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**THE STRING QUARTETS OF BORIS DUBOSARSCHI:
STILE AND PERFORMANCE ISSUES**

653.01 – MUSICOLOGY (PROFESSIONAL DOCTORATE)

PhD Dissertation in Arts

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THE CONCEPTUAL FRAMEWORK OF THE RESEARCH

The importance and the originality of the research derive from several factors. The string quartets of the composers originating from the Republic of Moldova have been researched insufficiently so far, so there is the need to define their compositional-stylistic features. Moreover, it is also crucial to establish their role and importance in the context of national and universal musical creation. The national quartet work represents such a vast field of study that it would be impossible to analyze it within one single scientific research. Thus, it is necessary to study in detail the string quartets belonging to composers who have been active in different periods, being followers and promoters of various aesthetic and stylistic platforms. This thesis focuses on the analysis of the string quartets signed by Boris Dubosarsky, works out some convincing examples of his approach to the string quartet genre in the context of the musical art of the second half of the XX century, managing to reflect certain trend characteristics of the time they were created in - 1970-1980, a period considered by most researchers as the most productive in the history of Moldovan music.

B. Dubosarsky's string quartets were written during the years 1971-1985 when he was under a great influence of Dmitri Shostakovich's creation. The four string quartets are the result of the thoughtful and careful study of the means of expression and compositional procedures developed and used by D. Shostakovich, whose style fascinated and inspired several young composers, including B. Dubosarsky. The latter's quartets represent a successful combination of elements of musical language taken from the Russian composer's palette with a deeply original and individual message, reflecting B. Dubosarsky's distinct composition, including how he makes use of popular melody.

The library of the Teleradio-Moldova public company holds the recordings of B. Dubosarsky's quartets performed by the String Quartet of the Moldovan Radio and Television with the following members: A. Caushanschi - violin I, A. Mirochinik - violin II, B. Dubosarsky - viola and N. Tatarinov - cello, a group that also premiered all four cycles. These recordings, for several reasons, can be considered a golden standard of interpretation because of the combination of the high level of mastery of all instrumentalists with a concept of the interpreted works, influenced and elaborated in the presence of the author, who was a part of the ensemble.

The string quartet creation of B. Dubosarky is of great interest to performers being at the same time a fascinating and unexplored field of study for researchers. The high-level compositional technique, the continuation of neo-classical and neo-romantic traditions combined with the freshness of musical ideas and the ingenuity of developing the material and technical

procedures used, make it attractive both from scientific analysis and interpretive points of. The above-mentioned factors conditioned the choice of string quartets by B. Dubosarsky as the **object** of study of the given thesis.

The aim of the research is to develop a panoramic view of the string quartets of B. Dubosarsky and to create a concept of interpretation based on revealing the stylistic features of each cycle.

Objectives:

- performing a musicological-theoretical analysis in terms of style and semantics, as well as in terms of form, harmonic language and tonal-modal perspective;
- carrying out a performance analysis;
- producing of a set of reasonings and methodical recommendations to facilitate the process of study of the quartets;
- promoting the string quartets of B. Dubosarsky on stage by interpreting the four cycles within the doctoral project.

Research methods:

- **The interview** - the advantages of studying the information from the first source are obvious. Conversations with the composer directed the development of the research in an optimal way, confirming or refuting from the beginning the hypotheses of the researcher, thus helping us to avoid the development of erroneous research versions. B. Dubosarsky also provided us with unique information about the process of creating the studied works, thus enriching the research materials with valuable information.
- **Study of scores** from a musicological point of view - musical form, compositional techniques, polyphonic procedures, use of modes, stylistic influences, etc.
- **Interpretive analysis** of B. Dubosarsky's quartets.
- **Methodological analysis** of the quartets.
- **Listening to and analysis** of the recording of the examined works performed by the String Quartet of the Teleradio Moldova.

The novelty and originality of the artistic concept. It is the first work in which the theoretical research and the process of practical implementation of B. Dubosarsky's quartets have been combined. The practical aspect has been materialized in the interpretation of all the cycles, and the theoretical one through the musicological analysis of the scores, but also of the recordings of the quartets in the version of the String Quartet of the Moldovan Radio and Television. For the first time in a doctoral thesis, methodological and interpretative recommendations have been

formulated based both on the research of the compositional-stylistic peculiarities of B. Dubosarsky's quartets and the researcher own experience of interpreting the four cycles.

The theoretical and methodological basis of the thesis are the musicological works on the history of national music and the evolution of the string quartet genre in Moldovan creation and the artistic heritage of B. Dubosarsky, research describing the universal creation of the quartet from a historical point of view and, in particular, in-depth studies of D. Shostakovich's creation in general and his string quartets in particular. To these, considering the methodological-applicative side of the research, are added the works that analyze the study and interpretation process in the overall given composition.

There are only two generalizing articles and a few analytical studies dedicated to the creation of B. Dubosarsky ([40], [25], [24], [33], [35], etc.). Although quite numerous (about 40) string quartets of composers from the Republic of Moldova quite rarely fall into the orbit of the scientific interests of researchers (see: [4], [5], [6], [8] and others). The field of chamber music in the Republic of Moldova has received more attention from musicologists, and there are several studies consecrated to clarifying various aspects of chamber-instrumental genres ([36], [12], [32], etc.).

