

Flute Compositions and Works involving the Flute in the programs of the International Festival *The Days of New Music*

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Abstract: *The author aims to present the musical pieces for flutes or involving flutes written by composers from the Republic of Moldova over the last three decades, which were performed during various editions of the International Festival "The Days of New Music." The author offers a brief overview of Moldovan composers from different generations, such as Ghenadie Ciobanu, Vladimir Beleaev, Vlad Burlea, Vladimir Ciolac, Snejana Pişlari, Iulian Gogu, Veronica Ciobanu, and others. Simultaneously, the most representative Moldovan flutists who have contributed to promoting national composers' works are mentioned, including Iulian Gogu, Iulia Maksimova, Maria Serbinova, as well as the author of the present article. Important stylistic and genre features of the performed works are also revealed.*

Key-words: *flute, The Days of New Music, New Music Festival, Moldovan composers*

1. Introduction

The flute, being one of the most sought-after aerophone instruments in contemporary music, occupies a unique place in the timbral palette of contemporary national music. Several works composed by national composers were premiered at the *The Days of New Music* festival. This unique festival, founded in 1991 at the initiative of composer Ghenadie Ciobanu and maintained over 33 years (1991–2024), has become a singular platform for showcasing national compositional and interpretative achievements. It is here that creations of various genres written by local composers for flute or involving the flute as a component of different chamber ensembles have been presented. The purpose of this article is to

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present the works composed by local composers, the majority of which were performed by national flutists who have made an essential contribution to promoting national flute compositions.

2. An overview of the flute repertoire presented throughout the editions of the festival

During **the 5th edition**, held from April 3–11, 1995, several creations dedicated to the flute were presented. On April 5, in the Organ Hall, a chamber music concert took place with the participation of the *Ars Poetica* ensemble. The program included the *Sextet* by Moldovan composer Iulian Gogu, with the flute part performed by the composer himself. *Ars Poetica* (Chişinău, Moldova) is a contemporary music ensemble founded in 1991, aiming to promote the creations of composers from the Republic of Moldova and to familiarize the public with the values of contemporary music. Iulian Gogu (b. 1966, Chişinău) is a member of this ensemble. He graduated from the „Gavriil Musicescu” Academy of Music in Chişinău (1992), studying under Professor Ion Zaharia, and worked as concertmaster of the symphony orchestra of the Teleradio-Moldova Company, becoming an active promoter of new music. On April 10, at the Organ Hall, a chamber concert featuring works by Moldovan composers took place, including the *Trio* for string instruments, flute, and trumpet by Alexei Bojonca, with the flute part performed by Iulian Gogu.

The 6th edition of the *The Days of New Music* festival was held from September 23–30, 1996. As usual, the event's programs included works for flute. Two concerts were performed by the *Ars Poetica* Ensemble: on September 23, in the Exhibition Hall of the Union of Artists of Moldova, *Respiration of flowers (Respirația florilor)* by Iulian Gogu was performed, and on September 28, the public was presented with the instrumental creations *Landscapes (Peisaje)* by Vladimir Rotaru, *Adio* by Vladimir Beleaev, and *The Nocturnal Garden (Grădina nocturnă)* by Iulian Gogu. The flute parts in these works were also performed by Iulian Gogu. *Landscapes: Five Miniatures for Flute and Piano* was composed in 1975 by the renowned national composer Vladimir Rotaru. In the composer's oeuvre, creations for flute hold a special place. Being a profound connoisseur of the flute and an excellent performer, he created an impressive number of works for this instrument (solo, with piano, and for various chamber ensembles), including this cycle for flute and piano.

The composition *Adio* by Vladimir Beleaev, written for wind quartet, is one of the most representative works in Moldovan compositional creation, representing the stylistic direction of post-avant-gardism. Typical features of the work include latent programmatic elements, techniques related to controlled aleatoricism, and

pointillism. Regarding Iulian Gogu's works *Respiration of flowers* and *The Nocturnal Garden*, also belong to the post-avant-garde movement, which manifested in contemporary music from the Republic of Moldova at the beginning of the 21st century (Barbas 2017, 68).

