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**THE EXPRESSIVE POSSIBILITIES OF THE FLUTE IN THE
SONATAS FOR FLUTE AND PIAN BY COMPOSERS FROM
ROMANIA AND THE REPUBLIC OF MOLDOVA IN THE SECOND
HALF OF THE 20TH CENTURY**

ABSTRACT OF THE DOCTORAL THESIS IN ARTS

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CONCEPTUAL FRAMEWORK OF THE THESIS

The relevance and importance of the research lie in the necessity of filling existing gaps in the study of chamber music — particularly the sonata for flute and piano — and in deepening the understanding of performance art dedicated to the flute as a solo instrument. Despite its expressive potential, timbral versatility, and pedagogical value, this genre remains insufficiently documented and analyzed in musicological literature. The present study aims to contribute to the re-evaluation and promotion of the sonata for flute and piano by composers from the Republic of Moldova and Romania.

The sonata, one of the oldest and most enduring genres of instrumental music, has preserved its relevance throughout approximately five centuries of existence through continuous adaptation to diverse stylistic contexts. In the twentieth century, marked by aesthetic pluralism generated by cultural, philosophical, and technological transformations, as well as by the impact of major historical events, musical language acquired increased complexity and opened new modes of expression. Within this framework, the sonata for flute and piano asserted itself as a genuine space for experimentation, where stylistic nuances and unprecedented timbral resources were explored.

The evolution of the genre has undergone distinct stages: from the establishment of the flute in chamber creation during the seventeenth and eighteenth centuries, illustrated by the works of Johann Sebastian Bach, George Friedrich Handel, and Georg Philipp Telemann, to its relative withdrawal during the Romantic period, and finally to its spectacular revitalization in the twentieth century. This renaissance was stimulated by the influence of Impressionism and modernist currents, with significant contributions from the French school and other European schools. Works such as *Sonata No. 1* (1913) and *Sonata No. 3* (1933) by Philippe Gaubert, the *Sonata* (1918) by Sigfrid Karg-Elert, *Sonatina Jeux* by Jacques Ibert, *Sonatina* (1923) by Darius Milhaud, the *Sonata* (1936) by Paul Hindemith, *Sonatina* (1943) by Henri Dutilleux, the *Sonata* (1945) by Bohuslav Martinů, *Sonatina* (1946) by Pierre Sancan, the *Sonata* (1956) by Joseph Jongen, and the celebrated *Sonata* (1957) by Francis Poulenc reflect the synthesis of tradition, modernity, and refined instrumental lyricism.

Composers from Romania, and subsequently those from the Republic of Moldova, supported through their creations the development of the sonata for flute and piano. They succeeded in harmoniously combining European aesthetic influences with elements of national music. Through the masterful integration of specific techniques, such as the imitation of folk instruments (shepherd's flute, tilinca, ocarina, bagpipe, cimbalom), characteristic ornamentation, and folk modes, works were created that significantly amplified the expressive dimension and the timbral dialogue between flute and piano within chamber music. Nevertheless, numerous valuable works remain insufficiently researched, rarely performed, and scarcely integrated into concert and pedagogical repertoire.

Therefore, the present research aims to contribute to the re-evaluation of this chamber heritage, highlighting the importance and relevance of the sonata for flute and piano within the context of contemporary artistic identity.

The aim of the thesis consists in investigating and capitalizing on the technical-expressive possibilities of the flute within the sonatas composed in Romania and the Republic of Moldova in the second half of the twentieth century, through a musicological and

interpretative analysis of a representative repertoire. The study seeks to highlight the distinctive features of the examined works in relation to stylistic tendencies of contemporary music and to the specifics of national compositional creation.

The achievement of this aim involves the following objectives:

- Identifying and selecting a relevant corpus of sonatas for flute and piano composed by authors from the Republic of Moldova and Romania during the targeted period;
- Investigating the theoretical and historical framework regarding the evolution of the sonata genre, emphasizing Romanian and Moldovan creation from the second half of the twentieth century;
- Conducting a structural and stylistic analysis of the selected works, with emphasis on the treatment of the flute as a solo instrument in dialogue with the piano;
- Exploring new means of expressivity and interpretative possibilities offered by contemporary repertoire for flute and piano;
- Carrying out an artistic-interpretative analysis of the selected sonatas, intended to reveal their stylistic and technical depth;
- Studying the interpretative particularities of the researched sonatas and formulating practical and methodological recommendations designed to support performers in overcoming technical and expressive challenges and to contribute to updating the didactic repertoire;
- Integrating and promoting the sonatas for flute and piano from Romania and the Republic of Moldova into contemporary performance repertoire and specialized educational environments.

The novelty of the research consists in the integrated approach to the sonata for flute and piano within the Romanian and Moldovan cultural space of the second half of the twentieth century, from a dual perspective — musicological and interpretative. The study proposes to complete an insufficiently researched field in specialized literature, in which numerous valuable works have either been ignored or only partially addressed, without rigorous aesthetic and technical contextualization. Through the stylistic and structural analysis of a relevant chamber repertoire, the research aims to highlight compositional particularities, aesthetic influences, and each author's contribution to the development of the genre. At the same time, the specific technical-expressive means of the flute are explored in relation to the piano score, offering an in-depth understanding of the role of the two instruments within contemporary chamber music.

