the study of Eminescu's inspired creations, we approached one of the most complete collections of miniatures by Gh. Sărac [21]. The composers' desire to use Eminescu's verse is due to its musicality, a statement that is supported by one of the most famous exegetes of Eminescu's poetry, G. Ibrăileanu: "Music, in substance and form, Eminescu's poetry needs no another song" [quoted from 1].

A special place in the studied bibliography is occupied by articles and literary studies, among which we mention the one signed by E. Alexandrescu and D. Gavrilă, as well as the studies dedicated to the issue of musical transposition of Eminescu's creation, including those signed by C. Agache and D. O. Picioruș [19].

In the context of this thesis, a foray into the history of the art of choral performance in the Republic of Moldova was necessary, which, as we know, already has a rich tradition of more than two centuries, a fact confirmed by a whole series of researches. E. Nagacevschi dedicates an extensive article to the evolution of national choral art in the twentieth century, in the collective monograph *Musical Art in the Republic of Moldova* [16]. The author brings important data about the constitution of secular choral music in national music, which, even from its beginnings,

focused on the genre of choral miniature, especially on the choral processing of folk songs (created by G. Musicescu, A. Cristea, M. Bârcă, V. Popovici and others). At the same time, E. Nagacevschi mentions the diversity of the genres of national choral music in the second half of the twentieth century, among which the choral miniature occupies a special feature. According to the author, in addition to perpetuating the tradition of folk processing, new miniature genres appear, such as children's songs, madrigal, ode, ballad. In his vision, at the contemporary stage, a new stage of development of the national choral art is represented by the appearance of miniature choral cycles (songs, choral poems, madrigals, etc.) [15]. The author also writes other articles dedicated to the spiritual choral music of the composers of the republic [18], including an extensive monographic study dedicated to the personality of M. Berezovschi, a prominent Bessarabian choir conductor from the interwar period [17]. Another study that helped us complete the image about choral art in the Republic of Moldova is the thesis signed by H. Barbanoi, which refers to the activity of M. Berezovschi in the context of the evolution of cultural-artistic processes in our country [4]. The evolution of professional choral art in the period between the end of the nineteenth century until the beginning of the Second World War was widely studied by the researcher T. Daniță. In her doctoral dissertation, T. Daniță reconstructs the process of establishing the interpretive choral art in the respective period on the territory of Bessarabia, describing the artistic activity of some educational groups and of the only professional choir of that period in Bessarabia, of the Hierarchical Choir of the Cathedral of Chisinau under the leadership of the same Mihail Berezovschi. Among the relatively recent articles dedicated to the history, theory and choral art of the Republic of Moldova is the one signed by F. Burlac [7], which proposes a historical look at the evolution of chamber choirs in the republic. The author points out that after a long period of development, at the confluence of the XX - XXI centuries, the chamber choral interpretive art "represents one of its most important branches" [7, p. 78].

A special place in the musicological literature is occupied by the doctoral thesis of A. Șimbariov dedicated to the creations of composers from the Republic of Moldova in the interpretation of children's choral groups [22], which aims at choral miniatures for children, as a basic genre in their repertoire. The thesis contains an important section dedicated to the particularities of interpreting choral pieces for children.

Among the few musicological articles directly dedicated to the choral miniatures of Moldovan composers, we highlight the study of M. Belâh [24], which analyzes the pieces of this kind by the composer Z. Tcaci and the article S. Badrajan on the choral miniature *Jalea miresei* by Gh. Ciobanu [3]. Thus, given that the choral miniatures of local composers are quite popular

in concert performance, we join the statement of musicologist M. Belâh, who notes, referring to the choral miniatures of Z. Teaci: "the musical pieces of the composer for a long time occupied a special place in the repertoire of different artistic collectives from Moldova. The reasons are the in-depth knowledge of the particularities of the arrangement, the virtuosity of using the invoice as well as the wide range of genres approached..." [23, p.141] - statement valid for most of the local miniature-choral repertoire. S. Badrajan also highly appreciates Gh. Ciobanu's choral-inspired folk writing, showing that the composer uses a "system of folk archetypes combined with a modern compositional musical language and transfigured into another level of creative thinking" [3, p. 140].

The musicologist T. Muzîca, in the creative portrait of T. Zgureanu, talks about his choral miniatures, showing that they demonstrate the "creative evolution" of the composer [14], and I. Ciobanu-Suhomlin talks about the stylistics of the creations of the composer V. Zagorschi, showing that a historical-cultural direction, close to the character of V. Zagorschi's creation, in our opinion, would be romanticism, probably even with the prefix "neo", which in this case will mean, first of all, a distancing in time from the original historical-cultural epoch" [34, p. 21].

