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JAZZ STYLISTICS IN ROMANCES AND SONGS OF COMPOSER

FROM THE REPUBLIC OF MOLDOVA

THE DOCTORATE THESES' ABSTRACT

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Scientific supervisor:

University Prof., Ph.D.

Tcacenco Victoria

Doctoral student: Corjan-Colesnic Angela

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Scientific supervisor:

Tcacenco Victoria, Ph.D. in Arts Studies, University Professor, Academy of Music, Theatre and Fine Arts.

Composition of the Commission for the public defense of the doctoral thesis:

1. **Bunea Diana**, Ph.D. in Art Studies, University Professor, AMTAP – President
2. **Moraru Emilia**, Ph.D. in Art Studies, Associate Professor, AMTAP – secretary
3. **Tcacenco Victoria**, Ph.D. in Art Studies, University Professor, AMTAP – scientific supervisor
4. **Berezovicova Tatiana**, Ph.D. in Arts Studies, University Professor, AMTAP – official opponent
5. **Mirea Ruxandra**, Ph.D. in Arts, Associate Professor, "Ovidius" University of Constanța, Romania – official opponent
6. **Tetelea Margareta**, Ph.D. in Pedagogical Sciences, Associate Professor, State University "A. Russo", Bălți – official opponent

The defense will take place on 17 June 2025, at 2:00 p.m., in the meeting of the Commission for the public defense of the doctoral thesis at the Academy of Music, Theatre and Fine Arts (Chisinau, 87, A. Mateevici Str., room 52). The thesis and the abstract can be consulted at the National Library of the Republic of Moldova (78A, 31 August 1989 Str., Chisinau), the library of the Academy of Music, Theatre and Fine Arts (reading room, 87, Alexei Mateevici Str., Chisinau,) and on the web pages: www.cnaa.md and www.amtap.md.

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Scientific Secretary

of the Commission for public defense of the doctoral thesis:

Moraru Emilia, Ph.D., Associate Prof., AMTAP _____

Scientific supervisor:

Tcacenco Victoria, Ph.D. in Art Studies, University Professor _____

Author:

Corjan-Colesnic Angela _____

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CONCEPTUAL LANDMARKS OF THE THESIS

The topicality and importance of the problem addressed. National chamber-vocal music is versatile, varied and based on different stylistic and genre trends. In the process of the evolution of national chamber-vocal music, a broad legacy of creations has been formed, which has its beginnings in the works of the choir masters of the national chamber-vocal music – Stefan Neaga, Eugen Coca, Alexei Stârcea, Șhico Aranov, Oleg Negruța, Boris Dubosarschi, Eugen Doga, etc.

Many composers have invested in the development of this genre, applying different musical styles such as Classicism, Romanticism, Expressionism, neo-folklorism, etc. In this context, jazz stylistics occupies a special place. A significant number of composers have assimilated the musical language of jazz in their chamber-vocal compositions, including Oleg Negruța, Laurențiu Gondiu, Snejana Pîslari, Igor Iachimciuc, etc. It should be noted that in the local musical culture, the use of the jazz language in creations of different genres has become a viable trend.

The use of jazz sources in national chamber-vocal music is realized through different techniques and procedures. In the first place, it is the specific treatment of rhythm, the introduction of the *walking bass* procedure typical of jazz, or the involvement of the Latin American music genres *samba* and *rumba*.

Although the influence of jazz on the local chamber-vocal creation represents a resistant current, being presented by several miniatures and cycles written by composers from the Republic of Moldova, in the local musicology there are no specialized scientific works that investigate this scientific problem, there have been no doctoral theses or scientific articles of proportions to study this aspect, which determines the actuality and importance of the problem addressed.

In terms of harmony, composers, to a different context, use multi-tone chord structures (seventh, ninth, eleventh, thirteenth chords) or poly-functional chords, which are characteristic of jazz language, as well as different types of alterations. Regarding the modal-tonal aspect, their language is based on combining the modes typical of Romanian folk music with elements of the blues scale. In the compositional aspect we can discover the introduction in the original musical text of the quotes belonging to the creations of universal music, written under the influence of jazz, as an example serves a quote from *West Side Story* by Leonard Bernstein integrated into the sound concept of the vocal cycle the *Poems of Light* by Igor Iachimciuc. Although the jazz influence on the national chamber-vocal creation represents a resistant current, being presented by several miniatures and cycles written by composers from the Republic of Moldova, in the national musicology there are no specialized

scientific papers to investigate this scientific problem, no Ph.D. theses or large scientific articles have been developed to study this aspect, which determines the actuality and importance of the problem addressed.

The aim of the investigation is to substantiate the influence of jazz on the Moldovan chamber-vocal creation from the 60s of the last century to the present.

The objectives of the research are: collection and study of notational materials from library collections (National Library of Moldova, Library of the Academy of Music, Theatre and Fine Arts), as well as personal archives of composers and performers; selection of the most valuable creations based on the fusion of jazz with the language of classical music; aural analysis of the most representative creations of composers Șico Aranov, Alexei Stârcea, Oleg Negruța, Igor Iachimciuc, Laurențiu Gondiu, Snejana Pîslari; a detailed study of the notated material in order to determine the melodic, modal-harmonic, rhythmic and timbre particularities of the selected compositions; determination of the architectonics, etc.; performance analysis of the selected chamber-vocal creations, from the point of view of the interaction of the vocal part with the piano part, highlighting the specifics of the accompaniment; detecting jazz elements adapted to the stylistic tendencies of the classical music of the Republic of Moldova; valorization of the contribution of the stylistic fusions studied to the evolution of chamber-vocal music in the Republic of Moldova; to analyze how the characteristic elements of jazz – such as improvisation, syncopated rhythms, unconventional harmonies and interpretive techniques – have been integrated into the romances and songs composed by Moldovan composers from the 1960s to the present.