In order to consolidate the knowledge in the field of universal quartet creation from a historical-theoretical point of view, the author made use of encyclopedic editions, as well as of studies on the history of string quartet and the quartet creation of various composers ([3], [18], [19], [22] etc.). Among these, an important role belongs to the research focused on the in-depth analysis of D. Shostakovich's work and his creation of string quartet, facilitating the understanding of the technical procedures, the peculiarities of his musical language, as well as the thematic development possibilities offered by the composer's monogram D-Es-C-H ([13], [15], [16], [20], [30], [27], [26], [41] and others). In the list of works describing the creation of D. Shostakovich's string quartet, a special place belongs to the fundamental monograph of the Russian performer and teacher, the first violin of the *Comitas* String Quartet R. Davidean *String Quartets of D. Shostakovich. A performance analysis* [29].

To this is added a series of studies in the field of performance analysis accomplished by US researchers that reflect the various ways of approaching musical creation in terms of interpretation by incorporating different types of analysis [17], [21], [23] and others.).

The main sources debating the process of rehearsal and performance in the string quartet ensemble belong to the same R. Davidean [28] and the Romanian performer G. Hamza [10]. They describe the study routine in the quartet ensemble, expressing opinions on the approach to many aspects and difficulties encountered during the rehearsals of a work. In the process of elaborating the thesis the author also consulted the literature dedicated to various issues of music performance

- from the purely technological to the general aesthetic ones ([9], [34], [31], etc.). The works dedicated to different issues of musical language, polyphonic techniques, musical genres and styles ([1], [2], [7], [11], [14], [37] were also of real use in the realization of analytical sketches. [38], [39] etc.)

The applicative value of the paper: The results of the investigation can be used in artistic and teaching practice, in the process of studying and preparing the interpretation of string quartets signed by B. Dubosarsky as well as in scientific research. The paper will serve as theoretical and methodological support in the activity of teachers and performers, but also as a foundation for further studies in the field of musical creation for string quartet.

Approval of the results: The thesis was written at the Doctoral School of Arts and Culturology at the Academy of Music, Theater and Fine Arts of the Republic of Moldova, being discussed repeatedly in the meetings of the Guidance Committee. The research results were reflected in 5 articles and 1 published abstract as well as in papers presented at 4 scientific conferences. The practical element was carried out by the performances within the doctoral recitals, as well as in a series of public concerts held on the stages in Chisinau and Iasi. The thesis was recommended for support by the Guidance Commission and the Council of the Doctoral School of Arts and Culture at the Academy of Music, Theater and Fine Arts of the Republic of Moldova.

Thesis structure: introduction, four chapters, general conclusions and recommendations, bibliography of 101 titles (in Romanian, English and Russian), 91 pages of basic text, four annexes with a volume of 51 pages: 111 music examples, the list of works for string quartet by composers from the Republic of Moldova, the list of abbreviations and the concert performances supplemented by DVD.

Keywords: string quartet, Boris Dubosarsky, Dmitri Shostakovich, leitmotif, monogram, D-Es-C-H, polyphony, String Quartet of the Teleradio Moldova.

THESIS CONTENT

The introduction demonstrates the relevance and importance of the topic, argues the choice of the subject of the investigation, formulates the purpose and objectives, reveals the novelty and originality of the paper, describes the theoretical and methodological basis, outlines the application value and contains information on the approval of the thesis results.

Chapter I *D-Es-C-H Motif – the thematic source of the Quartet no. 1* contains a detailed analysis of the sources of the thematic relations of the work demonstrating the affinity of

all themes of the cycle with the D. Shostakovich's monogram D-Es-C-H – the unifying element of the quartet – which offers the composer the opportunity to show his ingenuity and compositional skills.

The scores of B. Dubosarsky's quartets are generally rich in various polyphonic development procedures: counter-points, imitations, canons, fugato and fugues; which highlight the possibilities of expression offered by the four voices of the ensemble. In turn, the laconic motives that serve as themes to be developed, leave room for various treatment options, the author's imagination often impressing with the multitude of characters given to the same intonation core.

String Quartet no. 1 was written in 1971. It is composed in a classical form of the four-movement sonata-symphonic cycle: *Allegro ma non troppo*, *Scherzando con moto*, *Grave* and *Allegro robusto* united as a whole by means of using the principle of mono-thematism. All the basic themes of the work come from the same core and keep the melodic outline and rhythmic structure of the main group theme of the movement I. Based on a single theme, during the four movements, the composer creates completely different characters and images, following the tradition of Liszt's mono-thematism.

Before moving on to examining the String Quartet no. 1 by B. Dubosarsky we must approach a subject that refers to all composer's quartets and to which the author of the thesis returns several times during the investigation, namely the influence of D. Shostakovich's style on the creation of B. Dubosarsky in general and on the genre of string quartet in particular. In a private discussion of the author of the thesis with the composer, the latter admitted: "The string quartets were written at a time when I was under a great influence of Dmitri Shostakovich's creation." This is manifested both in the elaborate polyphonic writing and in the choice of concise, often chromatic motifs, akin to cores well suited for a later elaboration. All this can be observed in Quartet no.1.