In Romanian musicology we find a whole series of important studies about choral art. Among them, the article by the musicologist from Cluj G. Coca dedicated to the ways of processing folklore in the creation of S. Toduță [10]. An important research is that of M. Popescu from Constanța, who addresses the issue of compositional language in the Romanian choral creation of contemporary folk inspiration. The author points to a numerous elements of language renewal, based on the analysis of some choral pieces signed by composers such as L. Glodeanu, D. Buciu, I. Odăgescu-Țuțuianu and others. [20].

The applicative value of the paper. The materials presented in the thesis can be applied both in the practical-interpretative process of the creations written in the genre of choral miniature (interpretation on stage) and in the study of the creations given in music education institutions of all levels. Information on the musical structures of the miniatures, the means of expression, the compositional procedures and the new interpretive models elaborated in the thesis can be useful in studying historical and theoretical disciplines such as national music history, form theory, harmony and solfeggio, but also choral disciplines such as conducting art, reading scores, interpretive practice, etc.

Approval of scientific results. The thesis was written at the Doctoral School *Study of Arts and Culturology* at the Academy of Music, Theater and Fine Arts of the Republic of Moldova and was repeatedly discussed in the meetings of the Guidance Commission. The results of the research were reflected in published articles and abstracts as well as in papers presented at

national and international scientific conferences. The practical component of the thesis was validated by interpreting the miniatures studied in the thesis, in a whole series of concerts and including these creations in the permanent repertoires of professional choral groups in the republic. The thesis was recommended for support by the Guidance Commission and the Council of the Doctoral School *Study of Arts and Culturology* at the Academy of Music, Theater and Fine Arts of the Republic of Moldova.

THESIS CONTENT

The thesis contains all the compartments required for a doctoral thesis: introduction, three chapters, general conclusions and recommendations.

The introduction is based on the topicality of the chosen topic for research, it assesses the importance of miniature as one of the most representative genres of choral music, highlights the main landmarks of historical development, describes its aesthetic and conceptual principles, formulates the problem, the aim and purposed objectives, the principles and the methodological support of the paper are determined, the scientific and practical importance of the paper are characterized, and the approval of the thesis is exposed.

The three chapters of the thesis are structured according to various poetic sources of the genre of choral miniature in the creation of Bessarabian composers: folk poetry, Eminescu poetry and the lyrics of contemporary local poets. Namely these three sources served for the distribution of the material in the research process of the choral miniature genre in the present thesis.

Chapter I is entitled *Choral miniatures on folk texts* and includes the structural-interpretative analysis of four works for mixed choir: *La streșina casei mele* by I. Macovei (arrangement); *Hopa, hopa* by Gh. Strezev (Bulgarian folk song, arrangement); *Jalea Miresei* by Gh. Ciobanu and the suite *Cine n-are dor de luncă* by T. Zgureanu.

Romanian folklore was and remains an inexhaustible source of inspiration for most representatives of the composition school in the Republic of Moldova in the second half of the century. XX - the beginning of the century XXI, each of them finding original means of capitalizing on the folklore heritage. Galina Cocearova states that in the sec. XX „music becomes that environment in which historical time finds its reflection..., when the past becomes an element of the present. One of the ways in which such a polydirection of historical musical time compressed into a musical work has been the attraction of composers to folklore" [29, p.112]. Composers who signed choral opposites – Șt. Neaga, V. Zagorschi, Z. Tcaci, G. Strezev, I. Macovei, T. Zgureanu and others – approached folklore both as a direct source, in the genre of

choral processing, and as an archetypal-conceptual support, in order to create true samples of academic choral writing.

In this context, a whole series of aspects of choral interpretive performance appear in front of the conductor, related not only to the technical and artistic difficulties of the choral texture of these creations, but also to the interpretive transposition of the specific features of folklore-inspired compositional language. The thesis analyzes some choral creations representative of these diverse approaches, of some of these composers who, in our opinion, managed to fully reproduce the breath of national folklore in the genre of choral miniature.

Although each creation analyzed differs in a diversity of poetic content, choral writing procedures, means of expression and ways of approaching the composition of the folk music-poetic source, we have identified and used in the practice of interpretation specific choral production procedures, close to the folk interpretation, which come not only to complete the conceptual message of the given creations, but also to demonstrate the opportunity of approaching these sources by local composers.

