

**MINISTRY OF CULTURE OF THE REPUBLIC OF MOLDOVA**

**MINISTRY OF EDUCATION AND RESEARCH  
OF THE REPUBLIC OF MOLDOVA**

**ACADEMY OF MUSIC, THEATRE AND FINE ARTS**

***Doctoral school of Arts and Cultural Studies***

With a title of manuscript

CZU 785.74:781.61(043)

[780.8:780.614.332]:781.61(043)

**INSTRUMENTAL CHAMBER MUSIC FOR STRINGS**

**BY ALEXANDRU MULEAR: STYLISTIC AND GENRE DIMENSION**

**ABSTRACT OF THE DOCTOR OF ARTS THESIS**

**Doctoral field of study 021.5 Music**

**PhD program: Musicology (Research)**

**Ph.D. Supervisor:**  
**Ciobanu-Suhomlin Irina,**  
**University Professor, PhD.**

**Ph.D. Student:**  
**Trocinel Daniela**

**CHIȘINĂU, 2026**

The thesis was developed within the Doctoral School of Arts and Cultural Studies of the Academy of Music, Theater and Fine Arts.

**Scientific Supervisor:**

**CIOBANU-SUHOMLIN Irina**, Doctor of Arts Studies, University Professor, Master of Arts, Academy of Music, Theater and Fine Arts.

**Composition of the Public Defense Committee for the Doctoral Thesis:**

1. **MELNIC Victoria, President**, Doctor of Arts Studies, University Professor, Master of Arts, Academy of Music, Theater and Fine Arts;

2. **CIOBANU-SUHOMLIN Irina, PhD Supervisor**, Doctor of Arts Studies, University Professor, Master of Arts, Academy of Music, Theater and Fine Arts;

3. **GHILAȘ Victor, Official Reviewer**, Doctor Habilitated of Art Studies, Research Associate Professor, Master of Arts, Institute of Cultural Heritage;

4. **GAGIM ION, Official Reviewer**, Doctor Habilitated of Pedagogy, corresponding member of AȘM, Master of Arts, „Alecă Russo” State University, Bălți;

5. **GÎRBU Ecaterina, Official Reviewer**, Doctor of Art Studies, Associate Professor, Master of Arts, Academy of Music, Theater and Fine Arts;

6. **BUNEA Diana, Scientific Secretary**, Doctor of Art Studies, University Professor, Academy of Music, Theater and Fine Arts.

The public defense will take place on **July 01, 2026, at 11:00 am**, at the meeting of the Public Defense Committee of the Academy of Music, Theater and Fine Arts (Chișinău, 87 Alexei Mateevici Street, Block II, Room 52). The doctoral thesis and the abstract can be consulted at the National Library of the Republic of Moldova (Chișinău, 78A 31 August 1989), at the library of the Academy of Music, Theater and Fine Arts (Chișinău, 87 Alexei Mateevici Street, Reading Room), as well as on the websites of AMTAP (<https://amtap.md>) and ANACEC (<https://www.anacec.md>).

**Scientific Secretary of the Public Defense Committee:**

BUNEA Diana, PhD, University Professor

\_\_\_\_\_

**Scientific Supervisor:**

CIOBANU-SUHOMLIN Irina, PhD, University Professor

\_\_\_\_\_

**Author:** TROCINEL Daniela

\_\_\_\_\_

## CONCEPTUAL FRAMEWORK OF THE THESIS

**The relevance and importance of the research topic.** Alexandru Boris Mulear (1922–1994) belongs to a generation of composers whose heyday spanned between 1950 and 1980. A graduate of the State Conservatory and an Honored Worker of Culture of the Moldavian SSR (1982), A. Mulear distinguished himself as one of the leading figures in the musical culture of the Republic of Moldova, a composer and violinist, and a personality with wide-ranging artistic interests, including in the field of poetry and literature. „A. Mulear is a composer who has lived his entire life in Moldova, being deeply rooted in Moldovan culture, and has devoted all his creative energy and talent to it”, noted music critic and publicist Z. Stolear [18, p. 12]. „A. Mulear worked primarily in the field of orchestral and small chamber music, but he enriched Moldovan music with remarkable achievements, thanks to which he earned a prominent place in Moldovan music” [ibid.].

The compositional legacy of A. Mulear includes works for various instrumental and vocal ensembles that span a wide range of genres within academic music. The composer’s musical catalog, compiled for this study, covers the entire spectrum of academic genres, with the exception of religious music: from the fairy-tale ballet *Făt-Frumos*, symphonic works (*Symphonietta*, 3 symphonic poems – *The Haiduks*, *Echo of the Forests*, *Tatarbunar*; *Festive Overture*, *Suite* from the ballet *Făt-Frumos*, *Orchestral Caprice*), concertos (*Concerto* for Trumpet and Orchestra) and chamber music (duets – cycles of miniatures for piano and violin, 4 suites, 2 quartets, etc.), to numerous piano pieces (*Sonatina*, 2 *Sonatas*, miniatures, including those grouped into cycles of pieces – no fewer than 50), choral works, stage songs, instrumental pieces of an educational nature, as well as children’s songs.

In his compositional work, instrumental music genres played an important role, especially chamber works for string instruments. The artistic value of these numerous works, which demonstrate a high creative potential, has allowed us to consider them a priority area of the composer’s musical legacy. „Currently, he [the composer – D.T.] has established himself in Moldovan music as an artist drawn to the chamber music style, which best suits his creative nature in expressing the particularities of his worldview”, stated musicologist I. Miliutina in an article dated 1991 [14, p. 48]. The maestro’s music for chamber ensemble is remarkable for the distinctive character of its dance genres and the gentle plasticity of its lyrical genres; it possesses a pronounced lyricism, a unique, emotional, even intimate and confessional tone of expression that inspires confidence in a bright future.

The repertoire of A. Mulear appeals to performers, who have the opportunity to demonstrate their mastery of stringed instruments – particularly the violin – and to showcase their virtuosity

and interpretive potential. As a result, his works are in high demand in concert settings and in the training of young instrumentalists, forming an integral part of the core repertoire of local chamber music. The composer's miniatures for violin and piano have been included in repertoire collections intended for educational institutions at various levels of study – high schools and music schools – and the *Suites* for string quartet, *String Quartet No. 2*, and cycles of pieces for violin and piano have been recorded in the golden musical collection of the *Teleradio-Moldova* Company [2, 7].

A. Mulear has succeeded in developing a distinct musical style that reflects, on one hand, the specific traits of the generation of Moldovan composers from the 1950s to the 1970s, and on the other hand, the master's style proves to be quite individual, marked by a series of unique characteristics which, although visible at first glance, must be substantiated in the process of analyzing his representative musical works in order to present a general palette of A. Mulear's instrumental chamber music, as well as the genre and stylistic dimensions of his compositions.

On another note, A. Mulear's compositional work has not yet been the subject of systematic research in any of its areas. The study of the composer's works only began to take shape during his lifetime, with no significant follow-up either in the 1990s or in the first quarter of the 21st century. At the same time, A. Mulear's works remain outside the scope of studies related to genre (the compositional approach to genre models) and stylistic processes (the characterization of individual style and the identification of general trends) in music, even though they offer quite rich material. An examination of the particularities of individual style and genre solutions in A. Mulear's instrumental-chamber works allows for a clarification of their specific characteristics, contributing to an understanding of the main trends in the development of professional musical art in the Republic of Moldova, as well as to the identification of traditional and innovative features that ensure the originality of the works.

Thus, this study not only helps to fill gaps in the history of musical culture in the Republic of Moldova and to develop a more comprehensive understanding of the compositional process during the period in question, but also to reevaluate the creative work of composers from a post-Soviet perspective.

**The aim of this thesis** is to identify the stylistic and genre elements, as well as the specific language of the chamber works for string instruments composed by A. Mulear, both within the context of the composer's oeuvre and from the perspective of trends in chamber music in the Republic of Moldova. This aim has led to the formulation of the following **general objectives**:

- examining the concepts of style and genre in musicological studies, which provide the theoretical and methodological support for the investigation;
- systematizing theoretical and historiographical information concerning the works under investigation, drawn from specialized literature and archival collections;

–studying the selected scores analytically to determine their characteristic features using the method of integral analysis;

–identifying thematic sources, including those of folkloric origin, and the methods used to address them in musical works;

–designating the stylistic and genre-specific features of the musical works in order to develop a typology of characteristic elements;

–formulating principles for approaching the field (genre) of chamber instrumental ensembles, by specifying the treatment of string instruments within the analyzed opuses.