Vladimir Beleaev (b. 1955) is a composer from the Republic of Moldova. He studied composition at the „Gavriil Musicescu” Academy of Music in Chişinău under Professor Boris Dubosarschi. Beleaev is the author of symphonic, vocal, and chamber music works and was a laureate of the Chamber Works Competition dedicated to the 50th anniversary of UNESCO and the UN (1995).

The 7th edition of the festival followed. On October 9, 1997, during the monographic concert *Ghenadie Ciobanu – Compositional Portrait*, three flute-inclusive creations were performed: *Spatium sonans* for solo flute in absolute premiere (composed in 1997), performed by Iulian Gogu; *Pentaculu's* for wind quintet (flute, English horn or oboe, clarinet, bass clarinet, and horn) composed in 1994; and *Sound Study No. 3 „White Silence”* for ensemble (flute, oboe, clarinet, bassoon, percussion, violin, and cello), also composed in 1994. These works were performed by the *Art Poetica* Ensemble, with Iulian Gogu on flute.

The 8th edition of the festival, held from October 4-11, 1998, continued to develop the trends established in previous editions. On October 6, at the „Brâncuşi” Gallery, a chamber concert took place with the participation of Iulian Gogu. On October 8, in the same hall, the *Ars Poetica* Ensemble performed a varied program consisting of works by composers from Moldova and Bulgaria. Notable among these were: *Man-box* for flute, cello, harp, and percussion by Iulian Gogu; *Voices from Nowhere (Voci de nicăieri)* for flute, clarinet, violin, cello, percussion and piano by Oleg Palymski; *Five Miniatures (Cinci miniaturi)* for flute, violin and vibraphone by Vladimir Beleaev; *Summe Deus (Kyrie II)* for soprano, string quintet, two flutes, oboe, horn, harp and piano by Gheorghe Arnaudov (Bulgaria); and *Sound Study No. 3 „White Silence” (Studiu sonor nr. 3 „Tăcerea albă”)* for flute, oboe, clarinet, bassoon, violin, cello and percussion by Ghenadie Ciobanu. Ghenadie Ciobanu's work *Spatium sonans* for solo flute was presented to the public by the member of the *Traiect* ensemble, flutist Alexandru Hanganu, on October 11.

Oleg Palymski (b. 1966) is a composer, pianist and conductor from the Republic of Moldova. He graduated from the „Gavriil Musicescu” Academy of Music, specializing in composition under Professor Vasile Zagorschi in 1993. A member and conductor of the *Ars Poetica* ensemble, he has authored symphonic and chamber creations and participated in new music festivals and concerts organized in Chişinău, Bacău, Copenhagen and Kyiv.

Ghenadie Ciobanu (b. 1957) is a composer from the Republic of Moldova. He graduated from the „Gnesin” Pedagogical Institute in Moscow, specializing in piano,

and later from the „G. Musicescu” Academy of Music in Chişinău, in composition. He is the author of compositions across various genres, including symphonies, concertos and music for theater and film. His works have been performed at festivals and concerts in France, Germany, Spain, Israel, Denmark, Romania, Russia, Estonia and Ukraine. He won First Prize at the „50 Years of UNESCO and the UN” competition. Ciobanu is the founder and artistic director of the contemporary music ensemble *Ars Poetica* and has served as a guest professor at the University of Las Palmas de Gran Canaria. For many years, he has been president of the Moldovan Association of Contemporary Music and the Union of Composers and Musicologists from Moldova.

The 14th edition, held from June 21-27, 2005, introduced new musical personalities, namely two Moldovan flutists – Vadim Ostroukhov, a jazz musician, flutist and saxophonist, and Alexandru Marinescu. On June 23, at the *Ginta Latină* Center of Culture and Arts, a jazz concert took place featuring the ensemble *Life Model*, during which V. Ostroukhov performed his piece *Sphinx* for solo flute. On June 24, a chamber concert was held at the National Museum of History of Moldova. The program included Snejana Pîslari's *Marcyas's Flute (Flautul lui Marcyas)*, a piece for solo flute.

Snejana Pîslari (b. 1972) is a composer from the Republic of Moldova. She graduated from the Academy of Music, Theater and Fine Arts in Chişinău, where she specialized in composition in Professor Pavel Rivilis' class. She has written works in various genres, including opera, symphonic music, choral music, instrumental music and vocal chamber music².