The main theme of the first movement represents the generating thematic core of the entire cycle. Although it is not a direct quote, being perceived as a fresh, original theme, we find that its core consists of the same group of pitches as the famous monogram of D. Shostakovich - D-Es-C-H. During the cycle, the pitches of the monogram most often appear in a modified order.

The four subchapters 1.1-1.4 *Allegro ma non troppo*, *Scherzando con moto*, *Grave* and *Allegro robusto* reveal in great detail all the transformations to which the D Es-CH motif is subjected during the four parts of the cycle, as well as the polyphonic procedures used by the composer. They also contain performance analysis and methodical recommendations that can be used in the subsequent study of the paper. Subchapter 1.5 *Quartet no. 1: The performance*

concept of the String Quartet of the Radio and Television of Moldova offers a brief description of the performance peculiarities of the recording of the cycle made by this notorious group.

The analysis of the String Quartet no. 1 by B. Dubosarsky highlights the idea behind its creation. The D-Es-C-H monogram served as the only thematic source of the work, thus determining the inter-relationship and kinship of the thematic material of the entire quartet. The D-Es-CH motif has a unifying role not only in the thematic and motivic but also in the modal sense, given the peculiarity of the diminished Phrygian tetrachord that matches the sounds of the Russian composer's monogram, which in turn contributes to the continuity of musical language. The monothematic principle implemented by the composer in the String Quartet no. 1 allows the free development of the cycle, the thematic generating core of which is the monogram D-Es-C-H. The elaboration of a large-scale work based on a single motif required an intense work of imagination and a high-level compositional technique, both conditions being brilliantly met by the national composer.

The interpretation of the String Quartet no. 1 by B. Dubosarsky assumes that the members of the ensemble have a well-developed harmonic hearing given two conditions set before performers by the musical material. First of all, taking into account the frequent, and in some cases extreme, chromaticization of the musical material the performers will need to keep their hearing anchored in the current tonal references, in order not to lose the perception of the tonality. The second condition, which is related to the first, comes from the harmonic fluidity of the material, which advances the same requirements to the performers, maintaining the perception of the current tonal references and perceiving the modulations. The score requires from the performers a safe possession of the instrument given the multiple large shifts and dissonances present in it. The solos present in the score assume maturity at the level of sound emission, their range covering the entire dynamic and imagistic palette of the instruments. The essential tasks at the overall level are to ensure the tuning of the unisons and the clarity of the polyphonic structure that abounds in the score. String Quartet No. 1 by B. Dubosarsky is a high-level performance task, the realization of which requires a professional performance level, in the same time with potential use for students of higher music education institutions, the text of the quartet representing a mostly educational music material in sense of developing the harmonic hearing and interval thinking.

Chapter II *The Reflection of the writing style of D. Shostakovich in Quartet no. 2* describes the multitude of means and procedures characteristic to the work of D. Shostakovich as follows: the use of leitmotif, the modal-tetrachordic structuring of the music material, the use of the D-Es-C-H monogram, etc., reinterpreted by B. Dubosarsky in an original manner.

String Quartet no. 2 by B. Dubosarsky was written in 1978 seven years after the Quartet no. 1 continuing the tradition of composing in the style of D. Shostakovich. While, in the Quartet no. 1 the composer resorted to the frequent quotations of the D-Es-CH motif as well as to the use of the diminished tetrachord semitone-tone-semitone which matches the interval structure of D. Shostakovich's monogram, in quartet no.2, B. Dubosarsky appeals to a wide range of means of expression taken from his predecessor, such as: the use of the leitmotif, the use of modes, especially diatonic tetrachords, diminished and augmented; the presence of major sevenths or diminished octaves, derived from the modal-tetrachordic organization of the musical material (frequently used in the Quartet no. 1); the use of the major minor 7-chord and 9-chord, derived from the modal procedures of musical organization, and last but not least, the D-Es-C-H motif itself, which is largely used throughout the work (but not insofar as it was in Quartet no. 1), representing one of the elements that make up the whole work.

String Quartet No. 2 consists of five parts - *Adagio, Allegro ansioso, Lento, Allegro and Allegro con brio. Energico* - of which the first three are interpreted without pause on the principle of *attacca*. The five movement of the work are thematically related, both through a leitmotif and the frequent use of the D-Es-C-H motif and its variants, and through the appearance of the same themes in several parts of the paper. The thematic unification of the movements also contributes to the common characteristics shared by the themes of different parties, such as: the movement at a minor second interval, use of concise motifs, often of four pitches; framing the motifs in the range of a tetrachord.