The following conclusions are drawn at the end of Chapter I:

1. Considering those presented in Chapter I, we can see a wide diversity of choral compositional approaches to the text and source of folk music in the miniature choral creations of composers from the Republic of Moldova: a) folk processing, b) archetypal treatment;

2. In the choral processing of the Romanian and Bulgarian folk songs, true jewels of the miniature genre, the composers aim at emphasizing the poetic contents by:

- using and highlighting specific structural-musical folk elements (the image of a wandering soul, symbolized by the flight of swallows is expressed by ison or modal uncertainty in I. Macovei; the playful character of Gh. Strezev's choral miniature aksak rhythm, heterophonic elements of voice guidance, etc.);

- using original compositional procedures that emphasize the folkloric melody through a masterful choral writing (dramatic reconfiguration of the strophic form specific to the Romanian folk song, through which I. Macovei managed to create a "miniature drama", outlining the most important landmarks of the subject; the original treatment of accents, form and harmonic aspect, which distinguishes the miniature of Gh. Strezev, which depicts an idyllic-playful pastoral picture);

- choral interpretive treatment of these procedures, elaborated within the practical recitals of the thesis, revealed the importance of combining the individuality of each voice in the sound ensemble, of the use of choral-timbre and dynamic interpretive techniques, etc.;

3. In the suite on a folkloric text *Cine n-are dor de luncă*, the composer T. Zgureanu creates an original quasi-folkloric musical picture, approaching the folkloric quote, appealing to

certain intonations and rhythmic formulas, inspired by the popular melody. In the foreground of the interpretive concept of this work appears the contrasting lyrical-dancing-scherzando character of the three miniatures, which found an appropriate interpretive expression by highlighting the imitative procedures, the versatility of asymmetrical rhythm, thus capitalizing on both the models encountered in traditional music, as well as the original compositional concept of the composer;

4. Another treatment - archetypal - of the folkloric source of ritual is observed in the miniature *Jalea miresei* by Gh. Ciobanu, in which the composer explores the deep layers of the folk melody, synthesizing in the sound discourse specific archetypal structures and models. This system of archetypes required a thorough, elaborate interpretive approach, in which a series of intonation and sonorous-timbre elements of folk origin were highlighted, to which are added the allusions of lament, etc.

Chapter II – *Eminescu's poetry in choral miniature* – includes the study of four miniatures for mixed choir written on the texts of the great Romanian poet Mihai Eminescu: *Codrule, codruțule* by P. Șerban; *Dintre sute de catarge* and *Dorința* by E. Doga and *Lumineze stelele* by Gh. Mustea.

During the last century, the poetry of the great Mihai Eminescu was a source of inspiration for composers of Romanian origin, including those from Bessarabia. The poet's many writings have found a new garment in the form of various vocal, choral, and vocal-instrumental musical genres. The composers appreciated the lyricism and richness of Eminescu's expression so sincerely and easily rendered in his poems. Eminescu's poetry is full of melodicity, it contains a very harmonious language, combined with the most representative forms of expression. In his creation, Eminescu approached three genres: the lyrical genre, the epic genre and the dramatic genre. Thanks to them, the poet became a source of inspiration for many composers, asserting himself as a universal writer.

The approach of Eminescu's poetry in the local choral composition has already become a tradition and aims to a whole series of creations that have entered the didactic and concert repertoires of the most diverse choral groups in the republic. In the process of selecting the miniatures for this research, the aim was to present various contents both as a poetic theme and as originality in terms of compositional procedures, means of expression, which allowed the highlighting of various aspects of choral interpretation corresponding to them (rich dynamic plan, variation of tempos, redirection of the course of the melodic line). The difficulties of interpretation identified belong not only to the vocal and choral technique, but especially to the problem of elaborating clear musical-interpretative models, which are in line with the rich poetic

universe of Eminescu, in which the themes of nature and love are found and combined organically, but also deep philosophical concepts. The interpretive solutions proposed to overcome the difficulties, which were also the basis for the elaboration of interpretation models, were approved in practice, in the process of working on miniature creations, at the rehearsals of the Academic Choral Chapel *Doina*, being presented in numerous concerts. At the end of Chapter II the conclusions are reported:

1. Eminescu's lyric poetry is a distinct presence in local choral composition, through important creations - especially choral miniatures - that reflect the complexity of the poetic universe of the great Eminescu. The originality of the compositional procedures and of the means of expression that determine their musical-stylistic language allowed the highlighting of various aspects of choral interpretation corresponding to them.

