

TRADITIONS OF FOREIGN MUSICOLOGY IN THE STUDY OF PIANO ART IN THE REPUBLIC OF MOLDOVA

TRADIȚIILE ȘTIINȚEI MUZICALE DE PESTE HOTARE ÎN CERCETAREA ARTEI PIANISTICE DIN REPUBLICA MOLDOVA

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The article highlights the significance of the scientific works carried out by the Moldovan pianists under the guidance of graduates of foreign musical colleges and reveals different facets and aspects of piano music in the cultural life of the Republic of Moldova. It presents a panorama of historical and theoretical materials exposed in the theses and monographs of A. Mi-roshnikov, I. Milutina, L. Ryaboshapka, E. Kishka, E. Gupalova, R. Roman, I. Hatipova, Yu. Troyan, T. Melnik and the author of this paper. The above-mentioned works are viewed from the standpoint of the interpretation of the traditions of Russian musical science.

Keywords: musicology, thesis, monograph, piano art of the Republic of Moldova

Articolul accentuează importanța lucrărilor științifice realizate de pianiștii moldoveni sub îndrumarea absolvenților universităților muzicale din străinătate, dezvăluind diferite fațete și laturi ale muzicii la pian în viața culturală a Republicii Moldova. Este prezentată o panoramă a materialelor istorice și teoretice expuse în disertații și monografii de A. Miroșnicova, I. Milutina, L. Reaboșapca, E. Kiški, E. Gupalova, R. Roman, I. Hatipova, Iu. Troian, T. Melnic și autorul acestei publicații. Aceste lucrări sunt analizate din punct de vedere al reflectării în ele a tradițiilor științei muzicii ruse.

Cuvinte-cheie: muzică, disertație, monografie, artă la pian din Republica Moldova

Introduction

It is hard to overestimate the role of foreign art studies in the development of music science in the Republic of Moldova, since the majority of the most important research works in the field of musical history and theory were carried out either by the graduates of leading musical universities in other countries, or by their disciples. It is hereby worth mentioning the name of a graduate of the Belgian Conservatory of Liege, Doctor Habilitatus, Professor Boris Yakovlevich Kotlyarov, who contributed greatly to the study of the musical culture of Bessarabia and became one of the first researchers of the oeuvre of G. Enescu, the icon of classical Romanian music. It is rather appropriate to mention Lidia Alexandrovna Axionova, a pupil of the Iasi G. Enescu Academy of Music and Dramatic Art as the first woman to become a Candidate of Art History Science in Moldova, the author of a thesis on Moldovan musical folklore and the founder of the study of Moldovan music at the AMTFA. A significant contribution to the development of historical musicology in the Republic of Moldova was made by Alexander Vladimirovich Abramovich, graduate of the Odessa Music and Theatre Institute named after Beethoven.

But, perhaps, the largest number of Moldovan musicologists who studied aspects of national music are the graduates of the Russian conservatories. It is sufficient to cite the names of such musicologists as Vladimir Vyacheslavovich Axionov, Elena Sergheevna Mironenko, Eleonora Ambartsumovna Abramova, Galina Vartanovna Kocharova, Leonid Alexandrovich Raileanu, Irina Yevghenyevna Ciobanu-Sukhomlin, Svetlana Victorovna Tsirkunova, Victoria Borisovna Melnic and others to prove this statement.

It is only natural, that the methodological principles of foreign, primarily Russian, musicology are easily traced out in the oeuvre exploring different areas of musical reality of the Republic of Moldova:

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performing skills, composition arts, performing practice, and teaching. They were likewise reflected in the study of the Moldovan piano school.

The purpose of this article is to disclose the traditions of foreign musicology, implemented by Russian musicologists while reviewing the piano art of the Republic of Moldova.

The main challenges of musicological research into the national piano music in the Republic of Moldova the in 1970s

The piano art of the Republic of Moldova came a long way in its historical development. It is stemming from the musical reality of Bessarabia of the 19th century, and its peak was marked in the second half of the 20th century. During this period, performance and mastering pedagogical skills were rapidly developed by the local piano teachers while the composers created a large number of piano works: miniatures, large one-movement works, suites and sonatas. The piano was included in the instrumental ensemble opuses. The grand piano was also used as an accompanying instrument in vocal and choral pieces.

The scientific conception of the piano branch of Moldovan culture started in the second half of the twentieth century evolving in three directions: analysis of composers' pieces written for piano, study of the history of national performance, and summarizing the experience of Moldovan piano pedagogy. However, these approaches were often combined within the framework of a single study.

The authors of papers, in this domain of art studies, were composers, musicologists and concert instrumentalists. A special place among these studies belongs to the works of pianists, who, being well equipped theoretically and practically, were able to fully reflect the specific problems of piano performance. As, it has already been mentioned, their scientific developments were firmly prompted by the methodological principles of Russian musicology while belonging to different genres of research: theses, monographs, articles, and abstracts.

To date, there are a number of theses in which the piano music of Moldovan composers, piano performance art and pedagogy are being analyzed from different standpoints. These are the works of A. Miroshnikov, I. Milutina, E. Kishka, L. Ryaboshapka, R. Roman, E. Gupalova, I. Hatipova, Yu. Troyan, T. Melnic, and the author of these lines.