Scientific and practical novelty and originality. The novelty and originality of the artistic concept consists in the preparation and performance of three chamber-vocal concerts whose programs reflect the influence of jazz on the musical language of national chamber-vocal creations. The thesis author performed chamber-vocal works by Oleg Negruța (*Te salut, Chișinău!*), Șico Aranov (*Ochii tăi frumoși, Fetele din Chișinău, Noptile Moldovei, Am visat că iubesc, Nu îmbătrânim, Nu glumesc, Eu zic nu, iar tu zici da, Întâia oară voi șopti cât te iubesc, Spune-mi unde ești, Nu sunt de vină numai eu, Adio școală*), Alexei Stârcea (*Вечер настывает, Te aștept*), David Fedov (*Despre Chișinău*), Solomon Șapiro (*Chișinău – tu ești leagănul meu!, Orașul nostru, Să vină oaspeți, Ți-am adus un mărțișor*), David Gherșfeld (*De-or trece anii, Și dacă ramuri bat în geam*), Eugen Doga (*Cu mine-i cântecul, Șantier ni-i țara toată*), Igor Iachimciuc (*Poemele Luminii*), Laurențiu Gondiu (*Un fulg în soare, Ave Maria, Lasă-mă să-ți aleg*), Snejana Pîslari (*Dans, De-or trece anii*), Ludmila Chise

(*Tăcere în taină, Când amintirile*), Vitalie Masiucov (*Cișmea, Răsărit-au zorile*), Kiril Molchanov (*Черная Шкатулка*), Leonard Bernstein (Duet of Maria and Tony, Tony's Aria, *I Feel Pretty, Somewhere*) from the musical *West Side Story*. From a theoretical point of view, for the first time in the musicology of the Republic of Moldova, a research dedicated to the analysis of jazz influences on the musical language of the national vocal-cameral miniatures is developed.

The scientific importance of the thesis consists in deepening the knowledge in the field of academic music, namely the genres of chamber-vocal music based on the synthesis of the academic musical language with jazz in the creation of composers from the Republic of Moldova. The thesis contributes to the development of the analytical apparatus concerning the interpretation of the piano part in examples of chamber-vocal music written under the influence of jazz.

The theoretical and methodological basis of the research is built on the combination of scientific methods coming from theoretical and historical musicology, as well as from the theory and history of performing art. This knowledge and methods are enriched with methods of analyzing chamber-vocal music and jazz. Among the methods frequently used in the realization of the thesis we mention the following: analysis and synthesis, comparative analysis, including performance analysis, induction and deduction.

The sources used in the dissertation process can be divided into four different groups. The first group consists of the research dedicated to universal chamber-vocal music. This layer of sources consists of the works by V. Vasina-Grossman, in particular her fundamental research *Музыка и поэтическое слово* and the methodical edition *Анализ вокальных произведений*. The second group represents sources related to poetry of the Romanian cultural space. In this context the following books, articles or online sources are worth mentioning: *Literatura română în analize și sinteze* by E. Alexandrescu and D. Gavrilă, *Introducere în poezie* by I. Neacșu, *Opera literară a lui Lucian Blaga* by G. Gană, *Căutarea lumii spirituale. Întâlniri cu versuri de Lucian Blaga* by Sebastian Stănculescu, as well as online sources dedicated to the poet Nicolae Labiș.

The third group, made up of scholarly sources dedicated to local chamber-vocal creation, contains works of different genres. These include works that systematize and study the evolution of Moldovan composer's creation (for example, the collective monograph *Arta muzicală din Republica Moldova. Istorie și modernitate* or *Repertoriul general al creației muzicale din Republica Moldova (ultimele două decenii ale secolului XX)* by Irina Ciobanu-Suhomlin, as well as works dedicated to composers: Șico Aranov signed by Galina Cocearova, Zinovie Stolear, Gleb Ciaicovschi-Mereșanu

and Victoria Tcacenco; Alexei Stârcea (G. Ciaicovschi-Mereşanu). The list of works dedicated to the analysis of Oleg Negruta's creation includes articles by Victoria Nikitcenko and Tatiana Cosciug (Costiuc).

The list of works dedicated to the creation of Igor Iachimciuc includes articles by V. Tcacenco, F. Burlac, C. Paraschiv-Znatokova. Various aspects of the composer S. Pîslari's creation are reflected in the articles and summaries of the conferences written by T. Berezovicova and D. Cabacov. As for the chamber-vocal creation of Laurențiu Gondiu, unfortunately, it is not researched in the musicology from Romanian space, we can only find some sources dedicated to the composer online.

The problems of the thesis are also reflected in some articles in encyclopedias and dictionaries, such as the encyclopedia *Literatura și arta Moldovei*, in 2 volumes, *Interpreți din Moldova: Lexicon Enciclopedic (1460-1960)* by S. Buzilă, the article *Moldova: Modern and Contemporary Performance Practice* written by Richard Garnett, Victoria Tcacenco and Diana Bunea, edited as part of the U.S.A. encyclopedia SAGE, etc.