**The specific objective** of this thesis is to examine the creative approach to national folklore, genres, and forms, as well as the thematic content and the musical language characteristic to traditional instrumental music.

**The research hypothesis** is based on the statement that A. Mulear’s chamber music for string instruments represents an original synthesis between the classical-romantic tradition and the neo-folk modernity of the 20th century. His work highlights the national artistic and sonic identity by transforming folk structures into the pillars of an individual style, defined by a synthetic musical vocabulary and complex harmonies.

**Scientific novelty and originality.** This thesis represents the first-ever study of the instrumental chamber works for string instruments composed by A. Mulear, a field virtually unexplored in contemporary musicological literature as a distinct area of creative output, including a detailed and comprehensive analysis from the perspectives of style, genre, and musical forms. In this study, for the first time: 1) the issue of the stylistic and genre-specific characteristics of A. Mulear’s chamber-instrumental works was addressed, considered within the context of the composer’s creative legacy as well as from the perspective of local academic music; 2) the specific features of the musical works composed by the maestro have been revealed and generalized; 3) the consistency of certain elements of the musical language has allowed for the development of a typology of these works.

**The theoretical and methodological foundation** of the thesis consists of studies and articles from various fields that address the same issues examined in this research. The instrumental chamber music of composer Mulear can be investigated in the context of fundamental studies dedicated to issues in this field, which were developed in the works of B. Asafiev, L. Raaben, E. Grushina, N. Afonina, and others. Regarding the correlation between traditional music and the composer’s creativity, the following works should be highlighted: I. Zemtsovsky, I. Golovinsky, N. Shakhnazarova, L. Ivanova, and others.

In the analytical sections of the thesis concerning the *theoretical foundations* of musicology, specifically regarding the concepts of *genre* and *musical style*, the author drew upon the works of

E. Nazaikinski, Iu. and V. Holopov, A. Sohor, A. Korobova, M. Lobanova, V. Sandu-Dediu, V. Herman, V. Timaru, and others. An examination of A. Mulear's approach to chamber music from a historical perspective of the development of compositional creativity in the Republic of Moldova requires reference to the works of V. Axionov, E. Mironenco, G. Cocearova, S. Țircunova, T. Berezovicova, I. Miliutina, and others. With regard to identifying the specific nature of *folkloric approaches* in the works of A. Mulear, the views of V. Axionov and others will be taken into account, as well as those of Romanian researchers such as C. Brăiloiu, Gh. Firca, V. Sandu-Dediu, and others.

**The practical value of the study.** The results obtained during the research can be used and applied in the teaching of the disciplines *Musical Forms and Analysis, National Music, Instrument (Violin), Chamber Ensemble, and Quartet*, but may also serve as a starting point for new research dedicated to the musical works of composer A. Mulear. The main aspects and ideas of the thesis may be of interest to musicologists, educators, and performers. Certain sections of the thesis and the analyses of specific examples can be used by performers to construct an interpretation faithful to the composer's intent.

**Approval of scientific results.** The doctoral thesis was elaborated in accordance with AMTAP's scientific research plan; it was discussed at the meetings of the Guidance Committee and the Preliminary Defense Committee, and was recommended for public defense. The research results were reflected in published scientific papers, including 10 articles and 4 abstracts, with a total volume of 5,2 author's sheets; 8 scientific articles were published in national peer-reviewed journals accredited by ANACEC and 2 in international collections of articles. They were also presented at 7 scientific conferences, including 3 national conferences organized by AMTAP, the Institute of Cultural Heritage, and the Academy of Sciences of Moldova, 4 international conferences, as well as 1 international symposium, 1 international scientific-methodological seminar, and 3 scientific roundtables.

## THESIS CONTENT

The structure of the thesis is determined by its stated aims and objectives. The work consists of an introduction, four chapters, general conclusions, and recommendations.

In the **Introduction**, the thesis's topic and relevance are justified, its purpose and main tasks are established, defining the object, subject, and methodology of the research, as well as the research materials; the scientific novelty and originality, theoretical and practical value of the obtained results are highlighted, along with information regarding their approval.

In **Chapter 1. Theoretical and Methodological Foundations of Research on Genre and Style Issues in Modern Musicology**, which consists of 3 subchapters, a review and analysis of

the scientific literature on the subject of the investigation was conducted. Thus, in **subchapter 1.1. *Current musicological approaches to issues of musical style and genre***, theoretical aspects of the phenomena relevant to this thesis are characterized, based on various scientific sources. Issues of style and stylistics have become the focus of specialized studies by Russian musicologists B. Asafiev, S. Skrebkov, A. Sohor, M. Mihailov, G. Grigorieva, V. Medushevski, E. Nazaikinski, M. Lobanova, and others, as well as Romanian musicologists W. Berger, C. Țăranu, V. Iliuț, V. Sandu-Dediu, and others. In the scientific literature in English, the contribution of the American researcher L. Meyer is recognized, and in local musicology, significant achievements in this field are associated with the name of the musicologist V. Axionov.

In the field of gender studies, musicology has accumulated a fairly extensive body of work. Among the works of unquestionable methodological value, first and foremost, the well-known studies by Russian musicologists such as L. Mazel and V. Zuckerman should be mentioned, as well as more recent volumes by M. Aranovski, O. Sokolov, E. Rucievskaja, V. Holopova, and the most recent by A. Amrahova, as well as several articles dedicated to the genre, including those by G. Daunoravicene and A. Korobova. In Romanian musicology, among the volumes on musical genres, more specifically those dedicated to the *form-style-genre* triad, the following stand out in particular: the long-established studies, including those used in teaching courses, by D. Bughici, D. Gheciu, and V. Herman, as well as the most recent ones by V. Timaru, M. Ciobanu, L. Teodorescu-Ciocănea, and L. Vasiliu.

**Subchapter 1.2. *A. Mulear's Compositional Work as a Subject of Scientific Research in the Context of Musicological Studies in the Republic of Moldova*** applies the issues of universal musicology within the national context. Recently published monographs, signed by V. Axionov, E. Mironenco, and others, as well as the collective monograph of the Institute of Cultural Heritage, cover either distinct fields or specific periods and directions in the evolution of musical creation in the Republic of Moldova.

In this context, A. Mulear's compositional work has not been honored, as has been the case with other authors, even with a biographical essay, the content of which is now outdated. But even later, although the composer's name and his individual works are mentioned in various general or overview studies – for example, on the symphonic music of V. Axionov [9], the chamber music of I. Miliutina [13–14], and the ensemble chamber music of N. Cozlova and S. Țircunova [11], the works for violin and piano by O. Vlaicu [10], in volumes and articles dedicated to specific genres, such as the suite by T. Berezovicova [3–4], the quartet by I. Miliutina [15], T. Bolocan [5], etc., only a few short articles are intended to reveal certain aspects of his creative work through analyses of selected pieces. In another sense, the composer's works are addressed by musicologists I. Miliutina [16] and G. Cocearova [12] in the context of studying essential aspects of academic

music, such as folkloric influences in the formation of national style, stylistic interactions between folklore and composers' works, including the ways in which folkloric sources are integrated into their own compositions.

As a result of examining various concepts regarding existing approaches to the notions of musical style and genre, as well as related phenomena in modern musicology, we present in **subchapter 1.3** some conclusions that have guided us in our research process.

1. At the most general level, there is a multitude of opinions regarding stylistic issues.

2. In the humanities, including modern musicology, style is perceived as a multilayered and multidimensional phenomenon, to which an internal hierarchy is inherent, ranging from the style of an individual work to the historical style. The hierarchical representation of musical style typically includes concepts such as period style, regional and national styles, the style of an artistic movement, genre style, and the individual style of composers, etc. The components of the subordinate levels are thematicism, melody, meter and rhythm, harmony, texture, architectonics, etc., taken in their stylistic aspects, selected and structured in accordance with creative tasks, possessing specific characteristics.

3. There is a wide variety of methods for approaching and interpreting the phenomenon of style, resulting from ways of understanding it, depending on the objectives and tasks of a specific study. At the analytical level, for example, the descriptive method has been adopted, which aims to study the essential manifestations of musical style in the work of a particular composer, a specific piece, or a group of pieces. In other scholarly works, particular emphasis is placed on the historical-stylistic method, which is based on the principle of historicism, involving the study of the phenomenon in question within its historical context, from the perspective of the succession of historical eras and the evolution of their stylistic characteristics. In musicology, an approach focused on genre and style has also been developed, which involves identifying the author's distinctiveness in ensuring the stylistic originality of the composition, based on the distinctive features of the genre – the genre imperatives.

4. In the works of 20th-century musicologists, an idea emerged to distinguish between the concepts of style and stylistics, highlighting the specificity of style in general (for example, that of a composer) versus the stylistic features of a musical work.

