

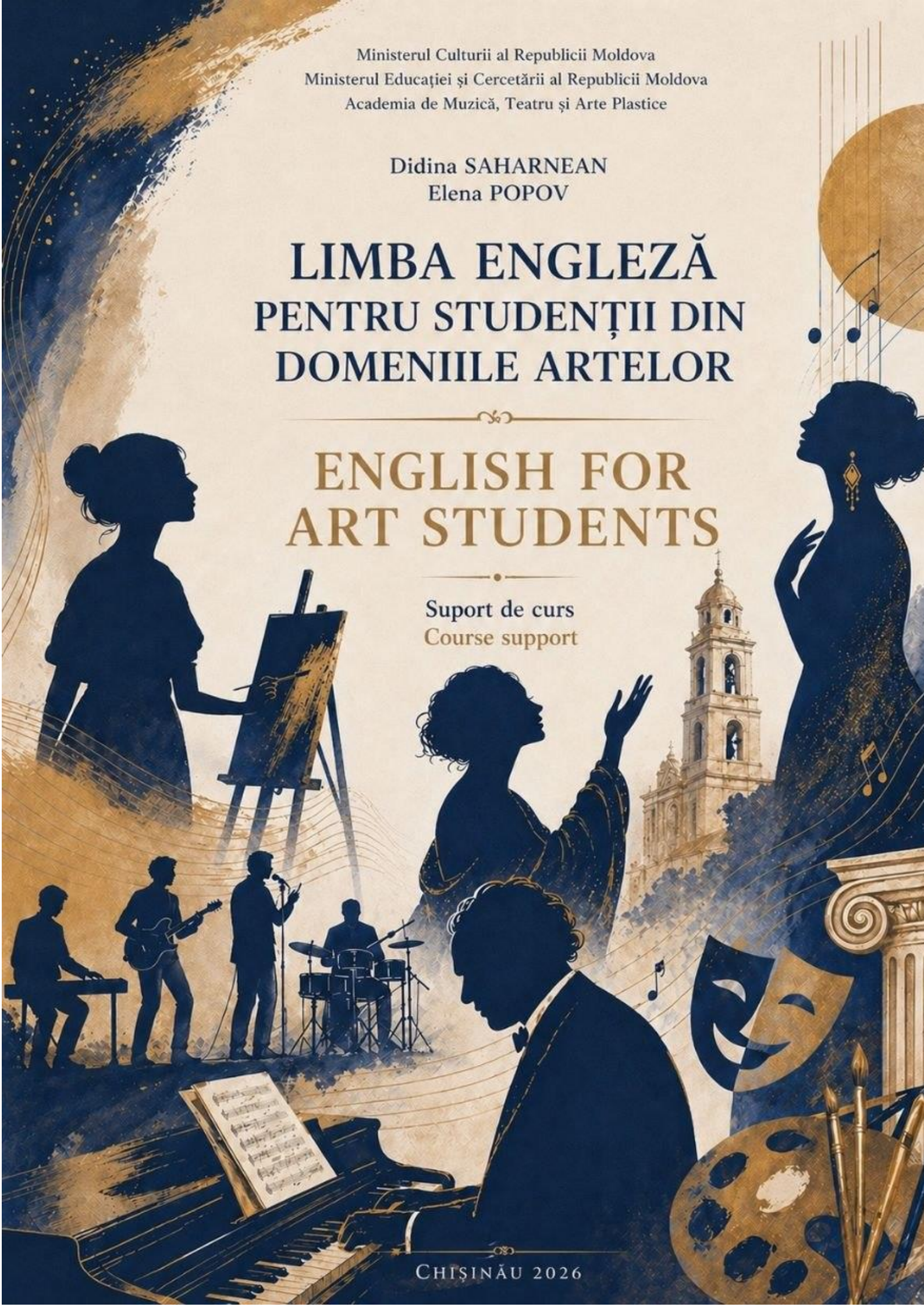
Ministerul Culturii al Republicii Moldova
Ministerul Educației și Cercetării al Republicii Moldova
Academia de Muzică, Teatru și Arte Plastice

Didina SAHARNEAN
Elena POPOV

LIMBA ENGLEZĂ PENTRU STUDENȚII DIN DOMENIILE ARTELOR

ENGLISH FOR ART STUDENTS

Suport de curs
Course support



CHIȘINĂU 2026

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CZU 811.111'276.6:7(075.8)

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ENGLISH FOR ART STUDENTS, Suport de curs pentru studenții Ciclului I Licență, domeniul de formare profesională: 0114 Formarea profesorilor; 0211 Tehnici audiovizuale și producție media; 0212 Modă, design interior și industrial; 0213 Arte plastice; 0214 Arte decorative; 0215 Artă muzicală; 0216 Arte teatrale; 0219 Studii culturale și management artistic. Aprobabil și recomandat pentru editare de Consiliul științific al AMTAP, procesul-verbal nr.7 de la ședința Consiliului Științific al AMTAP din 06 aprilie 2026

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DESCRIEREA CIP A CAMEREI NAȚIONALE A CĂRȚII DIN REPUBLICA MOLDOVA
Saharnean, Didina.

Limba engleză pentru studenții din domeniile artelor = English for Art Students : Suport de curs = Course support / Didina Saharnean, Elena Popov ; redactor științific: Lidia Cazacu ; Ministerul Culturii al Republicii Moldova, Ministerul Educației și Cercetării al Republicii Moldova, Academia de Muzică, Teatru și Arte Plastice. – Chișinău : AMTAP, 2026. – 83 p. : fot. color, tab.

Cerințe de sistem: PDF Reader.

Ref. bibliogr.: p. 81-83.

ISBN 978-9975-176-22-4 (PDF).

Text : electronic.

811.111'276.6:7(075.8)

S 15

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Suport de curs

Pentru Studenții Ciclului I Licență

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Specialitatea: 0114.12 Muzică
0114.13 Dans
0114.15 Teatru
0211.1 Regie film și TV
0211.2 Imagine film și TV
0211.4 Producție film și TV
0211.8 Animație
0212.1 Modă- design vestimentar
0212.2 Design interior
0213.1 Pictură
0213.2 Grafică
0213.3 Sculptură
0213.4 Istoria și teoria artelor plastice
0214.1 Arte decorative aplicate (tapiserie)
0214.1 Arte decorative aplicate (ceramică, metal)
0215.1 Interpretare instrumentală / Instrumente cu taste (pian)
0215.1 Interpretare instrumentală / Instrumente orchestrale
0215.1 Interpretare instrumentală / Instrumente muzică ușoară și jazz
0215.2 Canto / Canto academic
0215.2 Canto / Canto popular
0215.2 Canto / Canto de estradă și jazz
0215.3 Dirijat / Dirijat coral
0215.3 Dirijat / Dirijat simfonic și de opera
0215.4 Compoziție muzicală / Compoziție muzică academică
0215.5 Muzicologie
0216.1 Actorie
0216.2 Regie
0216.3 Dramaturgie și scenaristică
0216.4 Teatrologie și management teatral
0216.5 Coregrafie
0219.1 Studii culturale și management artistic

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Adnotare

În acest suport de curs sunt valorificate materiale autentice în limba engleză – interviuri și biografii ale artiștilor contemporani din Moldova – în predarea limbii engleze ca limbă străină. Lucrarea promovează învățarea contextualizată, îmbinând dezvoltarea competențelor lingvistice cu educația culturală. Textele selectate sunt însoțite de activități didactice variate precum: însușirea vocabularului, întrebări de comprehensiune, sarcini în formă orală și prezentări. Metodele propuse contribuie la creșterea motivației și a implicării studenților, în special a celor din domeniile artelor. Un punct forte este participarea activă a studenților în procesul de creare a conținutului. Suportul reflectă tendințele actuale în educație, integrând media și identitatea culturală. Este o sursă valoroasă pentru cursurile de limba engleză, care au scopul să promoveze atât limba, cât și patrimoniul cultural local. Acest model de exerciții poate fi aplicat și în alte contexte educaționale similare.

***Cuvinte - cheie:** biografii, conținut media, conștientizare culturală, educație artistică, interviuri, limba engleză ca limbă străină, învățarea limbii*

Annotation

This course support material uses authentic English-language content—interviews and biographies of contemporary artists from Moldova used in teaching English as a foreign language. The work promotes contextualized learning by combining the development of language skills with cultural education. The selected texts are accompanied by a variety of didactic activities: vocabulary exercises, comprehension questions, oral tasks, and presentations. The methods contribute to increased motivation and student engagement, especially for those in the arts. A strong point of the present material is the active involvement of students in the process of content creation. The support reflects current trends in education by integrating media and cultural identity. It is a valuable resource for English language courses that aim to promote both language acquisition and local cultural heritage. The model can also be applied in other similar educational contexts.

***Keywords:** biographies, media content, cultural awareness, art education, interviews, English as a foreign language, language learning*

Preliminarii

Prezentul suport de curs a fost elaborat pentru a răspunde necesităților specifice ale studenților de la facultățile de arte. Obiectivul principal al suportului vizează dezvoltarea competențelor lingvistice prin familiarizarea studenților și personalități marcante ale culturii naționale, a căror activitate contribuie la promovarea valorilor Republicii Moldova pe scena internațională.

Structura cursului este concepută pentru a crea o experiență de învățare relevantă și motivantă. Fiecare unitate tematică se concentrează asupra unei personalități de renume din domeniul artelor, precum Eugen Doga, Valentina Nafornița, Alexandra Conunova, Dorian Boguță, Silvia Busuioc, Sunstroke Project, Inna Jeleascova și Anatol Durbală. Astfel studenții își dezvoltă vocabularul specific domeniului artistic și învață expresii utilizate în muzică, teatru, arte plastice, coregrafie și cinematografie.

Supportul de curs include următoarele componente:

Biografii: Texte autentice din presa internațională de limba engleză și pagini personale, care prezintă parcursul profesional și realizările notabile ale personalităților selectate, oferind un context cultural și istoric esențial.

Interviuri: Transcrieri ale unor interviuri, care permit studenților să se familiarizeze cu limbajul natural, colocvial și specific mediului artistic, îmbunătățind astfel abilitățile de înțelegere auditivă și de vorbire ale acestora.

Seturi de exerciții: Fiecare text este însoțit de exerciții didactice variate, concepute pentru a consolida:

- Vocabularul (terminologie specifică, sinonime, antonime).
- Gramatica (timpurile verbale, structuri sintactice).
- Abilitățile de citire și înțelegere (întrebări de comprehensiune, exerciții de tip adevărat/fals).
- Abilitățile de comunicare (exerciții de tip discuții în grup, role-play, prezentări).

Acest suport de curs transformă învățarea limbii engleze într-un proces interactiv și cultural relevant. Prin studierea biografilor și a activității unor artiști de succes, studenții nu doar își perfecționează competențele lingvistice, ci și își consolidează sentimentul de mândrie națională și înțeleg rolul esențial pe care arta îl joacă în dialogul intercultural. Acest material reprezintă o punte între excelența academică și patrimoniul cultural, pregătind viitorii profesioniști din domeniul artelor să comunice eficient și să-și promoveze talentul într-un context internațional.

Exprimăm deosebită recunoștință doamnei Ludmila Lazarev, dr., conf. univ., șef al Departamentului de Științe socio-umanistice și Limbi Moderne pentru îndrumări metodologice, observații perspicace, idei constructive, expertiza profesională. Contribuția sa a influențat în mod semnificativ calitatea și structura suportului de curs prezentat.

Preliminaries

This course support was developed to meet the specific needs of the students from art faculties. Its primary objective is to integrate the development of linguistic skills by making students familiar with prominent figures of national culture, whose work contributes to promoting the values of the Republic of Moldova on the international stage.

The course support's structure is designed to create a relevant and motivating learning experience. Each thematic unit focuses on a renowned personality from the arts, such as Eugen Doga, Valentina Nafornița, Alexandra Conunova, Dorian Boguță, Silvia Busuioc, Sunstroke Project, Inna Jeleascova and Anatol Durbală. Through these units students are exposed to vocabulary and expressions specific to the artistic domain, from music, theater, fine arts, choreography and cinematography.

The course support includes the following components:

Biographies: Authentic texts from international English-language on-line media and personal pages that present the professional journey and notable achievements of the selected personalities, offering essential cultural and historical context.

Interviews: Transcripts of interviews that allow students to become familiar with natural, conversational language specific to the artistic environment, thereby improving their listening comprehension and speaking skills.

Exercise Sets: Each text is followed by varied didactic exercises designed to consolidate:

- Vocabulary (specific terminology, synonyms, antonyms).
- Grammar (verb tenses, syntactic structures).
- Reading and Comprehension Skills (comprehension questions, true/false exercises).
- Communication Skills (group discussions, role-playing, presentations).

This course support transforms the English language learning into an interactive and culturally relevant process. By studying the biographies and work of successful artists, students not only improve their linguistic skills but also strengthen their sense of national pride and understand the essential role which art plays in intercultural dialogue. This material represents a bridge between academic excellence and cultural heritage, preparing future art professionals to communicate effectively and promote their talent in an international context.

We express our special gratitude to Ms. Ludmila Lazarev, PhD, Associate Professor and Head of the Department of Social and Human Sciences and Foreign Languages for her methodological guidance, insightful observations, constructive suggestions, professional expertise. Her contribution significantly enhanced the quality and the structure of the course support presented.

Texte și exerciții / Texts and exercises

UNIT 1 Alexandra Conunova - Musical Life and Career

1.1 Biography

First Prize at the Joseph Joachim Violin Competition in Hannover, and prizewinner at the XV International Tchaikovsky Competition in Moscow and at the Singapore International Violin Competition, Alexandra Conunova has been hailed by her virtuosity, warm tone, impressive range of color, and flawless technique. She also received the prestigious Fellowship by the Borletti-Buittoni Trust in London.

Conunova has appeared with many of the leading international orchestras, such as the Orchestre de Paris, Mahler Chamber Orchestra, NDR Radiophilharmonie, Orchestre de la Suisse Romande, Orchestra della Svizzera Italiana, Paris Chamber Orchestra, Mariinsky Orchestra, Russian National Orchestra, NFOR, Orchestra Teatro Regio Torino, Barcelona Symphony, among others.



After her successful debut in summer 2022 at the Tivoli Festival playing/conducting Vivaldi and Piazzola's Four Seasons, Alexandra was swiftly reinvited by the Copenhagen Philharmonic in Spring 2024, performing the Arthur Lourié's Concerto da Camera.

Other recent highlights this past season include the tour with the Insula Orchestra in Spain, the returns to the Nuremberg Symphony and Aalborg Symphony, and debuts with Oxford Philharmonic, Borusan Philharmonic, Tokyo Metropolitan Orchestra, Belgrade Philharmonic, Kristiansand Symphony, Odense Symphony, Mexico National Symphony Orchestra, and at the San Francisco Symphony Spotlight recital series.

The season 24/25 brings Conunova's appearance at the Verbier Festival, the debuts with the Filarmonica de Bologna, Essen Philharmonic, BR Runfunkorchester, G.Enescu Philharmonic, PhilZuid, Slovak Philharmonic, Macao Symphony, Timsoara Philharmonic, Orquesta de Granada, as well as the returns to the Barcelona Symphony, Nuremberg Symphony, NFM Wrocław Philharmonic, Orquesta de les Illes Balears and Real Orquesta Sinfónica de Sevilla. Conunova will debut with the Zagreb Soloists playing/conducting a program that features works by Elgar, Mendelssohn, and Piazzola; will tour with Christian Zacharias, appearing in Paris, Prades, Bourgogne, Court, Gstaad, Bern, Sion and Padova; and will also perform Beethoven Triple Concerto with Pablo Ferrández and Dmitry Shishkin at the Dvorak Prague Festival under Ingo Metzmacher.

Alexandra's first recording of Prokofiev Violin Sonatas with Michail Liftis, on Aparté, was received with great acclaim: "This recording reveals Conunova as a major artist – in terms of both technical assurance and interpretative daring... I can't recommend their freshly considered, vividly recorded interpretations highly enough" (Gramophone); "...this is already a candidate for one of the best discs of the year" (The Strad).

In Fall 2020, she recorded and released Vivaldi's Four Seasons also on Aparté, obtaining rave reviews: "her last recording as a whole is an exquisitely light and graceful reading from everyone, crowned by ravishingly sweet-toned and dancing filigree lines from Conunova herself", "her playing is this fabulous: the warm-toned, easy fluidity of her virtuosities; her range of articulation, colour, and shading; the subtle spontaneity; the natural shaping." (Gramophone)



In the last years Alexandra has had the pleasure of working under the guidance and mentoring of one of the world's leading professors, Edouard Wulfson, in Geneva.

Alexandra currently plays on Giovanni Battista Guadagnini, ca. 1785 ex "Ida Levin", on a kind loan from a music lover.