Subchapters **2.1-2.5 *Adagio, Allegro anxious, Slow, Allegro and Allegro with brio. Energico***, represent an analysis of the procedures and means of expression from the composition palette of D. Shostakovich taken over and interpreted in an original and mastered manner by B. Dubosarsky. Furthermore, they contain interpretative and methodical recommendations and suggestions for facilitating the study process of the cycle and its scenic performance. Subchapter **2.5 *Quartet no. 2: The performance concept of the String Quartet of the Radio and Television of Moldova*** describes the particularities of the interpretation of the quartet made by this ensemble.

Following the examination of the Quartet no. 2 by B. Dubosarsky, we find that the work represents a significant step both in the evolution of the author's compositional mastery and in the comprehension and recreation of D. Shostakovich's compositional style. The score of the String Quartet no. 2 demonstrates B. Dubosarsky's effort in developing the elements of D. Shostakovich's compositional palette and understanding of his musical thinking. Although the cycle is based on procedures and means of expression taken from D. Shostakovich work, they are used in an authentic and individual way and applied to an original musical material, resulting

in a mature work, cohesive both in terms of form and theme, as well as from a stylistic point of view, representing an attractive repertoire sample for any local or foreign quartet formation.

The performance tasks met the ensemble in the Quartet no. 2 are similar to those from the Quartet no. 1, but on a different level of complexity. The score of the cycle is almost entirely polyphonic, which requires ensuring the sound balance and transparency of the musical texture throughout the work. The requirements put forward by the cycle suit both the professional string quartet groups, which desire to expand their repertoire, but also the expressive possibilities of the ensemble, as well as student groups offering a valuable teaching material.

The analysis of the means of expression and compositional characteristics of the Quartet no.3 presented in **Chapter III “Micro-quartet” (Quartet no. 3): classical form on a small scale** focuses on highlighting the details of the quartet’s form, reproducing the structure of a traditional cycle in a compressed version.

String Quartet no. 3 by B. Dubosarsky was written in 1980. The quartet is conceived as a one-movement form and consists of four contrasting sections: *Molto Adagio*, *Allegretto (Valse)*, *Adagio recitato* and *Allegro con brio*, which allows us to conclude that B. Dubosarsky intended to reproduce the traditional form of the string quartet on a small scale. The “Micro-quartet” title comes as a confirmation.

In the String Quartet no.3 the composer make use of the same thematic sources and means of expression that he used in the quartets no. 1 and 2. Here we often encounter within the themes intervals of major seventh and minor second, as well as motions of consecutive fourths and thirds. Also present is D. Shostakovich’s monogram D-Es-C-H with all its derivatives. Finally, as in the previous Quartets, the composer uses the modal organization of pitches, particularly the altered tetrachords (one of them representing the D-Es-C-H monogram), but also the pentachords and reduced hexachords, often met in the creation of D. Shostakovich.

The prevalence of intervallic thinking in the String Quartet no. 3 brings it closer to the String Quartet no. 1, where the use of the intervallic principle of writing results in a thematic material coherent from the point of view of compositional technique, but lacking a stable tonal-modal framework, which makes it less relevant to the listener's perception. The intervallic principle of writing of the thematic material also presents difficulties for interpreters, as they have to ensure the intonation precision outside a well-defined tonal-modal context. Thus, performers, in their turn, have to calculate the relationship between notes, and often significant distance shifts, on an interval basis.

Present in the Quartet no. 3 are also the various polyphonic development procedures characteristic for the creation of B. Dubosarsky's string quartet. Although there is no well-defined polyphonic form in the quartet, except for the basso ostinato procedure in the last section

of the score, it contains a number of procedures such as: imitation, *stretto*, free counterpoint, etc. As in the other string quartets, these procedures are masterfully used by B. Dubosarsky, the author demonstrating a high level of polyphonic technique.

The subchapters **3.1-3.4 *Molto Adagio, Allegretto (Valse), Adagio recitato and Allegro con brio*** cover the specifics of the quartet's form and the compositional procedures used by the composer. At the same time, they contain useful information at the level of performance and methodical analysis of the score, coming both from the theoretical study and performance experience of the cycle by the author of the thesis. Subchapter 3.5 ***Quartet no. 3: The performance concept of the String Quartet of the Radio and Television of Moldova*** sets out the observations on the interpretation of the Micro-quartet by the above-mentioned ensemble.

Following the analysis, we find that within the four string quartets of B. Dubosarsky the Quartet no. 3 stands apart by the free form of each section, but also by the unification of the movement inside the quartet and the omission of breaks between the compartments. The author considered this form to be the right one for the realization of the idea of a "Micro-quartet". From a motivic point of view, it is close to the Quartet no. 1, which can be considered as a step backwards from the conquests of the Quartet no. 2, where the thematic material is based to a greater extent on the modes related to the diminished tetrachord associated with the D-Es-C-H motif, resulting in a more coherent musical discourse from a tonal-modal point of view. However, the concept of the work, the freedom of musical discourse and the ingenuity with which the composer uses the material derived from the D-Es-C-H motif, which is often transformed to a degree that becomes almost imperceptible, is of keen interest for any string quartet formation.