The fourth group is made up of signed sources in various languages on universal jazz by J.-E. Berendt and G. Huesmann, K. Gabbard, M. Griedly, J. L. Collier, A. Hodeir, P. Hollerbach, V. Konen, E. Ovcinnikov, S. Amirhanova, P. Kornev, A. Ogorodova, W. Sargent, K. Uşakov, F. Şak, I. Viehmann, M. Zdrengea, A. Andrieş.

A valuable support is constituted by a series of notational editions – vocal collections containing the songs *Te salut, Chişinău!* by Oleg Negruta, *Ochii tăi frumoşi* by Şico Aranov, *Вечер насмынаем* by Alexei Stârcea, the manuscripts of chamber-vocal creations from the personal archive of the composer Snejana Pâslari *Dans, De-or trece anii*, and the manuscript of *Poems of Light* by Igor Iachimciuc, offered by the author. The chamber-vocal works *Un fulg în soare, Ave Maria, Lasă-mă să-ți aleg* were sent to the author of this thesis by the composer Laurențiu Gondiu. It is worth adding various audio and video materials that serve as a basis for the musicological and performance analysis.

Applicative value of the work: the materials and conclusions of the doctoral thesis can be useful in teaching specialized disciplines such as: *History of Performing Art, Concert Mastery/Accompaniment Art, Lied* at the Academy of Music, Theatre and Fine Arts.

Moreover, the results of scientific research can be used by musicians promoting contemporary chamber-vocal creation. The implementation of the scientific-practical results is realized in the framework of the author's concert and teaching activity at the Department of *Vocal Art and Conducting* of AMTAP.

Approval of research results. The scientific results were capitalized by participation in five international scientific conferences and publication of six scientific articles. The practical component of the thesis consists of three concerts of the author held in the Great Hall of the Academy of Music, Theatre and Fine Arts. The programs of the concerts included both chamber-vocal works of the national composers studied in the thesis – Oleg Negruța, Alexei Stîrcea, Solomon Șapiro, Șico Aranov, David Gerșfeld, David Fedov, Victor Masiucov, Eugeniu Doga, Igor Iachimciuc, Laurențiu Gondiu, Snejana Pîslari, Ludmila Chise, as well as songs of other genres (romances, lied) by world composers – George Gershwin, Leonard Bernstein (USA) and Kirill Molchanov (Russia).

THESIS CONTENT

The **Introduction** presents the topicality and importance of the research. It also states the aim and objectives of the investigation, the novelty and scientific-practical originality, the theoretical and methodological basis of the work, the theoretical importance and applicative value of the thesis, as well as the approval of the scientific and artistic results. **Chapter 1. Stylistic elements of jazz in songs and romances of national composers in the period 1950-1980** consists of several sub-chapters. In the subchapter *1.1. Reflection of mainstream jazz procedures in Oleg Negruța's romances and songs (Te salut, Chișinău!)*. The song *Te salut, Chișinău!*, written by Oleg Negruța in the 1960s, with lyrics by Liviu Deleanu, is analyzed. This song was performed by Dorina Roșca, soloist of the Jazz Orchestra *Bucuria*, conducted by Șico Aranov. The song's voice plus piano version is compared with the orchestral one, highlighting the procedures of jazz origin (features of the *swing* style, application of the *call and response* procedure, *block chords* technique and other aspects). In addition, we have highlighted the fact that, after communicating with the composer, Oleg Negruța composed a piano improvisation based on the theme of the song, which was performed during the doctoral concert (the improvisation score is presented in Appendix 3). In subchapter *1.2. Alexei Stîrcea's Вечер на минаем: stylistic and genre aspects*, we started to investigate the specifics of Sergey Alexandrov's poetic text, the specifics of the vocal part enriched with quasi-folklore ornamentation, chromatic harmonic language, in which the composer involves parallel fifths, chromatic chords, built on diminished octave and augmented octave, *block chords* technique and other typical jazz procedures. Under the metro-rhythmic aspect, rhythmic patterns of Latin American dances – *habanera*, *samba* and *rumba* – are emphasized.

And subchapter 1.3. *Ochii tăi frumoși* by Șico Aranov as an example of the assimilation of the popular music of the time, is dedicated to one of the most famous songs of the 1950-1960s, namely *Ochii tăi frumoși* by Șico Aranov, which in the Russian version (the text belongs to Gh. Hodosov) is known as *Если любишь ты*. The first performer of this song was Ruvim Caplanschi, later – Petre Leșcenco and Vera Leșcenco, his wife. The rhythmic aspects of the couplet correspond to the *beguine* jazz genre, and the refrain assimilates the Argentine *tango* procedures. Subchapter 1.4. research the influence of *boogie-woogie* genre on the Solomon Șapiro's song *S-a născut o stradă nouă*, with lyrics by Efim Crimerman. Subchapter 1.5 presents the conclusions drawn from the extensive musical material studied.