Biography of Alexandra Conunova is available at:

<https://www.alexandraconunova.com/home>

1.2 Interview ‘Alexandra Conunova, violinist’ for www.meetheartist.online

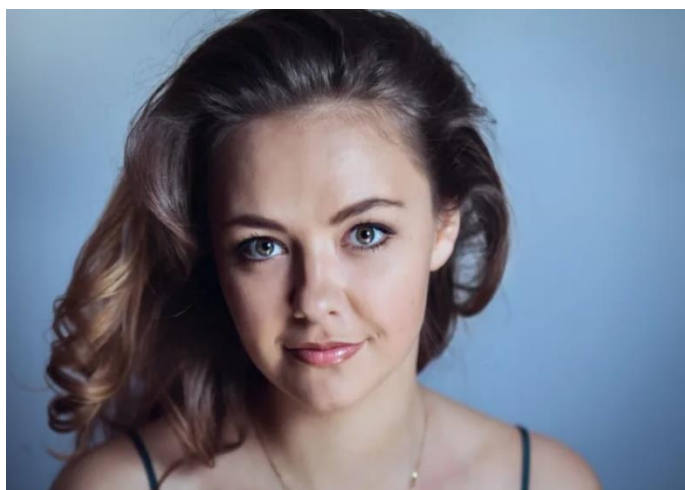
...her playing is this fabulous: the warm-toned, easy fluidity of her virtuosities; her range of articulation, colour and shading; the subtle spontaneity; the natural shaping.

— Gramophone

...it’s her impressive range of color that is the most striking characteristic of her playing as a whole

— The Strad

Who or what inspired you to pursue a career in music and who or what have been the most important influences on your musical life and career?



I was born at the edge of Perestroika, during a period when the cultural life of my native country, Moldova, was at its highest. My great grandfather was the director of both the National Opera and Ballet House and the National Philharmonic, so I grew up backstage, meeting and hearing all of the biggest artists of that time.

Music was a big part of my upbringing: I remember going to symphonic concerts, seeing beautiful opera singers, meeting them all in person, being so impressed by the colourful costumes and stagings, sitting in the hall and asking my aunt to translate every movement the ballerina was doing while watching Giselle or Cinderella, having Richter, Rostropovich and so many others coming to my grandparents’ house for dinner. Looking back on all of these memories, my choice to pursue a classical music career can only be described as a natural one.

What have been the greatest challenges of your career so far?

Let’s say that I like challenges. It gives me a very clear sense of time, space and purpose. I find it more difficult to stay calm and relaxed than I do facing a real provocation. My mom actually says “tell Alex she can’t do it, to get her to do it at 200% “. I think that’s why in the past I was a big fan of competitions. The battle now goes on – but I only face myself and I like to see what my body and mind have in stock for me and how far I can push my own limits. To get back to your question, I will quote a friend, to whom many years ago I complained that my career was not developing fast enough. He told me: “Alex, regular people build a career first, then marry and then have kids. What did you do? You had a kid, married and now you are building a career “. This was quite a tough truth and he was right. Looking back, I must say I’m very proud and happy about the choices and decisions I have made, but it was certainly more difficult than doing it the right way

Which performances/recordings are you most proud of?

To be honest, listening to myself is a real torture – but a necessary one. How can one improve if you can’t hear your line? Your vibrato, your touché? But a real challenge was the triple Beethoven recording with Nathalie Clein, David Kadouch and Laurence Equilbey alongside her great Insula orchestra for Warner. Playing on gut strings was one of the most difficult but interesting musical adventures in my career, and I’m very happy with how it turned out.

Which particular works do you think you perform best?

I love all kinds of music, and I love playing anything from Bach to Holliger. But mostly I love playing chamber music.

What do you do off stage that provides inspiration on stage?

I think inspiration is a momentum state of mind. At least in my case. I like to think of each concert as a gift – especially in these bizarre times. I love letting go of any control and improvising when I am on stage. But in order to do that, I think one should be technically completely free. Which means I have to make sure that the technical aspect and structure is fixed and every phrase and movement has a purpose and a meaning. This demands a lot of work and I am particularly blessed with having Edouard Wulfson as my mentor for the past 2 years. Our coaching sessions sometimes last 6/7 hours, but when we are done, that's the moment I let myself go – and it is pure magic!

How do you make your repertoire choices from season to season?

This depends on my partners, on who I play with. I love debating and reflecting on whether one piece would suit the other, it is actually like giving birth to a creature or building a house, or mixing a great cocktail. Carefully choosing the details, the ingredients. Mostly when I am making a programme, I am thinking of always keeping my listeners attentive to, and curious about, the music – and that isn't an easy thing.

Do you have a favourite concert venue to perform in and why?

I could choose a specific one as there are so many during the year, but I especially love the baroque Italian theatres, of course the amazing Victoria Hall in Geneva, die Glocke in Bremen, or ancient cathedrals for solo recitals. Then there are also the venues that are very dear to my heart because of the stories that bonds us, like the Verbier Festival, or the Aix-en-Provence and so many others. Japan goes without saying – it is my absolutely favourite country to go to for concerts.

What do you feel needs to be done to grow classical music audiences/listeners?

I think everyone from our field can and should have an input. In my opinion it starts from when one is little. Schools should have an extra school programme such as bringing kids to classical concerts once a month. From my perspective, the system between the government, the concert venues and the schools can be much improved upon. Of course there are other methods like having a huge discount for young people at theatres, but everything starts with education and habit. No education – no understanding. No understanding – no interest. We should incite interest and curiosity amongst little kids. They are our future, and it is worth all the investment – both personal and professional.

What is your most memorable concert experience?

If I were to pick one I would ask for 3, and it would be my collaboration with Théodor Currentzis, with Valery Gergiev and Gianandrea Noseda. But the list goes so much longer than that, I could write a novel ...

As a musician, what is your definition of success?

Success is being able to do what you love, and make a living out of it. Accepting yourself, finding a partner to go hand in hand with, and being able to hold your kids' and parents' hands as often as possible.

What do you consider to be the most important ideas and concepts to impart to aspiring musicians?

The biggest gift we can offer someone is our time. Cherish it. Be creative, be curious, dare, speak up, listen, love, enjoy, and last but not least – please yourself – not others.

Where would you like to be in 10 years?

Right now I dream about going on holiday to the Maldives. In real life and time – between touring – of course.

What is your idea of perfect happiness?

I would rather call it the “imperfect” happiness. Because who says what’s perfect for you, is perfect for me? My perfect picture is having a huge house where I can live side by side with all my loved ones and never part.

What is your most treasured possession?

Time.

What is your present state of mind?

I see. I feel. I Trust.

Interview ‘Alexandra Conunova, violinist’, written on November 20, 2020 is available at:

<https://meettheartist.online/2020/11/20/alexandra-conunova-violinist/>

1.3 Exercises based on Alexandra Conunova's biography and interview:

I. Vocabulary Building:

1) Match the word with its definition:

Virtuosity	a generous gift or loan
Prestigious	deep and intense
Mentorship	famous and respected
Grant	skill and great ability in music or another art
Profound	guidance and advice given by an experienced person

2) Fill in the blanks with the correct word from the exercise above:

- 1 Her performance showed incredible _____.
- 2 She received a _____ from a music foundation.
- 3 Studying with a renowned professor provided excellent _____.
- 4 Winning the _____ competition boosted her career.
- 5 The music had a _____ emotional impact on the audience.

II. Reading Comprehension:

1) Write if the sentence is True or False:

1. She won first prize at the Joseph Joachim Violin Competition in 2012.
2. She has only played with orchestras in Moldova.
3. She received a grant from the Borletti-Buitoni Trust.
4. She sings opera.

2) Answer the following questions briefly:

1. What instrument does Alexandra Conunova play?
2. Where did she study after Hannover?
3. Name one prestigious orchestra she has played with.
4. What is the name of one of her recordings mentioned?
5. What is the name of the violin she currently plays?

III. Speaking Practice: Alexandra Conunova - Musical Life and Career

1) Give a short summary using the biography and interview

2) Imagine that you have achieved success and are being interviewed. Answer the journalist's questions who is interviewing Alexandra Conunova.

1. Who or what inspired you to pursue a career in music and who or what have been the most important influences on your musical life and career?
2. What have been the greatest challenges of your career so far?

- 3) Which performances/recordings are you most proud of?
 - 4) Which particular works do you think you perform best?
 - 5) What do you do off stage that provides inspiration on stage?
 - 6) How do you make your repertoire choices from season to season?
 - 7) Do you have a favorite concert venue to perform in and why?
 - 8) What do you feel needs to be done to grow classical music audiences/listeners?
 - 9) What is your most memorable concert experience?
 - 10) As a musician, what is your definition of success?
 - 11) What do you consider to be the most important ideas and concepts to impart to aspiring musicians?
 - 12) Where would you like to be in 10 years?
 - 13) What is your idea of perfect happiness?
 - 14) What is your most treasured possession?
 - 15) What is your present state of mind?
-
- 3) What qualities do you think are important for someone to become a successful international musician?**
 - 4) Tell about your favorite musician or singer**

1.4 Glossary: Alexandra Conunova – Musical Life and Career

People and Artists

- **Alexandra Conunova** – Moldovan violinist, internationally recognized for her expressive style, technical brilliance, and interpretations of classical and modern works.
- **Edouard Wulfson** – Prominent violin professor and mentor to Conunova, based in Geneva.
- **Christian Zacharias** – Renowned pianist and conductor with whom Conunova has collaborated.
- **Pablo Ferrández** – Spanish cellist; performs Beethoven’s Triple Concerto with Conunova.
- **Dmitry Shishkin** – Russian pianist and collaborator in Beethoven’s Triple Concerto.
- **Ingo Metzmacher** – German conductor leading the Dvořák Prague Festival performance.
- **Théodor Currentzis, Valery Gergiev, Gianandrea Noseda** – Famous international conductors with whom Conunova has performed.
- **Nathalie Clein, David Kadouch, Laurence Equilbey** – Musicians who collaborated with Conunova on a Beethoven recording project.
- **Giovanni Battista Guadagnini** – 18th-century Italian violin maker (luthier); his instruments are among the most valuable in the world. Conunova plays a violin made by him, c.1785.

Orchestras and Institutions

- **Joseph Joachim Violin Competition (Hannover)** – Prestigious international violin competition in Germany.
- **International Tchaikovsky Competition (Moscow)** – One of the most respected global music competitions.
- **Borletti-Buitoni Trust (London)** – Organization supporting exceptional young musicians.
- **Orchestre de Paris, Mahler Chamber Orchestra, Orchestre de la Suisse Romande, etc.** – Leading European orchestras with which Conunova has performed.
- **Insula Orchestra** – French orchestra specializing in historically informed performances.
- **Verbier Festival** – Prestigious annual classical music festival in Switzerland.
- **Victoria Hall (Geneva)** – Historic concert hall known for outstanding acoustics.
- **Mariinsky Orchestra, Russian National Orchestra, Philharmonics (Belgrade, G.Enescu, etc.)** – Prominent orchestras across Europe and Asia.

Composers and Works

- **Vivaldi’s *Four Seasons*** – Baroque violin concertos depicting the four seasons; a frequent showpiece for violinists.
- **Piazzolla’s *Four Seasons of Buenos Aires*** – Argentine composer’s modern, tango-inspired response to Vivaldi’s *Four Seasons*.
- **Arthur Lourié – *Concerto da Camera*** – 20th-century Russian composer’s chamber concerto.
- **Beethoven’s *Triple Concerto*** – Work for violin, cello, piano, and orchestra.
- **Prokofiev Violin Sonatas** – Major 20th-century violin works known for their complexity and emotional depth.

- **Elgar, Mendelssohn, Holliger** – Important composers whose works Conunova performs.
- **Bach** – German Baroque composer; represents the foundation of violin repertoire.

Recordings and Reviews

- **Aparté** – French classical music label that released Conunova’s recordings.
- **Gramophone, The Strad** – Leading international classical music magazines that gave her rave reviews.
- **“Gut strings”** – Strings made of animal gut, used in historically informed performances for their softer, warmer tone.
- **Interpretative daring** – The courage to offer original, personal interpretations in performance.

Events and Venues

- **Tivoli Festival (Copenhagen)** – Danish music festival where Conunova made her debut as soloist and conductor.
- **Dvořák Prague Festival** – International classical music festival in Prague, Czech Republic.
- **Aix-en-Provence, Gstaad, Bern, Padova, Sion** – European cities where she frequently performs.

Concepts and Musical Terms

- **Virtuosity** – Exceptional technical skill in playing an instrument.
- **Tone** – The quality or color of a musical sound.
- **Articulation** – The way notes are executed (smooth, detached, accented, etc.).
- **Chamber music** – Music written for small ensembles, one player per part, often more intimate.
- **Debut** – A performer’s first public appearance or first performance in a specific venue or festival.
- **Mentoring** – Guidance and teaching provided by an experienced musician to a younger artist.
- **Repertoire** – The body of works an artist regularly performs.
- **Interpretation** – A musician’s personal artistic realization of a composition.
- **Improvising** – Creating music spontaneously during a performance.
- **Technical freedom** – Mastery of technique allowing full expressive control.
- **Baroque theatre** – An ornate 17th–18th century style performance venue, known for acoustics and decor.
- **Philharmonic / Symphony Orchestra** – Large ensemble performing classical symphonic music.

UNIT 2 Inna Jeleascova - a mural is a very powerful way to speak with society

“A mural is a very powerful way to speak with society. Every day, hundreds of people will pass by it, start asking questions, and become aware of gender inequality.”

Inna Jeleascova

July 2021 at the inauguration of a gender-equality mural in Chişinău while speaking on behalf of UN Women Moldova

moldova.unwomen.org

2.1 Biography

Inna Jeleascova, pseudonyme iZZY iZVNE, is a Moldovan street artist specializing in 3D graffiti and calligraphy. She is known for her illusory works that create the feeling of portals to alternate universes, making her walls “BREATHE”. Her style is a unique blend of calligraphic forms, geometry, and cosmic themes. As a pioneer in this direction, she aims to uncover the hidden beauty in everyday reality, showing how profound and multifaceted the "life



inside a gray wall" can be, drawing a parallel with the inner world of each person. She uses art to inspire viewers to step away from daily routines and contemplate the depth of the world and the possibilities that arise when looking at the familiar from a different perspective.

Key features of her style:

- **Cosmic themes:** Her works are inspired by the universe and space, conveying infinity and depth through vibrant colors, transitions, and complex forms.
- **Illusion of depth:** Her murals create the impression of walls turning into tunnels or portals, offering access to other worlds, emphasizing hidden dimensions.
- **Calligraphy and geometry:** Combining calligraphy with geometric forms, giving her works dynamic movement and sensuality.
- **Contrast:** She often works with dull gray surfaces, adding bright colors to bring life, symbolizing hidden beauty in the ordinary.

Her style encourages reflection on reality and inspires the discovery of hidden aspects of the world.

iZZY iZVNE has achieved significant success in the world of street art, standing out with her unique style and international recognition.

Key achievements:

- International Projects: Her works decorate walls in countries such as Germany, France, Portugal, Cyprus, the UAE, and more. She actively participates in international street art exhibitions and festivals, helping to promote her "cosmic calligraphy" style and connect with audiences globally.
- Event Organization: In addition to her artistic work, iZZY iZVNE is actively involved in cultural life and event organization in Moldova. She is the founder of Urban Spirit Family, an organization that supports street art and organizes hip-hop festivals. The initiative includes not only visual art but also music, dance, and graffiti, making her a participant in multidisciplinary projects.
- Development of a New Artistic Style: iZZY iZVNE pioneered the creation of illusory 3D graffiti that combines elements of calligraphy and cosmic themes. Her style has been recognized as unique and inspiring, receiving positive feedback from both viewers and professional artists.
- Recognition in the Art World: Her works are regularly featured in international publications about graffiti and street art.
- National recognition: In 2018, iZZY entered the TOP-10 women, who are changing the history of Moldova, according to UNWomen.

These achievements have made iZZY iZVNE one of the most significant figures in contemporary graffiti art in Eastern Europe.

Biography of Inna Jeleascova is available at:

<http://izzyizvne.com/>

2.2 iZZY iZVNE Interview for www.elrincondelasboquillas.com



Where does your pseudonym come from?

iZZY comes from a cartoon.

it was an imaginary friend of the cartoon protagonist. I liked the spelling. I was iZZY long before graffiti, my acquaintance with hip-hop culture began through rap, then I got this pseudonym.

iZVNE appeared later. This is a Russian word that means «out of this world». I think my style shows where my thoughts fly and where it all comes from.

What motivated you to get started painting?

Hip-Hop culture.

Now everyone knows me as a mural artist, but in fact, my path began (and still continues) through graffiti. In 2007 I found out about such a culture as «Hip-Hop» and I wanted to try all its elements on myself. When I came to graffiti, I realized that I am here for a long time. I fell in love with the process of spraying paint on a wall, the way it lays down on an uneven surface, with the romance and secrets of the night city. It was a real magic for me. Graffiti came into my life during the most financially difficult period of my life. And it's still a mystery to me how I stayed afloat.



The building of the Chişinău Trolleybus Depot. Moldova, Chişinău, 146 Dosoftei str.

What do you try to say with your artworks?

My style is about opening of undiscovered things. Who can imagine how deep can be the reality inside the wall? How unlimited can be cosmos above us? How colourful can be the world inside every inconspicuous person, whom we meet in the streets, in metro, in shop?

We lose so many moments of life around us just because we are too busy every day to stop ourselves and open our eyes and soul. I try to show through my art how deep can be reality which we cannot sense, but we should try to open it.



International mural festival in France, “Grenoble Street Art Fest”

The artist painted a mural on a 7-story building. The artwork was completed in 6 days.