2. In the miniature *Codrule, codruțule* by P. Șerban, in which the composer tries to reproduce as deeply as possible the essence of the Eminescu's verse, the *codrul*, as a complex archetypal symbol of life, alienation and death, acquires a special meaning. Thus, the author suggests, through pauses and imitations in different voices, the sound echoes specific to this "sacred" space of the Romanian man. The choral interpretive issue of this piece refers mainly to the interpretive conceptualization of the plastic images loaded with a deep lyricism – the vocal articulation based on melodicity and the sincerity of living. Particular attention should be paid to breathing and dynamics.

3. In the miniatures inspired by Eminescu's lyric poetry – *Dintre sute de catarge*, and *Dorința* – by E. Doga, the composer focuses on the meditative-existential aspects of life, exploring the eternal theme of oppositions between the ephemerality of transient life before eternity, managing to express much sensitivity to the central ideas of the famous Eminescu's verse. The means of musical expression used by E. Doga especially nuance the details of the affective content, which also requires the approach of complex interpretive treatments, which should capture the entire poetic-compositional concept of the miniatures. Thus, one of the important interpretive problems in these creations is related to the correlation of the poetic and musical contents, which requires the management of an uninterrupted sound movement of the musical flow between the compartments.

4. In the miniature *Lumineze stelele* by Gh. Mustea, the author uses a fairly wide range of expressive artifices of choral sonority, which often correspond in the smallest nuances to the finest movements of the semantics of the Eminescu's text. Thus, this sound transposition, of great sensitivity, requires an interpretive modeling based on maximum accuracy and flexibility of dynamics and vocal articulation.

5. The whole interpretive-choral problem, the interpretation solutions identified in the analyzed choral miniatures, were the basis for the elaboration of clear musical-interpretative models that are in line with the rich Eminescu's poetic universe, which combines themes of nature, love and deep philosophical concepts. Interpretation recommendations refer to certain vocal-choral interpretive procedures, rhythmic formulas, accents, intonations, dynamics, timbre aspects, etc., which are meant to make a deep connection between the semantics of the text and its expression in various musical elements that require dynamic interpretation expression, rich in timbre nuances, colors, a perfection of intonation and vocal articulation, voice synchronization, etc.

Chapter III entitled *Choral miniatures on texts by contemporary moldovan poets* contains the structural and interpretive analysis of five miniatures for mixed chorus on texts by Moldovan writers: *Lacul albastru* and *Dulce plai* by Z. Tcaci, on lyrics by A. Roșca; *Arde pământul* on lyrics by Vitalie Tulnic and *Seară de vară* on lyrics by L. Corneanu by V. Zagorschi; *Ninge* by T. Zgureanu, on lyrics by P. Dudnic.

Moldovan literature from the end of the twentieth century was considerably enriched with some notorious names such as: G. Vieru, D. Matcovschi, L. Deleanu, P. Dudnic, S. Vangheli, V. Tulnic and others, writers who brought literature in the Republic of Moldova to a new stage. Much of their creation is dedicated to the land, the country, the homeland, the parents, and all that represents the national spirit by which they were all carried and inspired. Many of these writers have participated in the national liberation movement since the early 1990s. Their texts also found a place of honor in the creation of Moldovan composers, who, in most cases, were close friends of the writers or just simple co-activists. In any state, the creative branches work together and influence each other, such as literature, music, theater, and painting – tools that can simultaneously convey the same idea. For these reasons, it seems natural to us that the musical works of the national composers of this period have a national-patriotic character and have a libertine touch. Composers of this period use the genre of miniature as a process of great expression of the ideas and texts of Moldovan writers.

On the musical field, poetic thought is permanently supported by rich harmonic plan, complex polyphonic procedures, varied dynamic plan and other means of expression. The targeted issues are related to the interpretive process in which difficulties were identified in relation to the choral construction, articulation procedures, polyphonic and harmonic thinking, musical form, etc. It should be noted that the interpretive transposition of the very complex and rich spectrum of images and poetic contents of contemporary verse also required the approach of modern ways of interpretation, which include both the intonation-harmonic and rhythmic conceptualization of musical language and the use of newer procedures in choral practice such as

the personified treatment of form, the reconceptualization of poetic thought, the timbre experimentation of voices, all being subject to the artistic finality of the interpretive act. As in the case of the miniatures analyzed in the first two chapters, the creations included in this chapter were interpreted in rehearsals and concerts, taking into account the suggestions and interpretive models put forward in the thesis. At the end of Chapter III, some conclusions are shown on the analyzed material:

1. Contemporary poetry has been an important support for the national art of composition. The rich poetic content, the deep semantic plane, the contemporary figurative language offered the composers wide possibilities of expression.