Chapter 2. Jazz Influences on Miniatures and Chamber-Vocal Cycles in the Works of Moldovan Composers from 1990-2020 includes the following sub-chapters: 2.1. *Vocal miniatures by Laurențiu Gondiu*, which analyzes the works *Un fulg de soare*, *Lasă-mă să-ți aleg*, on lyrics written by the composer himself and *Ave Maria*, on a canonic text. The synthetic musical language of the vocal miniature *Un fulg de soare* is based on the harmonies of the Classicism and Romanticism periods, with some features borrowed from popular music. *Ave Maria* is an example of a secular treatment of a Catholic religious' prayer, composed in the key of *F-sharp major*. According to Baroque theory, this key is considered to symbolize the cross and elevation, and the serene coloring depicts the image of the Virgin Mary. The meter-rhythmic aspect is built on the "play" of different forms of rhythmic division – binary and ternary – within the 12/8 measure. In terms of facture, the composer resorts to a multi-layered fabric, a polyphony of layers, including the organ-point on the tonica, associated with the academic musical tradition, while the involvement of pentatonic elements ensures a serene, celestial sonority. *Lasă-mă să-ți aleg* is a duet for soprano and baritone. This performance staff is determined by the semantics of the poetic text, which is deciphered by the subject of the famous children's book *The Little Prince*, signed by the French writer Antoine de Saint-Exupéry. The simple architecture and unchanged melodic material are meant to embody the parents' love for their newborn child.

In subchapter 2.2 two vocal miniatures performed by Snejana Pîslari are studied: *De-or trece anii*, on the lyrics by Mihai Eminescu, and *Dans*, on the lyrics by Nicolae Labiș. In the text of the musical miniature *De-or trece anii*, the composer excludes the second stanza, creating a more emphasized imagistic antinomy of the sad reality with the more serene middle section, therefore the tonal plan and the architectonic are entirely determined by the Eminescu's idea. The *parlando-rubato*

rhythmic system, typical of the folkloric genre of the *doina*, the traditional harmonic language, with the exception of the middle cadence, contribute to the creation of the rather traditional stylistics of the miniature, enriched with elements of popular music. Concomitantly, the use of chords built on thirds – seventh, ninth, eleventh chords etc., approaches jazz harmonic thinking. The vocal miniature *Dans*, on the lyrics of Nicolae Labiş, is distinguished by a piano part that has an illustrative aspect, rendering with means of musical expressiveness an image of the nature described by the poet. The typically Romantic writing is externalized by a rich, multi-layered texture, which encompasses almost the entire piano diapason. The instrumental accompaniment is quite typical of the classical tradition: *arpeggio* chords in the bass line, chords facture in the right hand creating an additive layer, quite clear harmony that is easily perceived by the listener. From the modal-tonal aspect, the melody tends towards the central tone – the *G* sound, creating an image of the leaf blown by the wind.

Subchapter 2.3. The dialog with American musical culture in the vocal cycle Poems of Light by Igor Iachimciuc is dedicated to the chamber-vocal creation of the composer Igor Iachimciuc, who chose the debut poems of Lucian Blaga, included in the first collection of the poet. In stylistic terms, *Poems of Light* assimilates the most important trends of the time, the most innovative procedures, such as *Sprechstimme*, to the vocal intonation typical of avant-garde music, while in the final part of the cycle the jazz *scatting* is used. In terms of meter-rhythm, we find purely jazz procedures such as *ostinato* and *poly-ostinato*, *swing feeling*, *primary rag*, *off beat*, *stomping*, *stomp-pattern*, etc., while avant-garde musical practice is found in the application of a specific procedure for emitting sound by *Scratching the string with fingernail*, with a specific sound, called *distortion*. Also worth mentioning is the complex harmonic language of the cycle *Poems of Light*, with the involvement of multi-sound chords with a fourth-fifth-second structure, also typical of jazz. Under the influence of the aesthetics of postmodernism, the composer introduces the quotation of *Tony's Aria* from Leonard Bernstein's musical *West Side Story*, a creation that serves as a model for the fusion of modern compositional creation with jazz. *Subchapter 2.4.* presents the totals of Chapter 2, concisely and clearly formulated.

The main conclusions of the thesis emphasize the importance of the dialogue between jazz and chamber-vocal music in the context of the national composer's creation. Based on the research carried out, in which we involved the most talented and representative examples of the chamber-vocal genre from different historical periods of national music, from the 1950s to the first decades of the 21st century, we can formulate the following significant conclusions.

The songs, romances, vocal cycles analyzed in the doctoral thesis, namely *Te salut, Chișinău!* by Oleg Negruța, *Вечер настывает* by Alexei Stârcea, *Ochii tăi frumoși* by Șico Aranov, the vocal miniatures, signed by Laurențiu Gondiu, *Un fulg de soare*, *Lasă-mă să-ți aleg* and *Ave Maria*, the vocal miniatures, by Snejana Pîslari *De-or trece anii* and *Dans*, as well as the vocal cycle *Poemele luminii* by Igor Iachimciuc, demonstrate the active and multiaspectual involvement of the jazz music style in the vocal chamber works of Moldovan composers.

The initial stage of the process of assimilation of jazz music in the national chamber-vocal creation lies in the close interaction of vocal chamber music genres not only with jazz, but also with the everyday musical tradition of the Moldovan people – the *popular music* of the period. First of all, the song and romance genres were involved, genres that were widespread and widely performed not only as vocal miniatures with piano accompaniment, but also as vocal compositions with orchestral accompaniment. Therefore, it was the chamber-vocal music of this period that was closest to the public, being widely used in the repertoire of the jazz orchestra led by Șico Aranov, as well as in other groups and collectives performing popular music.

As a consequence of the above-mentioned trend, in addition to jazz, the musical language of the chamber-vocal compositions addressed different styles and genres of pop music cultivated in the period in question. Therefore, in order to understand and perform the selected compositions correctly, adequately and with stylistic accuracy, we have resorted to a comparative analysis of the vocal-orchestral and chamber-vocal versions of the selected compositions.