The novelty and originality of the artistic concept derive from the introduction into the performance and scientific circuit of chamber-instrumental works that have been little or not at all promoted, composed in the Republic of Moldova and Romania. Although compositionally and expressively valuable, these sonatas have rarely been performed or researched, thus remaining inaccessible to musicians, pedagogues, and the public.

The originality of the study lies in combining analytical research with the realization of three doctoral recitals, which valorized the studied repertoire in a staged interpretative form. This artistic endeavor proposes a recontextualization of the sonata for flute and piano as an

expressive and formative genre and contributes to the affirmation of the national musical heritage through concert performance and pedagogical presentation.

Theoretical and methodological framework

In order to achieve the objectives proposed in the thesis, fundamental methods of musicology were employed, based on the complex analysis of musical works. This approach enabled the elucidation of extra-musical aspects (historical, socio-cultural, etc.), the identification of the musical-stylistic currents within which the studied sonatas are situated, and the highlighting of the structural-compositional particularities of the musical discourse.

In this context, specific methods of music-theoretical and historical disciplines were applied, such as form theory, harmony, polyphony, music history, and ethnomusicology, complemented by approaches from the field of the theory and history of performance art. Given that the aim of the thesis addresses the interpretative issues of chamber works, compositional-stylistic analysis of the sonatas for flute and piano was undertaken, alongside interpretative experimentation and the practical implementation of technical and artistic procedures. These methods facilitated the connection between theoretical research and the practical component of our doctoral project, realized through the staged performance of sonatas composed by authors from the Republic of Moldova and Romania, contributing to the formulation of new interpretative models.

The methodological foundation of the thesis is based on an interdisciplinary approach, combining theoretical analysis with historical-stylistic research, biographical documentation, and interpretative analysis. The investigative approach integrates stylistic, structural-formal, and historical-comparative analytical methods, aiming to highlight compositional particularities, twentieth-century writing techniques, the interaction between tradition and innovation, and universal stylistic influences.

Overall, the analysis focused both on the objective aspects of composition (form, language, instrumental treatment) and on the expressive values and aesthetic meanings of the works, offering interpretative recommendations oriented toward the artistic valorization of the researched repertoire.

The methodological support of the thesis is grounded in fundamental and applied musicological works of diverse thematic scope, including monographs, scientific articles, and synthetic studies produced by researchers from the Republic of Moldova, Romania, and the international academic environment. The diversity of these contributions provides a solid framework for analyzing contemporary musical phenomena and for formulating the thesis conclusions.

The theoretical and methodological substantiation of our approach relies on relevant contributions regarding the evolution of the sonata for flute and piano, the interpretative aspects of chamber music for this instrumentation, as well as on works dedicated to the history, pedagogy, and performance technique of the flute. Sources concerning the creation of composers from the Republic of Moldova and Romania were also integrated, alongside studies devoted to the specificity of national music, musical language, and stylistic directions of the twentieth century, including those reflecting the tradition of folk music.

In investigating the sonata for flute and piano in the creation of Romanian and Moldovan composers from the second half of the twentieth century, the following sources were used:

1. Specialized studies and theoretical works

These provided conceptual support for grounding the analytical approach and for understanding the particularities and evolution of the sonata genre and twentieth-century compositional styles, such as the books by W. G. Berger [1], D. Bughici [2], N. Goriuhina [24], C. Kohoutek [25], E. Nazaikinskii [27], and others.

2. **Research on the history of music in Romania and the Republic of Moldova**, consulted in order to study the compositional context and the biographies of the analyzed authors, including: *The Piano Sonatas of Sigismund Toduță, Nel mezzo dell' camin'* by M. Gavriș [7], *Romanian Music between 1944–2000* by V. Sandu-Dediu [16], *Compositional Creation in the Republic of Moldova at the Confluence of the 20th–21st Centuries* by E. Mironenco [26], *Instrumental and Vocal Chamber Music in Moldova* by P. Rotaru [15], doctoral thesis abstracts such as *Constantin Silvestri – Creative Activity. General Aspects and Stylistic Considerations* by O. Răceu Marc [13], the monograph *Composer Vladimir Ciolac: Stylistic Orientations in Religious-Themed Works* by E. Gîrbu [9], as well as articles and studies published in scientific collections and specialized journals signed by O.-L. Cosma, V. Axionov, C. Bura, D. Voiculescu, H.P. Türk, V. Melnic, N. Pînzaru, N. Chiciuc, S. Țircunova, O. Nemescu, Șt. Niculescu, I. Miliutina, L. Coman, V. Dimoftache, F. Laszlo, L. Manolache, L. Vasiliu, and others.

3. **Lexicographical and repertorial sources** including *Composers and Musicologists from Moldova. Bibliographic Lexicon* by G. Ciaicovschi-Mereșanu [4], *General Repertoire of Musical Creation in the Republic of Moldova (Last Two Decades of the 20th Century)* by I. Ciobanu-Suhomlin [5], and *The General Repertoire of Romanian Musical Creation for Wind Instruments* by V. Ghiță [8], among others.

4. **Literature dedicated to wind instruments and flute repertoire** includes fundamental theoretical and methodological works by N. Gâscă [6] and I. Goia [10], doctoral research and applied studies on the evolution of performance art in the Republic of Moldova and the Romanian cultural space by A. Cazac [3], A. Gusarova [11], L. Palade [12], A. Todică [17], as well as contributions regarding chamber music specificity and interpretative issues (for example, M. D. Răducanu [14]).