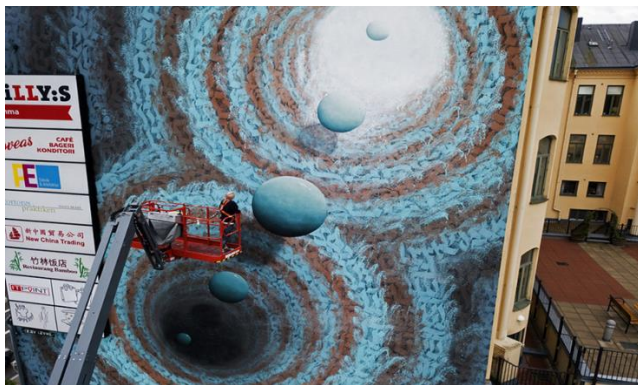


What is your style?

My style consists of 3D forms and calligraphy.

I’m just showing my inner cosmos, making my walls “breathe”.

My thoughts are always somewhere in flight, I feel cramped on the ground, I want to know what is beyond our vision.



Open Art festival in the city of Örebro (Sweden)

The festival is called “Open Art”, and it lasts the entire summer. It features a wide variety of artists from around the world. During preparations for the event, the entire city is literally transformed into an open-air museum, full of sculptures, performances, and street art.



The artist completed two projects as part of the event:

A mural created in her original style. The wall is located in the city center, with a total area of about 340 square meters. This is Inna’s largest project to date. The work took six full days to complete.

A 3D street painting on asphalt – balloons bursting out from underground. This piece was completed in just one day.

Do you remember the first piece? Of course!



Moldova, Chişinău, Grigore Vieru Boulevard, 10.

I have photos of all my walls. I made my first graffiti in 2007. Then my parents did not allow me to go out at night and I had to go to paint early in the morning, under the pretext that I was going for a run. But I didn’t calculate some of the nuances and left too early. Naturally, my parents guessed that at 4 in the morning I went not to run. At home, a showdown awaited me. My parents thought that I went to meet my boyfriend, who they really didn’t like. When I finally told the truth, they sighed with relief, it turned out that illegal graffiti is not as scary for them as meeting with my boyfriend. By the way, I didn’t finish my piece then and the next morning we went to finish it together with my father. That’s my favourite story.

And finally, anything you want to say?
«Estate HAMBRIENTO» - “BE HUNGRY”

Interview for
www.elrincondelasboquillas.com
is available at:
<https://www.elrincondelasboquillas.com/izzy-izvne>

Sources of information:
<https://www.instagram.com/izzyizvne>
https://www.instagram.com/urban_spirit_family
<https://www.facebook.com/izzyizvneart>
<https://www.facebook.com/urbanspiritfamily>
<https://www.behance.net/izzyizvne>

2.3 Exercises based on Inna Jeleascova's biography and interview:

I. Vocabulary Building:

1) Match the word with its definition:

Pseudonym	having length, width, and depth, giving the illusion of depth
Graffiti	the art of beautiful and stylized writing
Mural	a name used instead of a real name, especially by an artist or writer
3D (three-dimensional)	a large picture painted directly on a wall or building
Calligraphy	drawings or writing painted on walls, often in public places
Illusion	a particular way of seeing or thinking about something
Perspective	something that appears real but is not what it seems

2) Fill in the blanks with the correct word from the exercise above:

- 1) The artist chose the _____ iZZY iZVNE to represent her creative identity.
- 2) She began her journey in street art through _____, painting letters on city walls.
- 3) A giant _____ she painted in France covers a 7-story building.
- 4) Her artworks often use _____ shapes to create the effect of depth and movement.
- 5) The use of elegant _____ adds beauty and fluidity to her space-inspired designs.
- 6) Her paintings create the _____ that the walls are opening into other dimensions.
- 7) The goal of her art is to shift the viewer's _____ on ordinary things and hidden beauty.

II. Reading Comprehension:

1) Write if the sentence is True or False:

- 1 iZZY iZVNE is originally from France.
- 2 Her murals often look like cosmic tunnels or portals.
- 3 She only works with traditional canvas and brushes.
- 4 One of her goals is to inspire people to see the hidden beauty in everyday life.
- 5 iZZY's style is based only on classical calligraphy without modern elements.
- 6 She is involved in organizing cultural events and festivals.
- 7 Her art has been shown only in Moldova.
- 8 The artist's work combines geometry, 3D effects, and calligraphy.
- 9 She was recognized by UNWomen as one of the top 10 women changing Moldova.
- 10 Her graffiti style focuses only on realistic portraits.

2) Answer the following questions briefly:

1. What is the real name of the artist known as iZZY iZVNE?
2. What does her pseudonym “iZVNE” mean in Russian?
3. What two main elements define her unique street art style?
4. In what year did she start doing graffiti?
5. Why did she go painting early in the morning as a teenager?
6. What feeling do her murals often create for the viewer?
7. Name two countries (besides Moldova) where she has created murals.
8. What is the purpose of her organization “Urban Spirit Family”?
9. What theme often appears in her work, symbolizing depth and infinity?
10. In what year was she included in the TOP-10 women changing Moldova, according to UNWomen?

III. Speaking Practice:

1. After reading the biography share three particularly interesting or surprising facts about Inna Jelescova
2. Based on the biography, think who or what might have influenced Inna Jelescova's career path and achievements. Provide reasons for your ideas.
3. After reading the biography, make three to five questions you would still like to know about Inna Jelescova.

2.4 Glossary: Inna Jelescova (iZZY iZVNE)

Organizations, Projects, and Events

- **UN Women Moldova** – Organization advocating for women’s rights and empowerment; collaborated with Jelescova on public awareness murals.
- **Urban Spirit Family** – Moldovan collective organizing festivals, exhibitions, and hip-hop events, supporting creative youth and urban culture.
- **Grenoble Street Art Fest (France)** – International street art festival where iZZY painted a 7-story mural in her signature 3D style.
- **Open Art Festival (Örebro, Sweden)** – Large summer art event transforming the city into an open-air museum; iZZY created both a large mural and a 3D street painting here.
- **Chişinău Trolleybus Depot** – Site of one of her significant murals in Moldova.
- **UN Women “Top-10 Women Changing Moldova” (2018)** – National recognition list celebrating women influencing Moldovan society.

Artistic Style and Concepts

- **3D Graffiti** – Street art technique using perspective and shading to create an illusion of depth and space.
- **Calligraffiti** – A fusion of calligraphy and graffiti; a key element of iZZY’s style that adds rhythm and movement.
- **Cosmic Themes** – Visual motifs inspired by space and infinity, symbolizing the vastness of imagination and the inner world.
- **Illusion of Depth** – Optical effect giving walls a sense of transformation into tunnels or portals, representing hidden dimensions of reality.
- **Contrast** – Artistic principle used by iZZY to bring bright colors onto dull, gray walls, symbolizing beauty within the ordinary.
- **Perspective** – The technique of representing three-dimensional depth on a flat surface, essential for her illusionistic murals.
- **Inner Cosmos** – iZZY’s metaphor for her imagination and emotional world, expressed through her breathing, multidimensional walls.

Themes and Symbolism

- **Hidden Beauty in the Ordinary** – Central idea of iZZY's art, encouraging people to notice depth and wonder in everyday surroundings.
- **Gender Equality** – Social theme represented in her Chişinău mural in collaboration with UN Women.
- **Discovery and Reflection** – Her works invite viewers to pause, think, and see the unseen aspects of reality.
- **Transformation** – Both visual and emotional; transforming gray city walls into vibrant gateways, reflecting human inner growth.

Techniques and Media

- **Spray Paint** – Primary tool in graffiti art, used by iZZY since 2007.
- **Calligraphy Brushes and Markers** – Used to integrate flowing, handwritten elements into her geometric designs.
- **3D Street Painting** – Technique applied on asphalt, creating optical illusions such as objects bursting from underground.
- **Mural** – Large-scale wall painting often created in public spaces to communicate messages or emotions.

Locations and Murals

- **Chişinău, Moldova** – The artist's hometown; location of her early graffiti and major murals.
- **France (Grenoble)** – Site of her 7-story mural at Grenoble Street Art Fest.
- **Sweden (Örebro)** – City hosting her largest mural and a 3D street painting during Open Art Festival.
- **Portugal, Germany, Cyprus, UAE** – Other countries where she has created murals and exhibited her art internationally.

Influences and Inspiration

- **Hip-Hop Culture** – The foundation of iZZY's artistic identity; inspired her involvement in graffiti, music, and dance.
- **Urban Life** – The gray cityscape that she transforms into vivid, meaningful artworks.
- **Space and the Universe** – Recurring inspiration symbolizing exploration, imagination, and infinite possibilities.

UNIT 3 Silvia Busuioc- Acting is not a job, it's a lifestyle

**“It’s not a job, it’s a lifestyle. It brings me joy and wonderful people who inspire me.”
-Silvia Busuioc in an interview with Adevărul.ro in April 2016.**

3.1 Biography

Silvia Busuioc was born in Chisinau, Moldova where she started out as a dancer and TV host before moving into acting firstly in short films. She later moved to Italy where she graduated at Milan State University and along with her fluency in five languages (Romanian, Russian, Italian, German and English) her work expanded into theater and onto screen in a number of TV projects for Italy's RAI, Channel 5, Sky.

In 2012 Academy Award winner Martin Landau invited Silvia to be guest at The Actors Studio in Hollywood where she continued her training in addition to working with coaches in London and Italy. Silvia recently finished shooting in the lead in 'BELLA GERMANIA', a historical three-part mini-series for Bavaria Films, scheduled to premiere early 2019.



Silvia can be seen in feature "THE SNOWMAN", directed by Tomas Alfredson, starring Michael Fassbender, J.K. Simmons and Rebecca Ferguson.

Guest star on FOX's "LETHAL WEAPON" and HBO's Emmy Award winning show "VEEP".

"IL RAGAZZO INVISIBILE - FRATELLI", directed by Academy Award winning director Gabriele Salvatores.

TV mini-series "GOTTHARD", directed by Urs Egger. Switzerland's biggest budget TV production ever. Silvia plays a challenging role of Leo, a girl who pretends to be a boy so she can work as a laborer during the construction of Gotthard Tunnel.

Lead in RAI 1 TV-series "FUORICLASSE", directed by Riccardo Donna with 6 million viewers per episode.

Supporting Lead in "SELFIE 69", directed by Cristina Lacob. This Romanian romantic comedy and winner of several awards had huge box office success and quickly became the most watched Romanian film of the last twenty-six years.

Trivia

Silvia Busuioc speaks fluently five different languages. When interpreting 'Galina' for the Italian National TV series "Fuoriclasse 2" she used 4 of spoken languages. The character was speaking: Italian, English, German and Russian in different episodes in the TV Series.

Biography of Silvia Busuioc is available at: <https://imdb.com/name/nm5604363/bio/>

3.2 Interview with an actress Silvia Busuioc: Have a Dream and Make It Real

by Angelica Corà, April 18, 2017

Beautiful, fun and very sunny. Super nice and a smile that wins hearts. Silvia Busuioc, young actress of Moldavian origins has come a long way since she started her career. Working between Europe and the United States, this girl knows what she wants. Even though, she always finds time to go back home, to Vicenza, to her family. Because home is where everything started and where there are the people who pushed her to follow her dream.

Silvia Busuioc: “I started in Italy, when I was in High School with a play, a comedy. It was a parody of the Hamlet, very funny. I moved to a new country and acting was a way of getting accepted”, told us Silvia. “In class I felt a bit isolated. In the theater group I felt totally accepted because it doesn’t matter what language you speak (my Italian wasn’t very good at the time!). That’s when I understood that culture has no barriers and it’s a way to bring people together regardless of where they come from.”

Silvia fell in love with theater at first sight. Theater doesn’t look at the color of your skin, the language you speak, and at your culture or religion beliefs. Theater, says Silvia, allows you to be whomever you want, it brings characters alive, and it allows you to dream about a better world and to create fantastic stories. Theater frees the soul and donates emotions.

Silvia Busuioc: “There’s a lot of research when it comes to play a certain character. You must understand in what time period he lived or what social level he had. For me it’s just magic.”

Her love for theater will soon bring her first to the small screen and then to the big screen. After moving to Milan to continue her studies, Silvia started her TV career by taking small roles in some Italian TV series airing on Sky, Rai, channel5 and La7. At the same time she kept going to her dance and theater classes, playing roles that would bring her on tour around Europe. But not only Europe called her.

In 2012 she graduated from the University of Milan.

Silvia Busuioc: “It was a period in which artistically I didn’t feel any growth. So one of my teachers suggested to apply to the Actors Studio in LA. I thought they would never accept me”.

After sending a letter to the studio, Silvia was called by Academy Award winner Martin Landau, the Studio’s artistic director.

Silvia Busuioc: “I was shaking when I met him, but it was amazing! We ended up talking for 2 hours and then he accepted me!”

And that’s when Silvia “landed” the capital of cinema par excellence: Los Angeles.

Silvia Busuioc: “It has been 4 years now. Artistically speaking it’s a gym. People are amazing. They were my family there because I didn’t know anyone at all in America nor in LA. They are beautiful artists, directors, writers and actors. I felt immediately at home.”

However, Italy never forgot her and between 2013 and 2014 she was in the cast of the famous TV series “Fuoriclasse” airing on Rai where she played the role of a girl who speaks 4 different languages. Something that’s normal for Silvia, who speaks 5 languages!

In 2016 she took on new projects that see her acting on international sets. In television, Silvia got noticed while working in Gotthard, a TV series co-produced by Austria, Switzerland and

Germany based on the true story of Gotthard's tunnel, which construction ended in 1881, after 10 years of hard and exhausting work. In Gotthard Silvia had the chance to prove herself, playing the difficult role of Leo, a 17 years old girl who, since women weren't allowed to work at that time, pretends to be a boy in order to work and help her family.

In the same year, Silvia is in the American TV series "Lethal Weapon" airing on Fox. Success after success, a career on the rise. But also a lot of sacrifice:

Silvia Busuioc: "There are many challenges. You have to juggle a lot of things. You want to be fully realized in your career but also you want to dedicate time to your family and friends. It takes courage to follow your dreams. And women of our generations are very lucky to have the opportunity to reach their goals."

And many are the women who inspired this young actress. From Cate Blanchett to Meryl Streep. But there are also many other artists whose personality and work are really inspiring to her:

Silvia Busuioc: "I love the work of young director Damien Chazelle, who did one of the most beautiful movies I ever watched: La La Land. I have no words to describe it. Chazelle wrote it, directed it...amazing! It seems that these human beings have superpowers when it come to do such inspiring films!"

Future dreams?

Silvia Busuioc: "I would love to work with Sorrentino, he's the only director of whom I saw all the projects, from the very first to the last one. The way he writes it's so inspiring. And then the beauty in each movie, the irony in the stories he tells, the truth and the poetry of his works...is very inspiring."

In conclusion, to the question "what kind of advice would you give to young people who want to undertake your same career," Silvia answers with an extreme and unique simplicity:

Silvia Busuioc: "You always have to follow your instinct and your heart. No matter what other people say. It's very easy to fall in the trap of pleasing other people. You have to stay truthful to yourself. In life you shouldn't do things you don't feel like doing. If you follow your heart and dreams then you are on the right track. That's the key. "

Dear Silvia, follow your dream. We can only wish you to make it come true. But always remaining the nice person you are. With your smile and your spontaneity.

Interview to theitalianreve.com 'Have a Dream and Make It Real' by Angelica Corà, written on April 18, 2017 is available at:

<https://www.theitalianreve.com/interview-actress-silvia-busuioc-dream-make-real/>

<https://youtu.be/wkw30NpDsSM>

3.3 Exercises based on Silvia Busuioc's biography and interview:

I Vocabulary Building:

1) Match the word with its meaning:

Passionate	a part played by an actor in a play or film
Graduate	able to do many different things
Role	important or deserving attention
Notable	to finish studies at a school or university
Versatility	having a strong feeling about something

2) Fill in the blanks with the correct word from the box above:

- 1 She is _____ about acting from a young age.
- 2 She played a _____ part in the school play.
- 3 After she _____, she joined a theater.
- 4 Her _____ as an actress is impressive.
- 5 She has had _____ appearances in films.

II. Reading Comprehension:

1) Write if the sentence is True or False:

- 1 Silvia Busuioc was born in Romania.
- 2 She studied acting at a university.
- 3 She only acts in movies.
- 4 She is known for playing similar types of characters.
- 5 She has won awards for her acting.

2) Answer the following questions briefly:

- 1 What was Silvia Busuioc passionate about from a young age?
- 2 Where did she study acting?
- 3 What theater did she join after graduating?
- 4 What kind of roles has she played?
- 5 What do the awards she received show about her talent?

III. Speaking Practice:

- 1 Speak about Silvia Busuioc's career as an actress based on the biography.
- 2 Why do you think it's important for actors to be versatile?
- 3 What do you think are some of the differences between acting in theater and acting in films?
- 4 The biography mentions she is involved in cultural and social projects. Why do you think some artists choose to do this?

3.4 Glossary: Silvia Busuioc – “Acting is not a job, it’s a lifestyle.”

People and Artists

- **Silvia Busuioc** – Moldovan-born actress, dancer, and former TV host known for her international film and television work in Italy, Switzerland, Romania, and the United States.
- **Martin Landau** – Academy Award-winning American actor and director of *The Actors Studio* in Hollywood, who invited Busuioc to continue her professional training.
- **Gabriele Salvatores** – Italian Academy Award-winning film director of *Il Ragazzo Invisibile – Fratelli* in which Busuioc appeared.
- **Paolo Sorrentino** – Italian film director admired by Busuioc for his poetic and visually rich storytelling.
- **Angelica Corà** – Journalist who interviewed Busuioc for *The Italian Reve* in 2017.

