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**THE BASSOON IN THE CREATION OF THE COMPOSERS OF THE
REPUBLIC OF MOLDOVA**

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**Scientific supervisor:
Ph.D., Professor
ANDRIEȘ VLADIMIR**

**Doctoral student:
TARAN VLADIMIR**

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

Scientific supervisor:

1. **Andrieș Vladimir**, PhD in art studies, Professor, Master of Art, Academy of Music, Theater and Fine Arts.

The staff of the committee for the defence of the doctoral thesis in arts:

2. **Berezovicova Tatiana, Chair of the committee**, PhD in art studies, Professor, Master of Arts, Academy of Music, Theater and Fine Arts.
3. **Rojnoveanu Angela, secretary**, PhD in art studies, associate professor, Academy of Music, Theater and Fine Arts.
4. **Scientific supervisor, Andrieș Vladimir**, PhD in art studies, Professor, Master of Art, Academy of Music, Theater and Fine Arts.
5. **Aurelian Danilă, official referent**, habilitated doctor, professor, The Academy of Sciences of Moldova.
6. **Cârstea Sergiu, official referent**, Ph.D. in art studies and culturology, First trumpeter of the National Opera of Timișoara, associate professor, West University of Timișoara.
7. **Tihoneac Victor, official referent**, PhD in art studies and culturology, associate professor, Academy of Music, Theater and Fine Arts.

The defence will take place on December the 18th 2021, at 10.00, on the recommended Committee for defending a dissertation for the Doctor of Arts Degree at the Academy of Music, Theatre and Fine Arts (Chisinau, 87 Mateevici Street, classroom 52). The dissertation and the abstract can be found at the National Library of the Republic of Moldova (Chisinau, 78A 31 August 1989 Street), the library of the Academy of Music, Theatre and Fine Arts (Chisinau, 87 A. Mateevici Street, reading room), as well as on the web pages <http://www.cnaa.md/> and <https://amtap.md/>.

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Scientific Secretary of the Committee for the defense of the doctoral thesis:

Rojnoveanu Angela, Ph.D. in art studies, associate professor _____

Scientific supervisor:

Andrieș Vladimir, Ph.D. in art studies, Professor, _____

Author:

Taran Vladimir _____

RESEARCH CONCEPTUAL GUIDELINES

Timeliness and importance of the issue addressed. The bassoon is a musical instrument that appeared in the first half of the 16th century, whose predecessor is considered *the bombard* – a musical instrument used during the Renaissance, representing a tube of approx. 3.5 meters at the end to which a double reed was attached. Towards the end of the 17th-century *bombard* was almost no longer used, being replaced by the bassoon. Throughout history, the instrument has been technically perfected, with auxiliary mechanics attached to it and changing its external shape.

The bassoon has undergone a very long and complicated development, which thanks to its ambitus – from B_1 to es^2 and a specific timbre, has been used in different circumstances – as a participant in ensembles orchestras and soloist, an instrument that doubles other voices and one with a pronounced functional individuality. In the low and middle registers, it is compared to the horn and cello, and the high register has an original colour characteristic of the bassoon. During its development, new qualities of the instrument have appeared, and it became more singable, more expressive in the lyrical episodes, while it acts quite differently in the works where the comic or the grotesque is rendered, and the tragic and the dramatic are exposed by specific nuances, leaving a deep impression with the listener.

At the beginning of the 17th – 18th centuries, the bassoon gained more popularity, being requested both in the compositions of opera and symphony orchestras and in the compositions of various chamber ensembles, having the function of amplifying and doubling the bass voice. As an example, in some works of R. Keizer (1674-1739) used up to five bassoons, and J.-B. Lully (1632-1687) treats the bassoon as a bass voice in the trio for wind instruments, the upper voice being performed by two oboes (opera *Psyche*, 1678). As a soloist, it was used in G.P. Telemann's sonatas (1681-1767), G. Besozzi (1745-1788), J.F. Fasch (1688-1758), J.D. Heinichen (1683-1729), C. Schaffrath (1709-1763), J.E. Galliard (1687-1749) et al.

In the 39 concerts written for bassoon and strings by A. Vivaldi (1678-1741), the bassoon was given an important role through solo parties, thus anticipating techniques that will be used over decades: fast transitions and jumps from one register to another, passages of virtuosity, episodes of cantilena. Bassoon concerts was also written by J.G. Graun (1703-1771), C. Graupner (1683-1760), J.G. Mützel (1728-1788), J.F. Fasch (1688-1758). J.S. Bach (1685-1750) did not leave works for solo bassoon (except for some solos in his cantatas); more works with the use of this instrument belong to his sons - Johann Gottfried Bernhard (1715-1739) and Carl Philipp Emanuel (1714-1788).

One of the works frequently included in the performers' repertoire is the *Concert in B-dur* for bassoon and orchestra by W.A. Mozart (1774). This concert is supposed to have been written by the composer at the age of 18 at the order of Baron Dürniz, himself an amateur bassoonist. Also, this creation is included as mandatory work in both the program of the different international competitions, as well as at the auditions for the positions of an orchestral artist.

The bassoon was used as a solo instrument along with other instruments in such works as would be the *Symphony concerto in B-dur* for violin, cello, oboe, and bassoon by J. Haydn (1732-1809) and *Concert symphony* for Oboe, Clarinet, Bassoon and Horn in Es-dur, K297b signed by WA Mozart (1756-1791).

Bassoon works, composed in the second half of the 18th century, can be divided into two categories. The first of these includes creations written by bassoonists, such as F. Gebauer (1773-1845), C. Jacobi (1791-1852), C. Almenräder (1786-1843). Created to demonstrate the authors' skills, they have often been written in variational or fantasy forms. In the second category, there are creations signed by professional composers, dedicated to some renowned performers. Among them, there are the concerts by C. Stamitz (1745-1801), F. Devienne (1759-1803), F. Krommer (1759-1831), F. Danzi (1763-1826), A. Reicha (1770-1836), J. Hummel (1778-1837), J. Kalivoda (1801-1866), M. Haydn (1737-1806), L. Kozeluch (1747-1818), F. Berwald (1796-1868) and others.