The international dimension is reflected in reference works on the history and repertoire of the flute in the twentieth century by Leonardo De Lorenzo [19], Nancy Toff [20], M. Abdurahmanova [23], B. Trizno [29], complemented by modern treatises on contemporary techniques by Pierre-Yves Artaud [21] and others. In the field of performance methodology, the contributions of Theobald Böhm [18], Marcel Moyse [22], and N. Platonov [28] remain among the most essential for the technical and artistic training of performers.

5. **Primary sources used in the research process.** The scores of the investigated sonatas, in published editions or manuscripts: *Sonata for Flute and Piano* by Anfisa Fiodorova (musical edition with methodological-didactic commentary, edited by M. Serbinov) [30]; *Sonata for Flute and Piano* by Constantin Silvestri (critical edition by C. Ionescu-Vovu) [31]; *Sonata No. 1 for Flute and Piano* by Sigismund Toduță [32]; *Sonata No. 2 for Flute and Piano*

by Sigismund Toduță (edition prepared by Roșu/Măgureanu) [33]; original manuscripts of the sonatas by Sorin Lerescu [37], Serafim Buzilă [35], Pavel Rusu [38], Vladimir Ciolac [36], and the autobiography of composer Serafim Buzilă [34].

The theoretical importance of the thesis lies in its contribution to completing the framework regarding the development of the sonata for flute and piano in the musical-artistic space of the Republic of Moldova and Romania in the second half of the twentieth century, achieved through the analysis of the most representative creations of the genre signed by composers from this cultural area.

The applicative value of the study consists in providing a theoretical and practical framework for deepening the contemporary chamber repertoire dedicated to flute and piano, in formulating interpretative and methodological recommendations useful to performers, teachers, and students, as well as in promoting the analyzed works on stage and within study programs, thereby contributing to the diversification of pedagogical resources and to the enrichment of the chamber repertoire addressed in artistic educational institutions.

The implementation of scientific results of the research may be valorized in educational and artistic activities carried out in secondary and higher music education institutions. They are applicable within the *Flute* specialization, in disciplines such as *Chamber Ensemble, Instrument, History of National Music, and History of Instrumental Performance Art (wind instruments)*, as well as within master's degree and professional development programs. The conclusions and recommendations formulated may serve as useful support for performers and teaching staff in the selection, preparation, and promotion of national repertoire for flute and piano, supporting its integration on concert stages and in specialized festivals, thus contributing to the valorization and affirmation of the musical heritage of Romania and the Republic of Moldova.

Approval of research results. The doctoral thesis was elaborated within the Doctoral School of Arts and Cultural Studies of the Academia de Muzică, Teatru și Arte Plastice. The work was discussed during the meetings of the Supervisory Committee and the Preliminary Defense Committee, with the presence of a representative of the Scientific Council and an external expert, and was recommended for public defense. The scientific results of the research were validated through the presentation of papers at seven national and international scientific conferences held between 2021–2024, organized by: the Academia de Muzică, Teatru și Arte Plastice; the Academia de Științe a Moldovei; the Universitatea Națională de Arte George Enescu din Iași; and the Societatea Internațională de Studii Muzicale din Gyula. The content of the thesis is reflected in six scientific articles and seven published conference papers, as well as in the three doctoral recitals performed, alongside multiple concert participations, including within the Festival *Zilele Muzicii Noi*, 2023 edition.

CONTENT OF THE DISSERTATION

The dissertation consists of an introduction, two analytical chapters, general conclusions, and recommendations, following the standard structure of a scientific study.

The **introduction** provides an overview of the investigated topic, highlighting its current relevance and significance within the context of contemporary musicological research. It presents the methodological basis necessary for studying the genre of the flute and piano sonata in Romanian and Moldovan musical spaces. The aim and objectives of the research, as well as the working hypothesis, are formulated. Additionally, the introduction emphasizes the scientific novelty, theoretical and practical value of the results obtained, and provides information regarding their dissemination and approval at scientific conferences and doctoral recitals.

Chapter 1: *Flute and Piano Sonatas in the Works of Romanian Composers in the Second Half of the 20th Century: Form, Musical Language, and Performance Aspects* includes an introduction, three subchapters analyzing four representative works by Romanian composers selected based on aesthetic relevance, formal innovation, and interpretative value, and a section of conclusions.

Chapter 1 begins with an introductory part providing a historical and stylistic contextualization of the genre's evolution in post-war Romanian musical culture, examining the defining features of the sonata during this period. **Subchapter 1.1** analyzes the *Flute and Piano Sonata* by C. Silvestri. **Subchapter 1.2** presents a comparative analysis of *Sonatas No. 1 and No. 2 for flute and piano* by S. Toduță. **Subchapter 1.3** analyzes the *Flute and Piano Sonata* by S. Lerescu. Each work is examined in terms of formal structure, melodic-rhythmic style, timbral dialogue between instruments, and the interpretative challenges it presents. Chapter 1 concludes with the following findings (1.4):

-The analysis of flute and piano sonatas by C. Silvestri, S. Toduță, and S. Lerescu reveals significant stylistic and structural diversity, demonstrating the evolution of this genre in 20th-century Romanian music. Each work reflects both the characteristics of the era in which it was composed and the personal imprint of the composer on the sonata form.