This trend is fully manifested in the compositions *Te salut, Chișinău!* by Oleg Negruța and *Ochii tăi frumoși* by Șico Aranov, in the structure of which multiple techniques and procedures of jazz origin were identified: *swing feeling*, *primary rag*, *secondary rag*, *blue notes*, *stomping*, *riffs*, *block-chords*, etc. At the same time, a tendency to combine jazz (with its many stylistic and genre characteristics) with the musical language of non-academic musical culture, such as *Argentine tango*, the *beguine* dance genre and other forms of non-academic music, was identified. As far as chamber-vocal works created at the beginning of the 21st century are concerned, there has been a gradual decline in composers' interest in jazz music and an increasing preference for other forms of music in the non-academic tradition. This trend has been most clearly manifested in the works written by Laurențiu Gondiu – *Ave Maria*, *Un fulg de soare* and the duet *Lasă-mă să-ți aleg*. In the works of this composer, there is a synthesis of compositional language with such a phenomenon as *crossover*, the essence of which is the fusion of academic music and pop music, while jazz is most likely a minor influence.

Also, in Snejana Pîslari's vocal miniatures *De-or trece anii și Dans*, the appeal to Romanian folklore is combined with some elements of jazz, which are not as obvious as in the songs or romances of her predecessors, composer's Soviet-era – Oleg Negruța or Alexei Stârcea. Igor Iachimciuc, a musician with excellent jazz performing skills, a professional composer and connoisseur of Romanian folklore, Igor Iachimciuc's chamber-vocal compositions occupy a special place in the context of the interaction of European professional tradition with jazz. The fusion of these stylistic spheres has become a specific feature of his work. In his vocal cycle *Poems of Light*, the influence of jazz is complex, penetrating all levels of the musical texture.

The author of the thesis managed to formulate some interpretive recommendations, which consist in identifying and interpreting jazz elements in the targeted chamber-vocal creations. It is about the correct treatment of the metro-rhythmic aspects, of the different patterns of jazz origin, emphasizing the sound specifics of the compositions, of the tonal-modal aspects, which are built under the influence of *blues*, of the tissue features of jazz origin, such as the *riffs* technique, *stomping*, capable of helping a pianist in the process of repetition and stage interpretation of the analyzed works.

Recommendations: Expanding the list of compositions of Moldovan authors in the field of chamber-vocal music in the context of studying the influence of jazz and other fields of non-academic music on their musical language; comparative analysis of the influence of jazz upon chamber vocal music written by composers from different countries in regions. This scientific problem can be solved based on the comparison of chamber-vocal creation of composers from the Republic Of Moldova with Romania, Bulgaria, Ukraine, other neighboring countries, in order to identify common and special features in these processes of European musical culture; stimulating the interpretation of chamber-vocal music that focuses on the assimilation of musical traditions of academic orientation with jazz, having an increased potential in attracting a mass listener; stimulating the elaboration of textbooks, methodical works, anthologies and musical collections aimed to accumulate compositions reflecting the influence of jazz, as well as popular music on the chamber-vocal creation of Moldovan authors; more active introduction of the repertoire studied in this doctoral thesis in concert practice – both from the Republic Of Moldova and from abroad, taking into account their undoubted artistic and historical value; initiation of publishing projects for the accumulation of the most valuable miniatures and vocal cycles of Moldovan authors in different forms: anthologies, collections, monographic editions, etc.; more active promotion of chamber-vocal creation of national composers on online platforms – through video recordings, by involving composers in various podcasts and television programs, i.e. using the

entire arsenal of modern means of promotion, in order to popularize the work of modern Moldovan authors.

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PRACTICAL COMPONENT OF THE THESIS
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Great Hall

7 February 2018

JAZZ IN CHAMBER-VOCAL MUSIC

Angela Corjan-Colesnic (piano), Andrei Otean (bariton), Daniel Şveţ (tenor), Elena Nistreanu (soprano), Cristina Gonciarova (soprano), Olesia Roman (soprano), Vladislav Mazur (declamator)

Program:

1. *The man I love* – mus. George Gershwin, vers. Ira Gershwin
2. *Черная Шкатулка* – mus. Kiril Molchanov, vers. Ludovik Ashkenazi
3. *Chişinău – tu eşti leagănul meu* – mus. Solomon Şapiro , vers. Liviu Deleanu
4. *Cişmea* – mus. Victor Masiucov, vers. Mark Volcomich
5. *Răsărit-au zorile* – mus. Victor Masiucov , vers. Andrei Stepurenco
6. *Te salut Chişinău!* – mus. Oleg Negruţa, vers. Liviu Deleanu
7. *Oraşul Nostru* – mus. Solomon Şapiro, vers. Constantin Semenovschi
8. *Despre Chişinău* – mus. David Fedov , vers. Victor. Nicolaev
9. *Cu mine-i cântecul* – mus. Eugen Doga, vers. Petru Darie
10. *Oraşul meu*- mus. Alexei Stârcea ,vers. Serghei Alexandrov
11. *Şantier ni-i ţara toată* – mus. Eugen Doga, vers. Nicolae Esinencu
12. *Să vină oaspeţi* – mus. Solomon Şapiro, vers. Gheorghe Hodosov
13. *Fetele din Chişinău* – mus. Şico Aranov, vers. Aureliu Busuioc
14. *Ţi-am adus un mărţişor* – mus. Solomon Şapiro, vers. Liviu Deleanu

RECITAL NR . 2

3 April 2019

OCHII TĂI FRUMOȘI...