5. To address the issues in this thesis, the inductive interpretation of musical style and genre as an integral part of it proved relevant. Consequently, the method of induction, which allows for the establishment of more general laws as a result of observing a series of individual facts, when applied to the phenomenon of style, was successfully formulated by the Russian researcher M. Mikhailov from the perspective of a systemic approach („the unity of systematically organized elements of musical language, conditioned by the unity of the system of musical thought” [17, p.

117]). At the functional level, the method of stylistic analysis developed by the American musicologist J. La Rue, which resonates with many ideas in Romanian musicology (e.g., V. Herman) and Russian musicology (E. Nazaikinski, L. Mazel, etc.), is adopted in this study.

6. Every style forms a certain system of stable elements, whose repeated use confers stylistic meaning and allows them to be attributed to the defining characteristics of musical phenomena. Such stable features can be considered any elements within the system of musical expressive means in which the era, school, movement, the composer's individuality, national qualities, and so on are manifested. Based on the multitude of existing definitions of style, we understand style as a specific system of features existing at the intersection of a work's content and form. This view does not contradict traditional approaches to the discussed concept, which operate with interdependencies within the genre-style-language or genre-style-form triads.

7. One of the meanings of the notion of stylistics can be attributed to the particularities of treating string instruments and the principles of chamber music composition, which is relevant to this thesis.

8. Genre appears as an artistic variety within a work of art, and over time and through its development, it has solidified into a general concept that reflects the most essential properties and connections of phenomena in the art world, as well as the totality of the work's formal and content-related features.

9. Genres in the musical context present themselves as a dynamic phenomenon both in their essence and in relation to other phenomena. Initially, genres emerged in unity with their musical forms inherited from early music, such as the fugue, suite, variations, and rondo. Subsequently, most genres gradually lost their connection to the corresponding forms because their scope proved to be much broader and more fluid than that of the strictly historically selected forms. The aesthetic connections between genres have become more complex over time, thus enriching music with new genres. Nevertheless, the genre remains a stable phenomenon, retaining its original qualities even as it assimilates other genres. Its role is to enrich and refine its stylistic profile in order to address new artistic challenges.

10. Local authors have also participated in the theoretical elaboration of the phenomena of style and genre, as well as the issues associated with them, contributing, in particular, to the development of a model for approaching these phenomena based on national criteria.

11. The musical work of A. Mulear is not the focus of musicologists in the Republic of Moldova. On the contrary, it can be said that it remains on the periphery of musicological interests: comprehensive and fundamental scientific research into his compositional legacy is lacking. At least three major issues have been identified regarding musicologists' engagement with his work: the cultural history of the ethnic groups in the Republic of Moldova, the relationship between the

composer and folklore, and the sporadic examination of certain works within the context of specific genres and fields.

**Chapter 2. Miniatures for String Instruments and Piano: Stylistic and Genre Characteristics** is divided into four subchapters and presents analytical findings regarding the diversity of A. Mulear's chamber works for string instruments. **Subchapter 2.1** examines both the printed version and the manuscript of an early piece from the composer's oeuvre – *Rondo (Moldovan)* for violin and piano. The work is distinguished by its complexity and originality, reflecting a profound influence of folk elements on its musical structure and character. Given that the work impresses not only through its considerable scope but also through its architectural versatility, it was analyzed from the perspective of both the rondo form and the sonata form.

In **subchapter 2.2**, the *Elegy* for cello and piano is analyzed through the lens of the content of this free form – so beloved by the Romantics – which has not lost its significance even in 20th-century music. The work by A. Mulear embodies its main features: the psychological state of sadness and melancholy, as well as the slow, deeply meditative, and piercing monologue. At the same time, various nuances of the state of sadness are possible – being in a mood of constant melancholy (the state of time standing still) or experiencing the ephemerality of fleeting sensations, as well as the awareness of the irreversibility of time, of loss, and of the futility of regrets.

The next chapter – **2.3**, titled **Miniatures for Violin and Piano: Contributions to the Pedagogical Repertoire**, is devoted to the analysis of a series of pieces written by A. Mulear for educational purposes. These short pieces, written in a simple form, employ a range of intonational and genre-specific modes typical of the musical repertoire, including, among others, pieces with national characteristics – lullabies, instrumental cantilenas, Gagauz dances, oleandă etc. Of these, six handwritten miniatures – *The Shepherd Boy*, *Dance*, *Lullaby*, *Oleandra*, *Arioso*, and *Gagauz Dance* – were included in the early collection of pieces for violin and piano, published in 1961 by L. Berov in Chisinau, at the *Moldavian Book* publishing house. In the *Collected Pieces for Violin and Piano*, the text of the pieces was edited and corrected, adding several dynamic markings that are missing in the manuscripts. At the same time, other pieces were added by the author, bringing the total to thirteen – *The Little Rabbit*, *The Cuckoo*, *Little Story (Story)*, *Comic Dance*, *The Haiduks' Dance*, *Ballad and Serbian Dance*, without specifying the required level of student proficiency.

Nearly 30 years later, the musical works from the aforementioned collection were republished by E. Vișcauțan in an *Anthology for Violin and Piano, for Grades I–IV of the Children's Music School*, 2nd edition; this time, the musical scores were supplemented with methodological materials, featuring an improved pedagogical approach. Additionally, two other

educational pieces for violin and piano by A. Mulear – *Burlesque Dance* and *Little Ballad* – are included in the collection *Carousel of Melodies. Instrumental Pieces for Children* (1975).

The chapter concludes with a summary of the musical analysis results in **subchapter 2.4.**

#### **Conclusions:**

1. Composer A. Mulear is one of the prominent figures in the Republic of Moldova who has actively contributed to the development, enrichment, and expansion of the country's chamber music heritage with works of various genres and forms, ranging from small, simple pieces to more extensive compositions. The maestro's miniatures, dedicated primarily to the violin-piano duo, hold a prominent place within this body of work.

2. *Rondo (Moldovan Rondo)* for violin and piano, marking the composer's debut in the field of composition, harmoniously blends tradition and innovation, technical virtuosity and expressive depth. Being a work of considerable proportions, inspired by folklore, the opus is distinguished by an architectural duality and aspires to exceed conventional limits, uniting the features of the *rondo* form in a free combination with certain elements of the *sonata* form. Thus, while preserving the main characteristics specific to the genre, the *Rondo* by A. Mulear is reimagined as a large-scale concert piece in the national style that resonates with the spirit of its time while also projecting certain features of the composer's individual style, such as contrasting images with heightened emotional intensity, development through variation, polyphonic technique, polyrhythm, violin ornamentation, etc.

3. The plasticity of the musical image in the *Elegy* for Cello and Piano, which expresses admiration for sadness, is achieved through the flexibility of the cantabile melody, embellished with appoggiaturas and featuring rhetorical figures, as well as the texture of the accompaniment – at first reserved, then agitated, the harmonic diatonicism, the compositional architecture, and the appropriate dramaturgy that represent both of the elegy's main emotional states – meditative melancholy and passionate impulse – belonging to the genre of the elegy.

4. Based on his own experience as a composer and performer, his knowledge of the specific characteristics of music for *solo* violin and string ensemble, and his subtle insight into the nature of national music, A. Mulear has enriched the teaching repertoire for beginner violinists with colorful, brilliant, and imaginative pieces distinguished by themes that are accessible to children.

5. In his miniatures for violin, A. Mulear successfully applied the pedagogical principle of integrating the technical and artistic development of the violinist, taking into account the complexity of the piano part and the simplicity of the violin part. Nevertheless, the composer did ensure that the works were accessible in terms of their content and form for beginner musicians.

6. At the same time, the author did not overlook the principle of development through education, namely, to promote the development of musical performance skills and abilities, to

provide students with a versatile musical and artistic education, to ensure the full development of technical skills, and also to contribute to the formation of their musical thinking and creative worldview, to the cultivation of musical and aesthetic taste, and to the development of emotional intelligence.

7. In his miniatures for violin and piano, A. Mulear creates an ensemble with individual expressive possibilities. In the pieces for beginners, an additional burden falls on the piano, as it is largely responsible for conveying the musical image, since the melodic lines of the second member of the ensemble are quite modest. Thus, of the three possible principles of interaction between instruments in an ensemble – contrast (opposition), fusion (parallelism), and complementarity – the composer chose to use, most often, contrast or complementarity.

8. The pieces usually open with a piano introduction, which, in this context, serves the representative function of presenting a basic textural cell or an initial melodic phrase. At the same time, the introduction serves as a harmonic foundation, providing an impulsion for further sonic development. This section becomes a stylistic architectural element due to its mandatory presence in the composer's works.