The role of the bassoon in the 19th century is still quite modest, with solo parties entrusted only from the second half of the century (opera *Carmen* by G. Bizet, symphonies no. 4 and 6 by P. Tchaikovsky). In the 20-21st century, thanks to the improvement of the construction of the bassoon and interpretative techniques, the repertoire of this instrument have been considerably enriched. Thus, the bassoon is mainly used in the genres of *concerto*, *concertino*, and *sonata*. Among the composers of this period, which showed interest in the bassoon as a solo instrument, are E. Elgar (1857-1934), E. Wolf-Ferrari (1876-1948), V. Bruns (1904-1996), J. Françaix (1912-1997), P. Hindemith (1895- 1963), A. Jolivet (1905-1974), G. Jacob (1895-1984), L. Knipper (1898-1974), P. Boulez (1925-2016), J. Williams (b. 1932), Y. Kasparov (b. 1955), F. Bedrossian (b. 1971), K. Aho (b. 1949), W. Rihm (b. 1952) et al. Composers M. Ravel (1875-1937), I. Stravinsky (1882-1971), C. Orff (1895- 1982) or S. Prokofiev (1891-1953) entrusted the bassoon with elaborate orchestral parties, and D. Shostakovich (1906-1975), in symphonies no. 7, 8, and 9.

Among the chamber creations written for bassoon, we mention *Sonata concertante in F-dur* op. 88 by J. Amon (1763-1825), *Sonata in B-dur* for bassoon and piano by A. Reicha (1770-1836), *Sonata* for bassoon and piano by C. Saint-Saëns (1835-1921), *Brazilian bachiene* by

H. Villa Lobos (1887-1959), *Sonata* for bassoon and Piano by P. Hindemith (1895-1963), *Sonata* for clarinet and bassoon by F. Poulenc (1899-1963), *Christmas pastoral* for flute, bassoon and harp by A. Jolivet (1905-1974), *Duo sonata* for two bassoonists by S. Gubaidulina (b. 1931), *Hymn III, IV* by A. Schnittke (1934-1998) et al.

Regarding the use of the bassoon in the creation of Moldovan composers, we find a special interest towards this instrument shown especially, in the last decades of the 20th century – the beginning of the 21st century as a materialization of the tendencies towards the individualization of the compositional concepts, towards timbre diversification and the search for new sound effects. And if during the 70s-90s in the 21st century these trends could be hardly perceived, during the period after 1990, they amplify. For this reason, the material selected for analysis in the thesis can be conventionally divided into two groups, according to the basic steps:

1. The bassoon creations of the composers from the Republic of Moldova were composed during 1970-1990.
2. The national repertoire for bassoon appeared at the confluence of 20-21st century

The repertoire composed in the first period is quite varied, containing both ensemble, and solo creations for bassoon. The first category includes the following creations, which, in the author's opinion, are the most representative: V. Rotaru *Quintet* for woodwind instruments (1958); V. Verhola *Two fugues* for oboe, clarinet, and bassoon (1969); V. Rotaru *Suite* for wind instruments (1971); S. Lungul *Two pieces* for bassoon and piano (1972); V. Verhola *Sonata* for bassoon and piano (1973); V. Rotaru *Capriccio* for bassoon and orchestra chamber (1976); D. Kitsenko *Two pieces* on popular themes for the woodwind quintet (1980); V. Vilinciuc *Concert piece (Musical moment)* (1987); D. Kitsenko *Pastoral games* for wind quintet (1988); *Trio* for oboe, bassoon and piano (1988); O. Negrutsa *Sextet* for wind instruments (1988), *Duets* for clarinet and bassoon (1989); B. Dubosarschi *Concert piece* for bassoon and piano.

The second stage includes creations written mostly for ensembles with the bassoon, the solo works for the instrument being present in a smaller number. So, we mention V. Beleaev *Adio* for flute, oboe, clarinet, and bassoon (1996); Gh. Ciobanu's *Un pendul imens într-un peisaj de vară* for flute, oboe (English horn), clarinet, bassoon, horn (1994); *Pentaculus* for woodwind instruments (1994); *Din cântece și dansurile lunii melancolice nr. 1* for bassoon (oboe, clarinet, or saxophone) (1995); *Pentaculus minus, 2nd variant*, for woodwind instruments quintet (1996); V. Ciolac *Sonatina* for bassoon and piano (2005); I. Gogu *Respirația florilor* for flute, oboe, clarinet, bassoon and piano (1996); D. Kitsenko *Rugă* for flute, oboe, clarinet, bassoon and piano (2002); *Trio* for flute, oboe and bassoon in 3 parts (2003); O. Negrutsa *Concerto* for bassoon and orchestra (2005); *4 pieces* for bassoon and piano (1999); O. Palymski *Irealitatea II* for flute,

clarinet, bassoon and string orchestra (2005); S. Pîslari *Vânătoarea* for bassoon and piano (2005); V. Rotaru *Sonata-dialogue* for bassoon and piano (2003); *Muzică retrospectivă* for flute, oboe, clarinet and bassoon (1998); M. Stârcea *Quintet* for horn and wind quartet (1998).

We notice that the bassoon was used during the periods mentioned mainly in the various chamber and symphonic ensembles, and as a solo instrument, it was used less. In this context, however, I have identified a few representative creations in which the bassoon appears as a soloist or in duet with the piano, which was performed in several concerts by local bassoonists S. Vrâncean, N. Savin, V. Dragoi, and the undersigned. Among them, we mention *Sonata* for bassoon and piano by V. Verhola, *Concert* for bassoon and orchestra by O. Negruța, *Moldovan capriccio* for bassoon and piano and *Sonata-dialogue* for bassoon and piano by V. Rotaru, *Sonatina* for bassoon and piano by V. Ciolac and the poem for bassoon *Din cântecele și dansurile lunii melancolice nr. 1* by Gh. Ciobanu. Most of them have been analyzed in this thesis.

The timeliness of our approach is determined by the need to conduct a scientific study that would reflect the evolution of the bassoon within the compositional school of the Republic of Moldova in the second half of the 20th century and the first part of the 21st century as well how their creation influenced the development of the national art of bassoon playing. The compositions in which the bassoon appears as a solo instrument have been selected for their interpretive and scientific capitalization.

Investigating this topic also provides an opportunity for a deeper understanding of the processes, general aspects of the national music culture, such as the evolution of the national school of instrumental performance, the synthesis of different musical traditions in the national compositional and interpretive art, the activity of local performers, the mutual influence between composition and interpretation and others.

The aim of the study is to value, from a musicological and an interpretive point of view, the creations for bassoon signed by composers from the Republic of Moldova, and the elaboration of some methodological recommendations for interpreting these works, a study that will be useful to both young performers and teachers. Although some of the works of the local composers have been tangentially targeted in various studies and articles, by the means of this thesis we propose a synthesizing vision on the creations involving the bassoon. Thus, the achievement of this goal provides the following **objectives**:

- analysis of the most representative bassoon creations of local composers.
- highlighting the role of the bassoon in the timbre diversification of contemporary music and in enriching the concert repertoire.