Given the fragmented nature of the musical material that develops on a kaleidoscopic principle in the first three sections of the work, but also the general idea of the quartet, the interpretation of the cycle advances before the ensemble the task of unifying the musical discourse by maintaining the pulsation at the junctions of the spontaneous alternation of the thematic material, but also at the change of tempos between compartments, always made over a long note in a certain voice, by ensuring a mathematical ratio between the tempos of the adjacent compartments. B. Dubosarsky's Quartet no. 3 stage performance is recommended to experienced string quartet members, able to solve the musical form tasks advanced by the score.

Chapter IV *Quartet no. 4: A cycle with programmatic features*, in addition to examining the compositional language and the less common structure of the cycle, also provides information on the extra-musical content of the work that determined the choice of its thematic sources, thus revealing the programmatic nature of the score.

The writing of the String Quartet no. 4 by B. Dubosarsky was the subject of a tragic event in the summer of 1985. The author was in Suhumi, Georgia, when he received the painful news of the death of his colleague and good friend, the composer Vitalii Verhola, who passed away at the age of 38. According to the author, he felt the need to pay a musical tribute to his friend, the goal that was achieved by creating the String Quartet no. 4 in two movements - *Andante* and *Allegro risoluto*. The reason behind the writing of the Quartet no. 4 influenced, of course, the theme of the work, the work having a generally gloomy, sometimes even funerary character, the three basic motives of the work being intended to create the above-named images. The programmatic features of the quartet represent, in the musicologist's G. Cocearova opinion, a less common feature in the creation of B. Dubosarsky, the latter seldom making use of programmatism, as, for example, in the *Quatre tableaux pour orchestre a cordes* or in the *Five pictures for string quartet*, later remade to the four-part *String quartet suite*, where the program is rather meant to create general images-impressions of reality than to describe specific characters [4, pp. 38-44]. The programmatic element of the quartet is manifested by the introduction in part II of the cycle of two themes from the opera Carmen by G. Bizet that characterize the toreador Escamillo. In the composer's opinion, the toreador represents a rather tragic image, a character that embodies the struggle with the difficulties of life, a struggle that often leads to a fatal end. Thus, the image of the toreador can be associated with that of his colleague V. Verhola, who passed away prematurely. Of course, both quotes appear in the quartet in a considerably modified form, corresponding to the character of the score.

The Quartet no. 4 continues the writing tradition in the style of D. Shostakovich, here being present, although to a lesser extent than in the previous quartets, both the D-Es-CH motif and the diminished tetrachord associated with it, as well as other practices taken over from the Russian composer: the use of minor seconds and major sevenths, the use of leitmotif, quotes, polyphonic writing, etc. The fact that the influence of D. Shostakovich's style is less perceived in the Quartet no. 4 can be explained by reasons such as the evolution of B. Dubosarsky's compositional style (the work was written 5 years apart from Quartet No. 3 and 14 years apart from Quartet No. 1) and the extra musical content of the quartet, dedicated to the memory of another composer - V. Verhola.

Subchapters **4.1-4.2 *Andante and Allegro risoluto*** contain information on the tonal plans, form and programmatic content of the quartet parts, as well as on the technical and overall difficulties encountered by the quartet members in the process of study of the work. Subchapter **4.3 *Quartet no. 4: The performance concept of the String Quartet of the Radio and Television of Moldova*** describes the key moments in the recorded version made by this group reflecting the concept of the work promoted by the ensemble.

The analysis of the String Quartet no. 4 by B. Dubosarsky from a theoretical, performance and methodical points of view allows us to conclude that it represents one of the important works of the national quartet repertoire. The sincerity of the content, the freshness of the form and the elaborate development of the musical ideas have already made it attractive to several generations of performers, the work rightly deserving its place in the repertoire of the local and foreign quartet ensembles. The music of the cycle sets the performers the task of rendering well-defined characters both from a thematic and dramaturgical point of view, considering the programmatic character of the quartet. Given the dramaturgical imperatives present in the score, the interpretation of the String Quartet no. 4 by B. Dubosarsky is recommended to professional quartet members, whose experience in the field includes the routine of overcoming the technical difficulties of the works for a further focus on the rendering of musical images.

OVERALL CONCLUSIONS AND RECOMMENDATIONS

The research results demonstrate that B. Dubosarsky's four string quartets constitute a valuable segment of the national string quartet repertoire both methodologically and in terms of their musical content. Their performance on stage enriches the repertoire of concert halls, the quartets representing a undeniable musical value both in terms of the high level of compositional technique and the specifics and complexity of their thematic origins which are inspired by the compositional style and the monogram of D. Shostakovich.

Although B. Dubosarsky did not intend to reproduce D. Shostakovich's compositional style, the writing of his quartets is based on the same principles of thematism and thematic development, tonal-modal organization, use of timbres and ranges, as well as expression and technical possibilities of instruments, and last but not least on the use of the D-Es-CH monogram, the weight of which in terms of thematic construction within the string quartets of B. Dubosarsky is overwhelming. One of the principles for the development of the thematic material that B. Dubosarsky takes over from the creation, including the string quartet one, of D. Shostakovich is the polyphonic structure. B. Dubosarsky's quartets are an exhaustive encyclopedia of polyphonic procedures of the Baroque Era, from the simplest ones such as imitation and canon to large-scale fugues with extremely complex *stretto*-s.