The 17th edition, held from June 15-20, 2008, introduced new flutist performers: Moldovan musicians Serghei Şarov and Iulia Matei participated in concerts with the *Ars Poetica* ensemble (June 16, National Philharmonic), a chamber concert featuring works by young composers (June 18, AMTFA) and a concert on June 19 at the National Philharmonic. Works by composers V. Zagorschi, O. Palymski, I. Iachimciuc, J. Sarmentos, G. Caceres and Gh. Ciobanu were performed. Flutist Iulia Matei participated in the concert of young Moldovan composers – L. Ciubuc, M. Ungur, T. Duhaterova, N. Rojcovscaia, V. Moseicuc.

The 18th edition, held in three different periods: May 27, June 19-22 and September 25-29, 2009, featured, on June 19 at the Small Hall of the National Philharmonic, a chamber concert titled *Young Musicians Perform Contemporary Music*, where *Sainte* for two flutes by Snejana Pîslari and *Spatium sonans* by Ghenadie Ciobanu were performed by Nina Berezina, Alina Călăraş and Iulia Matei.

²<https://www.moldovenii.md/md/people/565>

During **the 19th edition** of the festival, held between June 18-25, 2010, a unique premiere took place: the performance of works by Vlad Burlea – *Once Long Ago... (Cândva demult...)* and *Forgotten Motif (Motiv uitat)* for baroque flute and piano. The performers were Victor Lăcustă, who played the baroque flute, and Giulia Lăcustă, who played the piano. The concert took place on June 24 at the Small Hall of the National Philharmonic. Vlad Burlea (b. 1957), a Moldovan composer, completed his higher studies at the „Gavriil Musicescu” Academy of Music in Chişinău (class of Professor Gheorghe Mustea), specializing in composition (1992), followed by postgraduate studies under Professor P. Rivilis (1999). He undertook international internships at the International Institute of Electroacoustic Music, Bourges (France), in 1998 and participated in the International Conference „Arts and Education” in Vienna in 1999, as well as in multiple and diverse activities in education and art (UNESCO). Burlea's compositional output includes genres of symphonic, vocal-symphonic, chamber music, music for documentary and feature films, music for dramatic and radio plays, light music and electroacoustic music³.

The 20th edition of the festival, held from June 10-17, 2011, featured the *Trio* for flute, double bass, and piano by the young Moldovan composer Marcel Vinicenco. The following edition, **the 21st**, introduced the work of young composer Doina-Cezara Procopciuc – *Neige* for flute and piano.

Doina-Cezara Procopciuc (b. 1995) began her musical studies at the age of five, learning to play the piano, and started composing at ten. She graduated from the „Ştefan Neaga” Music College, specializing in music theory and composition, frequently participating in composition competitions in Moldova and Romania. Since 2016, she studied composition and later film music composition at the University of Music and Performing Arts in Vienna under Martin Lichtfuss, Karlheinz Essl, Iris ter Schiphorst and Judit Varga. Her works are currently performed on various Austrian stages, such as the *Future Art Lab (FAL)* Vienna, *Reactor*, *Alte Schmiede*, Anton Bruckner University Linz, *Konzerthaus Klagenfurt*, collaborating with artists like Jaime Wolfson and the *Platypus Ensemble*, *Orchestra of Earth*, Ensemble N, *Lux Brumalis Ensemble*, Nimikry Duo, Jakob Steinkellner, Elena Sorokina, Helge Stiegler and many others⁴.

The 22nd edition, held from June 6-14, 2013, featured two concerts: the first was a chamber concert on June 9, with flutist Anastasia Gusarova and pianist Angelina Korjan-Colesnic performing Snejana Pîslari's piece *Near the Danube Shore (Lângă malul Dunării)* for flute and piano.

The 23rd edition, organized between June 8-16, 2014, presented to the Chişinău public two pieces composed by younger and mid-career generations. On June

³ <https://ucmr.org.ro/membri/vlad-burlea/>

⁴ <https://www.universaledition.com/en/Contacts/Doina-Cezara-Procopciuc/>

10, at the Small Hall of the National Philharmonic, the program included *Remembering* for flute and marimba by Valeria Barbas and *Who Keeps Walking on the Road (Cine merge tot pe drum)* for flute, vibraphone, violin and cello by Snejana Pișlari. In the first piece, the flute part was performed by the author of the present article.