- studying the stylistic and genre peculiarities of the targeted creations.
- establishing methods for overcoming the technical difficulties of interpretation and formulating recommendations regarding the execution of the analyzed pieces.

The aim and objectives of the thesis have determined its multi-dimensional and synthetic character, that combines **the methodology of the scientific research**, materialized by the use of different methods which are specific to the historical and systematic musicology, but also the history and theory of the interpretive art, with **the practical-interpretative** one, materialized in the scenic capitalization of the most important creations for bassoon, signed by composers from the Republic of Moldova.

In the process of elaborating the thesis, we will apply several **research methods**, among which: **the deductive and inductive methods**, which will allow the realization of some generalizations based on the analytics sketches of the targeted creations; **comparative method**, which will help to highlight the issues general and particular in the performance of bassoon creations from the national repertoire; **historical method** which will create a favorable framework for the analysis of the evolution of the national art of interpretation at bassoon; **analysis and synthesis** that will ensure the multiperspective examination of the selected works followed by some reconceptualizations of the researched materials.

The novelty and the originality of the artistic concept of the study are that for the first time in musicology the bassoon became the subject of extensive research, in which they were analyzed detailed, in terms of musicology and interpretation, the most representative creations for bassoon signed by Chisinau composers. The selected opuses to be researched were presented during the three concerts held during the doctoral studies, the recitals in question representing the original artistic contribution of the author to the capitalization and propagation of the national repertoire for bassoon. Some pieces were performed for the first time, others - after a long pause.

In conclusion to our study, we focused on scientific research and papers scientific-methodological studies of local and foreign scientists. **The theoretical and methodological basis of the thesis** is represented by musicological works dedicated to the history of the bassoon and the problems of performance of this instrument, those dedicated to the creation of composers from the Republic of Moldova, but also studies on national music, on various issues related to musical language, forms and genres of music, popular musical creation. Although the wind instruments occupy an important place in both the national folk and academic repertoire, the number of research conducted in the Republic of Moldova, which reflects various aspects of composition and interpretive of written creations for aerophone instruments is quite small. These Research addresses several common issues for the performing arts in all wind instruments,

elucidates certain specific aspects of the sound emission process, overall, but also presents the analysis of a part of the national repertoire for different wind instruments, except the bassoon.

- The first category includes the scientific and scientific-methodological publications of researchers from the Republic of Moldova.
- Moreover, in the process of elaborating the thesis, the consulted musicological and encyclopedic publications served as support in defining some notions, but also the works dedicated to the different components of the musical language, the compositional techniques, the musical genres, and styles.
- Special attention was paid to the bibliographic sources related to the approach of folklore in the compositional creation and the manifestation of the national style.
- Publications revealing general information about the bassoon and the repertoire for this instrument had major importance, contributing to the reconstruction of the evolution of the bassoon in universal music.
- For the designing of some eloquent and useful interpretive recommendations, there have been used methods of interpretation for bassoon and aerophone instruments.

The applicative value of the paper. The materials presented in the thesis can be used in the process of the elaboration of research with adjacent themes, within the didactic process in the institution's musicals in the subjects *History of the interpretive art, Methodology of teaching the specialized discipline, Instrument, Artistic practice*, etc. They will also be useful for performers and bassoonists beginners as well as professionals, who aim to interpret the analyzed creations in this scientific study.

Approval of the results. This thesis was carried out within the Doctoral School of Arts and Culturology of 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 research results were reflected in 5 articles and 2 published abstracts as well in papers presented at national and international scientific conferences.

SUMMARY OF CHAPTERS

In the **introduction** were formulated the actuality and the importance of the formulated theme, the aim and the objectives, the novelty and the originality of the artistic concept, the theoretical and methodological basis, the applicative value, and the approval of the outcomes, followed by a brief description of the sections of the thesis.

Chapter 1, entitled *The bassoon creations of composers from the Republic of Moldova in the period of the 70s and 90s*, includes two subchapters entitled, respectively: *1.1. Bassoon pieces and piano* and *1.2. Sonata for bassoon and piano by Vitalie Verhola* in there were analyzed from a musicological and interpretive point of view the *Concert piece (Musical moment)* by Valentin Vilinciuc, *Capriccio* on the theme of the folk song *Bună-i brânza din burduf* for bassoon and piano Vladimir Rotaru, *Concerto* for bassoon and Piano by Boris Dubosarschi, *Sonata* for bassoon, and piano by Vitalie Verhola. From the analysis performed in the present scientific approach, we found that most of the creations are written based on musical folklore that is used in various forms, from direct quotation (e.g.: *Capriccio* on the theme of the folk song *Bună-i brânza din burduf* by Vladimir Rotaru, *Concert piece (Musical moment)* by Valentin Vilinciuc) until the free use of some elements rhythmic-intonation and ornamental folk songs (e.g.: *Concert piece* for bassoon and piano Boris Dubosarschi, *Sonata* for bassoon and piano by Vitalie Verhola). Selecting these creations for research is explained by the small number of solo works written for bassoon, which more frequently appears included in the composition of various chamber ensembles, but also by the fact that only within the solo creations, the melodic-expressive possibilities could be fully exploited and bassoon techniques.

In **subchapter 1.1.** the analysis of the *Concert piece (Musical moment)* by Valentin Vilinciuc represents a combination of the elements taken from folk music and the academic one. The intended work is based on the frequent use of popular diatonic modes, in sectioned form, avoiding their full exposure. In terms of interpretation, the creation requires the observance of the principle of the ensemble, necessary to obtain a sound balance between these two instruments.

In the same section, there were analyzed some creations of the composer Vladimir Rotaru, who has an important place in the musical-interpretative heritage of the Republic of Moldova, significantly contributing to the completion of the solo repertoire of stringed instruments, piano, flute, but also of less frequent instruments. Among these, there are *Scherzo* for oboe and piano, two pieces for tuba and piano (*Prelude* and *Joc ciobănesc*), *Two pieces* for saxophone and piano (*Improvisation* and *Humoresque*), or *Capriccio* on the folk song theme *Bună-i brânza din burduf* for bassoon and piano. Topics related to the folk material in this work are not unique, the composer addresses the source folklore repeatedly.

Vladimir Rotaru stands out for his way of working with the folkloric source – he avoids the traditional approach from the 70s-90s of the last century, The author rans the "borrowed" material through the contemporary compositional procedures and sounds, and it is found in folkloric rhythms, modes, or intonations "remixed" and synthesized in their language.