A pioneer in this field was the pianist Alexey Miroshnikov, whose research work originated under the supervision of Alexander Alexandrovich Nikolaev, Doctor of Art History, Professor of the Moscow Tchaikovsky Conservatory, known by his works in the field of history and theory of performance. The main achievement of A. Miroshnikov was bringing into scientific use the piano miniatures created in the first half of the twentieth century by St. and Gh. Nyaga, S. Lobel, S. Lungu, V. Zagorsky, large cyclic opuses by S. Shapiro, A. Starcha, Gh. Nyaga and V. Syrokhvatov, as well as the concertos by V. Polyakov and D. Fedov. The author revealed the sole uniqueness of these works as well as the features of the national style of the analyzed music, associated with the reliance on „a wide range of techniques meant to recreate the intonation-melodic, ladotonal, harmonic and rhythmic specifics of Moldovan national music” [1 p. 65].

After the defence of his thesis, A. Miroshnikov published a monograph *Piano Works of Moldovan Composers*, mentioning that the Moldovan authors „were attracted by a vast spectrum of images and genres from sketches of everyday folk scenes, program miniatures such as preludes and concert studies to large-scale forms, including sonatas and concertos with orchestra” [1 p. 64].

The next step in the process of understanding the piano reality of the Republic of Moldova was the research carried out by Isolda Milutina, known not only as a musicologist, but also as a pianist, former disciple of the Chisinau State Conservatory, the class of Professor Alexander Lvovich Sokovnin, a pupil of the famous Russian pedagogue Leonid Vladimirovich Nikolaev. She included piano works of Moldovan composers in the broader context of the development of chamber and instrumental music of the Republic, considering them as an example of national musical style. I. Milutina focused on the problem of the national identity of the Moldovan piano music, tracing it out in various forms of manifestation of folk origin: „from arranging the folk melodies up to their inclusion in a holistic concept of composition, from the use of quotes to the indirect embodiment of the folklore basis prerequisites” [2 p. 193-194]. I. Milutina marked the concentration of expression as a rather important form of manifestation of national

identity in the music of Moldovan composers, which, in her opinion, is expressed in different ways: „In a melodic embodiment of themes, in their harmonic structure, in the saturation of the musical texture with minor second melodic ties, in a general tritonic atmosphere” [2 p. 196]. She mentioned as prominent piano works of Russian authors the pieces: the *Suite* and *Sonata Aphorisms* of S. Lobel, G. Nyaga's *Suite*, *Bagatelle* by P. Rivilis, works by V. Zagorsky, A. Steercha, S. Lungu and V. Rotaru.

In one of the articles, she stated that „most often the chamber music of Moldovan composers is bearing on the neo-romantic foundations, interacting with impulses of national folk origin. The most interesting, in our opinion, is the combination of elements of folklore with the features of the neoclassical trend <...>. Let us note one more specific aspect of the Moldovan national composers work. “I mean its interaction and spontaneous rhapsodicity, poetry, and phantasmal imagination” [3 p. 81].

Leading research carried out by musicologists of the Republic of Moldova in the domain of piano art at the turn of the 20th-21st centuries

In the 1990s, a number of theses were written and defended, in which the Moldovan piano art was analyzed from the standpoint of diachronic perspective. Thus, the research of Ecaterina Kishka is addressed to the piano performance and pedagogy of Bessarabia in the period of the 19th – first half of the 20th centuries. The forte side of the historical aspect of this work is due to its deep genetic link with the works of the outstanding Russian musicologist Mikhail Semyonovich Druskin, who brought up Elena Zinkevich, the scientific supervisor of E. Kishka. The author of the thesis convincingly proved that during the analyzed period, talented pianists and composers were working in Chisinau who made a significant contribution to the development of the piano art of the region. To that end, the researcher mentioned such musicians as I. Bazilevsky, K. Romanov, V. Onofrei, V. Serotsinsky, Yu. Guz, K. Fainsh-tein, Z. Boldyr and many others.

Acting as research adviser of the next thesis defender („Inception and key stages in the development of the Moldovan piano music in the 19th century”) was Mstislav Anatolyevich Smirnov, Professor of the Moscow *Tchaikovsky* Conservatory. His disciple Ludmila Ryaboshapka analyzed the process of inception and development of the Moldovan piano music in the 19th century. She noticed the historical background of the national piano art in the folk performing traditions, in the activity of D. Cantemir, F. Ruzhitsky and other local celebrities as well as in the progressive influences of foreign touring musicians. L. Ryaboshapka distinguishes two stages in the development of piano music in the 19th century in Bessarabia. The incipience covers the period from the end of the 18th century to the 40s of the 19th century. The 19th century was marked by the emergence of the first collections of adapted folk melodies. The second stage covers the period from 1850 to 1890, marked by the oeuvre of K. Mikulya, C. Porumbescu and G. Musicescu. In conclusion, L. Ryaboshapka mentions that in the development of Moldovan musical culture of the 19th century „...one could trace out 4 major directions: 1) Moldovan folk musical creation; 2) lautari(fiddlers's) instrumental and vocal performance; 3) professional composition school; 4) piano performance. The merger of the four directions paved the foundation for the Moldavian piano music and prompted the further development of piano arts in Moldova” [4 p. 25]. After defending her thesis, the researcher published a number of articles on the challenges of performing arts in Moldova during the Soviet and post-Soviet periods.