Institutions and Productions

- **The Actors Studio (Hollywood)** – Prestigious American acting school known for the Method Acting approach, where Busuioc trained under Martin Landau.
- **Milan State University (Università degli Studi di Milano)** – University where Busuioc earned her degree before pursuing her acting career.
- **RAI, Channel 5, Sky Italia** – Major Italian television networks where Busuioc appeared in multiple productions.
- **Bavaria Films** – German production company behind the historical mini-series *Bella Germania* featuring Busuioc in a leading role.
- **HBO / FOX** – U.S. television networks that broadcast the series *Veep* and *Lethal Weapon*, in which she guest-starred.

Films and Television Projects

- **The Snowman (2017)** – Thriller directed by Tomas Alfredson; Busuioc appeared alongside Michael Fassbender and J.K. Simmons.
- **Bella Germania (2019)** – German mini-series where she played the lead role.
- **Gotthard (2016)** – Swiss-German historical TV drama; Busuioc portrayed Leo, a young woman

disguising herself as a man to work on the Gotthard Tunnel.

- **Fuoriclasse (RAI 1)** – Italian TV series watched by over six million viewers per episode; Busuioc played the multilingual character Galina.
- **Selfie 69 (2016)** – Romanian romantic comedy that became one of Romania’s most-watched films in recent years.
- **Veep (HBO)** and **Lethal Weapon (FOX)** – American television series featuring Busuioc in guest roles.

Artistic Concepts and Themes

- **Versatility** – The ability to adapt to a wide variety of roles, languages, and genres—one of Busuioc’s defining qualities.
- **Cultural Identity** – A recurring idea in her work; acting allowed her to integrate into new societies and express universal human experiences.
- **Theater as Freedom** – Busuioc describes theater as a space where language, culture, and social barriers disappear, enabling emotional expression and creativity.
- **Acting as Lifestyle** – Her belief that acting is more than a profession; it is a continuous process of learning, research, and self-expression.
- **Determination and Dream-Following** – Central messages in her interviews: pursuing goals with courage and authenticity.

Languages and Skills

- **Multilingualism** – Busuioc speaks Romanian, Russian, Italian, German, and English fluently; she often uses several languages within a single role.
- **Cross-Cultural Communication** – Her career reflects the ability to work across European and American cultural contexts.

Inspiration and Influences

- **Cate Blanchett** and **Meryl Streep** – Actresses admired by Busuioc for their depth and versatility.
- **Damien Chazelle** – Young director of *La La Land*, whom Busuioc cites as an example of artistic passion and creativity.

UNIT 4 Sunstroke Project - Eurovision Song Contest

The name of the group was chosen after Sergey Stepanov had an incident in which he was affected by heat stroke whilst on a field exercise

4.1 Biography

Sunstroke Project, formed in 2008, will represent Moldova in the 2017 Eurovision Song Contest with the song Hey Mamma.

Sunstroke Project incorporate violin, saxophone and dance music. In 2010 the group represented Moldova in the Eurovision Song Contest, alongside Olia Tira. It was after the 2010 contest that saxophonist Sergey Stepanov

became a YouTube sensation known all over the world as the Epic Sax Guy. The video of him performing at the contest went viral and has been watched millions of times.

In July 2012, Sunstroke Project and Boris Coval were awarded thirteen gold and four silver medals in the international contest World Star in Hollywood. In August 2015, the group started their own music label, Ragoza Music, and released the song Not Giving It Up. More recently, Sunstroke Project finished recording their second album and released their first song in Russian; Maria Huana. Sunstroke Project are also successfully touring internationally and still occupy leading positions in the best radio station charts.



4.2 Interview: Things you should know about Sunstroke Project

What are the three most interesting aspects about your entry?

We changed our style; we prepare outstanding choreography and graphics and we have absolute fun! Our performance looks like a small wedding on stage.

What are the three most impressive facts about you?

We are the first project in the world which combines classical violin, jazz saxophone and vocals. We are world champions in performing arts and we are the funniest people in the world!

Do you have a (lucky) routine before you go on stage?

Frankly speaking, we don't consider ourselves people especially superstitious. The main thing for us before a performance is to collect our thoughts and be ready to perform on stage.

Why is the Eurovision Song Contest important for you?

For us, Eurovision is very important as our career began with participation in this contest in Oslo in 2010. Eurovision is not only a unique opportunity to share our music, but also an opportunity to participate in one of the brightest musical events of year.

Information about Sunstroke Project participation in Eurovision Song Contest in 2017 is available at: <https://www.eurovision.com/eurovision-song-contest/kyiv-2017/all-participants/sunstroke-project-1/>

4.3 Exercises based on Sunstroke Project review by Eurovision Song Contest:

I. Vocabulary Building:

1) Match the word with its meaning:

Catchy	a distinctive mark or characteristic
Electronic	public knowledge of someone or something
Elements	easily remembered and liked
Recognition	music produced using digital electronic devices
Signature	different parts of something

2) Fill in the blanks with the correct word from the box above:

1. Their music has a very _____ melody.
2. They play _____ dance music.
3. Their sound includes _____ of jazz and pop.
4. They gained international _____ through Eurovision.
5. The saxophone solos are their _____.

II. Reading Comprehension:

1) Write if the sentence is True or False:

1. SunStroke Project is a band from Romania.
2. They were formed in 2010.
3. Their music is mostly acoustic.
4. Sergey Stepanov plays the guitar in the band.
5. They have released several albums.

2) Answer the following questions briefly:

1. What kind of music does SunStroke Project play?
2. When was the band formed?
3. What other music styles do they combine with electronic dance music?
4. How did they gain international recognition?
5. What instrument does Sergey Stepanov play?

III. Sentence Completion:

1. SunStroke Project is a popular... a solos.
2. They are known for their... b part of their sound.
3. The band was formed in the year... c musical group.
4. Their performances at Eurovision are notable for the... d and catchy music.
5. The saxophone solos have become a... e 2008.

IV. Matching:

Match the description with the correct information about SunStroke Project:

- | | |
|---|--------------------------|
| 1. The year the band was formed... | a saxophone |
| 2. The main style of their music... | b several |
| 3. An instrument played by Sergey Stepanov... | c Moldova |
| 4. The number of albums they released... | d electronic dance music |
| 5. Their country of origin... | e 2008 |

V. Speaking Practice:

1. What do you think makes a song "catchy"? Can you think of other catchy songs?
2. Why do you think the saxophone solos became so popular and even internet memes?
3. How important do you think it is for a band to have a "signature" sound?
4. Speak about what you know about SunStroke Project's music style and performances.

4.4 Glossary: Sunstroke Project – Eurovision Song Contest

People and Artists

- **Sunstroke Project** – Moldovan pop and electronic dance music trio known for combining classical violin, jazz saxophone, and modern beats. Formed in 2008, the group gained international recognition after representing Moldova in the Eurovision Song Contest.
- **Sergey Stepanov** – Saxophonist of Sunstroke Project, popularly known worldwide as “*Epic Sax Guy*” after his viral performance at Eurovision 2010.
- **Anton Ragoza** – Violinist, composer, and music producer; co-founder of Sunstroke Project.
- **Sergey Ialovitsky** – Vocalist of the group, responsible for the band’s dynamic stage presence and melodic delivery.
- **Olia Tira** – Moldovan singer who performed with Sunstroke Project at Eurovision 2010 with the song *Run Away*.
- **Boris Coval** – Moldovan artist who collaborated with Sunstroke Project and won international awards alongside the group.

Organizations and Events

- **Eurovision Song Contest** – Annual international music competition organized by the European Broadcasting Union (EBU), in which Sunstroke Project represented Moldova in 2010 and again in 2017.
- **World Star (Hollywood)** – International performing arts competition where Sunstroke Project won thirteen gold and four silver medals in 2012.
- **Ragoza Music** – Independent music label founded by the group in 2015 to produce and distribute their original work.

Songs and Achievements

- **“Run Away” (2010)** – The group’s first Eurovision entry featuring Olia Tira; became famous for Sergey Stepanov’s viral saxophone solo.
- **“Hey Mamma” (2017)** – Their second Eurovision entry, which secured Moldova’s best-ever placement at the time (3rd place).
- **“Not Giving It Up” (2015)** – One of the first songs released under their own label, Ragoza Music.

- **“Maria Huana” (2016)** – Their first single performed in Russian, showing artistic diversity.
- **Epic Sax Guy Meme** – Viral internet phenomenon based on Sergey Stepanov’s saxophone solo loop from the 2010 Eurovision performance; it became a symbol of fun, charisma, and catchy rhythm.

Musical Style and Characteristics

- **Electronic Dance Music (EDM)** – The core style of Sunstroke Project, featuring upbeat rhythms, digital sounds, and club-oriented energy.
- **Jazz and Classical Fusion** – The combination of jazz saxophone and classical violin makes their music distinctive among dance acts.
- **Catchy Melodies** – Their songs are designed to be memorable, energetic, and easy to sing along with.
- **Signature Sound** – A recognizable musical style characterized by strong beats, saxophone hooks, and humorous stage performances.
- **Stage Choreography** – Carefully prepared dance routines that combine humor, energy, and audience engagement.

Themes and Artistic Concepts• **Fun and Positivity** – Their performances often create a joyful, celebratory atmosphere, described by the band as a “small wedding on stage.”

- **Innovation in Music** – The fusion of live instruments with electronic production represents a modern approach to pop performance.
- **National Representation** – Through Eurovision, the group became cultural ambassadors of Moldova, promoting national music internationally.
- **Creativity and Collaboration** – Their success reflects teamwork and the combination of diverse musical talents.

Awards and Recognition• **World Star Competition (2012)** – Thirteen gold and four silver medals in performance categories.

- **Eurovision Popularity** – Millions of online views and wide social media recognition following their viral 2010 performance.
- **Chart Success** – Frequent presence in European radio charts and music festivals.

UNIT 5 Dorian Boguță - Actor and Director

5.1 Biography

Actor Dorian Boguță, best known for "The Death of Mr. Lazarescu" (2005) and "Francesca" (2009) was born in Kishinyov, USSR (now Chișinău, The Republic of Moldova) on April 24, 1971. He graduated from Shota Rustaveli Theatre and Film University in Georgia in 1992 and started his acting career at the National Theatre in Chisinau, where he played numerous noticeable lead roles.



In 1999 he moved to Bucharest and started acting in films, gaining recognition with the TV series "Lombarzilor 8" (2006) and later with "Francesca" (2009), which was highly appreciated worldwide and garnered a lot of attention at many prestigious film festivals. In 2009 he made his debut in directing, with the short-film "10", marking the beginning of a series of highly successful short-films, including "From now on" (2012), which gained several awards, as well as The best Romanian short-film. Another important moment in his career was directing the short-film "Kazimir", which became one of the first Romanian horror films. The movie won the big prize of Transilvania Pitch Stop, part of the RO Days industry platform at the Transilvania International Film Festival. Following his passion for acting and directing, he founded actoriedefilm.ro with fellow actors, Dragos Bucur and Alexandru Papadopol, which encompasses both an acting school and a producing company. Their purpose is to introduce their students to an acting style that is realistic and comes naturally. In 2013, they produced their first feature film with actoriedefilm.ro, "Love Building", which soon became one of the most successful Romanian films in the Romanian box office. He is currently working on a project for 2015, which will mark his first time as a director in a feature film.

Biography of Dorian Boguță is available at:

https://m.imdb.com/name/nm1890655/bio/?ref=nm_ov_bio_sm

<https://www.screendaily.com/news/horror-project-kazimir-heads-transilvanias-industry-prizes/5206277.article>

5.2 Interview: Dorian Boguță and Irina Rădulescu, on *The Legacy*

5 March, 2020



Dorian Boguță & Irina Rădulescu / Photo: Marius Măldăianu

The Legacy has just opened in Romanian cinemas – Dorian Boguță’s directorial debut. The prolific actor, closely associated with the New Romanian Cinema has worked on a few short films in the past, and his feature-length debut draws upon a painful personal experience, along with policier and New Wave influences, to tell the story of the disappearance of Anton, a gifted musician who had been mired in a variety of personal problems, most of them surrounding his sister, Ana (played by Irina Rădulescu). We sat down with the director and the main actress to discuss the structure of the film and its influences, and about how Boguță’s vast experience in acting influenced his work methods, among other topics.

My first question is about the genesis of the project. Dorian, you’ve had a few short films so far, all of which revolved around genre: a somewhat darker area, with horror and thriller accents. Where did *The Legacy* project start, based on your previous experience?

Dorian Boguță: It did not start after the short films, but long before them, long before, when I was not even in Romania, but in Chisinau. There was a drama in my family... a man from the family disappeared, that’s a fact. Not in the sense that he went to the other world, but that he disappeared in this world and nobody knew anything about him. My sister (it was her son) was living a drama, and logically we were suffering along with her. It was also the fact that the country was in the transition period after the Soviet Union – at that time no state authority functioned properly. You would go to the police and they were just not interested in your problems. So all you could do was hope that he would randomly appear from somewhere. And we waited for six years, but ... in those six years you exist, you live, you eat, you go to work, and that suffering is lingering in you. And at one point I thought, “Hey, what if I make a movie about this story?” Because the story has something pro-filmic in it. Well, disappearance itself is filmic, somehow. And I was thinking that maybe with this occasion I will relieve myself of my pain and my sister’s as well.

I linked the subject to my suffering because at the moment when I finished college I was sure that I am the best actor that ever walked this earth. And three years I realized that no, I am not. And at that moment I fell into a depression, which made me understand that – “well, this is all that you know how to do so do it, but enjoy yourself while you’re at it“. But I also wanted to leave something behind, so then I made a combination of this desire and my sister’s drama. The film, at this moment, has nothing to do with the drama of that time, only about 5% – the only thing is that we are dealing with a disappearance. But, emotionally and spiritually, it’s very close – 95%. In time, I got older, I had different experiences – quite logically so since the years pass by, there is no other way to it – I talked to some and others, I wanted to make a movie and I was interested in the police movie.

This is the area where I feel very good, me, as a spectator, not as a director. (Oh dear, I called myself a director!) I like these movies. I'm a big fan of Jacques Audiard – A Prophet, Rust, and Bone – all the films he made. He has this area of police film he is interested in that he blends with elements of poetry, of auteurist filmmaking – and I like these things. The music is well used, there are hidden messages, a puzzle is built. Yesterday, after the premiere, I had a very cool moment – in front of the cinema, five people were arguing because each one of them had their own opinion about the ending of the film. They placed bets and when I came to explain to them the ending, one of them shook hands with me and told me that he had won. But that's what I wanted, and so I told them that I was happy: that the movie gave birth to half an hour of discussions.

Regarding genre film, it is notable that The Legacy is placed at an intersection between policier, neo-noir movies and the values (aesthetically, at least) of the New Romanian Cinema. How did you work on unifying these two types of perspectives, especially since the NCR (at least at first) rejected genre films, or approached them just to subvert them? Here it is quite congruent.

Dorian Boguță: Because I am like that. I always combine things – I am the Romanian realist, but at the same time I have a certain kind of being, even in the way I dress. Not that I'm very interested in it, but I take that into account somewhere. There is a certain vision, but at the same time, I like Romanian realism, which has already been ultra well-known and appreciated globally for the past 15 years. This is probably where it starts to break, I think – you have to try because in cinema you have to have the courage to try some new things. I didn't have the courage I think, I just did some things that have been already done by others long ago, but I combined them in a Romanian film. And in Romanian films, it is usually either this or that. Like how I tried for the first time to make a Romanian horror film – Cazimir – because it had not been done before, and I liked this idea that I should be the one to open a new door in Romania, even if anyone else could open it, but I don't know why they didn't.

This is the case with The Legacy – the Romanian film industry is beginning to take on the outline of an industry where there are also genre films, auteur films, and audience movies (look at how it is now with Miami Bici sweeping the box office). I mean, we don't have that money yet, we don't have so many cinemas, but I was interested in having the viewer see the movie and not thinking "oh look, what a strong director", or "man, what cool actors", but rather in them being there and watching a story, the characters. This could be done with some very good actors, who understood the story well, who were able to transmit it, and I, as a director, together with the team, facilitate the process by which this story reaches the spectator, through all kinds of tools but without emphasizing them. For example, through a soundtrack that isn't used from the very beginning, with a kind of traveling shot that is extremely fine, which can be noticed only at the second viewing of the movie – all the sequences in the flash-back are made with this technique.

Regarding the decision to use these traveling shots, which are becoming more and more popular in contemporary arthouse cinema, why have you repeatedly chosen to use these devices?

Dorian Boguță: I don't know how to explain it – in a concrete and punctual sense. I wanted to emphasize some things without saying "look at this". That is, to arrive, without realizing it, to look

at something. If I come very slowly towards an object, I see nothing else, but I didn't realize that I was approaching it. Between us, it's a manipulation of the spectator, but this is about cinematography itself and the tools that you use. It's a manipulation, but I like that – because it's an honest one. Because the actor is always in front of the camera and is very honest in those moments.