The concerned subchapter ends with the analysis of the *Concert piece* for bassoon and piano, signed by B. Dubosarschi, who places the solo instrument in his comfortable zone of interpretation, abundantly exploited by composers such as M. Glinka, N. Rimsky-Korsakov, or S. Prokofiev. Even if the author does not use direct folk quotation, rhythmic-intonation structures, the tempo, lead us to the popular dances, the rite dances – a little hilarious, with a small dose of satire and willingly. Folk songs with such a theme are known, such as *Chiriac s-ar însura*, *Baba mea*, *M-am pornit la Chişinău* and others. The *Concert piece* for bassoon and piano is a creation in which the theme of the fantastic, the grotesque is explored, marked by using rhythmic intonation elements, the tempo, typical of the popular dances. The whole piece is written in the base of a chromatic tone, in which the author operates with various modal structures. the composer uses in this creation, both the polyphonic principle of imitation and, above all, the homophone-harmonic technique. From an interpretive point of view, the work requires a high sense of the whole, an increased attention to the partition of the other participant of the instrumental duet to create an image of powerful and expressive music.

Subchapter 1.2 provides a comprehensive analysis of Vitalie Verhola's *Sonata* for bassoon and piano written in 1973 and performed in the first audition by Simion Vrânceanu (bassoon) and Nina Suntsova (piano). Addressing the sonata genre indicates a certain degree of maturity and confidence of the author in his strength while demonstrating a high level of compositional professionalism and creative thinking. The composition is a traditional three-part cycle: *Allegro resolute*, *Largo* and *Allegro ma non troppo*. From the thematic point of view, the parties differ in their belonging to different genres, so in the first part rhythmic structures are observed close to jazz, the second part is a meditative ballad, and part III includes rhythmic-intonation elements borrowed from folk instrumental music.

Concluding the outcomes of the analysis, we ascertain an original reinterpretation of the traditional pattern which denotes a unique approach to the classical sonata form, both in the first part of the cycle and at the end of it. In musical language too, we notice the combination of several more traditional procedures with newer ones, which creates a sound world full of freshness and expression.

Generalizing the experience gained in the process of interpreting the *Sonata* for bassoon and piano by V. Verhola, we find that the timbre, technical and expressive features of bassoon such as *staccato*, *legato*, *non-legato*, high register jumps in the low register, passages of ascending and descending virtuosity, chromatic melodic lines, etc., were used with mastery by the author and contributed to the creation of diversified instrumental parties, requiring from the performer technical and artistic skills, experience and mastery. Piano playing, though not as

impressive as the bassoon, which is largely kept within the limits of the simple bill, unpainted with modest rhythmic-chordal structures, yet hides some test stones which demands from the pianist attention, accuracy in interpretation, diversity in the procedures of emitting sound, lightness, and delicacy. Overall, the *Sonata* for bassoon and piano by V. Verhola represents a serious work that denotes an elevated compositional technique with the help of which the author manages to create strong, expressive, and convincing sounds, continuing the explorations in the field of reinterpretation of previously begun musical folklore. This sonata is a sample eloquent of the period in which it was composed, the 70s of the last centuries being marked by a real explosion of the composition activity in the field of the sonata genre. The work illustrates the composer's interest in different fields of music, the elements taken from folklore or borrowed from jazz, naturally combining with the principles of composition inherited from the European academic tradition, thus resulting in an individualized, synthetic composition which both arouses the interest of professional musicians or researchers tempted to decipher all the subtleties of the musical text and captures the attention of music lovers attracted by the freshness of the sound images.

Compartment 1.3. contains conclusions in Chapter 1, in which the results are generalized analysis, which covers different aspects of the bassoon creations of Moldovan composers written during the years 1970-1990, both in terms of musicology and interpretation.

1. The creations signed during the '70s and '90s are marked by a syncretic character manifested both using new compositional techniques (*dodecaphony, atonalism, etc.*) as well as various polyphonic processes (*imitation, stretto, etc.*) taken from the academic treasury universal, combined with melodic, rhythmic-intonation elements of Romanian folklore. An eloquent example is the *Concert piece (Musical moment)* signed by Valentin Vilinciuc, with a structure typical of folk music, written on the basis of a language based on the principles of tonal and modal harmony. Another example is *Capriccio* on the theme of the folk song *Bună-i brânza din burduf* signed by Vladimir Rotaru in which the particularities of the instrumental-chamber genre are combined with the popular, Moldovan melody.

Polyphonic procedures are also widely used in the *Concerto* for bassoon and piano signed by Boris Dubosarschi, and compositional techniques contemporary (e.g.: *anchored dodecaphonic themes, polytonic counterpoint joints, etc.*) are present in the *Sonata* for bassoon and piano by Vitalie Verhola.

2. From an interpretive point of view, the possibilities of the targeted creations are extensively explored technical-interpretative aspects of the bassoon by entraining the

entire scope of the instrument, through multiple and varied means of expression, through the diversification of dynamic nuances, etc. An eloquent example is *Capriccio* on the folk song *Bună-i brânza din burduf*, in which the composer explores the entire ambitus of the instrument, combining different registers of the instrument within different thematic elements.

3. The solo cadences presented as an element are treated in an unusual dramaturgic way to explore the thematic material. Thus, among the creations analyzed in this chapter, a suitable sample of such a section is the cadence of *Capriccio* on the theme of the folk song *Bună-i brânza din burduf* signed by Vladimir Rotaru, where the principle of timbre imitation is used (in this situation, the horn).

Chapter 2, *National repertoire for bassoon at the confluence of the 20-21st century* as well includes two subchapters entitled respectively 2.1. *Sonata and sonatine genre* and 2.2. *The bassoon in the creations of O. Negrutsa* in which the most representative written works were subjected to research for bassoon during the years 1994-2008. Among them are *Four pieces* for bassoon and piano by Oleg Negrutsa, *Sonata-dialogue* for bassoon and piano by Vladimir Rotaru, *Sonatina* for bassoon and piano by V. Ciolac, *Concerto* for bassoon and orchestra by Oleg Negrutsa.

One of the local composers who dedicated many works to wind instruments is Oleg Negrutsa, known for his unparalleled compositional style and who has considerably enriched the instrumental repertoire. Regarding the creation of the composer Vladimir Rotaru, we must mention that his reign excelled in various genres: *symphonic music, vocal and instrumental chamber music, concerts, miniatures, cycles, extensive works*. A place, however, his compositions for piano and aerophone instruments are special. Among his musical works, belonging to the genre of the sonata, we mention *Sonata-dialogue* for bassoon and piano (2003).