The thematic possibilities offered by the monogram D-Es-CH were fully explored in the four string quartets by B. Dubosarsky, the composer making use of a multitude of possible thematic variants derived for this motif such as: with the modified order of sounds, with the inversed intervals, with changed intervals, with inserted notes, in the form of the diminished semitone-tone-semitone frigid tetrachord and the diminished pentachords and hexachords, the

minor second and major seventh intervals, but not least the D-Es-CH monogram itself in its original form which appears during the quartets countless times.

A distinct feature of the local composer's string quartets is the use of mono-thematism and leitmotifs, which cement the form of the works allowing a progressive development of the material throughout the cycle and ensuring the unification of content and continuity of musical discourse.

B. Dubosarsky also refers to D. Shostakovich's compositional style in terms of the timbre and technical possibilities of the instruments. The improvisational, meditative and developed solos of all the components of the quartet, in which the whole instrument range is used, are frequent. To amplify the sonority, the composer makes use of the open strings of the instruments and the natural intervals – fifths and octaves, while in the culminations which include all four voices the unisons in octaves in *ff* are frequently used.

The performance of B. Dubosarsky's string quartets in concert venues in the country and abroad is recommended to ensembles with high-level performers, given the increased difficulty of the parts. Using technical procedures similar to those in D. Shostakovich's creation of string quartet, B. Dubosarsky explores the limits of the possibilities of each instrument, fact reflected within the quartets through the presence of a large number of solo recitatives using the upper range of the instrument in the viola and cello parts, in the virtuoso passages characteristic of the first violin part, but often found in other parts as well, and in the use of the whole spectrum of bow strokes and sound emission procedures such as pizz., slap, flageolet. Furthermore, the quartet score raises ensemble issues such as vertical synchronization in fast polyphonic fragments, ensuring tuning in the multiple complex harmonies present in quartets but also in the frequently met octave unisons, especially in the high range, and achieving clarity in the polyphonic writing which abounds the four quartets.

Finally, B. Dubosarsky's string quartets raise conceptual performance issues, their musical content being close to that of D. Shostakovich's string quartets. They are dominated by the dramatic side of the characters spectrum. In the same time, the lyrical and narrative images are also present here, as well as those of deep sadness and popular celebration. The rendering of the whole spectrum of images and ideas present in string quartets by B. Dubosarsky requires a proper experience and maturity from the members of the ensemble.

From a methodological point of view, B. Dubosarsky's string quartets represent a valuable teaching material recommended for study in the String Quartet class of higher music education institutions in Moldova and abroad. The study of the string quartets by B. Dubosarsky and the process of preparation for the exam represents a good opportunity for practicing and overcoming the various technical procedures and difficulties present in their scores, including a

variety of virtuoso passages, fragments performed in the high range of the instruments, *spiccato*, *marcato*, *sautillé* bow strokes, *glissando* procedure, as well as various combinations of double stops. The overall qualities of the students can be perfected by overcoming the difficulties listed above, and the work on the realization of the characters related by the musical material of the quartets will widen the expressive range of the young performers.

The detailed description of the technical and performance procedures found in the string quartets by B. Dubosarsky reflected in this research can be used by the teachers of the String Quartet class as a methodological guide in the teaching process. The results of the thesis can serve as the basis for further musicological research in the field of national string quartets, facilitating the study of a largely unexplored layer from the repertoire of local music. They can also be used to clarify the influence of D. Shostakovich's string quartet creation on the string quartet creation of composers of the post-soviet space, but also the various ways of approaching and treating the D-Es-C-H monogram.

RECOMMENDATIONS

1. Extending the study of the string quartet genre in the national musical heritage by analyzing the quartets signed by other composers from the Republic of Moldova.
2. Broadening the thematic area addressed in this thesis by including in the research range of interest other genres composed for the string quartet by B. Dubosarsky, as well as by other composers.
3. Carrying out a classification of the national repertoire for the string quartet.
4. Continuation of the study and scenic performance of string quartets written by composers from the Republic of Moldova.
5. Elaboration of a methodological guide regarding the specific problems of interpretation of the string quartets of B. Dubosarsky with the indication of the technical difficulties and the formulation of some recommendations for overcoming them.
6. Performing comparative analyzes of quartets signed by composers from the Republic of Moldova with those composed in the same period of time in the neighboring countries.
7. Identifying the new performance techniques in the national quartet repertoire and examining them in terms of enriching the range of means of expression and expanding the technical possibilities of string instruments.