9. Most of A. Mulear's pieces for violin and piano are programmatic miniatures, closely tied to folk music. Often, the pieces are based on a well-known pattern from the folk music genre (dance, lullaby), a traditional image associated with music (shepherd), or a classical musical genre (arioso). The composer offers us his own version of a typical musical image.

10. The range of expressive techniques employed by the composer in the analyzed pieces includes both well-known methods – textural ones, such as harmonic figurations, sustained chords, tremolo, and arpeggios; rhythmic ones – certain folk dance patterns; and intonational ones – such as periodic motivic repetitions and sequences; as well as some new methods, namely the modal framework, the chromaticization of melodic lines and chords, which create a dissonant nuance, and the layering of the pianistic texture. The musical elements inherent in these images – such as flute melodies, shepherd's trills, bass fifths, the textural-rhythmic patterns of folk dances, modal features, etc. – are subtly woven into the overall fabric of the works.

**Chapter 3. Cycles of Chamber-Instrumental Miniatures: Stylistic Aspects** focuses its analytical lens on cycles of miniatures for ensembles featuring string instruments. *Six (concert-style) miniatures* for violin and piano by A. Mulear, studied in **subchapter 3.1**, can be considered representative of the composer in terms of his chamber writing, his preference for violin-and-piano ensembles, his genre preferences, his musical language – including the modal harmonic framework – and his methods of violin interpretation, etc. In the aforementioned cycle, the maestro succeeds in combining the natural expressiveness characteristic of folk music with concert virtuosity.

**In subchapters 3.2.** *The Echo of the Forests* (four pieces) for violin and piano and **3.3.** *Four Pieces* for string quartet (*In Memory of A. Stârcea*) / *Five Pieces* for string quartet, the particularities of the architecture, dramaturgy, musical language, and form of the works are examined. The cycle *Echo of the Forests* consists of four parts: *Echo of the Forests (Moderato assai)*, *Hora (Tempo di hora)*, *Ballad (Moderato assai)*, and *Gagauz Dance (Allegro con brio)*, which are rooted in local folklore, connected to the rural sphere, and captivated by the national identity of the music. The three opuses are distinguished by a conceptual, genre-based, and thematic unity, given that the latter two emerged as an obvious result of the transcription of the early work – *Echo of the Forests* – for a larger ensemble, the string quartet. Textual similarities and differences among the three cycles were identified through a comparative analysis of the printed and manuscript scores.

Based on a comprehensive analysis of the works of composer A. Mulear, we conclude that similarities can be found between the aforementioned cycles for violin and piano and other works by him in different genres, such as certain cycles of piano miniatures.

**Subchapter 3.4** contains the **Conclusions** for Chapter 3:

1. The works signed by A. Mulear, analyzed in this chapter, fall within one of the most prevalent genres of instrumental chamber music created by composers from the Republic of Moldova: cyclical opuses. Their various forms – the suite and the cycle of pieces – are equally represented in the composer's oeuvre. All the cycles, with the exception of the five-part one, were published in the late 1960s and early 1970s in repertoire collections for string instruments, while *Six Miniatures* was published as a separate score. Studio recordings of the compositions have been preserved in the radio archives.

2. Despite some differences in the definition of the types of cycles (in our opinion, *The Echo of the Forests* is closer to the genre of the suite) and their varying lengths, they bring together short works, called "pieces" by the author and publishers, which we also identify as miniatures, while the cycle in *Six Miniatures* has been unequivocally designated as such. The composer's desire to combine small pieces into a unified cycle reveals romantic tendencies, which were particularly evident in the works – the four-piece cycle *Echo of the Forests* for violin and piano and *Four Pieces* for string quartet (*In Memory of A. Stârcea*) / *Five Pieces* for string quartet, in which genre pieces – *hora*, *Gagauz dance*, *ballad* – are preceded by a programmatic miniature that gave the first cycle its name. Without resorting to intonational-thematic or tonal links between the contrasting pieces, Mulear lays the foundation for their connection in a single concept: their affiliation to the folk tradition. For the rest – the simplicity of musical forms, the principle of contrast, manifested in the comparison of the characteristic features of the primary genres, tempo,

meter, rhythm, texture, etc. – the cycles analyzed correspond entirely to the classical-romantic ones of academic music.

3. The character of the pieces in A. Mulear's cycles for string instruments – which determines their emotional content – ranges from various lyrical expressions, including those linked to subjective feelings and landscape-inspired lyrics, to the realm of lively folk dances. Given that the master draws inspiration not only from local folk genres but also from the interpretive particularities of folk music for string instruments, the composer's aesthetic stance aligns with national romanticism, characteristic of the developing national schools of composition within the shared cultural space of that period. The revival in A. Mulear's cycles of creative ideas, such as the ballad genre, which became extremely popular during the Romantic era, as well as the use of imagery from nature, which demonstrates the connection between Romanticism and traditional culture, confirms the author's orientation toward Romantic traditions.

4. Through the use of a significantly updated musical language, A. Mulear's instrumental cycles for strings are distinguished not only by their classical-romantic traits, but also by their affinity with the neo-folk movement in 20th-century music, associated with the works of B. Bartók, G. Enescu, and others. Without citing authentic folk examples, the composer attempts to recreate the so-called traditional stylistic elements typical of Moldovan folklore, meaning stable stylistic features. We particularly note Mulear's reconstruction of the virtuosic manner of playing stringed instruments and the use of the violin as the fundamental support for expression. The composer has successfully combined two models of creative thought – the improvisation characteristic of the oral culture of folk music with the constructive structures of academic music.

5. In this regard, distinctive stylistic features include adherence to the principle of melodic development through the constant variation of small thematic cells, their variational elaboration, the use of characteristic, lively intonations, the enrichment of the melody with chromaticism, flageolets, and ornamentation – simple, ordinary, and double, trills, as well as its metro rhythmic flexibility and variable meter.

6. Without straying from thematic, tonal-harmonic, or modal development within the framework of typical, revitalized musical forms, the composer significantly complicates not only the melody but also the harmonic texture, including through the use of chromaticism. The definition and recognition of A. Mulear's style are ensured, in particular, by modality, including chromatic modality, tonal-modal mixtures, markedly dissonant vertical structures, and polytonal overlays. At the level of texture, despite its diversity in the analyzed cycles, the composer's stylistic features included the polyphonization of the exposition, various forms of ostinato, and polyostinato.

In **Chapter 4. Chamber-Instrumental Genres for String Quartet: Specifics of the Stylistic Approach**, four works were subjected to analytical examination. The two suites are discussed in **subchapters 4.1** and **4.2**, while the two quartets are examined in **subchapters 4.3** and **4.4**.

The four-part suites for string quartet mark two distinct periods in the composer's career: *Suite (Lyrical)* (1967) belongs to his early period, while *Suite No. 2* appears during a period of the master's full compositional maturity, in his third creative phase, the years 1971–1994, fitting into the process of development of domestic musical composition and, at the same time, shaping the directions and content of the stages traversed by this genre.

The title of the first movement of the *Lyrical Suite*, symbolically named *Story (Andante)*, suggests the poetic atmosphere of mythical and fantastical imagery, while the other movements are designated solely by distinct tempos: *Moderato sostenuto*, *Moderato assai*, and *Allegro*. Although *Suite No. 2* is not accompanied by a specific title, the names of the four parts – *Pastoral*, *Toccatina (Toccatino* in the original manuscript) – which are short, and *Andante – Lullaby* followed by *Rondo – Rustic Scene* – which are longer, place it firmly within the realm of program music.

*String Quartet No. 1*, composed by A. Mulear during his student years, is structured in three movements: fast – *Allegro*, slow – *Andante*, fast – *Allegro vivo*. The work demonstrates the composer's ability to develop complex musical content, grounded at the same time in the precision of classical composition. The architecture of the first movement follows the sonata form, treated by the composer in a traditional manner; the second movement, marked by the character of a lullaby, draws on Moldovan folk themes; and the lively and brilliant finale combines elements of the sonata form and variations within an atypical rondo.

Although the *String Quartet No. 2* is intended to be a classical work typical of the genre, the same cannot be said of its structural architecture, in which the three movements follow one another as follows: *Adagio – Allegretto – Moderato, sostenuto – Adagio*. The marking *Adagio* becomes a designation of the music's character, not merely a slow tempo. The reappearance of themes from the first movement in the work's finale is a typical feature of romantic quartets. The use of the BACH formula, rhetorical figures, the ostinato principle, as well as the polyphonic canon technique in a very slow tempo contributes to deepening the symbolism of the passions, expressed through the tonal organization of the *Adagio*.