In the **first subchapter**, entitled *The genre of sonata and sonatine*, the evolution was examined sonata genre in the creation of composers from the Republic of Moldova. Thus, the first work submitted analysis was *Sonata-dialogue* for bassoon and piano by Vladimir Rotaru is located in the area experiments, which are undertaken by the composer in the field of genre and form. The premiere of the creation took place in the Great Hall of the Academy of Music, Theater and Fine Arts on June 10, 2003, performed by Vladimir Taran (bassoon) and S. Danilova (piano).

In this work, there are observed certain stylistic rules typical of Vladimir Rotaru's creation. First of all, it is about the musical language, penetrated by intonational means, by the rhythms and the ways coming from folklore. Rotaru's *Sonata* feels the strong influence of

Moldovan dances, which form the main source of the composer's writing language. Secondly, it is about the improvisational principles used in the development of the material (according to the principles of evolution, manifested in the inner freedom to build the form of the work). Third, is the original virtuosity, which involves a high level of interpretive technique.

The musical discourse of this work is influenced by the melody and rhythm of the Moldovan dances, which is the main source of the language used by the composer. *Sonata-dialog* represents the maturity period of V. Rotaru 's creation and allows them to be highlighted in many defining features for his creation. The style and manner of interpretation of the *Sonata-dialogue* require from both participants of the ensemble a good instrumental technique, but also a thought mature musical.

In the same subchapter was analyzed the *Sonatina* for bassoon and piano by V. Ciolac. Vladimir Ciolac is a prominent figure in the music culture of the Republic of Moldova, asserting himself as a composer, conductor, and pedagogue. He is the author of various creations genres, but thanks to his first speciality (choral conducting), he shows a special interest in the genres of choral music. Despite this, instrumental music is presented in his creation through many works.

V. Ciolac's *Sonatina* is of great interest to bassoonists, the repertoire whose soloist is quite deficient. The modern musical language, chordal sounds, and melodic, advanced level of interpretive technique as well as excellent knowledge of the timbre and expressive peculiarities of the bassoon place this work in the top of those more interesting chamber works, written for this instrument, in the Republic of Moldova. The second subchapter is a monographic one, dedicated to the well-known composer Oleg Negrutsa, who signed numerous instrumental chamber and orchestral works with the participation of wind instruments among which we mention: *2 Pieces* for flute and piano (1983), *Concert no. 1 B-dur* for clarinet and string orchestra (1986); *Seven pieces* for saxophone alto and piano (1991), *2 pieces* for clarinet and piano (1992), *Sonata no. 1* for clarinet and piano (1992); *Concert no. 2 (F-dur)* for clarinet and string orchestra (1993); *4 pieces* for bassoon and piano (1997), *Two pieces* for clarinet and chamber orchestra (1997), *3 pieces* for flute and piano (1997); *Sonata no. 2 "Romantic"* for clarinet and piano (2000); *Concerto* for bassoon and orchestra (2005) etc. All the mentioned creations are included in the didactic repertoire of the music education institutions, in the program of various competitions, national and international festivals.

One of the basic features of the composer's creation is working with folk themes. The folk quote or the composition of themes in the popular style, the variation intonations and rhythms borrowed from folklore or their combination with elements taken from jazz, all of which surprised with the freshness of the musical discourse, generating thinking focused on stylistics

instrumental concert with its peculiarities that include virtuosity, spontaneity, the spirit of competition between instrumental parties, the brilliance of solo cadences. Mostly O. Negrutsa's works persist in the synthesis of the genres of academic music with jazz and folk music. This is most evident in the rhythmic-intonation approach of the material musical giving rise to stylistic fusions, marked by professionalism, artistic taste, and also good knowledge of composition. All these features are easily revealed in the works for bassoon signed by O. Negrutsa – the author from Chisinau with the richest list of creations for this instrument appeared at the confluence of the 20-21st centuries, a fact that determined us to dedicate it a separate subchapter of our thesis.

This subchapter discusses the *Four-piece cycle* for bassoon and piano written in 1994, which consists of separate pieces inspired by urban folklore that is not related to the rustic sphere or certain habits. The author manifests rich compositional creativity involving everything the scope of the instrument, fully exploring its technical and interpretive possibilities.

We mention that the *Four-piece cycle* signed by O. Negrutsa is a musical material very varied in terms of composition and interpretation, based on the most diverse means of expression, with a varied agogic and a fresh and strong rhythmic-intonation content that combines elements taken from folk and jazz music, constituting an eloquent sample of the style individual composition of O. Negrutsa. The musical content of the cycle is easily perceived by music-loving auditors, while also possessing qualities that arouse the interest of professionals. The pieces are recommended for intermediate and advanced performers. These can be included both in the teaching repertoire in music education institutions and the repertoire of concerts of bassoonists or the programs of various festivals and competitions.

Also, in the same compartment was presented the *Concerto* for bassoon and orchestra by Oleg Negrutsa dating from 2008. It is a one-part work in which the burlesque character of the theme is observed, fully capitalizing on both the expressive potential of the bassoon and the symphonic orchestra. The *Concerto* for bassoon and orchestra rightly fits into the list of very creations achievements of the distinguished composer Oleg Negrutsa and deserves to be present in the solo repertoire of instrumentalists, but also in teaching, contributing not only to the development of technical skills interpretive but also to cultivate a high musical-artistic taste.

The second chapter concludes with conclusions in which a generalization is presented of the analytical material presented in Chapter 2 drawing some conclusions regarding the specific compositional and interpretive of the creations for bassoon signed at the confluence of the 20-21st century.

1. During the reference period, composers continue to look for national folklore using it both as a quote and by extracting different rhythmic elements, intonation and ornamental

typical of popular music. Arguing the statement in question, we will refer to the *Sonata-dialogue* for bassoon and piano by Vladimir Rotaru, in which the use of musical ornaments (*mordent*, *appoggiaturas*, etc.) is a typical feature of the style composition of the author.

2. The creations of some composers are often syncretic, expressed by the combination of different musical genres and styles, both academic and folk and jazz music. In this context, we will refer to the two creations analyzed in the framework of this chapter, such as the *Concert* for bassoon and orchestra and the *Four-piece cycle* for bassoon and piano by Oleg Negrutsa, whose compositional style is an example eloquent of the symbiosis of academic, folk and jazz music.
3. Among the means of expression widely used in the works of composers in this period is the game with the timbre possibilities of the instrument, manifested by the creation of different sound effects, by using the procedures *rubato*, *vibrato* etc., through which demonstrates the technical and interpretive possibilities of the bassoon. Also, timbre effects are present in the creations signed by Oleg Negrutsa (*Four-pieces cycle* for bassoon and piano), tangential in *Sonatina* for bassoon and piano by Vladimir Ciolac.
4. As an auxiliary material, the author proposes different exercises, elaborated based on the musical theme of the mentioned creations, meant to facilitate the acquisition of the analyzed creations. The relevant recommendations are set out in analyzes performed, with the presentation of samples of exercises (E.g.: *Four-pieces cycle* for bassoon and piano by Oleg Negrutsa).
5. A special moment represents the solo cadences, which are written in the reference creations to explore the musical theme, such as the song *Doina* and *Hora* from the *Four-pieces cycle* for bassoon and piano and *Concerto* for bassoon and orchestra by Oleg Negrutsa.