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List of concert performances

1. 26.06.2017 Great Hall, AMTAP – Doctoral Recital

Program:

- J. M. Leclair Sonata for violin and piano in D major, op. 9, nr. 3
L.V. Beethoven Romance for violin and orchestra nr. 2 în F major, op. 50
J. Brahms Scherzo in C minor for violin and piano
H. Wieniawski Polonaise in D major, op. 4
B. Dubosarschi String Quartet no. 1 in C minor
Alexandru Ureche, violin
Zinaida Brânzilă, violin
Vladimir Andrieș, viola
Irina Șolpan, cello
Vera Stolearciuc, piano

2. 27.02.2018 Great Hall, AMTAP – Concert in memoriam Boris Dubosarschi

Program:

- B. Dubosarschi String Quartet no. 1
Alexandru Ureche, violin
Zinaida Brânzilă, violin
Vladimir Andrieș, viola
Irina Șolpan, cello

3. 21.05.2018 Great Hall, AMTAP – Doctoral Recital

Program:

- J. Brahms Sonata nr. 2 for violin and piano in A major, op. 100
S. Rahmaninov Trio elegiac no. 1 for violin, cello and piano in G minor
B. Dubosarschi String Quartet no. 2 in E minor
Alexandru Ureche, violin
Zinaida Brânzilă, violin
Vladimir Andrieș, viola
Irina Șolpan, cello

Natalia Botnariuc, piano

4. 21.05.2019 Great Hall, AMTAP – Doctoral Recital

Program:

B. Dubosarschi Trio for violin, cello and piano
B. Dubosarschi String Quartet no. 3 *Microcvartet*
B. Dubosarschi String Quartet no. 4
Alexandru Ureche, violin
Zinaida Brânzilă, violin
Vladimir Andrieș, viola
Ana-Maria Sârbu, cello
Natalia Botnariuc, piano

5. 12.10.2020 Great Hall, AMTAP – Internațional Music Festivalul *Days of New Music*

Program:

B. Dubosarschi String Quartet no. 2
W. Bergher String Quartet no. 5
Gh. Ciobanu String Quartet
Alexandru Ureche, violin
Zinaida Brânzilă, violin
Vladimir Andrieș, viola
Ana-Maria Sârbu, cello

6. 13.05.2021 E. Caudella Hall, Național Muzic University G. Enescu, Iași – Internațional Music Festivalul *Days of Romanian Music*

Program:

B. Dubosarschi String Quartet no. 2
W. Bergher String Quartet no. 5
Gh. Ciobanu String Quartet
Alexandru Ureche, violin
Zinaida Brânzilă, violin
Vladimir Andrieș, viola
Ana-Maria Sârbu, cello

ANNOTATION

Ureche Alexandru. String Quartets by Boris Dubosarschi: style and performance issues. Thesis pursuing PhD in arts (Music), Major 653.01 – Musicology (Professional Doctorate). Chisinau, 2021.

The structure of the thesis: introduction, four chapters, general conclusions and recommendations, bibliography consisting of 101 titles (in Romanian, Russian and English), 91 main text pages and four addendums on 51 pages: 111 music examples, the list of works for string quartet by composers from the Republic of Moldova, the abbreviation list and the list of concert performances supplemented with DVD.

Keywords: string quartet, Boris Dubosarschi, Dmitri Shostakovich, leitmotif, monogram, d-es-c-h, polyphony, national radio string quartet.

Field of study: music in the Republic of Moldova, musical performing, chamber music, string quartet genre.

The purpose and tasks of the research: is to provide with an exhaustive information on the four string quartets by B. Dubosarschi and to create a performance concept of each cycle based on its stylistic features.

The thesis objectives: to undertake research of the quartets by B. Dubosarschi on the level of style and semantics; to carry out a performance analysis of the author's four string quartets; to produce a set of methodical guidelines to facilitate the process of study and performance of the cycles; to promote the string quartets by B. Dubosarschi on stage.

The conceptual novelty and originality: the work represents the first musicological analysis of the String Quartets of B. Dubosarschi focused on compositional and style issues which offers performance recommendations based on the analysis of the quartet's recordings by the National Radio String Quartet, but also on personal experience of performing the four cycles, thus merging the theoretical research with practical implementation of the works.

Application value of the work: The results of the research can be used by performers, teachers or students as part of the process of studying and preparing the String Quartets of B. Dubosarschi for stage performance, as well as in the scientific research by the musicologists as part of the process of study of the quartets on a historical-analytical level. The research will offer a theoretical and methodical foundation for education and performance purposes, but also for following research in the field of string quartet work.

The implementation of the results: The results of the research have been approved as part of 4 scientific conferences, reflected in 5 published articles and 1 abstract, while applied in performance practice in doctorate recitals along with concert performances in Chisinau and Iasi.

ADNOTARE

Ureche Alexandru. Cvartetetele de coarde ale lui Boris Dubosarschi: aspecte de stil și interpretare. Teză pentru obținerea titlului științific de doctor în arte, specialitatea 653.01 – Muzicologie (Doctorat profesional), Chișinău, 2021.

Structura tezei: introducere, patru capitole, concluzii generale și recomandări, bibliografie din 101 titluri (în limbile română, rusă și engleză), 91 pagini de text de bază, patru anexe cu un volum de 51 de pagini: 111 exemple muzicale, lista lucrărilor pentru cvartet de coarde ale compozitorilor din Republica Moldova, lista abrevierilor și lista evoluărilor în concerte împreună cu DVD.