Valeria Barbas (b. 1984) is a composer and multimedia artist. A member of the Union of Composers and Musicologists and the Union of Fine Artists of the Republic of Moldova, her creations are included in the Golden Fund of the Teleradio-Moldova Public Company. She has held several personal exhibitions both in the Republic of Moldova and abroad and has received numerous awards in art and research. Currently, she works as a scientific researcher at the Institute of Cultural Heritage of the Academy of Sciences of Moldova, having obtained a Ph.D. in arts and culturology with the thesis *Intercultural Dialogue in New Music from the Republic of Moldova*. She is the author of about 30 scientific publications, including the monograph based on her thesis: *Intercultural Dialogue in New Music from the Republic of Moldova. Radiations of the International Festival 'The Days of New Music' (1991-2016)* (Barbas 2018, back cover).

From June 9-19, 2015, the Union of Composers and Musicologists of Moldova organized **the 24th edition** of the *The Days of New Music* festival. On June 14, within the Organ Hall, a creative evening by composer Vladimir Beleaev, one of the leading representatives of the Moldovan compositional school, took place. Three substantial compositions were performed: an instrumental cycle, *Concert for a Composer*, consisting of eight parts, including *Composition No. 2* for flute, oboe, clarinet, bass clarinet and bassoon, and *Composition No. 7, Finale* for the entire ensemble. The flute part was performed by the Moldovan flutist Iulia Maksimova. As authors T. Berezovicova and A. Burunova state, the instrumental cycle *Concert for a Composer* by Vladimir Beleaev, one of the leading representatives of the Moldovan compositional school, is an original work that „embodies an unusual compositional-dramatic and timbral-instrumental idea, combining features of several genres such as concerto, suite, symphony, 'crown of sonnets'” (Berezovicova and Burunova 2020, 62).

The work represents an instrumental cycle of eight movements, each intended for a specific instrumental ensemble: *Composition No. 1* for violin and vibraphone, *Composition No. 2* for flute, oboe, clarinet, bass clarinet and bassoon, *Composition No. 3* for string quartet, *Composition No. 4* for piano and snare drum, *Composition No. 5* for two violins, *Composition No. 6* for trumpet, horn and tuba, *Composition No. 7, Finale* for the entire ensemble, and *Postscriptum* for piano. This is an original artistic concept emphasizing the role of the composer as the creator and main character of the composition, offering the artist a triune function: author, conductor and soloist. Notably, the composer himself appeared on stage as conductor and performed the piano part in *Postscriptum*.

The 27th edition was organized from June 4-9, 2018. On June 6, at the Small Hall of the National Philharmonic, a chamber music concert titled *Solo-Duo* took place, featuring flutists Alina Călăraș and Iulia Maksimova. They performed works by Iulian Gogu, a composer originally from Moldova who is now residing in Spain: *Black and White Cinema* and *Game for two* for two flutes.

In **the 28th edition**, held from June 7-13, 2019, two concerts featuring the flute were included. The first was a thematic chamber concert titled *Moldovan-Spanish Dialogue*, with Iulia Maksimova participating as a member of the *Ars Poetica* Ensemble. On June 12, Anastasia Gusarova presented Ghenadie Ciobanu's pieces *Genesis* and *The Game of the Reflected Light*.

The 29th edition was organized online from October 11-18, 2020. A live concert on Moldova 2 television took place on October 18. The program included the premiere *Scherzo-Capriccio* for flute and piano by Vlad Burlea (performers: Anastasia Gusarova, flute, and Natalia Botnariuc, piano); and another premiere *Ksenia* for flute, clarinet and cello by Vasile Medved (USA), (performers: Iulia Maksimova, flute; Sergiu Mușat, clarinet; Ana-Maria Sârbu, cello); *Morning Shadows (Umbrele diminții)* for flute, piano and percussion by Ghenadie Ciobanu (Iulia Maksimova, flute; Natalia Botnariuc, piano; Vasilii Moscvitin, percussion); and *Game for two* for two flutes by Iulian Gogu (Spain). The latter was performed by the flute duo Maria Serbinov and Alina Călăraș.