GENERAL CONCLUSIONS AND RECOMMENDATIONS

The research conducted in this thesis focuses on several current issues of science contemporary music, but also of interpretive practice, involving the study of a repertoire less explored, especially for the bassoon, examined through of a synthetic vision and scientific-practical.

Our work highlighted the most representative creations for bassoon signed by composers from the Republic of Moldova, being examined in terms of music and interpretation. Following the analysis, but also in the process of scenic capitalization of the selected works, some

methodological recommendations were elaborated meant to facilitate the study and interpretation of the presented works, which, we hope, will be useful to both young performers and teachers from different music institutions. The research undertaken allows us to draw the following conclusions:

1. Throughout the 20th-century composers were looking for diversity, and one of the ways is the achievement of the objectives was the timbre diversification of the music. Composers from the Republic of Moldova also followed this path and addressed the bassoon, discovering its sound qualities and expressive possibilities. In our opinion, both the interpretive and the scientific approach to instrumental repertoire from the second half of the 20th century - the beginning of the 21st century, including that written for bassoon, it is necessary to understand the directions of evolution of the art of composition and for the discovery of the whole range of means of expression and new procedures of interpretation.
2. The analysis of the specialized literature in the field, but also of the one adjacent to the subject of our scientific approach, leads us to the conclusion that the works for bassoon of composers from the Republic of Moldova, as well as for other aerophone instruments, are approached quite rarely in scientific publications of the local musicologists.
3. The local repertoire for bassoon, although not very extensive, still includes valuable musical works, diverse in form and content, in genre and style. In this thesis, I could not analyze all creations written for bassoon, only the most selected for investigation representative and more interesting in terms of interpretation. The works analyzed are part of three categories:
 - bassoon and piano parts.
 - sonatas/sonatas for bassoon and piano.
 - concertante works.
4. Pieces predominate in the creation of Moldovan bassoon composers – from miniature (*Story* by V. Verhola, *La deal* by Z. Tcaci and others) to the concert piece (those signed by B. Dubosarschi and V. Vilinciuc, *Capriccio* by V. Rotaru and others) and the parts cycle (*Four-pieces cycle* for bassoon and piano by O. Negrutsa), all of which are true musical jewels in which the authors have shown talent and ingenuity, a good knowledge of the timbre and technical features of the bassoon and piano. In these pieces the balanced dialogue between the solo bassoon and piano accompaniment.
5. The investigations carried out and the analysis of the selected creations eloquently reveal the diversity compositional approaches to traditional genres such as the sonata or concert

instrumental also demonstrating the tendency to individualize the compositional concept through individualization of form.

6. The two Sonatas (signed by V. Rotaru and V. Verhola) and the *Sonatina* by V. Ciolac represent works in which composers use a complex musical language, combining the traditional means of expression and interpretation with the new ones that appeared during the 20th century offering three different models of gender treatment materialized in creations of a certain value. So, V. Verhola *Sonata* is a seemingly traditional tripartite cycle sample with a substantial weight of polyphonic means of expression, with syncretic language based on intonations derived from different fields of music: folklore, academic music, jazz, demonstrating knowledge contemporary compositional techniques. *Sonata-dialogue* by V. Rotaru, with a monopartite structure, demonstrates an obvious connection with the genres of popular music and is an example of a synthesis of academic music with folklore. The piano game here is not just about the function of accompanist, accompanist of the bassoon, but has the role of an equal participant in a dialogue captivating musical, and the name of *Sonatina* in the case of the work signed by V. Ciolac denotes much belonging to the chamber instrumental genre as such than the presence of the sonata form of smaller proportions. However, the author uses certain principles of this form and in particular the thematic and character contrast between the first two thematic formations.
7. The *Concerto* for bassoon and orchestra signed by O. Negrutsa is the only original concert composed for this instrument from the local repertoire. Although structured in a broad form monopartite the concert denotes compartments that replace parts of the contrasting cycle of three parts (with the sequence of fast-slow-fast tempo) and contains the traditional solo cadence for the concertante genre. The *Concerto* for bassoon and orchestra rightly fits into the list of creations of very successful works of the distinguished composer Oleg Negrutsa thanks to the freshness of the musical images and expressive thematics.
8. Folk remains a permanent source of inspiration throughout history (the second half of the 20th century – the beginning of the 21st century) manifesting different principles of capitalization of popular music: direct quote (*Capriccio* on the theme of the folk song *Bună-i brânza din burduf* for bassoon and piano by Vladimir Rotaru); composing themes in folkstyle (*Concert piece (Musical moment)* by Valentin Vilinciuc) etc.

9. The full use of the works for bassoon and their use in the teaching process requires the synthesis of interpretive and theoretical aspects, which allow the formulation of practical recommendations to young people studying the repertoire concerned.
10. We can certainly say that the creations analyzed are widely explored the technical-interpretative possibilities of the bassoon by using the whole ambitus of the instrument, by introducing unique means of expression and procedures non-traditional interpretations, such as timbre mimicry, detailed dynamic nuance, differentiated joint etc. The inclusion of these creations in the concert and didactic repertoire will contribute to its enrichment and diversification.

Recommendations

1. Continue studying and capitalizing on the stage of the national repertoire for bassoon.
2. Develop a methodological guide regarding the specific problems of interpretation of bassoon creations of composers from the Republic of Moldova with highlighting technical difficulties and proposing ways to overcome them.
3. Expand the topic addressed in this thesis by including in the orbit of research and chamber-instrumental works for various components with the participation of the bassoon.
4. Make a classification of the national musical repertoire in which the bassoon appears.
5. Perform a comparative analysis of the bassoon repertoire in the Republic of Moldova, Romania, Ukraine, and other European countries.
6. Identify new interpretive procedures in the contemporary repertoire for bassoon and their research in terms of enriching the range of means of expression and extending the technical possibilities of the instrument.

LIST OF TOPIC PUBLICATIONS

Articles in various scientific journals:

In journals from the National Register of profile journals, indicating the category.