- C. Silvestri's *Flute and Piano Sonata Op. 23 No. 2* is notable for a stylistic synthesis in which neoclassicism and neo-folklorism are combined with elements of modern language, including intensive chromaticism and atonal structures. The traditional three-part form (*Sonata Allegro / Scherzo / Rondo*) is supported by a well-articulated musical discourse in which flute and piano interact as equal partners. The contrasting thematic material and expressive instrumental writing make this work a reference example of the genre in the Romanian repertoire.

-S. Toduță's *flute and piano sonatas* illustrate two different stages of his creative evolution, offering insight into his stylistic and conceptual transformations. The first sonata, composed in the 1950s, employs a balanced neoclassical language with Baroque and Classical influences, while the second sonata, composed in the late 1980s, has a more introspective character, marked by formal freedom and bolder timbral explorations. Both works emphasize modality as a fundamental element, approached diatonically in the first sonata and chromatically in the second. The instrumental treatment highlights a concertante approach, where the two instruments engage in expressive dialogue.

-S. Lerescu's *Flute and Piano Sonata* contributes innovatively to the genre, demonstrating a deep understanding of the timbral and expressive potential of the instruments. The contrast between the melodic flexibility of the flute and the pianistic gravitas creates a dynamic musical discourse, in which thematic and formal elements are reinterpreted in a modern manner. The score contains detailed interpretative markings, emphasizing timbre and instrumental interplay, giving the work a distinctive place in contemporary Romanian music.

-Comparing these four sonatas highlights both common traits and distinct directions in the genre's development. While Silvestri's and Toduță's works bear influences from classical and neoclassical traditions, Lerescu's sonata explores a more avant-garde language, with greater attention to timbral and instrumental sonorities. The treatment of cyclical dramaturgy also varies, ranging from classical sequences of contrasting movements to freer, innovative structures. These works significantly contribute to the development of the flute and piano sonata in 20th-century Romanian music. The diversity of stylistic and structural approaches confirms the genre's vitality and relevance for both performers and musicologists. The analysis underscores the value of these creations and their importance in the chamber music repertoire, highlighting the need for wider promotion in concert and academic contexts.

Chapter 2: *Flute and Piano Sonatas in the Works of Composers from the Republic of Moldova: Originality, Tradition, and Innovation* comprises four subchapters analyzing four sonatas by Moldovan composers and concludes with chapter **conclusions**.

At the beginning of the chapter, the study outlines the characteristics of the genre's treatment by Bessarabian composers, highlighting dominant stylistic directions, including integration of folk-inspired elements, Western music influences, and sound experimentation. **Subchapter 2.1** analyzes the *Flute and Piano Sonata* by S. Buzilă. **Subchapter 2.2** provides an analytical overview of the *Flute and Piano Sonata* by A. Fiodorova. **Subchapter 2.3** presents the structural-stylistic characteristics of *Ludus Fistula* by P. Rusu. **Subchapter 2.4** examines the *Flute and Piano Sonata* by V. Ciolac.

Each work is studied from the perspective of instrumental writing, idiomatic features of the flute and piano, and interpretative and pedagogical considerations.

The chapter concludes with the following findings (2.5):

The analysis of these four sonatas demonstrates the diversity of compositional approaches among native authors, with each work reflecting a unique balance between tradition and innovation. These creations reveal distinct stylistic tendencies, from incorporating folk elements into modern language to adopting advanced compositional techniques and exploring new timbral and expressive possibilities.

-S. Buzilă's *Flute and Piano Sonata* combines folk elements with traditional and modern compositional techniques. Frequent use of polyphony, contrasts (tonal – atonal, thematic, rhythmic diversity), and classical sonata structure give the work a clear identity. The required interpretative techniques—ornamentation inspired by traditional music, imitation of folk instruments (flute as whistle, piano as bagpipe), and complex phrasing—make it suitable both for study and performance.

-Anfisa Fiodorova's *Flute and Piano Sonata* offers a different vision, based on a single-movement structure that blends atonal and aleatoric elements. The dramaturgy is wave-like, with each musical segment passing through exposition, development, climax, and regression.

Besides technical challenges, the work demands performers' deep understanding of the composer's intentions, careful control of timbral nuances and dynamics, and attention to the sonata's fluctuating character.

-*Ludus Fistula* by Pavel Rusu stands out for synthesizing folk tradition and 20th-century Western musical trends. Although the sonata has an atypical structure, it maintains thematic contrast and employs a clearly defined thematic group. Its originality lies in the use of three types of flutes within a single movement, exploring an extended timbral palette and giving the work a unique character, marking it as a remarkable example of Moldovan compositional innovation.

-Vladimir Ciolac's *Flute and Piano Sonata* reflects compositional trends of the 1970s–1980s, combining classical-Romantic features with modern musical thinking. Its single-movement form retains functions of a traditional sonata allegro, demonstrating the tendency to surpass established patterns. The writing requires a high level of technical skill, especially from the flutist, mastering techniques such as double *staccato*, flutter-tonguing, and *legato* phrasing over large intervals.

Overall, these four sonatas represent important milestones in the chamber music repertoire for flute and piano in the native space. They illustrate diverse approaches to the genre, enrich the literature for this ensemble, and provide performers with opportunities to explore varied techniques and deepen the flute-piano relationship, thereby reinforcing the national musical heritage and promoting native creations in concert performance.