2. The peculiarities of the metrical, rhythmic and dynamic structures of the verse, the static character of the content, meant to reproduce the idea of cold freezing of winter, snow, in the miniature *Ninge* by T. Zgureanu on lyrics by P. Dudnic, conditioned the use by the composer of compositional procedures of sound imitation, monody and determined the elaboration of choral sound models that correspond to them in terms of interpretation, based on the increased attention paid to dynamics, tempos and the attack of vocal sound.

3. The miniatures *Dulce plai* and *Lacul albastru* by Z. Tcaci on the lyrics of the poet A. Roșca represent true samples of the genre in national choral composition and are distinguished by a rich musical language, a comfortable choral texture, sound color, expressiveness, elegance of form and suppleness of the musical construction. The text denotes rich, contrasting content. Thus, these components of the compositional discourse were the basis of the interpretive approach, in which the focus is on attention to dynamics, sound emission, articulation, pauses and intonation.

4. In the miniatures *Arde pământul* on the lyrics of V. Tulnic and *Seară de vară* on the lyrics of L. Corneanu by V. Zagorschi, the composer uses a complex compositional language, either to render the patriotic theme or to express the serenity of a rustic picture. Given the importance of the elements of the individual style of the composer, the development of methods for overcoming interpretive problems in these creations focused mainly on unison intonation and the succession of voices during the ostinato interpretation.

GENERAL CONCLUSIONS

1. The diversity of poetic sources from which the Moldovan composers were inspired offered to the composers from the Republic of Moldova an important ideational support and structural-stylistic model for their transposition into miniature choral works that constitute a national repertoire of reference in the field.
2. The identification in the thesis of new interpretive models of contemporary artistic realization of the analyzed musical materials, was possible both due to the analytical and practical process.
3. Following the theoretical research, the choral miniatures selected for the study were systematized in three groups, according to the poetic themes – folklore, Eminescian and local contemporary, emphasizing common or distinct features of the compositional language and choral writing within them that constituted the conceptual support of the artistic realization of the miniatures, within the practical recitals.
4. In the programs of the recitals performed in the research, the differences related to the choral interpretive treatment of the three groups of musical creations analyzed in the three chapters of the thesis were outlined – choral miniatures written on folk texts, Eminescu’s texts and texts of Moldovan contemporary poets and the main practical solutions for their artistic realization have been identified.
5. The originality of choral writing and folk-inspired musical language in choral miniatures signed by Moldovan composers on folk texts led to the development of specific ways, procedures and techniques of choral interpretation, based on the peculiarities of popular vocal interpretation. An essential role, in this sense, had, on the one hand, by the realization of the singable-lyrical, playful characters, etc.; and, on the other hand, the approach of some specific interpretive procedures, which amplify the conceptual character of the folkloric source:
 - mourn (lament in the *Jalea miresei*);
 - isons, imitations and other polyphonic processes;
 - pulsating accents,
 - timbre color, etc.
6. The musical-artistic models and the stylistic and interpretative solutions for choral realization of the miniatures focused on the rich Eminescu’s poetic universe, elaborated in the thesis, aim at the conceptual combination of the semantic verbal plans and the language and the means of compositional expression.

7. The interpretive transposition of the particularly complex and rich spectrum of images and poetic contents of contemporary verse required the elaboration of modern ways of interpretation, which include both the artistic connection of the interpretive process to the intonation-harmonic and rhythmic peculiarities of contemporary musical language, as well as the use of new procedures in choral practice such as the personified treatment of form, the reconceptualization of poetic thought, the timbre experimentation of voices.
8. The validity of the elaborated choral interpretive solutions based on the theoretical analytical approach were demonstrated in the practical recitals performed in the thesis, but also in various concerts of the Academic Choral Chapel *Doina*, successfully performed on Moldovan stages. An additional proof is the inclusion of the choral miniatures signed by the local composers in the active repertoire of the collective reputation, as well as the numerous requests of the choral scores, for interpretation, from some choral collectives from the republic and abroad.
9. The general conclusions reiterate the existence of essential differences in the choral interpretive treatment of the three groups of musical creations analyzed in the three chapters of the thesis – choral miniatures written on folk texts, Eminescu's texts and texts of contemporary Moldovan poets. Thus, a quality artistic realization of the creations from each group will be connected not only to the content, theme and poetic motives, but also to the particularities of their poetic and musical language. This type of complex approach will always lead to quality choral interpretive achievements.