I remember talking to Barbu Bălăsoiu, the DOP, and the concept was sometimes done on the spot. Some sequences, some shots – for example the one in which Irina is stripped by Marin Grigore – the construction, the conception of the shot was made on the same day it was filmed because I saw it differently before, but once I got on the set I took a new decision. There is one more thing – I did not have enough money to construct more frames. The whole film – apart from the final sequence, at the police, and one with Mădălina Ghenea, also shot in the precinct – is made up of one single shot-type sequence. I didn't have money to play with the framing, but ... well, I thought, so I am going to limit myself since I have no money for 40 days of filming, and then I'll use as much as possible from what I already have: how would it be if I would shoot the sequence in one single shot? Could I include everything I wanted to? With the help of Barbu, I think that I succeeded in doing it, because when it comes to editing I am interested in the cut being like a blink, not to feel it at all. Which is quite complicated. And then I said – well, I'm going to shoot the sequences as a single shot, I still needed to have a dynamic. With the help of the compositions and the choreography – I remember that I drove the actors crazy by making them use exact positions – I succeeded. The first sequence was the most complicated one, and it was done the first day, and so it had to be reshot.

I wanted to ask how your acting career – which is a prolific one – informs your work as a director and, in particular, your relationship with the actors on the set. Irina, could you also offer some insights from your perspective?

Dorian Boguță: For me, it is very simple because as an actor, I know what I would like to hear from the director. So when I'm a director, I go to the actor and try to give him exactly what I would want to hear. It's simple: the actor has to be put in a sort of cage, that's what I realized. Because if you give him complete freedom, the actor doesn't know where to go and so he gets scared. And if you give him a cage, but you give him complete freedom inside the cage, he will automatically know what to do within these confines. I explain very well to him what is supposed to happen and I make sure that he also understands very well what I want, and so I tell him: this is the cage, this is its limit, you can do whatever you want in there but you cannot get out of it. At that moment, he knows he can't go out, so he won't be eaten by the wolf, but by being free inside, there is some kind of relaxation that he arrives at. The actor only works well when he's relaxed because if he's tense, he doesn't transmit that energy, that thought ...

It doesn't have to be that way. Look at Cristi Puiu, for example, who is not an actor although he played in Aurora ... all his actors are extraordinary, even if he keeps them on a very short leash. To each his or her own, but this is just how to know to work, that's what it is – it's what I would like to get from a director and so that's what I offer. But I think that the most important thing is for the actor to have faith in me. That is the first thing that I said to my actors: if want to go with me, we have to trust each other. It doesn't matter if you like it or not... if you trust me, we will be able to walk together, right leg out. Neither you nor I have time to convince ourselves to trust each other. Just come with me, it's possible that we can get to a point – and if we don't get there, it's

not the end of the world. If you trust me, you will make my work much easier. And I was lucky that they had a lot of confidence in me.

Irina Rădulescu: What more could I add to what Dorian said? Because I sometimes think in the terms he uses! But ... it is very important for the actor to feel that the director knows what he wants (and, at least in principle, he does). He is like a head of state – if you feel that he is all set in his position, the people will go after him because they feel that they are safe! Well, I trusted in Dorian because, first of all, he trusted me, it was mutual. And the fact that Dorian is an actor can be felt in his care for the actors – because I know more about the theater, in there, the actor is at one point... there's a saying for this, everything falls onto their head. And you feel absolutely no concern, some point onwards, if the tension is very strong – you feel that everything matters except you. For this project, I did not feel this at all, there was always a concern for the actors – and I was really surprised at this, I said: “look at this, I cannot believe this ...”

Dorian Boguță: But the story can reach its viewers only through the actors. If the actors are not relaxed enough and are just thinking about what they have to do, the story will not go out well. After all, the most important thing is the story!

Irina, how was the experience of acting in this movie? As far as I understand, this is your first role in a movie, after a long experience in theater, but also in a few series. How is film different from the theater, beyond the things that you just mentioned?

Irina Rădulescu: I don't think I thought it in that way, that „until now I have done theater, so from now on I'll make movies, comma”. I was open to a new experience, but, in the end, any ordinary day in this life is a new experience, if you look at it with openness. I didn't judge things by categories. I tried to understand this experience so that I could go on and that was it. I haven't theorized it much. Let's say the first day was more difficult because I had to set my limits. But then, although it should have been getting more and more difficult because the situations in the script itself were getting more complicated, I found that with each passing day I was getting better and better with everything that was happening. It all came naturally.

Dorian Boguță: I think the actor, when he or she realizes that the director has confidence in him, only asks him to be extremely careful about what he has to do, and while he's in the situation, he does not realize if it is difficult or easy. He doesn't realize at the moment because he has something to do, he's in it, you know? Even if you have or don't have the experience if you know exactly what is happening and you like what you do, a while after it's over you realize – “Whoa, it's done? But wait a bit, how was it like?” I realized this by thinking of some of my acting projects. So this is what happens if you're really in touch with actors when you're making a film. In this project I put my whole soul – probably because it was the first one – and I think that's what got us so connected.

Given that this a film that takes place on two separate time frames, in what order the scenes were filmed? Did the actors have the whole script available from the very beginning?

Dorian Boguță: Before we started shooting, I talked a lot with the actors, so that they could figure out exactly what kind of stew they were in, for them to know who they are, how to think ... for example, I sent a link to Marin Grigore to a concert by Nina Simone, where she simply loses her focus, she goes elsewhere and starts speaking to the audience. And I said, look, this is the character, he is in this direction, this is the kind of man he is. He looked at the concert and then followed up with some documentaries about her and said, “Man, incredible, can I get my inspiration from this?” Preparation is very important. It’s like the radio – you just look for the station until you catch it, and then you simply stay on the frequency. From there, you can do whatever you want, because you’re on the right wave. As for the order of filming, in low-budget filmmaking it’s... Hitchcock said at one point that “if you have no money, look for locations.” In the sense that it’s inspiring to see places. And that’s what I did – for Anton’s house, I looked for a sumptuous apartment to convey something specific about his character, I searched for a long time. Then a specific kind of concert hall – such as the Radio Hall, but I would not have been interested, for example, in the Palace Hall. Unfortunately, I did not have enough money to fill it up with the orchestra, the scene would have been more rewarding. So, I shot in the order of locations that we had. But as far as sequence plans are concerned, we did it chronologically, at least in the logic of the locations and because the adjustments were only related to the lights. Having little money to work with limits you.

Irina, what was it like working with your character, considering that he is idiosyncratic, that he sometimes seems to lie, or that he hides details at least? A character who feels great pain, but who seems to perform it, in a way, just to hide.

Irina Rădulescu: From the interactions I had with the audience, I found that there is this perception that she is a liar. She lies only in the outside world, but she does not lie according to her conscience. That’s the paradox of the character – to her, everything is very justified, but in the end, we can even arrive at the notions of the ancient theater, to the tragic guilt. When you try to modify on destiny, destiny strikes you back, and from here the only place you can come to is a tragedy. (And in the end, after all, here we have a tragedy too.) But she, in her mind, isn’t a liar – she just has to explain to others around her something they cannot understand and mentally digest. She knows, however, that, as a rational person, people around her will find it difficult to digest this story, but she understands this in her consciousness, so she doesn’t lie. I think Dorian felt a common chord between me and the character, and on the first day he said to me, “Please don’t play anything.” And I think that this common chord between me and her is that, beyond a calm surface, the calm waters are always deep.

Dorian Boguță: Or that deep waters are full of devils.

Irina Rădulescu: Or that! (laughs) I searched for myself in those depths.

Regarding the financial limitations – both of the independent film scene and the local film industry – how do you think these aspects influenced the film and the work process?

Dorian Boguță: Well, not quite independent, because I had money from CNC – not much, but they gave me some. The plus-side of this situation was that I was extremely limited about certain

things, and so then I had to struggle with those limits. And sometimes, when you're limited, that struggle can help. Because if they said to me, "look, look, take all the money in the world and do what you want with it", maybe at that moment I would have suffocated. But so, it was "you have it from here to up to here, this is as much as we can give you, get along with it." In the future I will even consider this – well, not to put some budgetary limits, I want a big one – but I will build some mental areas that I will not leave so that I will have to deal with what I have. That is the moment when you start to think, to improvise, to be creative and resourceful. And only then you can see. If you have everything you want, it gets boring – you take out all the tricks and you make a huge salad out of it. For example, when I think of the best films made by the Russians – after all, those are my origins – they are all from the censorship period because they had to deal with it, but they had so much to say that they were suffocating, so then they were trying to encode some messages. When you start thinking like this, ideas start coming to you, and that gives the movie sort of a glow, without you even realizing it. Nikita Mikhalkov, for example – when he was making films and was limited by censorship, he made brilliant films. When they gave him all the budget in this world, he made the worst movies ever. I think he's the worst director alive right now, while also being one of the best in the past. And this is the proof, he is the best example of what a lack of limits can do.

Irina Radulescu: Freedom is said to cost. Maybe that's its price.

Interview 'Dorian Boguță and Irina Rădulescu, on The Legacy', written on March 4, 2020 is available at:

<https://www.filmsinframe.com/en/interviews/interview-legacy/>

5.3 Exercises based on Dorian Boguță's biography and interview:

I. Vocabulary Building:

1) Match the word with its meaning:

Prominent	to start an organization with another person or people
Versatile	to represent or express something in a clear and obvious way
Graduated	producing many works or results
Foundation	very important or famous
Prolific	the first public appearance or performance
Acclaimed	able to do many different things well
Debut	a strong base or support
Co-founded	finished a course of study at a school or university
Box office hit	a movie that earns a lot of money
Embody	highly praised or widely admired

II. Reading Comprehension:

1) Read the biography again and decide if the following statements are True or False. Correct the false statements.

1. Dorian Boguță was born in Bucharest, Romania.
2. He studied at a university in Moldova.
3. He started his acting career in Chișinău.
4. "Francesca" was a TV series where he gained recognition.
5. He has acted in more than 50 films.
6. His first film as a director was "Love Building."
7. He created actoriedefilm.ro by himself.
8. "Love Building" was a very successful film in Romania.
9. He thinks lasting success in acting is easy.
10. He only works as an actor, not a director or producer.

2) Answer the following questions briefly:

1. Where and when was Dorian Boguță born?
2. Which university did he graduate from, and in what year?
3. What was his first acting job after university?

4. When did he move to Bucharest, and what kind of career did he start there?
5. Name two famous films where he acted.
6. What was the title of his first short film as a director, and when did it come out?
7. What is actoriedefilm.ro, and who did he co-found it with?
8. What is one of his personal philosophies about success that is mentioned in the text?
9. What kind of films is he passionate about directing?
10. How has Dorian Boguță contributed to the next generation of talent?

III. Speaking Practice:

1. Dorian Boguță is an actor, director, and producer. Which of these roles do you think is the most challenging, and why?
2. How important is it for artists, especially in smaller countries, to gain international recognition?
3. Do you think it's important for successful artists to also teach or mentor new talents, like Dorian Boguță does with actoriedefilm.ro? Why?
4. What qualities (e.g., versatility, dedication, creativity) do you think are most important for success in the arts, particularly in music?

5.4 Glossary: Dorian Boguță – Actor and Director

People and Collaborators

- **Dorian Boguță** – Moldovan-born actor, film director, and producer, best known for his roles in *The Death of Mr. Lazarescu* (2005) and *Francesca* (2009). He is also the co-founder of *actoriedefilm.ro* and a leading figure in Romanian contemporary cinema.
- **Irina Rădulescu** – Romanian actress, daughter of actor Dem Rădulescu, known for her performance in *The Legacy* (2020), Dorian Boguță's feature directorial debut.
- **Dragoș Bucur** – Romanian actor and co-founder of *actoriedefilm.ro*; frequently collaborates with Dorian Boguță.
- **Alexandru Papadopol** – Romanian film and theater actor, also co-founder of *actoriedefilm.ro*.
- **Cristi Puiu** – Romanian film director associated with the *Romanian New Wave*, known for his realist style (*The Death of Mr. Lazarescu*).
- **Barbu Bălăsoiu** – Romanian cinematographer (*director of photography*) who worked on *The Legacy* and helped design its visual style.
- **Jacques Audiard** – French director admired by Boguță for his poetic crime dramas such as *A Prophet* and *Rust and Bone*.

Education and Career

- **Shota Rustaveli Theatre and Film University** – Prestigious institution in Tbilisi, Georgia, where Dorian Boguță studied acting, graduating in 1992.
- **National Theatre Chișinău** – Moldova's main state theater, where Boguță began his acting career and played several lead roles.
- **Bucharest** – The capital of Romania; Boguță relocated here in 1999 to pursue film acting and directing.
- **New Romanian Cinema (Romanian New Wave)** – A movement in Romanian filmmaking emphasizing realism, simplicity, and social critique, influencing Dorian Boguță's style.

Films and Creative Projects

- **The Death of Mr. Lazarescu (2005)** – Acclaimed Romanian film directed by Cristi Puiu; Boguță appeared in a supporting role.
- **Francesca (2009)** – Drama film directed by Bobby Păunescu, where Boguță gained international

recognition.

- **10 (2009)** – Dorian Boguță’s directorial debut short film.
- **From Now On (2012)** – Award-winning short film directed by Boguță, voted Best Romanian Short Film.
- **Kazimir (2014)** – One of Romania’s first horror short films, directed by Boguță; winner of the *Transilvania Pitch Stop* prize at TIFFF (Transilvania International Film Festival).
- **Love Building (2013)** – Romantic comedy produced by *actoriedefilm.ro*; major commercial success in Romania.
- **The Legacy (2020)** – Boguță’s debut feature film as director, inspired by a personal family tragedy; blends mystery, thriller, and emotional realism.

Organizations and Awards

- **actoriedefilm.ro** – Acting school and film production company co-founded by Dorian Boguță, Dragoș Bucur, and Alexandru Papadopol; dedicated to realistic, natural acting methods and developing new Romanian talent.
- **Transilvania International Film Festival (TIFF)** – Romania’s largest and most important film festival; awarded Boguță’s *Kazimir* at its industry competition, *Transilvania Pitch Stop*.
- **CNC (Centrul Național al Cinematografiei)** – The Romanian National Film Center, providing public funding for film production, including *The Legacy*.

Concepts and Cinematic Techniques

- **Feature Film** – A full-length movie, typically longer than 60 minutes; *The Legacy* marked Boguță’s debut in this category.
- **Short Film** – A brief cinematic work, often under 30 minutes, where Boguță first explored directing.
- **Policier** – A French term meaning “crime film” or detective story, often with elements of suspense.
- **Neo-Noir** – A modern form of film noir blending mystery, moral ambiguity, and stylistic cinematography.
- **Auteur Film** – A film reflecting the personal vision and style of its director, often characterized by strong artistic identity.
- **Traveling Shot** – A camera movement that follows a subject smoothly, often used to subtly draw viewers’ attention.

- **Single-Shot Sequence** – A continuous, unbroken scene filmed in one take, used by Boguță to enhance realism and emotional intensity.
- **Editing as a “Blink”** – Boguță’s metaphor for seamless editing transitions that feel natural and unnoticed by the audience.

Themes and Artistic Values

- **Realism and Emotion** – Central to Boguță’s creative philosophy; he seeks authentic performances and truthful storytelling.
- **Creativity Through Limitations** – The idea that financial or technical constraints can inspire innovative solutions and artistic depth.
- **Collaboration and Trust** – Boguță emphasizes mutual confidence between director and actor as the foundation of filmmaking.
- **Mentorship and Education** – His school and company aim to train future generations of actors using practical, professional methods.
- **Personal Experience as Inspiration** – His films often stem from personal or family stories, transforming private emotion into universal cinema.

Selected Vocabulary

Term	Meaning
Prominent	Important, well-known, or influential.
Versatile	Able to perform or adapt to many different tasks.
Prolific	Producing many works or achievements.
Acclaimed	Highly praised by critics or audiences.
Debut	A person’s first public appearance or performance.
Foundation	The basic structure or principle that supports something.
Box Office Hit	A movie that earns significant revenue from ticket sales.
Co-found	To establish something together with others.

UNIT 6 Eugen Doga - a Composer of Timeless Music

6.1 Biography



**‘I like the name I was given, I like the surname DOGA, which has a classical Latin root (“doga” in Latin means an oak species or a decoration on the clothes of the nobility), and even the fact of my coming to this earth in time. I was born on the first day of spring, 1937, under the sign of the sun, warmth and rebirth.’
Eugen Doga**

Eugen Doga was born on March 1, 1937 at the dawn of the ritual festival of Mărțișor in the village of Mocra, Rîbnița district, situated on the left bank of the Dniester, in picturesque northeastern Moldova.

Doga’s native village is located in a valley with a small unnamed creek flowing in the middle of it; there are famous codri over the hill – woods with huge oaks, maples, ash-trees and other vegetation, which has remained as a vibrant and delightful memory, because this is one of the first life discoveries of a fragile young soul. And who knows – where do the creative rethinking of the first contact with nature begin, which can constantly revive, surprise and attach all that lives and has a mind.

He liked walking with his mates in spring-time and gathering sorrel, since in hungry and cold postwar times it was a basic food along with a variety of berries. Occasionally there were mushrooms served at table, roasted in sunflower oil in a round pot by Jenya’s mother.

He also remembered a folk music orchestra - taraf - from somewhere, and a symphony orchestra from Chisinau. A whole incident happened to it. The stage of the old country club was small, and the club itself was merely a name. This large symphony orchestra was located on the stage but most of it, including huge violins – outside, in the street. Only later Eugen Doga learnt that these were not violins, but contrabasses. They were playing something for a long time and someone in front of them was always threatening them with a stick. It was very interesting: how was it possible to play for such a long time with no one dancing!

Curious children would sneak up on these violins and touch them with their hands. The violins seemed to be something from another world. Jenya, who had graduated from a rural seven-year school, soon had to rediscover that "another" world.