The final section **4.5** presents the following **Conclusions**:

1. Following a chronological order, we present the main findings of our research into the sources cited regarding the suites composed by A. Mulear. The *Suite*, which lacks a specific number and is dated to 1973 in most of the bibliographic documents studied, turns out to be, in

fact, the first work of this kind composed by the composer. At the same time, the work with the ambiguous title of *Suite* or *Lyrical Suite* for string quartet, bearing the questionable date „1967” on the score, can nevertheless be considered the earliest example of a string suite by A. Mulear, appearing before 1973. According to revised data, *Suite No. 2* was composed in 1973, and the dating to 1975 and the title of *Suite No. 3* are indisputable. The issue of *Suite No. 4* remains open until the score is found. *The cycle of four (five) pieces* for string quartet, although dating from 1979 – approximately the year in which *Suite No. 4* was composed – represents a different type of cyclical form.

2. The composer defined his first group of works for string quartet, analyzed in this chapter, as suites, which implies a cyclical composition in several parts, based on the principle of contrasting tempos, imagery, and genres. The works in question are structured in a four-part form, evoking allusions to another type of cyclical form, namely the sonata-symphonic cycle. However, the composer’s works embody a different system of imagery.

3. *The Suite (Lyric)* for string quartet, marking the composer’s second creative period, fits perfectly into the category of classical-romantic suites, on the one hand, and into the series of suites composed by Moldovan composers during the 1960s and 1970s, on the other. The four movements of the *Suite*, combined into a cyclical form, fulfill essential compositional functions based on the principle of alternation that underlies its dramaturgy. Thanks to the contrast between the movements – achieved through various elements, such as the variety of writing, the nature of the musical images, thematic variation, and compositional techniques, as well as the relationships between the tonalities of the constituent parts—the idea of „unity in diversity”, specific to the suite as a musical genre, is realized. The sequence of tempos – *Moderato assai* – *Moderato sostenuto* – *Andante* – *Allegro* – reveals the predominance of moderate tempos, which gives the *Suite* a reflective and meditative character.

4. The work integrates a broad stylistic spectrum, blending influences from various musical traditions. On the one hand, the suite remains faithful to classical-romantic architectural principles, in which the composer employs both simple and compound ternary forms, rigorously utilizing thematic development. On the other hand, A. Mulear’s compositional mastery is particularly evident in the fusion of programmatic music, exemplified in the first movement, with elements of applied genres (folk song and dance), achieving an original synthesis between academic music and folk melody.

5. In the mixed genres of *Suite No. 2*, those deeply rooted in folk music predominate, though they are „hidden” behind the tempo markings. The variety of genre and stylistic elements forms the cycle of suites through the imagery of the rustic scene, the grandeur of the pastoral, or the energy of the dance, as well as through the *lamento* moments that reflect the composer’s intention

to create the suite within the framework of national genre traditions. The work's synthetic musical lexicon combines the stylistic properties of folklorism with contemporary achievements – primarily in the form of complex harmony.

6. *Suite No. 2* for string quartet by A. Mulear emblematically synthesizes the essential features of his compositional style, among which is variational development as a technique that, by integrating organically into the complex of musical means representative of neo-folkloric suites, becomes one of the distinctive features of his works. Regarding the unity of the piece, the composer employs the method of reusing rhythmic-melodic formulas throughout the movements, aiming to reinforce the suite's cyclical structure and to ensure its thematic continuity and internal cohesion.

7. Unlike the suites, the analyzed quartets are distinguished by a tripartite structure, which fits perfectly into the local context of the architectural construction of quartets composed by authors from the Republic of Moldova [6, p. 51], while at the same time diverging from the structure characteristic of the sonata-symphonic cycle. The quartets are united by a lyrical tone combined with the spirit of dance, and the folk elements stand out through the more complex concept and the deeply personal nature of the expression, particularly in the second *Quartet*. The works undoubtedly emerged on the wave of the composer's sentiments associated with the Romantic period.

8. While the early *Quartet* shows signs of a relatively conservative interpretation of the cycle and its language, the second, which belongs to the late period, presents itself, on the contrary, as an extremely individual approach to the genre. The originality of the conception manifested itself in the musical imagery, reflected in the succession of tempos *lento-fast-lento*, the architectural reminiscence of the first lyrical theme at the end of the work, the semantic richness of the thematic material in the first two movements of the *Quartet*, with its Baroque and Bach's imprint, as well as in the excessive polyphonization of the texture that was only sketched out in the first quartet. Thus, *Quartet No. 2* contributes to the discovery of the evolutionary direction of the author's chamber style, from an orientation toward the images and prototypes of traditional music genres to a profoundly philosophical perception of the world.

9. A. Mulear manages to demonstrate his individual style in his compositional writing for string quartet as well. Taking into account the essential properties of each instrument and the sonic characteristics of the full ensemble, the composer has developed his own approach to the quartet formation. Influenced by the performance of folk instruments, the violin most often appears as the soloist, supported by other instruments that serve an accompanying role. However, this does not exclude the use, when necessary, of other variations, such as the unification of the four solo voices in harmonic chordal sound, dialogue, or functional equality.

At the same time, A. Mulear explores the interpretive and expressive valences of the entire string quartet ensemble from the perspective of national contexts, substituting the specific roles of the taraf instruments and transposing their functions into the context of the string quartet, where the viola and cello predominantly assume the role of the secondary group.

10. The compositional innovations in the analyzed works reflect an approach in which tradition and modernity coexist in balance. Although anchored in conventional structures, the works open up to a fluid musical language, in which harmonic and tonal elements are treated with a specific freedom. The composer reinterprets traditional material through the lens of contemporary compositional techniques and sonorities that are particularly perceptible in the complex rhythmic constructions, non-tertiary vertical-harmonic combinations, and the excessive chromaticism of the harmonic language in general, on the one hand, but also in the use of modes – often in polymodal or tonal-modal combinations – as well as folk intonations and ornaments, on the other. Thus, the observation of musicologist V. Axionov is confirmed, who emphasizes that in the 1970s–1980s „a certain compromise between traditionalism and "radical modernism" was demonstrated by the work of [...] A. Mulear [...] from present-day Moldova” [1, p. 20].

## GENERAL CONCLUSIONS AND RECOMMENDATIONS

As a result of the scientific research conducted to address the **issue** raised in this thesis – namely, the identification of stylistic and genre elements, as well as the specific language of chamber works for string instruments composed by A. Mulear in the context of the composer’s oeuvre and trends in chamber music in the Republic of Moldova, we present some **conclusions** through which we can characterize both his stylistic and genre preferences and his compositional method.

1. As a result of the historical and documentary analysis of archival, bibliographic, and musical sources found in various public collections, we have established that the personal collection of the composer and professor Alexandru Mulear, a representative of the musical culture of the Republic of Moldova, which could serve as a comprehensive source for studying his biography and work, has not been established in any of the relevant institutions. Using a specific methodology (musical-historical-documentary) for searching and processing archival, biographical, and musical materials, various collections were studied, revealing multiple inconsistencies and ambiguous interpretations in the description and dating of A. Mulear’s chamber-instrumental works, which makes their identification difficult.

2. The chamber music genre, in its string-instrument-focused aspect, represents an essential pillar of the creative activity that enjoyed the composer’s exclusive attention throughout his life. Mulear’s primary interest, in terms of interpretive composition, focuses on chamber music

ensembles – duos and quartets – which offer numerous possibilities for sound production, as well as the embodiment of diverse rhythmic and intonational structures.

3. Considering it in the context of contemporary musical creation, A. Mulear's compositional legacy has demonstrated a certain stylistic specificity, justifying the study of the stylistics of the composer's chamber works for string instruments as an integral system, with its own internal structure and a presumed stage-like character of development.

4. The composer utilized the rich possibilities of various chamber genres to realize diverse creative ideas, a varied palette of artistic images that pervade his entire body of work; in this regard, the studied area of his legacy is no exception; on the contrary, it most vividly expresses his prolific potential, the methods and approaches of his creative intellect.

5. It is evident that A. Mulear demonstrated a consistent preference for genres and forms typical of academic instrumental-chamber music, including the suite, the cycle of miniatures, the string quartet, didactic miniatures, and the rondo; and among classical forms – standard models of simple and compound forms with recapitulation and rondo. The compositional treatment of these genres and forms, however, is innovative, contemporary, and free, constituting a universal compositional principle of the maestro's chamber music, which manifests a certain reorientation of the author's attention away from adherence to the structural patterns specific to broad, compositionally stable genres, toward a more arbitrary sphere of compositional technique – that of the means of musical expression.