RECOMMENDATIONS

1. Implementation in the academic artistic practice and in the active repertoires of the choral collectives from the republic of the choral miniatures of the Moldovan composers;
2. Initiation of a student Festival of choral groups, with international participation, with a mandatory national repertoire consisting of local choral miniatures;
3. Promoting the repertoire of national choral miniatures by editing collections of scores accompanied by biographical and interpretive comments;
4. Recording, in the funds of the National Radio and Television, the repertoire of choral miniatures signed by Moldovan composers, in the interpretation of various choral groups;
5. Searching for new and various versions of artistic realization of local choral creations, based on the interpretive solutions revealed in this research;
6. Reviving the interest of local composers for the creation of new works in the genre of choral miniature.

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RECITAL PROGRAMS

RECITAL NO. 1

Serghei Lunchevici National Philharmonic
Small Hall
November 11, 2016

Choir music concert
Academic Choral Chapel *Doina*
Artistic director and First conductor Iona Stepan

In the program:

1. Vasile Zagorschi – *Rădăcini*, lyrics by Vitalie Tulnic
2. Vasile Zagorschi – *Arde pământul*, lyrics by Vitalie Tulnic
3. Teodor Zgureanu – *Ninge*, lyrics by Petru Dudnic
4. Teodor Zgureanu – *Reminiscentă*
5. Zlata Tcaci – *Lacul albastru*, lyrics by Agnesa Roșca
6. Zlata Tcaci – *Dulce plai*, lyrics by Agnesa Roșca
7. Tudor Chiriac – Cantata *Doinatoriu, Izvorul*, lyrics by Mihai Eminescu, Grigore Vieru, Nicolae Dabija

Conductor: Mihai Mihalăș

RECITAL NO. 2

Serghei Lunchevici National Philharmonic
Small Hall
October 31, 2017

Choral concert *Moldovan improvisation*
Academic Choral Chapel *Doina*
Artistic director and First conductor Iona Stepan

In the program:

1. Ștefan Neaga – *Du-te, du-te dorule*, choral arrangement by V. Minin, folk lyrics
2. Vasile Zagorschi – *Seară de vară*, lyrics by Leonid Corneanu
3. Vasile Zagorschi – *Improvizație moldavă*, lyrics by Așot Grași, translation – Grigore Vieru
4. Vasile Zagorschi – *Arde pământul*, lyrics by Vitalie Tulnic
5. Ion Macovei – *În zori* lyrics by Grigore Vieru
6. Arrangement by Ion Macovei – *La streșina casei mele*, folk lyrics
7. Gheorghe Mustea – *Lumineze stelele*, lyrics by Mihai Eminescu
8. Gheorghe Mustea – *Basarabenilor*, lyrics by Alexei Mateevici
9. Teodor Zgureanu – *Reminiscentă*
10. Teodor Zgureanu – *Vestitorul de furtună*, lyrics by Petru Dudnic
11. Teodor Zgureanu – Choral suite *Cine n-are dor de luncă*, folk lyrics

Conductor: Mihai Mihalăș

RECITAL NO. 3
Serghei Lunchevici National Philharmonic
Small Hall
November 7, 2018

Choral concert *Pe-un picior de plai, pe-o gură de rai*
Academic Choral Chapel *Doina*
Artistic director and First conductor Ilona Stepan

In the program:

1. Alexandru Mulear – *La mijloc de codru des*, lyrics by Mihai Eminescu
2. Petru Șerban – *Codrule, codruțule*, lyrics by Mihai Eminescu
3. Vasile Condrea – *Codrul cântă*, lyrics by Anatol Ciocanu
4. Eugen Doga – *Dorința*, lyrics by Mihai Eminescu
5. Eugen Doga – *Dintre sute de catarge*, lyrics by Mihai Eminescu
6. Constantin Rusnac – *Ce secetă, ce foc*, lyrics by Vasile Alecsandri
7. Constantin Rusnac – *Lângă-un buciom, lângă-un nai*, lyrics by Anatol Ciocanu
8. Arrangement by Gheorghe Strezev – *Hopa, hopa*, bulgarian folk song
9. Arrangement by Gheorghe Strezev – *Doina Haiducului* (at the pan flute – Cezar Bordian)

Conductor: Mihai Mihalaș

ANNOTATION

Mihalaş Mihai. Choral miniature in the Republic of Moldova at the confluence of the XX-XXI centuries in the repertoire of the Academic choral chapel *Doina*. Doctoral thesis in arts, specialty 653.01 - Musicology (creation). Chisinau, 2021.