The section **General Conclusions and Recommendations** synthesizes the results, outlining the dissertation's contribution to expanding theoretical and interpretative knowledge regarding the flute and piano sonata in the two cultural spaces. It identifies convergences and national particularities of the genre, as well as directions for future research, including utilization of the analyzed repertoire in artistic education and concert programming.

The research conducted on flute and piano sonatas by Romanian and Bessarabian composers from the second half of the 20th century confirms the importance and complexity of this genre in chamber music and the expressive potential of the flute in dialogue with the piano. The eight analyzed works—by Constantin Silvestri, Sigismund Toduță, Sorin Lerescu, Serafim Buzilă, Anfisa Fiodorova, Pavel Rusu, and Vladimir Ciolac—provide a nuanced view of stylistic transformations, the evolution of musical language, and timbral exploration specific to the era.

1. Historical and stylistic analysis demonstrates that the flute and piano sonata underwent organic development in Romania and the Republic of Moldova, adapting to the cultural, ideological, and aesthetic influences of the time. From S. Toduță's neoclassical sonata (1950), marked by balance and formal rigor, to avant-garde works such as S. Lerescu's Sonata, this genre shows a fertile and diverse trajectory.

2. The existing musicological research on these works is still modest, especially regarding Bessarabian composers. The sonatas by C. Silvestri, S. Toduță, and S. Lerescu enjoy greater visibility, while the works of S. Buzilă, P. Rusu, A. Fiodorova, and V. Ciolac are little promoted, despite their artistic and pedagogical value.

3. Regarding stylistic directions, several trends can be identified:

- ✓ Neoclassicism with folk influences – found in C. Silvestri’s Sonata Op. 23 No. 2 and S. Toduță’s Sonata No. 1, where the traditional formal structure is enriched with modality, chromaticism, and expressive instrumental rhetoric;
- ✓ Introspective and timbral modernism – in S. Toduță’s Sonata No. 2 and S. Lerescu’s Sonata, exploring formal freedom and expressive sound color;
- ✓ Integration of native folklore into a contemporary language – in S. Buzilă’s Sonata and Rusu’s *Ludus Fistula*, offering an original national vision based on imitation of folk instruments and use of modified modes;
- ✓ Atonal elements – in A. Fiodorova’s Sonata, which proposes an unconventional structure with fluid dramaturgy;
- ✓ Symbiosis between classical-Romantic and modern – in V. Ciolac’s Sonata, a transitional work combining classical formal functions with contemporary expressive techniques.

4. The analyzed works highlight a variety of compositional techniques and technical resources of the flute: from the diatonic and lyrical thematic material in S. Toduță’s first sonata, to the dense chromaticism of S. Lerescu’s sonata, from the imitation of whistle and bagpipe in S. Buzilă’s Sonata, to the use of multiple flutes (sopranino, alto, bass) in P. Rusu’s *Ludus Fistula*. These works demonstrate the extended potential of the flute not only melodically but also timbrally, rhythmically, and expressively.

5. The expressivity of the sonatas is enhanced by the dramaturgical treatment of the musical discourse, in which the flute is not merely a soloist but an equal partner to the piano. This is evident in the works of C. Silvestri, S. Toduță, and S. Lerescu, as well as in the Bessarabian sonatas, where inter-instrumental dialogue is essential for understanding the composer’s intention.

6. The artistic and scientific analysis confirmed that these sonatas reflect high compositional value through coherent discourse, technical refinement, and expressive content. Each work contributes uniquely: Silvestri’s Sonata impresses with the synthesis of classical form and modern language; Toduță’s with the balance between tradition and introspection; Lerescu’s with timbral refinement; Buzilă’s with folk authenticity; and the works of Fiodorova, Rusu, and Ciolac with structural innovation and original instrumental treatment.

7. Interpretative recommendations arise from technical challenges encountered: extended use of register, articulation and phrasing requirements (C. Silvestri, P. Rusu, V. Ciolac); intonation control in chromatic language (S. Lerescu, A. Fiodorova); alternation of flutes and imitation of folk gestures (S. Buzilă). All these aspects demand careful preparation, timbral sensitivity, and a flexible, analytically grounded interpretative approach.

8. The necessity of promoting the national repertoire is supported by the conclusions of this research: the analyzed sonatas constitute a valuable yet underappreciated heritage. They provide performers and educators with rich, attractive, and diverse material, worthy of inclusion in concert programs and higher artistic education curricula, thus contributing to the valorization of national creation.

The analytical approach undertaken in this dissertation highlighted the richness, diversity, and artistic value of flute and piano sonatas by Romanian and Bessarabian composers of the second half of the 20th century. Despite being largely understudied and rarely promoted, the

analyzed works demonstrate remarkable expressive power, refined formal treatment, and a deep understanding of the timbral potential of the flute in dialogue with the piano.

Through a comparative and contextualized study of these seven works, the present research aimed not only to elucidate their technical-formal and stylistic aspects but also to encourage their rediscovery and integration into current performance and educational practice. This contribution is intended to serve as a starting point for further research in Romanian and Bessarabian chamber music, and as an encouragement for young performers to explore and promote this repertoire of confirmed artistic value.