The 31st edition of the festival was held in two sessions: one in June and another in October 2022. On October 23, at the National Museum of Art of Moldova, a program of works by Moldovan composers was presented: *State II (Starea a II-a)* for flute and prepared piano by Vlad Burlea, performed by Anastasia Gusarova (flute) and Snejana Pîslari (piano); *Expectation* for solo flute by Vladimir Ciolac (flute part: Maria Serbinov); *5 Brodsky Versets* for flute, clarinet, violin and cello by Snejana Pîslari (flute part: Maria Serbinov); and *Ix Chel* for flute, vibraphone, piano and violin by Veronica Ciobanu (flute part: Maria Serbinov).

Vladimir Ciolac (b. 1956) is a composer, conductor and professor from the Republic of Moldova. He graduated from the „Gavriil Musicescu” State Conservatory, specializing in composition under Professor Pavel Rivilis. Since 1992, he has been teaching at the Academy of Music, Theater and Fine Arts, covering composition, orchestration, score reading, arrangement and choral conducting. Founder and artistic director of the „Gavriil Musicescu” student choir, he is a winner of international competitions. Ciolac was awarded in the Composition Competition dedicated to the 50th anniversary of UNESCO (1995) and other competitions organized by the UCMM. Since 1991, he has been a member of the Union of Composers of Moldova and serves as the regent of the Orthodox men's choir at the Church of the *Meeting of the Lord*. He was awarded the *Order of Church Merit*,

Third Degree (2016) and the *Ștefan cel Mare și Sfânt* Medal (2008) by the Metropolis of Moldova.

Veronica Ciobanu (b. 1993) is a pianist and composer from Moldova. In 2017, she graduated from the Academy of Music, Theater and Fine Arts, studying piano with Prof. A. Vardanean, and in 2019, she completed her composition studies under Prof. Ghenadie Ciobanu. She has been a member of the Union of Composers and Musicologists of Moldova since 2020. Among her works are the string quartet *Fire Shadow* (2020); a *Piece* for soprano, baritone and piano (2022); and „*Catullus 85'... I know not, but I feel...*” for flute, clarinet, violin, cello and soprano (2024).

In **the 32nd edition**, held from October 8-22, 2023, a recital was given by renowned Romanian flutist Ion Bogdan Ștefănescu titled *On the Road Back to Ithaca*, which included Ghenadie Ciobanu's piece *Genesis* for solo flute.

The most recent edition of the festival, **the 33rd**, just concluded and was held in two sessions: June and October 2024. On October 18, at the Studio Hall of Teleradio-Moldova, with the participation of the National Symphony Orchestra of the „Teleradio Moldova” Company under the baton of conductor Gheorghe Mustea, Vlad Burlea's *Kammermusik No. 2* for flute *in C* and chamber orchestra was performed (flute part by A. Gusarova). It is worth noting that this work is dedicated to the performer. A chamber concert followed on October 25 at the National Museum of Art of Moldova, featuring *Dream of a Cloud No. III* for baroque flute by Ghenadie Ciobanu (performed by Victor Lăcustă) and *Spring Wind Games (Jocurile vântului de primăvară)* for two flutes by Vlad Burlea, performed by Anastasia Gusarova and Ecaterina Cojocari.

The chamber concert on October 26, organized at the National Museum of Art of Moldova, presented the works of local composers from different generations to the public. The program included a work by young composer Veronica Ciobanu, „*Catullus 85'... I know not, but I feel...*” for flute, clarinet, violin, cello and soprano; *Black Cat of Magister Franciscus* for ensemble (violin, flute, clarinet, cello and piano) by Snejana Pîslari; and *Fünf für Acht* by Vladimir Beleaev for ensemble (violin, flute, oboe, clarinet, bassoon, vibraphone and piano). In all the aforementioned works, the flute part was performed by the author of this article, and in the performance of Valentin Doni's piece *Bizarre Thoughts* for flute, oboe, clarinet and bassoon, flutist Iulia Maksimova participated.