Category B

1. Taran V. Elemente morfologice și stilistice în ciclul patru piese pentru fagot și pian de Oleg Negruța. In: *Studiul artelor și culturologie: istorie, teorie, practică*. 2020, nr. 2(37), p. 64–71. ISSN 2345-1408 /ISSNe 2345-1831.
2. Taran V. Creațiile cu participarea fagotului semnate de Vladimir Rotaru. In: *Revista de Știință, Inovare, Cultură și Artă „Akademos”*. 2021, nr. 1 (60), pp. 134-136. ISSN 1857-0461.
3. Taran V., Andrieș V. Reinterpretarea formelor tradiționale în sonata pentru fagot și pian de Vitalie Verhola. In: *Studiul artelor și culturologie: istorie, teorie, practică*. 2021, nr. 2(39), pp. 43-53. ISSN 2345-1408 /ISSNe 2345-1831.

Category C

1. Taran V. Sonata-dialog pentru fagot și pian de V. Rotaru. In: *Studiul artelor și culturologie: istorie, teorie, practică*. Chișinău: Valinex SRL, nr. 2 (29), 2016, p. 57–60. ISSN 2345–1408.
2. Taran V. Sonatina pentru fagot și pian de Vladimir Ciolac. In: *Studiul artelor și culturologie: istorie, teorie, practică*. Chișinău: Valinex SRL, nr. 1 (32), 2018, p. 61–69. ISSN 2345–1408.

Materials/abstracts of scientific forums:

1. Taran, V. Elemente naționale și universale în ciclul patru piese pentru fagot și pian de Oleg Negruța. In: *Patrimoniul muzical din Republica Moldova (folclor și creație componistică) în contemporaneitate. Centenar Gleb Ciaicovschi-Mereșanu (1919-2019)*. Seminar științific cu participare internațională, Chișinău, 19 mai 2019. Rezumatele comunicărilor. Chișinău: Valinex, 2019, p. 45–46.
2. Taran, V., Andrieș, V. Tradiție și modernitate în Sonata pentru fagot și pian de Vitalie Verhola. In: *Patrimoniul muzical din Republica Moldova (folclor și creație componistică) în contemporaneitate. Conferință științifică internațională*. Ediția IV. Chișinău, 25.12.2018. Tezele comunicărilor. Chișinău: Valinex, 2018, p.61–63.

LIST OF RECITALS

(Artistic component of the research project)

Recital no. 1

Date: April 6, 2017

Time: 4:00 p.m.

Venue: Academy of Music, Theater and Fine Arts, bl. II, Great Hall

Concert program:

1. Bruns V. *Sonata* no. 2 (part I)
2. Verhola V. *Sonata* for bassoon and piano.
3. Ciolac V. *Sonatina* for bassoon and piano.
4. Rotaru V. *Sonata-dialogue* for bassoon and piano.

Participants:

Taran Vladimir - bassoon

Culin Olga – pian

Recital no. 2

Date: May 30, 2018

Time: 5:30 p.m.

Venue: Academy of Music, Theater and Fine Arts, bl. II, 45

Concert program:

1. Vilinciuc Valentin *Concert piece*
2. Negruța Oleg *Four pieces (Scherzo, Doina and Hora, Nocturne, Burlesque);*
3. Dubosarschi Boris *Concert piece*
4. Rotaru Vladimir *Moldovan capriccio*
5. Matvievici Dinu *Scherzo*
6. Rotaru Vladimir *Suite* for woodwind quartet
7. Geopfart Karl *Quartet op. 93* for woodwind instruments.

Participants:

Taran Vladimir – bassoon

Petrișor Răzvan – clarinet

Culin Olga – piano

Maria Fonariuc – flute

Sergiu Morărescu – flute

Valeria Borș – oboe

Marcel Moșanu – oboe

Sergiu Schițoi – clarinet

Recital no. 3

Date: February 15, 2019

Time: 6:00 p.m.

Venue: Academy of Music, Theater and Fine Arts, bl. II, 45

Concert program:

1. Negrutsa O. *Concerto* for bassoon and orchestra.
2. Levitin Iu. Concerto for clarinet, bassoon, and piano.
3. Soltan V. *Melody* for bassoon and piano.

Participants:

Taran Vladimir - bassoon

Tihoneac Victor - clarinet

Culin Olga – piano

ANNOTATION

Taran Vladimir. The bassoon in the creation of composers of the Republic of Moldova. Doctoral thesis in arts, speciality 653.01 - Musicology (Creation), Chisinau, 2021.

Structure of the thesis. The paper includes **1. Practical component**, containing 3 recitals by the author, recorded on 3 DVDs; **2. Theoretical part**, containing Introduction, two chapters, general conclusions and recommendations, bibliography out of 102 titles, 80 pages of basic text, with musical examples. The findings were presented in 5 scientific publications.

Keywords: capriccio, concert, bassoon, sonata, sonatina, song, B. Dubosarschi, V. Verhola, V. Rotaru, V. Ciolac, O. Negruța, V. Vilinciuc

Study field: the compositional creation in the Republic of Moldova, instrumental interpretation.

The aim of the paper is the musicological and interpretative valorization of the bassoon creations signed by composers from the Republic of Moldova, and the elaboration of some methodical recommendations regarding the interpretation of the targeted works, being a helpful study for both performers and teachers. The achievement of this goal requires the following **objectives:** the analysis of the most representative bassoon creations of local composers in terms of style and genre; the highlighting of the role the bassoon plays in the diversification of the pitch in contemporary music and the enrichment of the concert repertoire; the determination of the methods to overcome the technical difficulties of interpretation, and the formulation of some recommendations regarding the execution of the analyzed songs.

The scientific-practical novelty and originality of the project consist in the combination of theoretical research and the process of scenic capitalization of the local repertoire for bassoon. The unique feature of the paper is also given by the fact that, for the first time in the local musicology, this instrument became the subject of extensive research, in which there were studied in detail, in terms of musicology and interpretation, the most representative bassoon creations signed by composers from Chisinau.

Applicative value of the paper. The materials presented in the thesis can be used in the process of elaborating some research on little side topics, as well as in the teaching process in music institutions for disciplines such as *History of national music*, *History of performing arts*, *Instruments (bassoon)*, *Methodology in teaching speciality subjects*, *Artistic practice*, etc. Moreover, they will be useful to performers, both beginners and professional bassoonists, who aim to perform the creations analyzed in this scientific study.