Recommendations:

- 1. Introduce the flute and piano sonatas by Moldovan and Romanian composers of the second half of the 20th century into academic and concert practice in the country.**
- 2. Promote the national repertoire** through the publication of collections of flute and piano sonatas from Moldova and Romania, accompanied by biographical, analytical, and interpretative commentary.
- 3. Record the analyzed sonatas in the National Radio and Television archive to preserve and disseminate the national chamber music heritage.**
- 4. Organize masterclasses or thematic workshops** dedicated to the national repertoire for flute and piano of the second half of the 20th century, led by established teachers and performers with the participation of students, to familiarize them with the works of Moldovan and Romanian composers.
- 5. Implement the researched materials in artistic education** within the *Flute* specialization, in disciplines such as *Chamber Ensemble*, *Instrument*, *History of National Music*, and *History of Performance Art (wind instruments)*, at both secondary and higher education institutions.
- 6. Continue research in this field** by identifying, analyzing, and promoting sonatas and other works for flute and piano by Moldovan and Romanian composers through scientific publications and dedicated events.
- 7. Edit a monograph dedicated to the flute and piano sonatas** of Moldovan and Romanian composers of the second half of the 20th century, as a reference resource for performers, educators, and researchers.

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30. Anfisa Fiodorova. Sonata pentru flaut și pian. Ediție de note muzicale cu comentarii metodico-didactice, îngrijită de Maria Serbinov. Chișinău, Editura USM, 2025.
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LIST OF PUBLICATIONS RELATED TO THE THESIS

1. Articles in scientific journals

1.1 International journals:

1. Serbinov M. Particularitățile stilistice și compoziționale în Sonata pentru flaut și pian de Sorin Lerescu. În: *Musica academica*, Oradea 2024, nr 1, p. 62-75

1.2 National Peer-Reviewed Journals (Registered in the National Registry)

2. Melnic V., Serbinov M. Viziuni analitico-interpretative asupra Sonatei pentru flaut și pian de Vladimir Ciolac. În: *Studiul artelor și culturologie: istorie, teorie, practică*, 2021, nr 1 (38), p. 42-51.

3. Serbinov M. Particularități stilistice și structurale ale sonatei Ludus Fistula pentru flaut și pian de Pavel Rusu. În: *Akademios*, 2021, nr 1 (72), p. 150-154.

4. Serbinov M. Sonata pentru flaut și pian de Anfisa Fiodorova: particularități stilistice și structurale. În: *Studiul artelor și culturologie: istorie, teorie, practică*– 2021, nr 4 (41), p. 101-109.

2. Scientific Articles in Collections

2.1 Collections Abroad

1. Melnic V., Serbinov M. Forma și limbaj muzical în sonatele pentru flaut și pian de S. Toduță În: *RoAct – cultură, artă în spațiul intercultural al românilor din diaspora*, 2022, nr 2, p. 95-109.

2.2 National Scientific Collections (Registered in the National Registry)

2. Serbinov M. Sonata pentru flaut și pian nr 2 de Sigismund Toduță: recomandări interpretative. În: *Învățământul artistic-dimensiuni culturale*. Chișinău: Notograf prim, 2023, p. 90-96.

3. Conference Proceedings

1. Melnic V., Serbinov M. Viziuni analitico-interpretative asupra Sonatei pentru flaut și pian de Vladimir Ciolac. În: *Conferința științifică internațională „Învățământul artistic – dimensiuni culturale”, 15 mai 2020 : Tezele comunicărilor , Volumul I, Artă muzicală, Chișinău : AMTAP, 2020, p. 84*

2. Serbinov M. Sonata pentru flaut și pian de Francis Poulenc în viziunea flautiștilor Jean- Pierre Rampal și Emmanuel Pahud: analize comparate de interpretare. În: *Conferința internațională a școlilor doctorale Sensuri ale interpretării în cercetarea artistică, Universitatea națională de Arte George Enescu. Iași, 2021, p.46*

3. Serbinov M. Particularități stilistice și structurale ale sonatei Ludus Fistula pentru flaut și pian de Pavel Rusu. În: *Patrimoniul de ieri- implicații în dezvoltarea societății de mâine, conferința științifică internațională (2024, Iași-Chișinău-Lviv): Conferința științifică internațională consacrată Zilei internaționale a Femeilor și fetelor cu activități în domeniul științei, ediția a IX-a, cu genericul Femeile în cercetare destine, contribuții, perspective. Chișinău 2024, p. 3*

1. Edited scores

1. Anfisa Fiodorova. Sonata pentru flaut și pian. Ediție de note muzicale cu comentarii metodico- didactice, îngrijită de Maria Serbinov. Chișinău, Editura USM, 2025.

PRACTICAL COMPONENT

Recitals

1. Recital – April 12, 2021, Main Hall, AMTAP

Piano accompanist: Maria Gheorghieva

- F. Poulenc – Sonata for Flute and Piano, p.1
- J. Ibert – *Aria pour flute et piano*
- J. Ibert – *Jeux Sonatine for Flute and Piano*
- C. Debussy – *Syrinx*
- V. Ciolac – Sonata for Flute and Piano
- V. Rotaru – Folk Motifs

2. Recital – December 2, 2022, Main Hall, AMTAP

Piano accompanist: Maria Gheorghieva

- Ph. Gaubert – *Madrigal*
- B. Martinu – Sonata for Flute and Piano
- M. Ravel – *Pavane*, transcription for Flute and Piano
- S. Prokofiev – *5 Pieces without Words* (transcription for Flute and Piano)
- C. Saint-Saëns – *Romance*, Op. 37 for Flute and Piano

3. Recital – June 27, 2023, Small Hall, AMTAP

Piano accompanists: Albina Mironova, Veronica Ciobanu

- A. Fiodorova – Sonata for Flute and Piano
- S. Toduță – Sonata for Flute and Piano No. 1
- S. Toduță – Sonata for Flute and Piano No. 2

Other events

1. Recital – February 7, 2023, National Museum of Art of Moldova.

Piano accompanist: Maria Gheorghieva

2. Participation in the International Festival “Zilele muzicii noi” with *Sonata for Flute and Piano No. 2* by S. Toduță, October 17, 2023, National Museum of Art of Moldova.