Daniel Șveț (tenor)

Nichita Dercaci (bariton)

Ksenia Kazacevschi (soprano)

Elena Nistoreanu (soprano)

Cristina Mândrean (soprano)

Cristina Goncearova (soprano)

Anastasia Ghimbovscaia (soprano)

Gheorghe Mihailov (bariton)

În program:

1. *Вечер наступает* – mus. Alexei Stârcea, vers. Serghei Alexandrov
2. *De-or trece anii* – mus. David Gherșfeld, vers. Mihai Eminescu
3. *Noptile Moldovei* – mus. Șico Aranov, vers. Adic Badaș
4. *Nu glumesc* – mus. Șico Aranov, vers. Gheorghe Hodosov
5. *Am visat că iubesc* – mus. Șico Aranov, vers. Aureliu Busuioc
6. *Nu îmbătrânim* – mus. Șico Aranov, vers. Aureliu Busuioc
7. *Ochii tăi frumoși* – mus. Șico Aranov, vers. Liviu Deleanu
8. *Eu zic Nu ,iar tu zici Da* – mus. Șico Aranov, vers. Petru Cărare
9. *Și dacă ramuri bat în geam* – mus. David Gherșfeld, vers. Mihai Eminescu
10. *Întâia oară voi șopti cât te iubesc* – mus. Șico Aranov, vers. Aureliu Busuioc
11. *Te aștept-* mus. Alexei Stârcea, vers. Anatol Gujel
12. *Spune-mi unde ești* – mus. Șico Aranov, vers. Dumitru Matcovschi
13. *Nu sunt de vină numai eu* – mus. Șico Aranov, vers. G. Radov
14. *Adio Școală-* mus. Șico Aranov, vers. Anatol Gujel

RECITAL NR . 3

19 April 2022

MĂ SIMT DRĂGUȚĂ

Elizaveta Finiti (soprano)

Anastasia Slobodeniuc (soprano)

Anastasia Ghimbovscaia (soprano)

Daniel Șveț (tenor)

Iuliana Rotari, Mariana Prutean (soprano)

În program:

1. *Ave Maria* – mus. și vers. Laurențiu Gondiu
2. *Un fulg în soare* – mus. și vers. Laurențiu Gondiu
3. *Dans* – mus. Snejana Pîslari, vers. Nicolae Labiș
4. *De-or trece anii* – mus. Snejana Pîslari, vers. Mihai Eminescu
5. *Tăcere în taină* – mus. Ludmila Chise, vers. Mihai Eminescu
6. *Când amintirile* – mus. Ludmila Chise, vers. Mihai Eminescu
7. *I hate music* – ciclul de cântece pentru copii, mus. și vers. Leonard Bernstein
8. *Aria Tony* din muzicalul *West Side Story* – mus. Leonard Bernstein ,vers. Stephen Sondheim
9. *Duetul Maria și Tony* din musicalul *West Side Story* – mus. Leonard Bernstein, vers. Stephen Sondheim
10. *I feel preety* din muzicalul *West Side Story* – mus. Leonard Bernstein ,vers. Stephen Sondheim
11. *Somewhere* din muzicalul *West Side Story* – mus. Leonard Bernstein ,vers. Stephen Sondheim

LIST OF AUTHOR'S PUBLICATIONS ON THE TOPIC OF THE THESIS

2.3. In the editions included in the National Register of periodical editions:

2.3.1. Corjan-Colesnic, Angela. *Un fulg de soare*, pentru voce și pian de Laurențiu Gondiu: fuziuni stilistice și de gen. În: *Studiul artelor și culturologie: istorie, teorie, practică*. 2019, nr. 2 (35), p. 49-53;

2.3.2. Corjan-Colesnic, Angela, Tcacenco, Victoria. Influența limbajului jazzistic asupra cântecului *Te salut, Chișinău!* de Oleg Negruța. În: *Studiul artelor și culturologie: istorie, teorie, practică*. 2017, nr. 2 (31), p. 90-95;

2.3.3. Corjan-Colesnic, Angela. Cuvântul poetic de Lucian Blaga în viziunea muzicală a compozitorului Igor Iachimciuc. În: *Intertext*, nr.1/63, 2024, p. 181-186;

2.3.4. Corjan-Colesnic, Angela. Miniatura vocală *De-or trece anii* de Snejana Pîslari, pe versurile lui Mihai Eminescu: limbajul muzical, arhitectonică. În: *Studiul artelor și culturologie: istorie, teorie, practică*. 2023, nr. 2 (45), p. 30-35;

3. Articles in scientific collections

3.2. Collections of materials of international conferences

3.2.1. Corjan-Colesnic, Angela. Influențe jazzistice ale ciclului *Poemele luminii* pentru mezzosoprano și pian de Igor Iachimciuc. 2024. În: *Învățăământul artistic – dimensiuni culturale*, conferință științifică internațională, 2024, p.7-14 (coautor: Tcacenco V.);

3.2.2. Corjan-Colesnic, Angela. The creation of the Moldovan composer Igor Iachimciuc in the context of intercultural dialogue: some observations. În: *Мировоззренческие основания культуры современной России*, ediția a 9-a, 2018, p. 87-90.

4. Materials / theses presented at scientific forums

4.2. International conferences held in the Republic of Moldova

4.2.1. Corjan-Colesnic, Angela. Miniatura vocală *Dans* de S. Pîslari pe versurile lui Nicolae Labiș: limbajul muzical și arhitectonica. În: *Învățăământul artistic – dimensiuni culturale*, Vol.1, 2020, P.81-82.