Implementation of the scientific findings. The thesis was carried out within the Doctoral School of *Arts and Culturology* at the Academy of Music, Theater and Fine Arts of the Republic of Moldova, and it was discussed and recommended to be obtained by the guidance committee and the Doctoral School board. The findings of the research were presented in 5 articles and 2 abstracts which were published, in communications presented at national and international scientific conferences, as well as in the interpretive activity of the author.

ADNOTARE

Taran Vladimir. Fagotul în creația compozitorilor din Republica Moldova. Teză de doctor în arte, specialitatea 653.01 – Muzicologie (Creație), Chișinău, 2021.

Structura tezei. Lucrarea include: **1. Componenta practică** care cuprinde 3 recitaluri ale autorului imprimate pe 3 DVD-uri; **2. Partea teoretică** care conține: Introducere, două capitole, concluzii generale și recomandări, bibliografie din 102 titluri, 80 pagini text de bază, inclusiv exemple muzicale. Rezultatele obținute au fost reflectate în 5 publicații științifice.

Cuvinte-cheie: capriccio, concert, fagot, sonată, sonatină, piesă, B. Dubosarschi, V. Verhola, V. Rotaru, V. Ciolac, O. Negruța, V. Vilinciuc

Domeniul de studiu: creația componistică din Republica Moldova, interpretare instrumentală.

Scopul lucrării constă în valorificarea muzicologică și interpretativă a creațiilor pentru fagot semnate de compozitorii din Republica Moldova și elaborarea unor recomandări metodice privind interpretarea lucrărilor vizate, studiu ce va fi util atât interpreților cât și profesorilor. Realizarea acestui scop prevede următoarele **obiective:** analiza particularităților stilistice și de gen ale celor mai reprezentative creații pentru fagot ale compozitorilor autohtoni; evidențierea rolului fagotului în diversificarea timbrală a muzicii contemporane și în îmbogățirea repertoriului concertistic; stabilirea metodelor de depășire a dificultăților tehnice interpretative și formularea unor recomandări cu privire la executarea pieselor analizate.

Noutatea și originalitatea științifico-practică a proiectului constă în îmbinarea cercetării teoretice și a procesului de valorificare scenică a repertoriului autohton pentru fagot. Caracterul inedit al lucrării este determinat și de faptul că pentru prima dată în muzicologia autohtonă muzica pentru acest instrument a devenit subiectul unei cercetări de amploare, în care au fost studiate detaliat, sub aspect muzicologic și interpretativ, cele mai reprezentative creații pentru fagot semnate de compozitorii chișinăuieni.

Valoarea aplicativă a lucrării. Materialele prezentate în teză pot fi folosite în procesul elaborării unor cercetări cu tematică adiacentă, precum și în cadrul procesului didactic în instituțiile muzicale la disciplinele *Istoria muzicii naționale*, *Istoria artei interpretative*, *Instrument (fagot)*, *Metodica predării disciplinei de specialitate*, *Practica artistică* etc. De asemenea ele vor fi utile interpreților, atât fagotiștilor începători cât și celor profesioniști, care își propun ca scop interpretarea creațiilor analizate în prezentul studiu științific.

Implementarea rezultatelor științifice. Teză a fost realizată în cadrul școlii doctorale *Studiul Artelor și Culturologie* a Academiei de Muzică, Teatru și Arte Plastice din Republica Moldova, fiind discutată și recomandată pentru susținere de comisia de îndrumare și de consiliul Școlii Doctorale. Rezultatele cercetării au fost reflectate în 5 articole și 2 rezumate publicate, în comunicările prezentate la conferințele științifice naționale și internaționale, precum și în activitatea interpretativă a autorului.

АННОТАЦИЯ

Таран Владимир. Фагот в творчестве композиторов Республики Молдова. Диссертация на соискание ученого звания доктора искусств по специальности 653.01 - Музыкаведение (Творчество), Кишинев, 2021.

Структура диссертации. Работа включает: **1. Практическую часть**, состоящую из 3 сольных выступлений автора, записанных на 3 DVD; **2. Теоретическую часть**, содержащую: введение, две главы, общие выводы и рекомендации, библиографию из 102 названий, 80 страниц основного текста, включая нотные примеры. Полученные результаты отражены в 5 научных публикациях.

Ключевые слова: каприччио, концерт, фагот, соната, соната-диалог, сонатина, пьеса, В. Верхола, В. Вилинчук, О. Негруца, В. Ротару, В. Чолак

Область исследования: композиторское творчество Республики Молдова, инструментальное исполнительство.

Целью диссертации является музыкаловедческое и исполнительское освоение произведений для фагота композиторов Республики Молдова и разработка методических рекомендаций по интерпретации этих произведений, что будет полезно как молодым исполнителям, так и педагогам. Достижение этой цели предусматривает решение следующих **задач**: стилистический и жанровый анализ наиболее показательных произведений молдавских композиторов для фагота; выявление роли фагота в тембровом многообразии современной музыки и обогащении концертного репертуара; определение методов преодоления технических трудностей исполнения и формулирование рекомендаций по интерпретации анализируемых произведений.

Новизна и научно-практическая и оригинальность проекта заключается в сочетании теоретического рассмотрения и сценического воплощения национального репертуара для фагота; впервые в отечественном музыкознании сочинения для этого инструмента стали предметом обширного исследования, в ходе которого были детально проанализированы с музыкаловедческой и исполнительской точки зрения наиболее показательные произведения для фагота, написанные кишиневскими композиторами.

Практическая значимость работы. Материалы, представленные в диссертации, могут быть использованы в процессе исследования смежных тем, а также в рамках учебного процесса в музыкальных учреждениях по дисциплинам *История национальной музыки, История исполнительского искусства, Инструмент (фагот), Методика преподавания специального инструмента, Исполнительская практика* и т. д. Кроме того, результаты исследования будут полезны исполнителям, как начинающим фэготистам, так и профессионалам, которые включают в свой репертуар сочинения, проанализированные в рамках настоящей научной работы

Внедрение научных результатов. Диссертация была выполнена в рамках Школы доктората в области искусствоведения и культурологии Академии музыки, театра и изобразительных искусств Республики Молдова, обсуждалась и рекомендована к защите комиссией по руководству докторантом и Советом Школы доктората. **Практическая апробация** была осуществлена в рамках трех концертных выступлений. Результаты **теоретических исследований** отражены в 5 статьях и 2 резюме, а также в докладах, представленных на национальных и международных научных конференциях.

TARAN VLADIMIR

**THE BASSOON IN THE CREATION OF THE COMPOSERS OF
THE REPUBLIC OF MOLDOVA**

SPECIALTY 653.01 - MUSICOLOGY (CREATION)

Doctoral thesis summary

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