Thesis structure: The thesis includes: introduction, 3 chapters, general conclusions and recommendations, bibliography of 139 titles, 3 annexes, 5 tables, 98 basic text pages. The obtained results are reflected in 6 published scientific papers.

Keywords: choral miniature, choral processing, mixed choir, choral interpretation, Eminescu's lyric, folk text, contemporary poets from the Republic of Moldova

Field of study: musical art, history and theory of choral performance.

The aim of the research is to develop new models for interpreting local choral miniatures in artistic practice, based on musical-stylistic and interpretive analysis of such repertoire signed by composers from the Republic of Moldova. **The objectives of the research** refer to the presentation of the complex analysis of some choral miniatures signed by local composers, from the repertoire of Academic choir chapel *Doina*; specifying the various aspects of the musical-compositional language and connecting them with the choral interpretive practice; identifying the interpretative difficulties in the analyzed works and submitting some methods to overcome them.

The novelty and scientific-practical originality of the approach is determined by the corroboration of the theoretical research and the process of practical-interpretive reevaluation of the choral miniatures signed by composers from the Republic of Moldova, made with the contribution of the Academic Choral Chapel *Doina*. For the first time in the thesis were identified and cataloged the artistic problems and interpretive difficulties faced by the conductor in working on the national repertoire of choral miniature; solutions for overcoming them were elaborated and approved, in artistic practice. For the first time, based on a complex theoretical research, new interpretive models were implemented in artistic practice, aiming at the genre of local choral miniature, realized within the three recitals held on the stage of the National Philharmonic *Serghei Lunchevici*.

The applicative value of the work. The results of the thesis can be used in the artistic practice of interpretation and study of miniature choral pieces, by professional, student or amateur choirs; in the theoretical study of choral music; in the university courses of Academic choir conducting, Choral vocal interpretation, Methodology of working with the choir, Interpretive practice, Conducting practice, History of national music and other courses with reference to local choral music. The research will be a theoretical and practical support in the activity of choir conductors, teachers and students from music education institutions, choral groups from the republic; as well as a starting point for further research in the field.

Implementation of scientific results. The research results were approved in 6 scientific conferences, being reflected in 6 published articles; in concert artistic practice, in the conducting activity practiced in the Academic choral chapel *Doina* from the National Philharmonic *Serghei Lunchevici*.

ADNOTARE

Mihalaș Mihai. Miniatura corală din Republica Moldova la confluența secolelor XX-XXI în repertoriul Capelei corale academice *Doina*. Teză de doctor în artă, specialitatea 653.01 – Muzicologie (creație). Chișinău, 2021.

Structura tezei: Lucrarea cuprinde: introducerea, 3 capitole, concluzii generale și recomandări, bibliografie din 139 de titluri, 3 anexe, 5 tabeluri, 98 pagini ale textului de bază. Rezultatele obținute sunt reflectate în 6 lucrări științifice publicate.

Cuvinte-cheie: miniatură corală, prelucrare corală, cor mixt, interpretare corală, lirică eminesciană, text folcloric, poeți contemporani din Republica Moldova

Domeniul de studiu: arta muzicală, creația componistică, istoria și teoria interpretării corale.

Scopul cercetării constă în elaborarea unor modele noi de interpretare a miniaturilor corale autohtone în practica artistică, fundamentate pe analiza muzical-stilistică și interpretativă a repertoriului de acest gen semnat de compozitorii din Republica Moldova. **Obiectivele cercetării:** cercetarea multilaterală a unui număr de miniaturi corale semnate de compozitorii autohtoni din repertoriul Capelei corale academice *Doina*; specificarea diverselor aspecte ale limbajului muzical-componistic și racordarea acestora cu practica interpretativă corală; identificarea dificultăților interpretative în lucrările analizate și înaintarea unor metode de depășire a acestora.

Noutatea și originalitatea științifico-practică a demersului este determinată de coroborarea cercetării teoretice și a procesului de valorificare practico-interpretativă a miniaturilor corale semnate de compozitori din Republica Moldova, realizată cu aportul Capelei corale academice *Doina*. Pentru prima dată în teză au fost identificate și catalogate problemele artistice și dificultățile interpretative cu care se confruntă dirijorul în cadrul lucrului asupra repertoriului miniaturii corale naționale; au fost elaborate și aprobate, în practica artistică, soluții pentru depășirea acestor probleme. Pentru prima dată, în baza unei cercetări teoretice complexe au fost implementate în practica artistică noi modele interpretative ce vizează genul de miniatură corală autohtonă, realizat în cadrul celor trei recitaluri susținute pe scena Filarmonicii Naționale *Serghei Lunchevici*.