6. As a result of the analytical approach to A. Mulear's musical works, we conclude that his compositional style developed under the influence of various stylistic currents, among which folklore and neo-folklore viewed through a Romantic lens played the greatest role, as well as the Soviet music, as practiced in its national adaptation in the Republic of Moldova, Romanian and Jewish folklore, and the music of fiddlers and klezmers. This fact led to a remarkable aesthetic autonomy, as the composer avoided both open conflict and facile subordination to the ideological imperatives of socialist realism – elements that often define the essential traits of the styles of composers from that era.

7. Despite the fact that many themes in the analyzed works are imbued with a distinct folk spirit, the composer structured them in accordance with the requirements of typical classical forms. However, the traditional form is merely a starting point for the development of original ideas that led to the use of the means of modern musical language.

8. A. Mulear's compositional approach is influenced by various models of folk music. Among such stylistic phenomena, it is worth mentioning, first and foremost, the lute-style instrumentalism based on virtuosity and improvisation, associated with heightened expressiveness, constant variation in intonational cells, and rhythmic freedom, sometimes complemented by

variable meter or the *parlando-rubato* style, specific to the lyrical sphere. Another area of folklore, important for the composer's creative intentions, was the element of dance, with its metro rhythmic regularity and the melodic-rhythmic formulas specific to the patterns of the respective genres.

9. By summarizing the typical stylistic features of A. Mulear's chamber-instrumental works, which contribute to the development of a personal style, we can organize them into categories.

9.1. On the conceptual and imagery level – pastoral images, landscape scenes, and festive scenes prevail, along with a tendency toward the lyrical realm of imagery and the genres of song and dance.

9.2. On an emotional level – sensuality, naturalness, and sincerity in the expression of emotions and feelings, as well as their affective nature, are evident. These qualitative aspects led to the adoption of programmaticism.

9.3. On the level of musical thought – there is a predilection for suite-type composition as a chain of musical images, a relatively broad coverage of various phenomena that does not imply a dramatic confrontation between them, but rather, the chamber dimension of the subjects, a certain intimacy, isolation, and contrast of the parts, their unification through external features, the unregulated number of parts, and the absence of a „transversal” internal development.

9.4. At the level of thematic intonation – the organization of musical discourse is predominantly based on the variational technique, which is found extensively in works under review, the avoidance of the sonata-form development technique, which was typical of the classical era and its chamber music („the tradition of chamber music as a space for the supremacy of the compositional method of thematic development of motifs” [8, p. 91]). Among the methods of thematic development, the composer most often uses exact and modified (varied) repetition, and less frequently – the derivation of themes.

9.5. On the harmonic level – we note the modernity of A. Mulear's language, which is based on the chromatic principle resulting from *tono-modal* synthesis (or the fusion of the tonal and modal). Thus, the complex of musical means that acquire stylistic value includes an expanded tonality, often bordering on the modal, low centralized functionality, modal cadences, including those with subdominants, fluctuations (mobility) of the degrees, major-minor oscillation, associated with the use of modal scales (e.g., the scale of the Lydian-Mixolydian mode, with 4<sup>#</sup> and 7<sup>b</sup>, or the whole-tone scale that unites two tetrachords, the upper one being obtained through the descending alteration of the degrees), and the effect of polytonality. Non-tertiary chordal structures are observed, often featuring combinations of vertically stacked fourths or of fourths with seconds, scalar-type chromatic structures, the chromaticization of melodic lines and chords through frequent leading tones, not infrequently based on unusual, non-chord tones, with an emphasis on the dissonant character.

9.6. At the level of texture – the composer diversifies the sonic space of the musical compositions, which as a whole take shape as a homophonic-harmonic fabric, resorting to a series of both traditional and more modern techniques. In this regard, the greatest importance is attached to polyphonic technique, from whose arsenal A. Mulear borrows short imitations and extended canons, elements of complex counterpoint, complemented by ostinato and polyostinato techniques, elements of heterophony in the form of pedal tones and mixed voice doublings, the shifting (transposition) of the melody to the upper register, and the layering of the texture. At times, the textural configurations demonstrate the figurative „associativity” of many forms, both pianistic and those of string instruments, evoking analogies with various sound phenomena and folk-inspired styles.

9.7. Among the additional features are the presence and circulation of stylistic elements, such as the abundance of ornaments, particularly in the violin part, the flexible dynamic and temporal profile (modification of dynamic gradation), and varied articulation, representing means of expressiveness that contribute to the formation of the overall image of the composition.

10. A. Mulear’s stylistic originality is also evident in his approach to the string quartet, treating each instrument with great care and an understanding of its timbral and expressive potential. In particular, the violin stands out for its unusual versatility within the ensemble. The composer, referring both to the field of academic music and to the tradition of folk music, uses the violin predominantly as a solo instrument, highlighting its profound expressiveness and technical virtuosity. Thus, the violin becomes an important pillar of the ensemble.

## **RECOMMENDATIONS**

1. From the perspective of continuing the study of stylistic and genre issues addressed in this thesis, its materials and findings can serve as a foundation for further investigations into instrumental works by composers from the Republic of Moldova, while also contributing to the comprehension and interpretation of the musical text of the national compositional creation.

2. Future research can proceed in two potential directions: comparing A. Mulear’s compositional results with the experience of his contemporary generation of composers („style as a phenomenon versus style as a historical period”), focusing on the synchronic aspect, and drawing parallels with other stylistic phenomena from historical perspectives, with reference to the diachronic aspect („personal style versus style of the era”), while simultaneously contributing to the deepening of scientific knowledge regarding contemporary trends and processes in the field of national musical composition.

3. The compositional methods identified in the analysis of instrumental chamber music can be tested in the study of works belonging to other areas of composer A. Mulear’s musical legacy,

which will allow for a comprehensive coverage of the full diversity of the author's compositional palette.

4. The materials of the thesis may also have practical application in university courses, either in *Musical Stylistics*, *History of National Music*, *Musical Forms and Analysis*, or *Chamber Ensemble*.

5. Since most of the works have remained in manuscript form, often containing observations and clarifications regarding interpretation, but at the same time, some editions and audio recordings are also available to researchers, it is advisable to conduct a comparative study of the accessible versions (textual, instructional, interpretive) to gain insight into the author's text and its possible interpretations.

6. The publication of musical scores by A. Mulear, which are currently difficult to access, will stimulate the introduction of the composer's instrumental-chamber works into concert practice and scholarly circulation, and will facilitate musicians' access to these works for educational purposes.

7. The publication of a monograph dedicated to the instrumental-chamber works for string instruments by composer A. Mulear would contribute to a more complete scholarly understanding of the compositional process in the Republic of Moldova.

## BIBLIOGRAPHY

### Romanian-language sources:

1. Axionov V. Reflecții cu privire la evoluția creației componistice moderne. În: Anuar științific: muzică, teatru, arte plastice, 2012, nr. 3 (16). Chișinău: Valinex, 2012, p. 9–21.
2. Balaban L. Creații muzicale ale compozitorilor din Republica Moldova în biblioteca orchestrei simfonice a Filarmonicii Naționale S. Lunchevici: catalog: materialele Proiectului științific Registrul adnotat al creațiilor muzicale din Republica Moldova = Сочинения композиторов Республики Молдова в библиотеке симфонического оркестра Национальной Филармонии им. С. Лункевича: каталог: материалы научного проекта Аннотированный регистр музыкальных произведений Республики Молдова. Chișinău: Valinex, 2014. 234 p.
3. Berezovicova T. Particularitățile programatismului în suita instrumentală a compozitorilor din Republica Moldova. În: Studiul Artelor și Culturologie: istorie, teorie, practică, 2015, nr. 3 (26). Chișinău: Notograf Prim, p. 12–18.
4. Berezovicova T. Suita instrumentală în creația componistică din Republica Moldova (Secolul XX). Chișinău: Pontos, 2015. 172 p.
5. Bolocan T. Etapele de constituire și unele particularități stilistice ale cvartetelor de coarde în creația compozitorilor din Republica Moldova. În: Anuar științific: muzică, teatru și arte plastice: Învățământul artistic – dimensiuni culturale: conf. de totalizare a activității științifico-didactice a pedagogilor și doctoranzilor AMTAP, 22 aprilie 2005. Chișinău: Grafema Libris, 2005, p. 165–172.
6. Bolocan T. Particularitățile structurii compoziționale în cvartetele de coarde ale compozitorilor din Republica Moldova (anii '70 - '80 ai sec. XX). În: Anuar științific: muzică, teatru, arte plastice, 2006, nr. 1/2 (6/7). Chișinău: Grafema Libris, 2007, p. 50–58.
7. Dosarul personal al lui Mular Alexandr Borisovici, Uniunea Compozitorilor a RSSM, 1952. AOSP a RM, F. 2941, inv. 3, nr. 33, 44 file.