EDUCATION

Eugen Doga graduated from Chisinau College of Music (1951-1955) and Chisinau Conservatory (1955-1960.), a class for cello.

He had very fond memories of his cello teacher Pablo Giovanni Baccini. His selfless love for music and personal example had a great influence on shaping up and directing the future destiny of the composer.

"My teacher, the Italian Giovanni Pablo Baccini, has taught me since I was 15 years old to work hard every day. Every day, including weekends and holidays, I used to come to class at six o'clock, and he would already be sitting at the piano. I have maintained this habit until now: I get up no later than 5.30 am. He became my salvation, because prior to his class I was tormented by another teacher who in a year did not teach me to at least bow the strings. I always think of him with joy," - said Eugen Doga.

But a sudden trouble - left-hand paralysis - interfered with his musical career. Then Eugen Doga decided to go in for composing music and entered the Conservatory again (1960-1965), to Professor S. Lobel. In addition to music composing and the theory of music Eugen Doga took a full course of symphonic orchestra conducting.

During his studies for the second higher education degree the future composer combined them with working and teaching. In 1962-63 Eugen Doga taught at the music school "Stefan Neaga". In 1963-67 he taught music theory at the E. Koka Chisinau school of music. At the same time under the leadership of L.Tsurkanu he wrote a textbook on the theory of music, which withstood two editions and is still used by students today. During his studies, Doga also worked as a concertmaster in the orchestra of Mold-TV and radio, and was involved in orchestrating the works of venerable Moldovan composers and semi-professionals. For the love of the orchestra, he orchestrated even classics like Grieg, Shostakovich and Khachaturian. It was a great school of orchestral writing in conjunction with studying theoretical works.

During that period, he wrote his first works. He composed a thesis - a vocal-symphonic poem "Mother" based on the namesake print of A.David, First String Quartet (1963, 3rd year), Prelude for Cello and Piano, Scherzo for flute and piano, and other works. On January 1st 1957 for the first time his work "The Christmas Song» (Cântec de anul nou) was performed on the Moldovan radio by a children's choir and orchestra lead by Chico Aranov. In the autumn of the same year his classmate Maria Bieshu had her first performance on the Moldovan television that had just started broadcasting with the song "White Flower of the Garden" (Floare dalbă de livadă) accompanied by the orchestra of TV and radio, where E. Doga played as well and which was directed by his former teacher Paul Baccini.

The qualified composer worked in various fields of culture:

- Musician in a radio orchestra;
- Music editor at a publishing house;
- Lecturer at the College of Music;
- Member of the Repertoire Board of the Ministry of Culture of Moldova (1967-1972);
- Member of the Committee on Science, Public Education, Culture and Upbringing of the Supreme Soviet of the USSR (1989-1991);

- Deputy Chairman of the Committee on Culture of the Supreme Soviet of the USSR.

On January 1, 1958 Eugen Doga's music was first aired on the Moldavan radio. It was "New Year Song", written on the lyrics by Ion Grosu, performed by a children's choir. During his years of teaching at the College of Music, Eugen Doga worked on a textbook on the theory of music, which was later published.

In 1963 he wrote his first-string quartet, and then, with 10-year intervals - the second, the third and the fourth. In 2003 Doga wrote his fifth quartet. "Every ten years I write a quartet, - said the Maestro, - notably, this happens just right in October. You change a little and have new feelings over this period of time. And each new quartet is different from the previous ones". The composer planned to write ten quartets and to invite everyone to the premiere of the tenth one.

FAMILY



Family is the home port, which any ship is seeking for, wherever it is. Even despite long distances. Our, artists', distances are incommensurable, but I am glad to have my wife, daughter and grandson waiting for me.

Eugen Doga

Fate favors Eugen Doga, and his wonderful family is the evidence of this. The composer's wife, Natalia Pavlovna Doga, was not only his "guardian angel" but also a researcher and a careful collector of creative works by the Maestro.

Eugen Doga's daughter's name, Viorica, has two meanings - it is translated from the Romanian language both as "violin" and "violet". Viorica didn't choose the musical path to go, but she lives up to her name by becoming a director of documentaries on environmental issues. This is not surprising because a violet likes a clean environment.

Every day one of the Moldovan TV channels used to open with the music by Maestro Doga. In 2001 his music was for the first time played for a little boy - the composer's grandson, Dominic Dimitriu Doga, who was born in spring as well.



CREATIVE WORK

At the end of the century, in 2000, the Czech Television decided to make 13 documentaries under the title "The Poets of the Epoch" devoted to the prominent artists of the 20th century. Eugen Doga is the 9th in this list. In spring 2000, Czech director Yuri Vondrak made a 29-minute program about Eugen Doga which covers the one whole day in the composer's life. The film turned out to be a kind of a blitz-portrait at the turn of the centuries. The premiere of the film was in winter, 2000, in Brno and Prague (Czech Republic); actually, it was the first documentary film telling about the life and work of composer Eugen Doga.

In 2012 Eugen Doga established the International Fund "Dominanta". Its mission was to facilitate the actualization of creative and spiritual principles of composers.

This was to strengthen and develop the cooperation in the field of musical art, to reserve and develop cultural values, to participate in various national and international creative projects, to cooperate with governmental and non-governmental organizations and so on.

On January 18, 2014 the salon "Eugen Doga" opened its doors. This was an old dream of the composer – to create a Music Salon which would bring together musicians, politicians, artists, business people, and like-minded people and hold musical evenings. The main objective of the Salon was to bring together people in this desperate world through art and communication.

"I want to bring together at the Salon nice and like-minded people, because we are all very disconnected, and a common soulful state of mind tends to pull us together," – noted Eugen Doga.

Maestro Eugen Doga was constantly seeking new horizons, continuing to write new music and considered himself an eternal student.

Biography of Eugen Doga is available at:

<https://www.dogamusic.com/en/biography>

6.2 Interview for Musica Neo: "Inspiration does not come out of nowhere".

25.03.2016



The creative work of Eugen Doga can truly be called "people's". Many know him by the music from such motion pictures as "Offered for Singles", "Bless the Woman", "Gypsies Are Found Near Heaven", "Vertical Races", and, of course, by the famous waltz from the film "My Sweet and Tender Beast" named by UNESCO one of the four musical masterpieces of the 20th century. His music sounds everywhere, literally.

Eugen Doga, composer, academician, public figure, pedagogue, People's Artist of USSR and Moldova

On the first day of spring 2016, Eugen Doga turned 79. By that time, a long and fruitful way has been walked, hundreds of instrumental compositions written, film music (over 200 films), music for choir, stage and radio plays composed. The ballets "Luceafarul" (that brought its author a USSR State Prize), "Venancio", "Queen Margot" and the opera "Dialogues of Love" are very popular up to date. Children always recognized Doga's melodies from the films "Maria, Mirabella" and "What Senka Said". It was Doga's music that sounded at the opening and closing ceremonies of the 1980 Olympic Games.

Eugen Doga is a well-known academician (of eight academies), People's Artist of USSR and Moldova, Honored Man of Art of Moldova, the holder of numerous honorable prizes, titles and awards. Among them, the orders "For Merit to the Fatherland, IV degree", "The Star of Romania", "Patron of the Century", the golden medal "Man-2000", the medals of M. Eminescu and V. Rozov. And this is only a small part of the long list of the composer's rewards.

We asked Eugen Doga a few questions about his creative life and can't wait to share with you what the famous composer told us.

When did you realize that music was something more than just a hobby for you?

"I don't quite understand when some people show that they know everything about themselves, people who fix everything, provide arguments, adjust things to the calendar pages from the past. I do not, perhaps with regret, attribute myself to such a category. I remember that instinctively I wanted to create something when I was just a little boy. However, what I came up with had already been created before me. When I listened to the local wind orchestra, I wanted to think up something, a musical tale they would play, and people would dance to that music and praise me. I even invented my own recording system for those "musical tales". And only not so long ago I found out that a similar 'tale' with sheet music exists in computer programs. And that's after more than 60 years since that time, when the word 'computer' did not exist yet! Today I cannot imagine myself without thinking up those 'musical tales, without composing music. Probably some crater

opened up in me at a certain moment and pours out the energy that has to be released into the world. In the form of music.”

Where do you seek inspiration for composing? Who influenced your music style?

“Inspiration does not come out of nothing. It has to be helloed, it has to be desired. That inspiration is not likely to come with a beautiful lady. It has to be sought within oneself. If one, of course, has been gifted by nature with this unique inner source of inspiration that is called the talent. As for my style, the one I envisioned at the beginning when I had just started composing was based on my desire to write simple and beautiful music. I liked Rachmaninoff, Tchaikovsky, Verdi, then began listening to the modern Neo-Romantics of Italy, France and England. At a certain point I was keen on serialism but soon plumped for the Romantic style with engaging my genetic roots that I was often reproached for but that shouldn’t be feared.”

What’s the ‘dark side’ of composing for you? Have you encountered any serious obstacles on your creative way?

“And who would like to share his/her space, especially with some young unknown musician? And especially in a small country town that doesn’t have much of that space in general? My compositions were never performed at the composers’ festivals and plenums. I wasn’t invited to the trips abroad. And only thanks to the cinema, mostly to the “Mosfilm” studio and other USSR studios, I got heard and noticed. And thanks to the listeners on the radio station “Mayak”, central TV, at my numerous concerts and creative sessions. I know that no matter how dark is the night, it will be swallowed by the Sun anyway. So I’m trying to follow the Sun and ignore the shadow that’s daddling behind me. Even if it’s my own shadow.”

Many compositions by Eugen Doga have already been living a life of their own. Thus, the song from which, in fact, his career of a composer-songwriter started – “My White City” – first became the symbol of Chisinau, and in 1998 was declared the official anthem of the Moldavian capital. Two waltzes composed by Doga – “Gramophone” and “My Sweet and Tender Beast” – got into the Top 200 best classical compositions of all time.

The Romanian poet Mihai Eminescu occupies a special place in the heart and creative work of Eugen Doga. It is upon his poem that Doga’s famous ballet “Luceafarul” was created. All in all, over 40 romances were written based on the poems by Mihai Eminescu and his beloved woman, Romanian poetess Veronica Micle. The couple also inspired composer for creating the concert opera “Dialogues of Love”.

Do you have any favorites among your own compositions? Maybe some of the works are especially important to you? Why?

“I don’t contemplate my compositions for a long time. Mostly only after writing the music score. That’s when I carefully look at the notes, the way they are placed on the pages of the music paper, the way they are grouped, just like soldiers on the battlefield. Believe it or not, I like everything that I write. I simply don’t write what I don’t like. What I especially hold dear is the large-scale works that have real drama in them, powerful human passions, a bigger opportunity to set forth all you are capable of, a deep philosophic idea. Those are the ballets “Luceafarul”, “Venancio”, some arias and cantatas upon the poems by Mihai Eminescu and Veronica Micle, such as “Nu plânge” (‘Don’t Cry’) and “Am urât această lume” (‘I Hate This World’).”

What are your plans for the future as a composer?

“Writing music for the big and, it seems, endless music work “Dialogues of Love” which is based on the poems by Romanian poets Mihai Eminescu and Veronica Micle. It will presumably become a theatrical musical performance, or an opera, or a musical, or something else, I am not sure, as my heroes do not quite fit into the traditional forms invented years ago. I will look for something different for them. I will also continue the concert work and will extend its geography.”

It seemed that Eugen could not stop his creative search for a single minute, and we wished him to go on that way. We were happy that the sheet music to the diverse music works by Eugen Doga adorned our catalogue. We invited all admirers of his music to visit the composer’s personal site at MusicaNeo and to download the sheet music to the favorite works.

Musica Neo was grateful to Eugen Doga for taking time to answer our questions.

Musica Neo

Inyerview for Musica Neo ‘Inspiration does not come out of nowhere’, written on March 25, 2016 is available at:

<https://www.dogamusic.com/ro/Inspiration-does-not-come-out-of-nowhere?>

6.3 Exercises based on Eugen Doga's biography and interview:

I. Vocabulary Building:

1) Match the word with its meaning:

Composer	music that has a pleasing tune
Well-known	a type of dance music with three beats in each bar
Melodic	a person who writes music
Emotional	famous
Waltz	showing strong feelings

2) Fill in the blanks with the correct word from the box above:

1. He is a famous _____.
2. The movie had a very _____ soundtrack.
3. His music is often very _____.
4. The _____ from the film is world-famous.
5. She gave an _____ speech.

II. Reading Comprehension:

1) Write if the sentence is True or False:

1. Eugen Doga was born in Chişinău.
2. He has only written film music.
3. "My Sweet and Tender Beast" is a song.
4. His music is often sad and without feeling.
5. He studied music in Moldova and Russia.

2) Answer the following questions briefly:

1. Where was Eugen Doga born?
2. What is one famous movie he wrote music for?
3. What other types of music has he written?
4. How can you describe his music?
5. What is his waltz from "My Sweet and Tender Beast" known for?

III. Sentence Completion:

1. Eugen Doga was born in _____, which is now part of Moldova.
2. He is a famous _____ from Moldova.
3. He wrote the music for the well-known movie _____.

4. Doga's music is often very _____ and _____.
5. He is considered a _____ _____ in Moldova.

IV. Sequencing Events:

Put the following events from Eugen Doga's biography in the correct order:

- a) He studied music in Moscow. b) He was born in Mocra. c) He wrote music for "My Sweet and Tender Beast." d) He studied music in Chişinău. e) He became a well-known composer.

V. Speaking Practice:

1. Why do you think film music is important for movies?
2. What kind of feelings does a waltz often express? Can you think of other famous waltzes?
3. Speak about Eugen Doga's creation and genres of music he was famous for.
4. Imagine you are watching the movie "My Sweet and Tender Beast." Describe how the music of the film makes you feel.

6.4 Glossary: Eugen Doga – “Music is the language of the soul.”

Institutions and Productions

- **Chişinău Conservatory** – Prestigious music school in Moldova where Doga studied cello, composition, and orchestration.
- **Moldovan Philharmonic Orchestra** – Leading orchestra in Moldova with which Doga frequently collaborated.
- **Luceafărul Ballet Company** – Dance ensemble that performed several of Doga’s compositions.
- **Folk Ensembles (Taraf Orchestras)** – Traditional Moldovan music groups that influenced Doga’s early compositions.
- **Moldovan National Opera and Ballet Theater** – Venue where Doga’s ballet and operatic works were premiered.
- **Film Studios (Moldova-Film / Mosfilm)** – Studios where Doga composed music for films such as *My Sweet and Tender Beast* and *A Hunting Accident*.
- **International Film Festivals** – Events where films scored by Doga gained recognition, including Moscow and Cannes festivals.

Musical Works and Projects

- **Waltz from *My Sweet and Tender Beast*** – One of Doga’s most famous melodies, performed worldwide.
- **Film Scores** – Compositions for movies and television that highlight Doga’s romantic and melodic style.
- **Ballets and Operas** – Large-scale theatrical works combining orchestral music, dance, and narrative.
- **Orchestral Symphonies** – Symphonic works reflecting a blend of classical tradition and Moldovan folk elements.

Artistic Concepts and Themes

- **Melody and Emotion** – Central to Doga’s style, with music designed to evoke strong feelings.
- **Neo-Romanticism** – Musical style characterized by lush harmonies, expressive melodies, and emotional depth.

- **Cultural Identity** – Integration of Moldovan folk traditions into classical and cinematic music.
- **Music as Universal Language** – Idea that music transcends borders and connects people emotionally.

Skills and Techniques

- **Composition** – Writing original music for orchestra, ballet, opera, and film.
- **Orchestration** – Arranging music for different instruments in an orchestra to create a rich sound.
- **Conducting** – Leading orchestras in live performances of his works.
- **Pedagogy** – Teaching composition and inspiring younger generations of musicians.

Inspiration and Influences

- **Moldovan Folk Music** – Source of rhythms, harmonies, and cultural motifs in Doga's works.
- **Romantic Composers (e.g., Tchaikovsky, Rachmaninoff)** – Influence on melodic style and orchestration techniques.
- **Cinema and Theater** – Artistic collaboration that shaped his career in film music and ballet.

Values and Messages

- **Emotional Expression** – Music should touch the soul and express universal human feelings.
- **Perseverance and Dedication** – Essential traits in developing a successful international musical career.
- **Cultural Pride** – Promoting Moldovan music and traditions on the world stage.
- **Art as Connection** – Belief that music unites people beyond linguistic and national boundaries.

UNIT 7 Valentina Nafornița - the best world soprano in 2011

The youngest ever winner of the BBC Cardiff Singer of the World competition

7.1 Biography

Moldovan-born Valentina Nafornița is considered one of the most sought-after sopranos of her generation. Shortly after graduating from the National University of Music in Bucharest, Romania, she won the BBC Cardiff Singer of the World Competition and started her international career as an opera singer.

As a young member of the ensemble of the Vienna State Opera Valentina Nafornița was able to develop a broad repertoire. Her Papagena in Mozart's *The Magic Flute* was followed by several remarkable debuts, including Musetta (*La Bohème*), Susanna (*Le nozze di Figaro*), Pamina (*Die Zauberflöte*), Norina (*Don Pasquale*), Zerlina (*Don Giovanni*), Adina (*L'elisir d'amore*), Oscar (*Un ballo in maschera*) and Ilia (*Idomeneo*).



Her debut as Zerlina at the Salzburg Festival in the summer of 2014 was followed by appearances at the Opéra national de Paris in the title role of *Iolanta*, at the Opéra de Lausanne as Contessa in *Le nozze di Figaro* and at the State Operas of Hamburg, Berlin and Munich, the Teatro alla Scala in Milan and continuously at the Vienna State Opera.