The subsequent scientific works analyzing the piano music of the Republic of Moldova were connected with the creation of contemporary composers. One of these works – *The National piano repertoire in the Republic of Moldova* – was written by the pianist Elena Gupalova. The soundness of this thesis is largely due to the high level of professionalism of the research supervisor – graduate of the Gnessin Russian Academy of Music Irina Ciobanu-Sukhomlin, whose research activities follow the tradition of Yulia Konstantinovna Evdokimova, an unchallenged authority in the field of polyphony and counterpoint.

E. Gupalova's thesis addresses the challenges of the formation of the national piano pedagogical repertoire, enumerates the most important collections of piano music for children that came out after the 1950s, and speaks of their use at the primary and secondary stages of musical education. The piano and teaching principles set by the famous pianist L. Vaverko are analyzed separately bearing on specific examples revealing the link between shaping up the composer's idea of some of the Russian piano opuses,

its implementation as part of the creative process of a musician-performer and adjusting a piano score in the process of collaboration between the author-composer and the pianist-performer.

A great impact onto the Moldovan historical science was produced by Nadejda Nikolayeva, the guru of the Russian and world musicology, one of the most important figures of the Moscow Conservatory, Professor of the Department of History of Foreign Music and a recognized leader in the study of symphonic style challenges. Among her numerous disciples one could name Vladimir Axionov, a prominent, internationally recognized Moldovan scientist who influenced the formation of a whole galaxy of local musicians. He was the research adviser of the pianist Ruslana Roman who developed a study *The piano miniature in the works of composers of the Republic of Moldova (post-war period)*, analyzing the evolution of the Moldovan piano miniature, the manifestation of the national style and use of modern compositional techniques.

The influence of Russian musicological traditions is likewise visible in the theses of I. Hatipova and Yu. Troyan, since these were created guided by their research adviser Svetlana Tsirkunova, graduate of the Moscow Conservatory, disciple of one of the leading professors of the Department of Music Theory, Yevgeny Vladimirovich Nazaykinsky. From a pianist-pedagogue perspective and concert performer, Inna Hatipova examined the piano works of cantilevered and virtuoso plans created by the composers of the Republic of Moldova and used them as part of the educational process. In particular, she mentions: „To date, the national concert and pedagogical piano repertoire represents a wide range of compositional and dramatic concepts, genre and style solutions and opens up great opportunities for selecting compositions within the educational process matching the creative personality of a student as well as for solving the required musical and technical pedagogical tasks” [5 p. 157]. A special feature of the thesis defended by Julia Troyan consists in the examination of the piano, chamber-instrumental and chamber-vocal opuses of the distinguished Moldovan composer V. Rotaru from the standpoint of their grand piano interpretation.

The last two theses for the degree of Doctor (candidate) in the History of Art, in the field of piano art, defended in the Republic of Moldova were also written under the supervision of musicologists of the Moscow school. Writing these lines, the author of the research titled „*Piano Concerto in the works of composers of the Republic of Moldova of the second half of the 20th – beginning of the 21st century*”, created her work in collaboration with Galina Kocharova, graduate of the Gnessin Russian Academy of Music, the class of the famous musicologist-theorist Alexey Stepanov, the author of numerous works on the history of musical and theoretical pedagogy. Based on her thesis, the author, Alyona Vardanyan, published a monograph stating that: „The study of piano concertos of the national authors in addition to revealing the features of the historical development of the genre, the specifics of individual embodiment of creative ideas in the field of the synthesis of orchestral and piano thinking, has also outlined possible directions of further research” [6 p. 246].

Tamara Melnik defended her thesis titled „The contribution of the teachers of the Chair of General Piano from the Academy of Music, Theatre and Fine Arts to the development of musical culture of the Republic of Moldova” in which she described the performing, scientific-methodical and creative activities of the teachers of the aforementioned Chair while proving that without the fruitful work of teachers-pianists, one cannot imagine the modern piano art in Moldova. The supervisor of the above research was Viktorya Tkachenko, who completed a postgraduate programme at the Moscow State Conservatory under the auspices of the outstanding scientist Mikhail Yevgenyevich Tarakanov, an eminent researcher of Russian and foreign music of the twentieth century.

Conclusions

Thus, the solid methodological base of the theses defended by the Moldovan pianists, supported by the scientific guidance provided by major scientists, representatives of Russian art history, has paved the way towards the accumulation of a rather abundant and diverse material for the musicology of the Republic of Moldova. A significant part of such are the works dedicated to the individual piano compositions of the Moldovan composers. Equally important are the works on the trends in the development of various genres of piano music and on the activity of famous pianists of the Republic of Moldova. All these publications are an important constituent part of the General national musicological Fund dedi-

cated to the issues of national musical culture setting up solid grounds for further in-depth research in this field of science.

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