### Russian-language sources:

8. Адорно Т. Камерная музыка. В: Теодор В. Адорно. Избранное: социология музыки. Университетская книга Москва СПб, 1999, с. 79–94. Disponibil online: [https://www.gumer.info/bibliotek\\_Buks/Culture/Adorno/\\_06.php](https://www.gumer.info/bibliotek_Buks/Culture/Adorno/_06.php) (vizitat 22.04.2021).
9. Аксёнов В. Жанры симфонической музыки в Молдове (30-80-е годы XX века). Кишинэу: Bulat Art Glob, 1998. 151 с.
10. Влайку О. Произведения для скрипки и фортепиано композиторов Республики Молдова (вторая половина XX века). Кишинев: Grafema Libris, 2011. 226 с.

11. Козлова Н., Циркунова С. Камерно-ансамблевая музыка в Республике Молдова: вопросы теории, истории и методики преподавания. Chişinău: Pontos, 2014. 254 с.
12. Кочарова Г. О роли фольклорно-ассоциативных элементов в инструментальном творчестве А. Муляра 70-х гг. В: Музыкальное творчество в Советской Молдавии, Кишинев: Штиинца, 1988, с. 69–82.
13. Милютина И. Из наблюдений за развитием камерно-инструментального творчества в музыкальном искусстве Молдовы. В: Cercetări de muzicologie. Chişinău, 1998, p. 5–12.
14. Милютина И. Инструментальная миниатюра в творчестве Александра Муляра. В: Музыка в Молдове: вопросы истории и теории. Кишинев: Штиинца, 1991, с. 44–60.
15. Милютина И. Камерный инструментальный ансамбль в молдавской музыке 60–70-х гг. В: Музыкальное творчество в Советской Молдавии (Вопросы истории и теории). Кишинёв: Штиинца, 1988, с. 7–20.
16. Милютина И. Национальные черты в камерном инструментальном творчестве композиторов Советской Молдавии: автореф. дис. ... кандидата искусствоведения. (821) / Ленинградская государственная консерватория им. Н. А. Римского-Корсакова. Кишинев: Издательство ЦК КП Молдавии, 1973. 24 с.
17. Михайлов М. Стиль в музыке. Ленинград: Музыка, 1981. 264 с.
18. Столяр З. Люди и время. Композиторы-евреи в музыкальной культуре Молдовы (30–80-е годы XX века). Chişinău, 2003. 272 с.

## SCIENTIFIC PUBLICATIONS RELATED TO THE THESIS SUBJECT

### 1. Articles in scientific journals

#### 1.1. International journals:

1. Trocinel D. Aspectul istoric, semantic și interpretativ al ciclului *Ecoul codrilor* pentru vioară și pian semnat de Alexandr Mulear. În: *Musica academica*, 2024, No. 1. Oradea: Universitatea din Oradea, 2024, p. 76–89. ISSN (print) 3061-5364 ISSN (on line) 3090-9902. Disponibil online: [https://arte.uoradea.ro/images/Musica\\_Academica\\_cu\\_coperta\\_m.pdf](https://arte.uoradea.ro/images/Musica_Academica_cu_coperta_m.pdf)

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

2. Trocinel D. *Rondo* pentru vioară și pian de Alexandr Mulear: aspecte istorice și compoziționale. În: *Studiul Artelor și Culturologie: istorie, teorie, practică*, 2024, nr. 2 (47). Chișinău: Notograf Prim, 2024, p. 51–56. ISSN 2345-1408; eISSN 2345-1831.

3. Trocinel D. Schiță biografică a compozitorului A. Mulear. În: *Studiul Artelor și Culturologie: istorie, teorie, practică*, 2022, nr. 1 (42). Chișinău: Notograf Prim, 2022, p. 76–80. ISSN 2345-1408; eISSN 2345-1831.

4. Trocinel D. Suitele lui Aleksandr Mulear: abordare istorico-documentară. În: *Revista de Știință, Inovare, Cultură și Artă „Akademos”*, 2025, nr. 1 (76). Chișinău: Blitz Poligraf, p. 156–161. ISSN 1857-0461; eISSN 2587-3687.

5. Trocinel D. *Șase miniaturi* pentru vioară și pian de Alexandr Mulear: repere analitice. În: *Studiul Artelor și Culturologie: istorie, teorie, practică*, 2023, nr. 1 (44). Chișinău: Notograf Prim, 2023, p. 17–22. ISSN 2345-1408; eISSN 2345-1831.

### 2. Scientific Articles in Collections

#### 2.1 Collections Abroad:

1. Trocinel D. Problematika creației componistice a lui Alexandr Mulear (în baza ciclului *Șase miniaturi* pentru vioară și pian). În: *Simpozionul internațional Cultură, artă și tradiție în spațiul intercultural al românilor din diasporă*, ediția a III-a, 17 octombrie 2023, Gyula–Ungaria. *RoAct*, nr. 3, 2023. Timișoara: Editura Eurostampa, 2023, p. 175–181. ISSN 2810–3653; ISSN-L 2810–3653. Disponibil online: <https://www.ceeol.com/search/article-detail?id=1263863>

#### 2.2 Collections of Works from International Conferences:

2. Trocinel D. Promovarea creației muzicale a compozitorului A. Mulear în cadrul unor manifestări culturale și profesionale. În: *Valorificarea și conservarea prin digitizare a colecțiilor de muzică academică și tradițională din Republica Moldova*, 22 februarie 2022, Chișinău. Chișinău: Valinex, 2023, p. 142–147. ISBN 978-9975-68-486-6; ISSN 979-0-3481-0094-4.

3. Trocinel D. Schițe la portret de creație a compozitorului A. B. Mulear. În: *Patrimoniul cultural: cercetare, valorificare, promovare*, Ed. 13, 27-28 mai 2021, Chișinău. Chișinău: Institutul Patrimoniului Cultural, 2021, vol. 2, p. 109–114. ISBN 978-9975-3513-7-9.

#### 2.3 Collections of Works from National Conferences:

4. Trocinel D. Ciclul *Ecoul codrilor* pentru vioară și pian de Alexandr Mulear: particularități compoziționale. În: *Cultura și Arta: cercetare, valorificare, promovare: materialele conf. științifice*

naționale a doctoranzilor și conducătorilor de doctorat, 8 decembrie 2023. Chișinău: AMTAP, 2024, p. 43–49. ISBN 978-9975-176-04-0.

5. Trocinel D. Incursiuni componistice în repertoriul didactic și muzica pentru copii a compozitorului Alexandr Mulear. În: *Cultura și Arta: cercetare, valorificare, promovare*, Ed. 1, 9 decembrie 2022, Chișinău. Chișinău: AMTAP, 2023, p. 83–89. ISBN 979-0-3481-0105-7; ISBN (pdf) 978-9975-3597-7-1.

### **3. Conference Proceedings:**

1. Trocinel D. Incursiuni componistice din repertoriul didactic și muzica pentru copii a compozitorului A. Mulear. În: *Cultura și Arta: cercetare, valorificare, promovare*, Ed. 1, 9 decembrie 2022, Chișinău. Chișinău: 2022, p. 13.

2. Trocinel D. Promovarea creației muzicale a compozitorului A. Mulear în cadrul unor manifestări culturale și profesioniste. În: *Valorificare și conservarea prin digitizare a colecțiilor de muzică academică și tradițională din Republica Moldova: Conf. științifică inter.*, Chișinău 22 februarie 2022: Tezele comunicărilor. Chișinău: AMTAP, 2022 (Valinex), p. 90–91. ISBN 978-9975-68-465-1.

3. Trocinel D., Ciobanu-Suhomlin I. Schiță biografică a compozitorului A. Mulear. În: *Cultura și Arta: cercetare, valorificare, promovare: Conf. științifică națională a doctoranzilor și conducătorilor de doctorat*, 10 decembrie 2021 (rezumatele comunicărilor). Chișinău, 2022, p. 24–25. ISBN 978-9975-117-80-7.

4. Trocinel D. Schițe la portretul de creație a compozitorului Alexandr Mulear. În: *Conf. științifică intern. „Patrimoniul cultural: cercetare, valorificare, promovare”*, Ed. a 13-a, 27-28 mai 2021, Programul și rezumatele comunicărilor. Chișinău: AȘM, Institutul Patrimoniului Cultural. Chișinău: Notograf Prim, 2021, p. 64.