Further highlights of her career include Helena in Britten's *A Midsummer Night's Dream* at the Vienna State Opera, Musetta (*La Bohème*) at the Teatro de Liceu in Barcelona, *Fiordiligi* (*Così fan tutte*) at the Teatro del Maggio Musicale in Florence under the baton of Zubin Mehta, and a film adaptation of *La Bohème* for the Italian RAI.

The 2022/ 23 season saw Valentina Nafornița returning to the Teatro del Maggio Musicale in Florence, where for the first time she appeared on stage in the role of Micaëla (*Carmen*). With great success, she also made her debut at the Teatro Carlo Felice in Genoa as Rosalinde in *Die Fledermaus* (musical direction: Fabio Luisi).

In the season 2023/24 she will give her debut as Mimì (*La Bohème*) at Berlin State Opera and will, once again, perform the role of Zerlina, this time at the Teatro San Carlo in Naples.

The artist regularly works with world-class conductors such as Bertrand de Billy, Guillermo García Calvo, Karel Mark Chichon, Gustavo Dudamel, Ádám Fischer, Louis Langrée, Cristian Mandeal,

Ingo Metzmacher, Kazushi Ono, Evelino Pidò, Peter Schneider and Franz Welsler-Möst, Kerilynn Wilson, Simone Young and Massimo Zanetti.

Her first album Romance was released by the label Alpha in 2020 to critical acclaim.

Valentina's involvement with UNHCR

In 2023, Valentina openly engaged in supporting UNHCR initiatives in the Republic of Moldova. She stood with the refugees from Ukraine, as did her countrymen and women, and worked to highlight the plight of refugees and the need for more support for local communities that host refugees.

Valentina shares her passion for music with those who find refuge in art and culture. She visited some of the community centers supported by UNHCR where she sang with a local choir of refugees and local Moldovans and performed songs in Romanian and Ukrainian symbolizing the shared history and culture between Moldova and Ukraine. Moreover, Valentina engaged in unstructured art classes with the young art enthusiasts who participated in the activities held at the community centres.

Shortly after her feature performance in the World Refugee Day 2023 in Chişinău with the Moldovan National Youth Orchestra, Valentina participated in the “Art as a path to resilience” cultural event jointly organized by UNHCR and the Ministry of Culture of the Republic of Moldova. She called for increased cultural inclusion for those who are forced to flee their homes because of war and persecution.

Valentina said: “As we continue to navigate these challenging times, let us draw strength from the example set by my people, by Moldova, and others that have stepped up in the face of adversity. Let us remember that every act of kindness, and every voice raised in solidarity contributes to a more compassionate world”.

Biography of Valentina Nafornița is available at:

<https://www.nafornita.com/>

<https://www.unhcr.org/about-unhcr/our-partners/prominent-supporters/high-profile-supporters/valentina-nafornita>

7.2 Interview: Valentina Nafornița on Her New Album & Her Development In Vienna.

By Francisco Salazar

Jan 8, 2020



In 2011, Moldovan soprano Valentina Nafornița won the first prize at the Cardiff Singer of the World Competition and quickly became an ensemble member of the Wiener Staatsoper. From that moment on, she obtained a number of important assignments around the world, making debuts at the Salzburg Festival, Teatro dell'Opera di Roma, Opéra de Lausanne, and Opéra de Paris.

She also got to headline the Wiener Opernball with her exposure furthered by appearances on numerous live streamed performances.

Almost one decade later, Nafornița is set to take her next step on the path to international stardom with the release of her first album, which in addition to showcasing some of her well-known repertoire, will also shine a spotlight on her Moldovian cultural background.

OperaWire recently had a chance to speak with the soprano on her new album and the next steps in her ever-growing career.

OperaWire: Tell me about this album and what we can expect from it?

Valentina Nafornița: I am really happy and excited about this album. The album is called “Romance” and I thought about the best things to record on a debut album. It needs to be something that represents you and that is why I chose to record Mozart, Slavic works like music from Tchaikovsky’s “Iolanta,” songs by Tchaikovsky, as well as from Dvorak’s “Rusalka.”

And of course I introduced some Moldavian songs from my home. So I recorded three songs from the Moldavian composer Eugen Doga.

OW: Tell me how you came across each aria?

VN: Almost everything on this CD I have sung on stage and some of the works are from operas I want to sing like “Rusalka.” “Rusalka” is one I know my voice will grow into and I sing the aria in almost all my concerts.

The Mozart I recorded was Ilia’s aria from “Idomeneo,” Susanna from “Le Nozze di Figaro,” and Zerlina in “Don Giovanni.” Zerlina is a role that I did for my Salzburg Festspiele debut but I will not do it that often anymore because I want to move on and sing other parts from “Don Giovanni.” I also did a Mozart aria from “Zaïde” and it was really special to sing that for the first time.

OW: Tell me about the experience of going into a studio for the very first time?

VN: It is something different and as my first experience I would say it was a wonderful one that I would do again.

However, I didn't know how difficult it was. It's not easy to sing repeating the same thing and sometimes I would stay in the studio for five hours and I would need to refresh. And the thing is that if you sing for so many hours the voice will not be fresh at the end of the day.

The first day was probably the hardest and that is why we chose to record the things I knew best and was most secure with. The Susanna and Zerlina arias were first and it helped a lot that the orchestra was kind and helped me. They worked with me, giving space and breaks when I needed them.

What I really liked was that in a studio it's really intimate and that helps a lot. You can concentrate on the music and you don't have to act or deal with the audience or costumes. It's all about the music and doing your best. The hardest part for me was to listen to myself at the end of the day. I would say "Oh my god, is this me?" They would all say it's lovely but for me it's not what I expected to hear. So it was something very funny and interesting and I would love to do it again.

OW: Were you used to listening to yourself before this recording? You have obviously been on many live streams and HD recordings. Are you used to listening to yourself after a performance?

VN: I do listen to myself after a performance because I want to learn things and I want to be better and see what kind of mistakes I made and how it sounds. I don't listen for pleasure.

Sometimes I do record myself but I know for sure that it is not the same quality that is in the hall and sometimes I like the video streams, I see the entire staging and it's interesting and nicer. I watch the story and it's easier to deal with it. When you are just listening, it's a bit frightening because it's a lot.

After I finished recording I said it was easier to sing an entire opera than to record a CD. It's something else. When you sing a performance, it happens once but in a recording, it takes some other skills. In an opera you have one story and one composer. On a CD you have different characters and composers and you always have to adjust.

OW: You're collaboration with Keri Lynn Wilson was important as she guided you through the album. How much time did you have to prepare with her for this recording?

VN: I was happy to record it with Keri-Lynn Wilson and we had a lot of fun speaking in Russian and making music in Munich. But we didn't have much time to work together. I prepared alone with my mentor and with some coachings.

With Keri Lynn, we met one day before the recording and we ran through the arias and we talked about the tempi and arias. It was a three-hour session.

We had five days to record the album. We recorded two to three pieces a day so we had a lot of time to rehearse on the day of the recording and then we tried to record it as long as we could. It was easy to work with her and we had a connection from the very beginning.

OW: Tell me about your relationship with the microphone. What was it like to work with it?

VN: It is a little scary. But it's good that we don't have monitors like pop singers and they hear everything right away. I was trying not to think too much about it and I was instead counting on my sensations and not trying to give less.

Sometimes when we see the microphone we think we don't have to give our entire voice but this is not true because then you actually make it worse when you try to mark. You have to sing with your whole voice. You have to pay attention to your music and the roles and my technique.

OW: You included Moldovian works in the album. How did you go about choosing the specific pieces that would go into the album and the ones that were best to introduce to your audience?

VN: I actually had some experiences when I did concerts and song recitals. Sometimes I would introduce Moldavian songs at the end of the program. I had great feedback about it and the audience would come and ask me what I sang or what the song was about. They loved it and it is the reason why I thought it would be great to introduce them in my CD.

And of course you will not hear so many Moldavian songs and I thought why not present them to the world and show what other nations have in their repertoire. You will always hear Russian and Spanish songs in albums and I love my culture and country. I started my career singing these songs and I know the composer Eugen Doga really well. He actually said he wrote a few of them for my voice. So I am really looking forward to hearing what people think of these songs.

OW: What did you learn in your experience recording this music?

VN: At the end of the day even if I do a recording, I always try to do my best and I don't want to do more than I can or try to do something I cannot do. It has been a wonderful experience and I am sure that at the end of the day, I am really happy with the result even if I could always do it better. You have to take it easy and know that it could get be better but you are who you are and enjoy the moment and let it go. Self-criticism can be destructive if you do to much of it.

OW: You have been performing for quite some time now and you have such a range of repertoire. Tell me about managing your career up to this point and how choosing such a diverse repertoire has helped you?

VN: I always like new challenges. I was grateful that the Wiener Staatsoper asked me to do Helena in Britten's "A Midsummer Night's Dream." That happened at the end of last season after "Iolanta" in Paris. I got an email when they asked me and I said yes. I looked at it a little on YouTube to have an idea about the music. But I knew that if they were asking me, it was because they knew it was for my voice.

I am really happy to do all these types of composers because we learn something all the time and it was an incredible experience to do Britten. We did it with Simone Young and she is just a perfectionist. It was wonderful to work with her and it was also great to sing in English because that was another big challenge. It's fun to do new things and not to stay comfortable in one place.

For example, I was covering Péter Eötvös' "Three Sisters" when it premiered and it's really something I have never done. It's modern and interesting and I am always happy to sing in Russian. The music is really modern and when it premiered I covered the role of Natasha and it's actually sung by a countertenor. That was a really different experience and showed me a different facet of opera.

I want to explore the world of opera which is big and not just Donizetti and Mozart. I look at these great singers like Plácido Domingo and Anna Netrebko and they did many roles. So why not? I really like that. I am passionate about new music and it's an interesting process because you develop your voice and technique.

OW: You are part of the Wiener Staatsoper ensemble. Has that been helpful in expanding your repertoire and experimenting to see where you want to go?

VN: Being part of the Ensemble at the Wiener Staatsoper was the best thing that could have happened to me. When I started I was actually a Fest from 2011 to 2016 and then I started as an ensemble member. Now I have more opportunities to travel.

When I started in Vienna it was the beginning. To start at 24-years-old with Papagena and Giannetta it was a clever thing. It was really like going to school with an audience and a huge opera house. I got to work with amazing conductors and singers that I learned from. Later on, I got to do Oscar and Musetta in my second year and it was a singer's dream. I would not change it and I was so happy.

In my five years in Vienna I did 200 performances with small and big parts. I did Adina, Pamina, Susanna, Gilda and Norina. This was great and when I think back it was an amazing experience that I would not get anywhere else. And what most people don't know is that I got the Wiener Staatsoper contract before Cardiff but I started in Vienna after winning the competition in 2011.

OW: Now that you have accomplished so much in Vienna and recorded this debut role, what are some of your dreams left to realize in this career?

VN: I am really happy with what I am doing now but my next big dream is Mimì in "La Bohème." I love the story and the music and when I was singing Musetta, I felt I could do more. After doing "Iolanta" in Paris, it became one of my favorite roles and it is one I want to do more. But I still have some other roles like Micaela in "Carmen" coming up next season and it is French which is new to my career. I sang Sophie in "Werther" but nothing really very important in the French repertoire.

Of course, we have dream roles like "La Traviata" and these are some my favorites but there is still some time before that. It depends on my voice and what my age can do. I don't want to rush things and there is still a lot of time and roles that I can enjoy. It is important to keep doing a role more than once. I want to establish my repertoire and know what I can do best.

Interview 'Valentina Nafornita On Her New Album & Her Development In Vienna', written by Francisco Salazar on January 8, 2020 is available at:

<https://operawire.com/q-a-valentina-nafornta-on-her-new-album-her-development-in-vienna/>

7.3 Exercises based on Valentina Nafornița's biography and interview:

I Vocabulary Building:

1) Match the word with its meaning:

Soprano	a very important point in development or progress
Captivating	famous, well-known
Renowned	making you feel interested or attracted
Pivotal	a female singer with a high vocal range
Aspirin	the first public appearance or performance
Milestone	greatly praised or highly regarded
Debut	a range of skills or abilities
Versatility	a person who hopes to achieve something (e.g., become an artist)
Repertoire	a collection of pieces that a musician or company is prepared to perform
Acclaimed	crucial; extremely important

II. Reading Comprehension:

1) Write if the sentence is True or False. Correct the false statements.

1. Valentina Nafornița was born in a big city in Moldova.
2. She won the BBC Cardiff Singer of the World competition in 2011.
3. After Cardiff, she immediately joined the New York Metropolitan Opera.
4. She performed only bel canto roles at the Vienna State Opera.
5. She opened the Vienna Opera Ball only once.
6. Her debut album is called "Moldovan Melodies."
7. She has also performed at the Opéra national de Paris.
8. She is not involved in any humanitarian causes.
9. She got engaged to a fellow singer.
10. She emphasizes the importance of continually evolving as an artist.

2) Answer the following questions:

1. What kind of singer is Valentina Nafornița? What type of opera roles is she especially known for?
2. Which two important awards did she win at the BBC Cardiff Singer of the World competition?
3. What was her main role at the Vienna State Opera? Name three roles she performed there.
4. What is the title of her debut album, and who conducted the orchestra?
5. Besides opera, what famous folk song does she perform?
6. What organization in Moldova does she support, and what is its mission?
7. What new personal developments were reported about her in June 2023?
8. How does her career as an artist help promote Moldovan culture?

II. Grammar Focus

Complete the sentences using the Past Simple form of the verbs in parentheses.

1. Valentina Nafornița (study) _____ at the Ștefan Neaga Music College.
2. She (win) _____ the BBC Cardiff Singer of the World competition in 2011.
3. She (become) _____ a member of the Vienna State Opera ensemble after her success.
4. She (debut) _____ many roles at the Vienna State Opera.
5. She (open) _____ the Vienna Opera Ball in 2013 and 2018.
6. Her debut album (release) _____ in 2020.
7. She (make) _____ her debut at the Opéra national de Paris in September 2017.
8. She (get engaged) _____ to Cristian Spătaru in June 2023.

III Speaking Practice:

1. What qualities make Valentina Nafornița a successful opera singer?
2. How important is winning international competitions for a young artist?
3. Besides her professional achievements, what aspects of Valentina Nafornița's life (personal life, humanitarian work) do you find inspiring?
4. Who is another famous musician or artist from Moldova (or your country) that you admire? What have they achieved?

7.4 Glossary: Valentina Nafornița – Musical Life, Career, and Professional Insights

People and Artists

- **Valentina Nafornița** – Moldovan soprano, internationally acclaimed for her lyrical voice, expressive interpretations, and versatility in opera and concert repertoire.
- **Keri-Lynn Wilson** – Conductor who collaborated with Nafornița on her debut album *Romance*; expert in orchestral accompaniment and opera recordings.
- **Eugen Doga** – Moldovan composer whose songs Nafornița recorded; composed works with her voice in mind.
- **Simone Young** – Renowned conductor; collaborated with Nafornița in Britten's *A Midsummer Night's Dream*.
- **Péter Eötvös** – Contemporary composer; Nafornița performed in his opera *Three Sisters* (role of Natasha).
- **Plácido Domingo, Anna Netrebko** – International opera stars cited by Nafornița as role models for stage presence, versatility, and career development.

Roles and Operas

- **Ilia** (*Idomeneo*, Mozart) – Lyrical soprano role requiring purity of tone and expressive phrasing.
- **Susanna** (*Le Nozze di Figaro*, Mozart) – Comic soprano role emphasizing agility, diction, and charm.
- **Zerlina** (*Don Giovanni*, Mozart) – Light lyric soprano; requires playfulness and vocal elegance.
- **Zaide** (*Zaide*, Mozart) – Short but demanding soprano role with delicate coloratura.
- **Rusalka** (*Dvořák*) – Soprano role in Czech repertoire; demands lyricism, emotional depth, and language precision.
- **Iolanta** (*Tchaikovsky*) – Russian lyric soprano role; requires warmth, expressive legato, and clear diction.
- **Helena** (*A Midsummer Night's Dream*, Britten) – English opera; requires strong ensemble skills and dramatic clarity.
- **Other Bel Canto Roles** (Donizetti, Bellini, Verdi) – Emphasize agility, ornamentation, and expressive phrasing.

Orchestras, Festivals, and Venues

- **Wiener Staatsoper (Vienna State Opera)** – Prestigious Austrian opera house; Nafornița has been an ensemble member since 2011.
- **Salzburg Festival** – International music festival; important for early recognition of rising opera stars.
- **Opéra de Lausanne, Opéra national de Paris, Teatro dell’Opera di Roma** – Leading European opera houses for which Nafornița has performed leading roles.
- **Vienna Opera Ball (Wiener Opernball)** – Annual high-profile event combining social and cultural prestige.
- **Recording Studios (Munich, Vienna)** – Professional environment where precision, repeated takes, and sound balance are critical.

Recordings and Reviews

- **Romance (2020)** – Debut album featuring operatic arias and Moldovan songs; showcases lyrical voice and interpretive skill.
- **Studio Recording Techniques** – Requires attention to breath control, mic placement, repeated takes, and interpretive nuance.
- **Interpretative Authenticity** – Balancing technical perfection with emotional connection to the music.
- **Critical Reception** – International music critics praised Nafornița for clarity, expression, and stylistic versatility.