4.2.2. Corjan-Colesnic, Angela. Duetul vocal *Lasă-mă să-ți aleg...* de Laurențiu Gondiu: conceptul ideatic și limbajul muzical. În: *Conferința Învățăământul artistic – dimensiuni culturale*, Chișinău, Moldova, 19 aprilie 2019, p.14.

4.2.3. Corjan-Colesnic, Angela, Tcacenco, Victoria. Influențe jazzistice ale ciclului *Poemele luminii* pentru mezzo-soprano și pian de Igor Iachimciuc. Conferința *Patrimoniul muzical din Republica Moldova (folclor și creație componistică)*, Ediția a III-a, Chișinău, Moldova, 26 septembrie 2017, p. 85-86.

4.2.4. Corjan-Colesnic, Angela. Creațiile vocale semnate de Laurențiu Gondiu: aspecte stilistice și de gen Conferința *Patrimoniul muzical din Republica Moldova (folclor și creație componistică)*, p.44.

ANNOTATION

Corjan-Colesnic Angela. The jazz stylistics in romances and songs of composers from the Republic of Moldova. theses for Ph.D. degree in Arts, specialty 653.01 – Musicology (professional doctorate), Chisinau, 2024.

The structure of the thesis: introduction, two chapters, general conclusions and recommendations, bibliography of 80 titles, 3 appendices, 60 musical examples, 8 figures, 79 pages of the basic text.

Key words: vocal cycle, jazz, chamber-vocal miniature, piano party, piano tools and techniques.

Field of study: musical art, interpretation, chamber-vocal creation.

The purpose of the investigation consists in substantiating the jazz influence on the national chamber-vocal creation of the period that includes the 60s of the last century until now.

The objectives: collecting and studying notographic materials from library collections, personal archives of composers and performers; choosing the most valuable creations based on the fusion of jazz with the language of classical music; analysis of the most representative creations written by composers Șico Aranov, Alexei Stîrcea, Oleg Negruța, Igor Iachimciuc, Laurentiu Gondiu, Snejana Pîslari with the aim of determining the melodic, modal-harmonic, rhythmic and timbral particularities of the selected compositions; determining architectonic, etc.; The interpretative analysis of the selected chamber-vocal creations viewed from the aspect of the interaction of the vocal and piano parties; investigate of jazz elements adapted to the stylistic trends of the academic music of the Republic of Moldova; valorization contribution of this stylistic fusion to the evolution of the vocal-chamber music from the republic of Moldova; the analysis of how the characteristic elements of jazz were integrated into romances and lieduri composed by authors from the Republic of Moldova, starting with the 1960s and up to now.

The novelty and originality of the artistic concept consists in the preparation and interpretation of three chamber-vocal concerts whose program reflects the influence of jazz on the musical language of national chamber-vocal creations. The chamber-vocal works written by O. Negruța, Ș. Aranov, A. Stîrcea, I. Iachimciuc, S. Pîslari and L. Gondiu have been performed.

The theoretical importance of the thesis consists in deepening the knowledge in the field of academic music, namely the genres of chamber-vocal music based on the synthesis of academic musical language with jazz in the creation of composers from the Republic of Moldova. The thesis also contributes to the development of the analytical apparatus regarding the interpretation of the piano party at the chamber-vocal music examples written under the influence of jazz.

The applicative value of the paper: the materials and conclusions of the doctoral thesis can be useful in the teaching of specialized subjects such as: *History of Performing Art, Concert Master Art/Art of accompaniment, Lied* within the Academy of Music, Theatre and Fine Arts. The results of the research can be used by musicians who promote contemporary chamber-vocal creation.

Approval of scientific and artistic results. The scientific results were approved by participating in 5 international scientific conferences, reflected in 6 scientific articles, while the artistic results are reflected in three doctorate concerts.

ADNOTARE

Corjan-Colesnic Angela. Stilistică jazzului în romanțe și lieduri ale compozitorilor din Republica Moldova. Teză de doctor în arte, specialitatea 653.01– Muzicologie (doctorat profesional), Chișinău, 2024.

Structura tezei. Teza include următoarele compartimente: introducere, două capitole, concluzii generale și recomandări, bibliografie din 80 de titluri, 3 anexe, 60 de exemple muzicale, 8 tabele, 79 de pagini ale textului de bază.

Cuvinte-cheie: ciclu vocal, jazz, miniatură vocală de cameră, partida pianului, procedee și tehnici pianistice

Domeniul de studiu: artă muzicală, interpretare, muzica vocală de cameră

Scopul investigației constă în fundamentarea influenței jazzistice asupra creației cameral-vocale autohtone începând cu anii '60 ai secolului trecut până în prezent.

Obiectivele cercetării: culegerea și studiul materialelor notografice din fondurile bibliotecare, precum și arhivele personale ale compozitorilor și interpreților; alegerea celor mai valoroase creații bazate pe fuziunea jazzului cu limbajul muzicii culte; analiza celor mai reprezentative creații care aparțin compozitorilor Ș. Aranov, A. Stârcea, O. Negruța, I. Iachimciuc, L. Gondiu, S. Pîslari, în scopul determinării particularităților melodice, modal-armonice, ritmice și timbrale ale compozițiilor selectate; determinarea arhitectonicii etc.; analiza interpretativă a creațiilor cameral-vocale selectate sub aspectul interacțiunii partidei vocale cu cea pianistică, evidențierea specificului acompaniamentului; detectarea elementelor de jazz adaptate la tendințele stilistice ale muzicii culte din Republica Moldova; valorificarea contribuției fuziunilor stilistice studiate la evoluția muzicii cameral-vocale din Republica Moldova; analiza modului în care elementele jazzului au fost integrate în romanțe și lieduri compuse de autori din Republica Moldova, începând cu anii 1960 și până în prezent.