Cuvinte-cheie: cvartet de coarde, Boris Dubosarschi, Dmitri Șostakovici, leitmotiv, monogramă, D-Es-C-H, polifonie, Cvartetul de coarde al Radioteleviziunii din Moldova.

Domeniul de studiu: arta muzicală din Republica Moldova, arta interpretativă, muzica de cameră, genul de cvartet de coarde.

Scopul investigației constă în elaborarea unei viziuni panoramice asupra cvartetelor de coarde ale lui B. Dubosarschi și crearea conceptului de interpretare a fiecărui ciclu fundamentat pe dezvăluirea trăsăturilor stilistice.

Obiectivele tezei: examinarea cvartetelor lui B. Dubosarschi sub aspect stilistic și semantic; realizarea unei analize interpretative a celor patru cicluri; elaborarea unui set de raționamente și recomandări metodice pentru facilitarea studiului și interpretării cvartetelor; promovarea în scenă a cvartetelor de coarde ale lui B. Dubosarschi.

Noutatea și originalitatea conceptului artistic al tezei sunt determinate de faptul că pentru prima dată partiturile cvartetelor de coarde semnate de B. Dubosarschi sunt supuse unui studiu muzicologic cu formularea unor recomandări metodice și interpretative, în baza analizei imprimărilor cvartetelor în varianta Cvartetului de coarde al Radioteleviziunii din Moldova, dar și a propriei experiențe de interpretare a celor patru cicluri, îmbinând astfel cercetarea teoretică și procesul de valorificare practică a lucrărilor analizate.

Valoarea aplicativă a lucrării: Rezultatele cercetării pot fi folosite de către pedagogi, studenți și interpreți, în procesul de studiere și pregătire a interpretării cvartetelor de coarde semnate de B. Dubosarschi precum și în cercetarea științifică de către muzicologi în cadrul studiului istorico-analitic al cvartetelor. Lucrarea va servi drept suport teoretic și metodic în activitatea profesorilor și interpreților, dar și ca fundament pentru cercetările ulterioare în domeniul creației muzicale pentru cvartet de coarde.

Aprobarea rezultatelor: Rezultatele cercetării au fost aprobate în cadrul a 4 conferințe științifice, fiind reflectate în 5 articole și 1 rezumat publicate, în practica interpretativă ca parte a recitalurilor de doctorat, precum și într-un șir de concerte publice susținute pe scenele din Chișinău și Iași.

АННОТАЦИЯ

Уреке Александру. Струнные квартеты Бориса Дубоссарского: вопросы стиля и интерпретации. Диссертация на соискание учёного звания доктора искусств по специальности 653.01 – Музыкаведение (профессиональный докторат). Кишинёв, 2021.

Структура диссертации: введение, четыре главы, общие выводы и рекомендации, библиография из 101 наименования (на румынском, русском и английском языках), 91 страниц основного текста и четыре приложения объёмом 51 страниц: музыкальные примеры, перечень произведений для струнного квартета композиторов Республики Молдова, список сокращений и список программ концертных выступлений вместе с DVD.

Ключевые слова: струнный квартет, Борис Дубоссарский, Дмитрий Шостакович, лейтмотив, монограмма, D-Es-C-H, полифония, Струнный квартет Радио и Телевидения Молдовы.

Область исследования: музыкальное искусство Республики Молдова, исполнительское искусство, камерная музыка, жанр струнного квартета.

Цель диссертации состоит в формировании панорамного взгляда на струнные квартеты Б. Дубоссарского и выработке исполнительской концепции каждого цикла, основанной на раскрытии стилистического своеобразия произведений.

Задачи диссертации: изучение четырех квартетов Б. Дубоссарского с точки зрения их семантических и композиционных черт и особенностей исполнительской интерпретации; предложение методических рекомендаций по изучению и исполнению данных сочинений; концертное воплощение квартетов Б. Дубоссарского.

Научная новизна работы. Впервые проводится музыковедческое исследование струнных квартетов Б. Дубоссарского с формулировкой методических и исполнительских рекомендаций на основе анализа звукозаписей квартетов Струнным квартетом Радио и Телевидения Молдовы, а также на личном опыте исполнения четырёх циклов. Оригинальность исследования определяется синтезом теоретического и практического подходов к рассматриваемым произведениям.

Практическая значимость работы: Результаты исследования могут быть использованы педагогами, студентами и профессиональными квартетными составами в процессе разучивания и выработки исполнительской концепции струнных квартетов Б. Дубоссарского, а также музыковедами в процессе историко-аналитического изучения квартетов.

Внедрение научных результатов: Результаты исследования были представлены в рамках 4 научных конференций, отражены в 5 опубликованных статьях и 1 тезисах, а также применены в исполнительской практике в ряде публичных выступлений в Кишинёве и Яссах.

URECHE ALEXANDRU

**CVARTETEELE DE COARDE
ALE LUI BORIS DUBOSARSCHI:
ASPECTE DE STIL ȘI INTERPRETARE**

653.01 – MUZICOLOGIE (DOCTORAT PROFESIONAL)

Rezumatul tezei de doctor în arte

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