## ADNOTARE

**Trocinel Daniela. Muzica de cameră pentru instrumente cu coarde a lui Alexandru Mulear: dimensiunea stilistică și de gen.** Teză pentru obținerea titlului științific de doctor în arte, program de doctorat – Muzicologie, Chișinău, 2026.

**Structura tezei:** adnotare în limbile – română și engleză, lista abrevierilor, introducere, patru capitole, concluzii generale și recomandări, notografie, bibliografie din 349 de titluri, 7 anexe (exemple muzicale, tabele analitice, eseu biografic al compozitorului A. Mulear, un eseu textologic: comparația partiturilor editate cu manuscrise, tabel cu date biografice, lista cronologică a lucrărilor, precum și materiale ilustrative), 158 de pagini ale textului de bază. Rezultatele obținute în cadrul cercetării sunt publicate în 14 lucrări științifice: 10 articole și 4 rezumate.

**Cuvinte-cheie:** Alexandru Mulear, creație cameral-instrumentală, instrumente cu coarde, stil, gen muzical, stilistică, formă muzicală, moștenire componistică, sursă folclorică, materiale documentar-arhivistice.

**Domeniul de studiu:** istoria muzicii naționale, creația instrumentală de cameră din Republica Moldova.

**Scopul și obiectivele tezei. Scopul investigației** constă în identificarea elementelor stilistice, de gen, precum și ale limbajului specific opusurilor camerale pentru instrumentele cu coarde semnate de A. Mulear în contextul creației compozitorului, după cum și din perspectiva tendințelor muzicii camerale din Republica Moldova. **Obiectivele tezei:** examinarea conceptelor de stil și gen în studiile muzicologice ce constituie un suport teoretic și metodologic al investigației; sistematizarea informațiilor teoretice și istoriografice privind creațiile investigate, extrase din literatura de specialitate și fondurile arhivistice; studierea analitică a partiturilor selectate în vederea determinării trăsăturilor lor caracteristice, utilizând metoda analizei integrale; desemnarea trăsăturilor stilistice și genuistice ale lucrărilor muzicale pentru elaborarea tipologiei elementelor caracteristice; formularea principiilor de abordare a domeniului (genului) de ansamblu instrumental de cameră, prin specificarea tratării instrumentelor cu coarde în cadrul opusurilor analizate.

**Noutatea și originalitatea științifică a tezei** constă în realizarea în premieră a unei cercetări complexe în muzicologia autohtonă cu scopul de a elabora analize detaliate, atât din punct de vedere a stilului și genului, cât și a formelor muzicale, generalizând trăsăturile distincte și elementele proprii de limbaj muzical și arhitectonica lucrărilor destinate instrumentelor cu coarde de A. Mulear. Cercetarea a vizat opusurile cameral-instrumentale pentru coarde, în câteva formate – de la partide instrumentale manuscrise până la partituri reconstituite în format digital, neexplorate în literatura muzicologică contemporană.

**Rezultatele obținute contribuie la soluționarea unei probleme științifice importante** care rezidă în consolidarea fundamentelor stilistice și de gen evidențiate în rezultatul analizelor exhaustive ale lucrărilor muzical-camerale pentru coarde ale compozitorului A. Mulear.

**Semnificația teoretică a studiului** constă în identificarea elementelor muzicale concrete specifice lucrărilor camerale ale compozitorului, precum și determinarea raportului dintre ele în ansamblu la nivelul stilistic și de gen, ce contribuie la o conștientizare teoretică a fenomenelor respective în creația compozitorilor autohtoni contemporani, precum și în extinderea cercului de cunoștințe despre problemele sintezei de gen și stil în muzica instrumental-cameră a epocii.

**Valoarea aplicativă a lucrării:** rezultatele obținute pe parcursul cercetării cu drept pot fi utilizate și aplicate în cadrul predării disciplinelor *Forme și analize muzicale*, *Muzica națională*, *Instrument (vioară)*, *Ansamblu cameral*, *Cvartet*, dar poate servi și ca punct de reper pentru o nouă cercetare consacrată creației muzicale a compozitorului A. Mulear. Aspectele și ideile principale ale tezei pot prezenta interes pentru muzicologi, pedagogi și interpreți.

**Implementarea rezultatelor științifice.** Teza de doctorat a fost elaborată conform planului de cercetare științifică al AMTAP, a fost discutată în cadrul ședințelor comisiei de îndrumare a Școlii doctorale, fiind recomandată spre susținere. Rezultatele cercetărilor au fost reflectate în cadrul a 7 conferințe științifice naționale și internaționale, 1 simpozion internațional, 1 seminar științific metodologic internațional și 3 mese rotunde științifice.

## ANNOTATION

**Trocinel Daniela. Instrumental Chamber Music for Strings by Alexandru Mulear: stylistic and genre dimension.** Thesis for obtaining the scientific degree of Doctor in the Arts, PhD program – Musicology, Chişinău, 2026.

**Structure of the thesis:** annotation in two languages – Romanian and English, list of abbreviations, introduction, four chapters, general conclusions and recommendations, notography, bibliography of 349 titles, 7 appendices (musical examples, analytical tables, biographical essay of the composer A. Mulear, a textual analysis: a comparison of published scores with manuscripts, table with biographical data, chronological list of works, as well as illustrative materials), 158 pages of the main text. The research results are published in 14 scientific papers: 10 articles and 4 abstracts.

**Keywords:** Alexandru Mulear, chamber-instrumental creation, string instruments, style, musical genre, stylistics, musical form, compositional heritage, folklore source, documentary-archival materials.

**Field of study:** history of national music, instrumental chamber creation from the Republic of Moldova.

**The purpose and objectives of the thesis. The aim** consists in identifying the stylistic and genre elements, as well as the specific language of the chamber opuses for string instruments composed by A. Mulear, both within the context of the composer's work, and from the perspective of chamber music trends in the Republic of Moldova. **The objectives** of the thesis: examining the concepts of style and genre in musicological studies, which provide the theoretical and methodological support for the investigation; systematizing theoretical and historiographical information concerning the works under investigation, drawn from specialized literature and archival collections; studying the selected scores analytically to determine their characteristic features using the method of integral analysis; designating the stylistic and genre-specific features of the musical works in order to develop a typology of characteristic elements; formulating principles for approaching the field (genre) of chamber instrumental ensembles, by specifying the treatment of string instruments within the analyzed opuses.

**Scientific novelty and originality of the thesis.** This is a first attempt in national musicology to propose detailed and complex analyses, both from the perspective of style and genre, as well as musical forms, generalizing the specific elements of musical language and the architectonics of works for strings by A. Mulear. The premiere research focused on chamber-instrumental opuses in several formats – from handwritten instrumental parts to reconstructed digital scores, practically unexplored in contemporary musicological literature.

**The obtained results** contribute to the solution of an important scientific problem which lies in the consolidation of the stylistic and genre foundations highlighted as a result of exhaustive analyses of the chamber-musical works for strings by composer A. Mulear.

**The theoretical significance of the study** consists in the identification of concrete musical elements of the stylistic and genre level specific to the composer's chamber works, as well as determining the relationship between them as a whole, which contributes to a theoretical awareness of the respective phenomena in the creation of contemporary national composers.

**The applicative value of the work.** The obtained results can be used and applied in teaching disciplines such as *Musical Forms and Analysis*, *History of National Music*, *Instrument (violin)*, *Chamber Ensemble*, *Quartet*, but can also serve as a reference point for new research dedicated to the musical works of composer A. Mulear.

**Implementation of scientific results.** The doctoral thesis was developed according to the scientific research plan of the Academy of Music, Theatre and Fine Arts, was discussed in the meetings of the Doctoral School's guiding commission, and was recommended for public defense. The research results were reflected in 7 national and international scientific conferences, 1 international symposium, 1 international scientific-methodological seminar, and 3 scientific round tables.

## Declaration of responsibility

I, the undersigned, Trocinel Daniela, 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.

Trocinel Daniela

Signature:

**TROCINEL DANIELA**

**INSTRUMENTAL CHAMBER MUSIC FOR STRINGS  
BY ALEXANDRU MULEAR:  
STYLISTIC AND GENRE DIMENSION**

**Doctoral field of study 021.5 Music  
Doctoral Program: Musicology (Research)**

Abstract of the Doctor of Arts Thesis

---

Approved for printing: 14.05.2026

Paper format 60x84 1/16

Offset paper. Offset printing.

Print run 20 ex.

Print sheets: ...

Order number nr. ...

---

Editorial-Printing Center of USM  
60 Al. Mateevici St., Chişinău, MD-2009  
e-mail: cep1usm@mail.ru