Noutatea și originalitatea conceptului artistic constă în pregătirea și interpretarea a trei concerte cameral-vocale ale căror programe reflectă influența jazzului asupra limbajului muzical al creațiilor cameral-vocale naționale. Au fost interpretate lucrările cameral-vocale scrise de O. Negruța, Ș. Aranov, A. Stârcea, I. Iachimciuc, S. Pîslari și L. Gondiu.

Importanța teoretică a tezei constă în aprofundarea cunoștințelor în domeniul genurilor muzicii cameral-vocale, bazate pe sinteza limbajului muzical academic cu jazzul în creația compozitorilor din Republica Moldova. Teza contribuie la dezvoltarea aparatului analitic privind interpretarea partidei pianistice în mostrele muzicii cameral-vocale scrise sub influența jazzului.

Valoarea aplicativă a lucrării: materialele și concluziile tezei de doctorat pot fi utile în predarea disciplinelor de specialitate precum: istoria artei interpretative, măiestrie de concert/arta acompaniamentului, lied în cadrul Academiei de Muzică, Teatru și Arte Plastice. Rezultatele cercetării pot fi folosite de muzicienii care promovează creația cameral-vocală contemporană.

Aprobarea rezultatelor științifice și artistice. Rezultatele cercetării au fost aprobate prin participarea la cinci conferințe științifice internaționale și prin publicarea a șase articole științifice. Rezultatele artistice se regăsesc în trei concerte doctorale a autoarei.

АННОТАЦИЯ

Коржан-Колесник Анжела. Джазовая стилистика в романсах и песнях композиторов Республики Молдова. Диссертация на соискание ученого звания доктора искусств по специальности 653.01 – Музыковедение (профессиональный докторат), Кишинэу, 2024.

Структура диссертации: введение, две главы, общие выводы и рекомендации, библиография из 80 наименований, 3 приложения, 60 музыкальных примеров, 8 рисунков, 79 страниц основного текста.

Ключевые слова: вокальный цикл, джаз, камерно-вокальная миниатюра, фортепианная партия, фортепианные приемы и техники

Область исследования: музыкальное искусство, интерпретация, камерно-вокальное творчество.

Цель исследования состоит в обосновании влияния джаза на отечественное вокально-камерное творчество, начиная с 1960-х годов до настоящего времени.

Задачи исследования: сбор и изучение нотографических материалов из фондов библиотек, личных архивов композиторов и исполнителей; выбор наиболее ценных произведений, основанных на слиянии джаза и классической музыки; анализ наиболее репрезентативных произведений композиторов Ш. Аранова, А. Стырчи, О. Негруцы, И. Якимчука, Л. Гондю, С. Пысларь с целью выявления мелодических, ладово-гармонических, ритмических и тембровых особенностей избранных произведений; определение их архитектуры и др.; исполнительский анализ камерно-вокальных произведений с точки зрения взаимодействия вокальной и фортепианной партий, определение специфики фортепианного сопровождения; обнаружение джазовых элементов, адаптированных к стилевым тенденциям академической музыки Республики Молдова: освоение вклада изученных стилевых взаимодействий в эволюцию камерно-вокальной музыки Республики Молдова; анализ способов, при помощи которых характерные элементы джаза были интегрированы в романсы и песни, сочиненные композиторами Республики Молдова, начиная с 1960-х годов по настоящее время.

Новизна и оригинальность артистической концепции заключается в подготовке и исполнении трех камерно-вокальных концертов, программа которых отражает влияние джаза на музыкальный язык национальных камерно-вокальных произведений. Были исполнены камерно-вокальные произведения О. Негруцы, Ш. Аранова, А. Стырчи, И. Якимчука, С. Пысларь и Л. Гондю.

Теоретическая значимость работы заключается в углублении знаний в области академической музыки, а именно жанров камерно-вокальной музыки на основе синтеза академического музыкального языка и джаза в творчестве композиторов Республики Молдова. Данная диссертация также способствует развитию аналитического аппарата в отношении интерпретации фортепианной партии в образцах камерно-вокальной музыки, написанных под влиянием джаза.

Прикладная ценность работы: материалы и выводы диссертации могут быть полезны в процессе преподавания таких профильных предметов, как: *История исполнительского искусства, Концертмейстерское мастерство/Искусство аккомпанемента, Камерное пение* в Академии музыки, театра и изобразительного искусства. Результаты исследования могут быть использованы музыкантами, пропагандирующими современное камерно-вокальное творчество.

Апробация научных и художественных результатов. Научные результаты подтверждены участием в 5 международных научных конференциях и отражены в 6 научных статьях. Артистические результаты отражены в трех докторандских концертах.

CORJAN-COLESNIC ANGELA

**JAZZ STYLISTICS IN ROMANCES AND SONGS OF COMPOSERS
FROM THE REPUBLIC OF MOLDOVA
THE DOCTORATE THESES' ABSTRACT**

**SPECIALTY 653.01. MUSICOLOGY
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e-mail: cep1usm@mail.ru