Professional Insights and Career Concepts

- **Debut** – First public appearance or first performance in a new role or venue; critical for recognition.
- **Versatility** – Ability to perform a wide range of repertoire across languages and styles.
- **Repertoire Building** – Gradually expanding roles and concert works to match vocal development and career goals.
- **Mentorship and Guidance** – Learning from experienced conductors, singers, and coaches; critical for artistic growth.
- **Self-Criticism and Improvement** – Careful evaluation of performances to refine technique without losing confidence.

- **Stage Presence** – Integration of acting, movement, and interaction with colleagues and audience.
- **Technical Development** – Continuous vocal exercises to maintain flexibility, stamina, and sound quality.
- **Cultural Promotion** – Including Moldovan songs and national works in repertoire to highlight heritage.
- **Networking and Visibility** – Participation in festivals, gala concerts, and recordings to strengthen professional profile.
- **Work-Life Balance** – Managing travel, rehearsal, and personal time to sustain long-term vocal health.

Concepts and Musical Terms

- **Soprano** – Highest female voice type; capable of lyricism, coloratura, and dramatic expression.
- **Lyricism** – Smooth, expressive phrasing and melodic singing.
- **Coloratura** – Rapid runs, trills, and ornaments requiring agility and precision.
- **Interpretation** – Personal realization of a composition combining musical and dramatic elements.
- **Ensemble Skills** – Ability to coordinate with other singers and orchestras seamlessly.
- **Articulation** – Clarity in delivery of vowels, consonants, and musical phrases.
- **Breath Support** – Essential for sustaining long lines, controlling dynamics, and maintaining vocal health.
- **Stagecraft** – Acting, movement, and awareness of physical presence on stage.
- **Legato** – Smooth, connected singing; hallmark of lyrical operatic style.

UNIT 8 Anatol Durbală

Actor, teacher, director, screenwriter and TV presenter

8.1 Biography

Born in 1970. He is a graduate of the School-Studio of V.I. Nemirovich - Danchenko (Moscow Art Theater) of the Academic Theater. A.P. Chekhov in Moscow, "Actor of Theatre and Film" faculty, also he took courses in editing and internship in musical theater directing in New York.

He is currently an actor and director at the Mihai Eminescu National Theater, professor and artistic coordinator at the Academy of Music, Theater and Fine Arts in Chisinau and presenter, together with Constantin Cheianu, of the political satire show "Ora de ras" on Jurnal TV.

Anatol is multi-awarded in several artistic fields and in 2021 he received the honorary title "People's Artist".

For 30 years he has been active as a TV and film actor, both in national and international projects, such as: "Playing the Moldovans at tennis", directed by Tony Hawks and Mikolaj Jaroszewicz, Great Britain (2010); "Innocent Murder", directed by Adrian Popovici, Romania (2014), "The Woman with the Black Tie", directed by Adrian Popovici, Romania (2015), "Resentment", directed by Natalia Shaufert, Republic of Moldova (2017), "At the pub down the road" ("La cârciuma de la drum"), where he was an actor, screenwriter and artistic director, Jurnal TV, Chisinau (2020, 2021) and many other projects.

In 2014 he appeared in the Moldovan film industry as a director with the full-length film "What a Wonderful World" ("Ce Lume Minunată") for which he received the FIPRESCI Award for debut and directing of the film, Warsaw Film Festival, Poland; Best Director, Best Screenplay and Best Foreign Film Award at the Massachusetts Independent Film Festival, Boston, USA; Best Screenplay at the Festival des Cinemas du Sud-Est Europeen in Paris, France; Audience Award, Best Fiction Film at Crossing Europe Film Festival Austria; Best Film - SOE in Berlin, Germany.

Varvara is the second full-length film project where he is both director and screenwriter.

Biography of Anatol Durbală is available at: <https://varvara.md/en/creators>

8.2 Interview to CINEUROPA.ORG: Anatol Durbală, Director of Varvara

ZURICH 03/10/2023

“Among crooks, the righteous seem crooked everywhere”

by Ștefan Dobroiu

In 2014, Moldovan director-screenwriter-actor Anatol Durbală's *What a Wonderful World* was one of the few features produced in Moldova that decade, and probably the only one to win a FIPRESCI Award (in Warsaw's 1-2 Competition). Nine years later, Durbală returns with *Varvara*, the story of a young employee of the national gas company who refuses to deface a church icon when he is asked to install a boiler. Here is what the



director has to say about his movie's message and working in a film industry that is still waiting for better days. *Varvara* is currently screening at the Zurich Film Festival.

Cineuropa: How did the idea for this film come about?

Anatol Durbală: The idea popped into my head one night when I saw a photo on Facebook. The picture featured two saints painted on the wall of a church, with two pipes protruding from their mouths. When I saw it, I felt as if I had been struck by lightning. Even though I am not a religious person, I still wondered what it must have taken to have been able to make those holes in the wall, ruining the face of an icon. I assumed that something like this had happened somewhere far away, but after a quick investigation, I discovered, to my utter astonishment, that the photo was actually taken in a church in the very centre of Bucharest. I went there, the pipes were indeed gone, but the damage was still visible. My imagination immediately caught fire, and almost two years later, the screenplay was ready.

Both *What a Wonderful World* and *Varvara* talk about the difficulty of staying morally upright in a crooked world. At first glance, they seem to reflect Moldovan society, but aren't they universal stories?

They are, indeed. The fact that normality has become almost a defect, a deficiency, seems to me to be a “phenomenon” happening not only in Moldova and Romania, unfortunately. Perhaps it manifests itself in other forms, maybe not as stridently as here, but among crooks, the righteous seem crooked everywhere.

Your character, Sasha, is not driven by faith in his desire to save the fresco. Were you concerned with religion when you wrote the script, or is the fresco a metaphor?

Of course he's not driven by faith, and I'm very glad you perceived it that way. Sasha enters the church just as he would enter a flat where he has to change the meter. Sasha doesn't make the sign of the cross even once in the film. And yet... The priest welcomes him with: “God himself has brought you.” We have this saying, “godless man”, which implies a man without faith, without a moral compass, without ethics. And yet Sasha proves to have more of all of those than that priest. For me, Sasha is a kind of modern-day Don Quixote, and the fresco is indeed a metaphor. It was this face surrounded by a nimbus, with its mouth destroyed by a pipe, that urged me the most to turn this story into a film. As film language advises: show, don't tell! And it seemed to me that this

image said much more than the characters could say and more than I, as the author, could say through them.

It's been almost a decade since *What a Wonderful World*. How has the Moldovan film industry changed during this time?

I wouldn't be too hasty to use the term "film industry" in relation to what's going on with filmmaking in Moldova now, but things have certainly moved forward. There's a huge difference between what's being done now and what was being done when I was shooting *What a Wonderful World*. The Moldovan National Film Center has come into being, the state has allocated some money for films – extremely little money, but enough to spark a small wave of ideas and people determined to make films, spurred on by another spark of hope that they might even succeed. This autumn alone, for example, three features will be released. When was the last time this happened? We are on the right path, I would say.

What do you think should change in order for Moldovan filmmakers to make more films and for these movies to be more visible internationally?

First of all, they should learn more things. And I'm not just talking about how to direct or how to write screenplays. They should learn to think freely, to have courage and drive, to have guts. Learn English, learn to "sell" their ideas beautifully, learn to instil their filmmaking enthusiasm in people with the power to help them financially. The state should at least triple the amount allocated to film production. The Film Law should be updated, a film fund should be created and so on.

It was a surprise that *Thunders*, which hasn't travelled at all internationally, will represent Moldova at next year's Academy Awards, and not *Varvara*. How did this happen?

I can't expand on this topic for several reasons, the main one being that I haven't yet seen that film. But I know it was made by a very talented young man whom I appreciate and respect, Ioane Bobeică, and I'm sure it's a good film. Secondly, the people who choose [the Academy candidate] are also creators; they have their own tastes. It is their right, their obligation even, to make a decision based exactly on their tastes, on their way of perceiving things. As they have made their decision, all I can do is congratulate the team behind *Thunders* and wish them every success. As far as I am concerned, I will move on. Life and cinema always go on.

Interview for cineuropa.org 'Anatol Durbală • Director of *Varvara*', written by Ștefan Dobroiu on October 3, 2023 is available at:

<https://cineuropa.org/en/interview/450852>

8.3 Exercises based on Anatol Durbală's biography and interview:

I Vocabulary Building:

1) Match these words with their definitions.

Actor	a building where plays, operas, or ballets are performed
Director	someone who acts in plays or movies
Theatre	to send out a program on radio or television
Producer	people who watch or listen to a performance
Role	someone who tells actors what to do in a play or movie
Broadcast	the part an actor plays in a performance
Humor	the quality of being funny
Audience	a difficult task or situation
Challenge	someone who is in charge of the money and business side of a play or film
Creative	involving imagination and original ideas

II Reading Comprehension:

1) What are the main topics Anatol Durbală talks about? Choose three main topics from the list below.

1. His favorite food
2. His work in theatre and film
3. His childhood memories
4. The importance of humor in his work
5. His recent vacation
6. Challenges in the Moldovan media
7. His musical training

2) Answer the following questions.

1. What is Anatol Durbală's main profession mentioned at the beginning of the interview? (e.g., actor, doctor, teacher)
2. Does he work only in theatre, or also in other media? Name one other type of media.
3. What is one specific quality he mentions as being important for his work?
4. Does he talk about the audience's reaction to his work? If yes, how?

5. What kind of programs or shows is he often involved in?
6. Does he mention any difficulties or "challenges" in his career or in the media industry in Moldova?
7. What does he say about the role of humor in his performances or shows?
8. Does he express any future plans or ambitions in the interview? If so, what?

III Grammar Focus:

Fill in the blanks with the correct form (Present Simple or Present Continuous) of the verb in parentheses.

1. Anatol Durbală (work) _____ as an actor and director.
2. Right now, he (prepare) _____ for a new show.
3. He often (use) _____ humor in his performances.
4. The audience usually (enjoy) _____ his shows very much.
5. What (you/think) _____ about his work?
6. He always (try) _____ to be creative.
7. Today, he (talk) _____ about his career in this interview.
8. Challenges (exist) _____ in every profession.

IV Speaking Practice:

1. Anatol Durbală works in different areas (theatre, film, TV). Do you think it's important for artists to be versatile? Why or why not?
2. What do you think are the biggest challenges for artists in Moldova today?
3. How important is humor in public life and in artistic performances? Give examples.
4. If you could ask Anatol Durbală one more question, what would it be?
5. Do you know other Moldovan actors or media personalities? What kind of work do they do?

8.4 Glossary: Anatol Durbală – Actor, Teacher, Director, Screenwriter, TV

Presenter

People and Artists

- **Anatol Durbală** – Moldovan actor, director, screenwriter, teacher, and TV presenter; known for versatility across theatre, film, and television. Awarded “People’s Artist” (2021).
- **Constantin Cheianu** – Co-host with Durbală of the political satire TV show *Ora de răs* on Jurnal TV.
- **Tony Hawks, Mikolaj Jaroszewicz** – Directors of *Playing the Moldovans at Tennis* (2010), an international film in which Durbală acted.
- **Adrian Popovici** – Romanian director; collaborated with Durbală on *Innocent Murder* (2014) and *The Woman with the Black Tie* (2015).
- **Natalia Shaufert** – Moldovan director; worked with Durbală on *Resentment* (2017).
- **Ioane Bobeică** – Moldovan filmmaker; creator of *Thunders*, selected to represent Moldova at the Academy Awards.

Roles, Films, and Projects

- **Actor Roles** – Includes theatre productions, national and international films, TV series, and political satire programs.
- **Director / Screenwriter Roles** – *What a Wonderful World* (2014); *Varvara* (2023).
- **Notable Films:**
 - *Playing the Moldovans at Tennis* (2010, Great Britain) – Actor.
 - *Innocent Murder* (2014, Romania) – Actor.
 - *The Woman with the Black Tie* (2015, Romania) – Actor.
 - *Resentment* (2017, Moldova) – Actor.
 - *La cârciuma de la drum* (2020, 2021, Jurnal TV) – Actor, screenwriter, artistic director.
 - *What a Wonderful World* (2014) – Director and screenwriter; multiple international awards.
 - *Varvara* (2023) – Director and screenwriter; explores morality and ethical dilemmas.

Theatres, Media, and Institutions

- **Mihai Eminescu National Theater (Chisinau)** – Main theatre where Durbală works as actor and director.
- **Academy of Music, Theater and Fine Arts, Chisinau** – Institution where Durbală teaches and coordinates artistic projects.
- **Jurnal TV** – Moldovan television channel; broadcasts political satire show *Ora de ras*.
- **Warsaw Film Festival, Massachusetts Independent Film Festival, Festival des Cinemas du Sud-Est Europeen (Paris), Crossing Europe Film Festival (Austria), SOE Berlin** – International festivals recognizing Durbală’s work.

Concepts and Professional Terms

- **Actor** – Someone who performs in theatre, film, or television.
- **Director** – Person who oversees the artistic vision and execution of a performance or film.
- **Screenwriter** – Writer of scripts for films or TV shows.
- **Producer** – Person responsible for financing and organizing the production of a film or show.
- **Role** – The character an actor portrays in a performance.
- **Broadcast** – Transmission of television or radio programs to the public.
- **Humor** – The quality of being funny; often used in political satire or performances.
- **Audience** – People who watch or listen to a performance or show.
- **Challenge** – Difficulties or obstacles faced in artistic or professional work.

Themes and Messages in Durbală’s Work

- **Ethics and Morality** – Many works (*What a Wonderful World*, *Varvara*) explore maintaining moral integrity in a “crooked” society.
- **Modern-Day Don Quixote Archetype** – Characters like Sasha (*Varvara*) exemplify moral courage without reliance on religious faith.
- **Metaphor in Film** – Objects or visuals (e.g., damaged fresco in *Varvara*) communicate meaning beyond dialogue.
- **National vs. Universal Stories** – While inspired by Moldovan society, the moral and ethical themes are universally relevant.
- **Challenges in Moldovan Film Industry** – Limited funding, need for international exposure, and lack of structured film support.

- **Professional Development** – Importance of learning new skills, thinking independently, and presenting ideas confidently.

Events and Awards

- **FIPRESCI Award (Warsaw Film Festival, 2014)** – Best debut and directing for *What a Wonderful World*.
- **Massachusetts Independent Film Festival (USA)** – Best Director, Best Screenplay, Best Foreign Film.
- **Festival des Cinemas du Sud-Est Europeen (Paris)** – Best Screenplay.
- **Crossing Europe Film Festival (Austria)** – Audience Award, Best Fiction Film.
- **SOE Berlin, Germany** – Best Film Award.

Film Industry and Professional Skills

- **Versatility** – Ability to work as actor, director, screenwriter, and presenter across different media.
- **Collaboration** – Working with international directors, actors, and festival juries.
- **Ethical Storytelling** – Conveying moral and social messages through film and theatre.
- **Creative Problem Solving** – Translating ideas into scripts, directing visual metaphors, or adapting performances.
- **Media Literacy** – Understanding audience perception, international standards, and festival circuits.

Concluzie

Studiul limbii engleze pentru studenții din domeniile artelor nu se limitează la învățarea unei limbi străine, ci și deschide unor noi porți către creativitate, expresie și oportunități profesionale. Pe parcursul acestui curs, studenții au explorat vocabularul esențial, structurile și strategiile de comunicare relevante pentru specialitățile lor — fie că este vorba despre arte vizuale, arte ale spectacolului, design sau arta muzicală. Prin accentul pus pe contexte și sarcini specifice, cursul a urmărit să facă procesul de învățare atât practic, cât și captivant. O atenție specială a fost acordată pronunției, corectitudinii gramaticale și extinderii gamei de expresii utilizate în mod obișnuit în lumea artelor.

Acest suport de curs a oferit o bază solidă pentru ca studenții nu doar să-și îmbunătățească competența lingvistică, ci și să comunice mai eficient ideile și viziunea lor artistică într-un peisaj cultural din ce în ce mai globalizat.

Conținutul acestui suport de curs demonstrează eficiența utilizării biografiilor și interviurilor din mass-media de limbă engleză ca instrumente în predarea limbii engleze ca limbă străină (EFL). Beneficiul dublu — dezvoltarea limbii și promovarea culturală — susține un curriculum mai integrat și motivant, în special în educația artistică.

Suportul de curs prezentat ar putea fi adaptat și de alte instituții care doresc să contextualizeze predarea limbilor străine în cadrul culturii naționale.

Conclusion

Studying English for students in the arts is not merely about acquiring a foreign language, but also about opening new doors to creativity, expression, and professional opportunities. Throughout this course, students have explored essential vocabulary, structures, and communicative strategies that are directly relevant to their disciplines—be it visual arts, performing arts, design or music. By focusing on authentic contexts and tasks, the course has aimed to make the learning experience both practical and engaging. Special attention was given to pronunciation, grammar accuracy, and expanding the range of expressions typically used in the art world.

This course support has provided a foundation for students not only to improve their language proficiency but also to better communicate their ideas and artistic vision in an increasingly globalized cultural landscape.

The content of the course support demonstrates the effectiveness of using biographies and interviews from English-language media as tools in EFL instruction. The dual benefit of the language development and cultural promotion supports an integrated and a more motivating curriculum—particularly in artistic education.

The present course support could be adapted for other institutions seeking to contextualize language education within national culture.

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