Piano accompanist: Veronica Ciobanu

ADNOTARE

Serbinov Maria. Posibilitățile expresive ale flautului în sonatele pentru flaut și pian ale compozitorilor din România și Republica Moldova (a doua jumătate a secolului XX). Teză de doctor în artă, specialitatea 653.01 – Muzicologie (creație). Chișinău, 2025.

Structura tezei: introducere, 2 capitole, concluzii generale și recomandări, bibliografie cu 115 titluri, 128 pagini text de bază, 20 tabele, 106 exemple muzicale. Rezultatele sunt reflectate în 6 articole științifice, o lucrare științifico-metodică și 3 recitaluri înregistrate pe DVD.

Cuvinte-cheie: sonată pentru flaut și pian, expresivitate instrumentală, interpretare muzicală, stil muzical, repertoriu cameral, compozitori din România și din Republica Moldova.

Domeniul de studiu: creația componistică națională, muzică instrumentală de cameră.

Scopul tezei constă în investigarea și valorificarea posibilităților tehnico-expresive ale flautului în cadrul sonatelor compuse în România și Republica Moldova în a doua jumătate a secolului XX, printr-o analiză muzicologică și interpretativă a unui repertoriu reprezentativ. Studiul urmărește evidențierea trăsăturilor distinctive ale lucrărilor examinate, în raport cu tendințe stilistice ale muzicii contemporane și cu specificul componistic național.

Obiectivele: identificarea și selectarea unui ansamblu relevant de sonate pentru flaut și pian; investigarea cadrului teoretic și istoric privind evoluția genului sonatei, punând în evidență creația componistică națională; analiza structurală și stilistică a lucrărilor selectate, cu accent pe modul de tratare a flautului ca instrument solistic în dialog cu pianul; explorarea noilor mijloace de expresivitate și a posibilităților interpretative oferite de repertoriul contemporan pentru flaut și pian; realizarea analizei artisticointerpretative a sonatelor selectate, menită să releve profunzimea stilistică și tehnică a acestora; studierea particularităților interpretative ale lucrărilor cercetate, proiectate să sprijine interpreții în depășirea provocărilor tehnice și expresive și să contribuie la actualizarea repertoriului didactic; promovarea sonatelor pentru flaut și pian din România și Republica Moldova în repertoriul interpretativ contemporan și în mediul educațional de specialitate.

Noutatea lucrării constă în abordarea integrată, muzicologică și interpretativă, a sonatei pentru flaut și pian din spațiul românesc și moldovenesc al celei de-a doua jumătăți a secolului XX. Studiul completează un domeniu puțin cercetat, evidențiind lucrări valoroase adesea ignorate sau analizate fragmentar. Prin analiza stilistică și structurală a acestui repertoriu cameral, cercetarea relevă trăsăturile componistice, influențele estetice și contribuțiile autorilor la evoluția genului, explorând totodată resursele tehnico-expresive ale flautului în dialog cu pianul, pentru o mai bună înțelegere a rolului ambelor instrumente în muzica de cameră contemporană.

Noutatea și originalitatea conceptului artistic rezidă în valorificarea științifică și scenică a unor sonate cameral-instrumentale puțin cunoscute din Republica Moldova și România, valoroase din punct de vedere componistic și expresiv, dar rar interpretate și cercetate. Originalitatea demersului constă în combinarea analizei teoretice cu susținerea a trei recitaluri doctorale, prin care repertoriul a fost recontextualizat scenic, afirmând astfel genul sonatei pentru flaut și pian ca expresie artistică și resursă formativă a patrimoniului muzical autohton.

Importanța teoretică constă în contribuția sa la completarea cadrului de constituire a sonatei pentru flaut și pian în spațiul muzical-artistic al Republicii Moldova și României din a doua jumătate a secolului XX, realizată prin analiza celor mai reprezentative creații ale genului semnate de compozitorii din acest areal cultural.

Valoarea aplicativă a lucrării constă în oferirea unui cadru teoretic și practic pentru aprofundarea repertoriului cameral contemporan dedicat flautului și pianului, în formularea unor recomandări interpretative și metodologice utile interpreților, profesorilor și studenților, precum și în promovarea creațiilor analizate în scenă și în programele de studii, contribuind la diversificarea resurselor pedagogice și la îmbogățirea repertoriului cameral abordat în instituțiile de învățământ artistic.