3. The Days of New Music – a major tool in promoting national compositions for the flute

In light of the aforementioned, some generalizations can be made. The International Festival *The Days of New Music* has become a highly significant,

indeed major, tool in promoting national compositions for the flute – both compositional and interpretative. Throughout its various editions, the festival has prepared and performed works by Moldovan composers from different generations – from Vladimir Rotaru, a conductor of 20th-century national music, through mid-generation composers such as Ghenadie Ciobanu, Vladimir Beleaev, Vladimir Ciolac, Vlad Burlea, Snejana Pîslari, N. Rojcovscaia, to Generation Z composers like Lidia Ciubuc, Marian Ungur, Tatiana Duhaterova, Vitalie Moseicuc, Veronica Ciobanu, Maxim Vinicenco and Doina-Cezara Procopciuc.

From a stylistic standpoint, local composers have presented their creations across various genres: compositions for flute and orchestra, mixed ensemble compositions featuring the flute, flute accompanied by piano, and works for solo flute or two flutes.

The list of **solo flute compositions** includes *Spatium sonans*, *Genesis* and *The Game of The Reflected Light* for solo flute by Ghenadie Ciobanu; *Expectation* for solo flute by Vladimir Ciolac; *Sphinx* for solo flute by Vadim Ostroukhov; and *Marcyas's Flute* for solo flute by Snejana Pîslari.

Duets featuring the flute fall into two distinct categories: monotimbral (e.g., *Sainte* for two flutes by Snejana Pîslari; *Game for 2* for two flutes by Iulian Gogu; *Spring Wind Games* for two flutes by Vlad Burlea) and flute accompanied by other instruments. This group predominantly consists of flute and piano compositions: *Landscapes* by Vladimir Rotaru, *Neige* by Doina-Cezara Procopciuc, *Near the Danube Shore* by Snejana Pîslari, *Scherzo-Capriccio* for flute and piano, and *State II* for flute and prepared piano by Vlad Burlea. Additionally, the flute is combined with other instruments, as exemplified by *Remembering* for flute and marimba by Valeria Barbas.

Regarding instrumental trios, two creations have been composed and performed: *Morning Shadows* for flute, piano, and percussion by Ghenadie Ciobanu; *Five Miniatures* for flute, violin and vibraphone by Vladimir Beleaev; and *Trio* for flute, double bass and piano by Marcel Vinicenco. Each of these demonstrates the composers' preference for less traditional ensemble configurations.

The most extensive number of musical works is presented through larger **instrumental ensembles that play more instruments**. Notable among these are *Sound Study No. 3 „White Silence”* for flute, oboe, clarinet, bassoon, violin, cello and percussion by Ghenadie Ciobanu; *Adio, Concert for a Composer (Composition No. 2* for flute, oboe, clarinet, bass clarinet and bassoon; *Composition No. 7, Finale)*; *Fünf für Acht* by Vladimir Beleaev; *Voices from Nowhere* for flute, clarinet, violin, cello, percussion and piano by Oleg Palymski; *Sextet, Respiration of Flowers, Nocturnal Garden, Man-box* by Iulian Gogu (flute part performed by the composer herself); *Bizarre Thoughts* for flute, oboe, clarinet and bassoon by Valentin Doni; *5 Brodsky Versets* for flute, clarinet, violin and cello; *Who Keeps Walking on the Road* for flute, vibraphone, violin and cello; and *Black Cat of Magister Franciscus* by

Snejana Pîslari; *Ix Chel* for flute, vibraphone, piano and violin; and „*Catullus 85'... I know not, but I feel...*” for flute, clarinet, violin, cello and soprano by Veronica Ciobanu. Consequently, it can be concluded that various types of instrumental ensembles are the most sought-after in local compositional creation.

A distinct group comprises compositions for the **baroque flute** by local composers: two works by Vlad Burlea – *Once Long Ago...* and *Forgotten Motif* for baroque flute and piano – and *Dream of a Cloud No. III* for baroque flute by Ghenadie Ciobanu, performed by Victor Lăcustă. Regarding compositions for **flute and orchestra**, only one work has been identified: *Kammermusik No. 2* for flute in C and chamber orchestra, recently composed by Vlad Burlea and performed in premiere at the latest edition of the festival.

Another advantage of the International Festival *The Days of New Music* is that it has become a springboard for the concert activities of young performers: Iulia Maksimova, Maria Serbinov, Alina Calaraș and Ecaterina Cojocari actively participate in performing local music alongside already established musicians such as Iulian Gogu and Anastasia Gusarova.

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