Valoarea aplicativă a lucrării. Rezultatele tezei pot fi utilizate în practica artistică de interpretare și studiere a creațiilor corale miniaturale, de către corurile profesioniste, studentești sau de amatori; în studiul teoretic al muzicii corale; în cursurile didactice de *Dirijat cor academic*, *Interpretare vocală corală*, *Metodica lucrului cu corul*, *Practica interpretativă*, *Practica dirijorală*, *Istoria muzicii naționale* etc. cu referință la muzica corală autohtonă. Cercetarea va constitui un suport teoretic și practic în activitatea dirijorilor de cor, a profesorilor și studenților de la instituțiile de învățământ muzical, a colectivelor corale din republică; cât și ca punct de plecare pentru studii ulterioare în domeniu.

Implementarea rezultatelor științifice. Rezultatele cercetării au fost aprobate în cadrul a 6 conferințe științifice, fiind reflectate în 6 articole publicate; în practica artistică de concert, în activitatea dirijorală practică în Capela corală academică *Doina* din cadrul Filarmonicii Naționale *Serghei Lunchevici*.

АННОТАЦИЯ

Михалаш Михай. Хоровая миниатюра в Республике Молдова на стыке XX-XXI веков в репертуаре Академической хоровой капеллы *Дойна*. Докторская диссертация в области искусства по специальности 653.01 - музыковедение (творчество). Кишинев, 2021 г.

Структура диссертации: Работа включает: введение, 3 главы, общие выводы и рекомендации, библиографию из 139 наименований, 3 приложений, 5 таблиц, 98 страниц основного текста. Полученные результаты отражены в 6 опубликованных научных статьях.

Ключевые слова: хоровая миниатюра, хоровая обработка, смешанный хор, хоровое исполнение, лирика Эминеску, фольклорные тексты, современные поэты Республики Молдова

Направление обучения: музыкальное искусство, композиторское творчество, история и теория хорового исполнительства.

Целью исследования является разработка новых моделей интерпретации хоровых миниатюр молдавских композиторов в художественной практике на основе музыкально-стилистического и исполнительского анализа. **Задачи исследования:** представить комплексный анализ наиболее показательных хоровых миниатюр, сочиненных кишиневскими композиторами; характеристика различных аспектов музыкального языка и отношение их с практикой хорового исполнения; выявление интерпретационных трудностей в анализируемых произведениях и представление методов их преодоления.

Новизна и научно-практическая оригинальность работы обусловлена совмещением теоретического исследования и концертного исполнения Академической хоровой капеллой *Дойна* под руководством автора диссертации хоровых миниатюр, созданных композиторами Республики Молдова. В диссертации впервые были выявлены и проанализированы художественные задачи и трудности интерпретации, с которыми дирижер сталкивается при работе над хоровой миниатюрой, входящей в национальный репертуар, а также разработаны и апробированы в художественной практике решения по преодолению этих задач. Впервые на основе комплексного теоретического исследования были реализованы в художественной практике новые модели, интерпретации молдавской хоровой миниатюры, реализованные в рамках трех концертов на сцене Национальной филармонии им. Сергея Лункевича.

Практическая значимость диссертации. Результаты исследования могут быть использованы как в практике художественной интерпретации, так и в процессе изучения хоровых миниатюр профессиональными, студенческими или любительскими хорами; в теоретическом изучении хоровой музыки; в учебных курсах «Дирижирование академическим хором», «Вокально-хоровое исполнение», «Методика работы с хором», «Исполнительская практика», «Дирижерская практика», «История национальной музыки» и других, связанных с изучением национальной хоровой музыки. Диссертация станет дополнительным материалом в теоретической и практической деятельности хоровых дирижеров, преподавателей и студентов музыкальных учебных заведений, хоровых коллективов республики, а также отправной точкой дальнейших исследований в этой области.

Внедрение научных результатов. Результаты исследования апробированы на 6 научных конференциях и отражены в 6 опубликованных статьях, а также в концертной практике и в дирижерской деятельности автора в Академической хоровой капелле *Дойна* Национальной филармонии имени Сергея Лункевича.

MIHALAȘ MIHAI

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REPERTORY OF THE ACADEMIC CHORAL CHAPEL *DOINA***

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