Implementarea rezultatelor științifice. Rezultatele științifice ale cercetării pot fi valorificate în activitatea educațională și artistică desfășurată în instituțiile de învățământ muzical de nivel mediu și superior. Acestea sunt aplicabile în cadrul specializării *Flaut*, la discipline precum *Ansamblu cameral*, *Instrument*, *Istoria muzicii naționale* și *Istoria artei interpretative instrumentale (instrumente de suflat)*, precum și în cadrul programelor de masterat și de perfecționare profesională. Concluziile și recomandările formulate pot constitui un suport util pentru interpreți și cadre didactice în selecția, pregătirea și promovarea repertoriului național pentru flaut și pian, sprijinind integrarea acestuia pe scenele de concert și în festivalurile de profil, contribuind, astfel, la valorificarea și afirmarea patrimoniului muzical din România și Republica Moldova.

ANNOTATION

Serbinov Maria. The expressive possibilities of the flute in the sonatas for flute and piano by composers from Romania and the Republic of Moldova (the second half of the 20th century). Doctoral thesis in Art, specialty 653.01 – Musicology (Creation). Chişinău, 2025.

The structure of the thesis includes: introduction, 2 chapters, general conclusions and recommendations, a bibliography of 115 titles, 128 pages of main text, 20 tables, and 106 musical examples. The results are reflected in 6 scientific articles, one scientific-methodological work, and 3 recital recordings on DVD.

Keywords: sonata for flute and piano, instrumental expressivity, musical performance, musical style, chamber repertoire, composers from Romania and the Republic of Moldova.

Field of study: national compositional creation, instrumental chamber music.

The aim of the thesis is to investigate and valorize the technical and expressive possibilities of the flute within the sonatas composed in Romania and the Republic of Moldova in the second half of the 20th century, through a musicological and interpretative analysis of a representative repertoire. The study seeks to highlight the distinctive features of the examined works in relation to stylistic tendencies of contemporary music and the specifics of national compositional output.

Objectives: identifying and selecting a relevant set of sonatas for flute and piano; investigating the theoretical and historical framework concerning the evolution of the sonata genre, emphasizing national compositional creation; structural and stylistic analysis of the selected works, with focus on the treatment of the flute as a solo instrument in dialogue with the piano; exploring new means of expressivity and interpretative possibilities offered by contemporary repertoire for flute and piano; conducting an artistic-interpretative analysis of the selected sonatas to reveal their stylistic and technical depth; studying the interpretative particularities of the examined works in order to support performers in overcoming technical and expressive challenges, and to contribute to updating the didactic repertoire; promoting the sonatas for flute and piano from Romania and the Republic of Moldova in contemporary performance repertoire and in specialized educational settings.

The novelty of the research lies in the integrated, musicological and interpretative approach to the sonata for flute and piano from the Romanian and Moldovan space of the second half of the 20th century. The study fills a scarcely researched field, bringing to light valuable works that are often overlooked or only partially analyzed. Through stylistic and structural analysis of this chamber repertoire, the research reveals compositional features, aesthetic influences, and the contributions of the authors to the evolution of the genre, while also exploring the technical-expressive resources of the flute in dialogue with the piano, for a better understanding of the role of both instruments in contemporary chamber music.

The novelty and originality of the artistic concept lie in the scientific and performative valorization of little-known chamber-instrumental sonatas from the Republic of Moldova and Romania – works that are compositionally and expressively valuable, yet rarely performed or researched.

The originality of the approach consists in combining theoretical analysis with the presentation of three doctoral recitals, through which the repertoire was recontextualized on stage, thus affirming the sonata for flute and piano as an artistic expression and a formative resource of the national musical heritage.

The theoretical importance of the thesis consists in its contribution to completing the framework surrounding the development of the flute and piano sonata in the musical-artistic space of the Republic of Moldova and Romania in the second half of the 20th century, achieved through the analysis of the most representative creations of the genre by composers from this cultural area.

The applicative value of the thesis lies in providing a theoretical and practical basis for deepening the contemporary chamber repertoire dedicated to flute and piano, in formulating interpretative and methodological recommendations useful to performers, teachers, and students, as well as in promoting the analyzed works on stage and in study programs, contributing to the diversification of pedagogical resources and the enrichment of chamber repertoire approached in artistic education institutions.

Implementation of scientific results. The scientific results of the research may be applied in educational and artistic activities carried out in secondary and higher music education institutions. They are applicable within the Flute specialization, in disciplines such as Chamber Ensemble, Instrument, History of National Music, and History of Instrumental Performance Art (wind instruments), as well as in master's programs and professional development courses. The formulated conclusions and recommendations may serve as a useful support for performers and educators in selecting, preparing, and promoting national repertoire for flute and piano, supporting its integration on concert stages and in specialized festivals, and thus contributing to the valorization and affirmation of the musical heritage of Romania and the Republic of Moldova.

Declaration of responsibility

I, the undersigned, hereby declare under my personal responsibility that the materials presented in this doctoral thesis are the result of my own research and scientific work. I am aware that, in case of otherwise, I shall bear the consequences in accordance with the applicable legislation.

Maria Serbinov

Signature: _____

MARIA SERBINOV

**THE EXPRESSIVE POSSIBILITIES OF THE FLUTE IN SONATAS FOR FLUTE
AND PIANO BY COMPOSERS FROM ROMANIA AND THE REPUBLIC OF
MOLDOVA IN THE SECOND HALF OF THE 20TH CENTURY**

SPECIALTY 653.01 – MUSICOLOGY (CREATIVE STUDIES)

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