

Music Scholarship in the Context of Culture

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The Aspects and Problems of Musicology in the 21th Century in the Republic of Moldova*

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Abstract. The author of the article highlights as the main issue the development of musicology in the former Soviet Republic of Moldova in the context of “cultural transfer” between Russia, Moldova and Romania. The solution to this is based on methods of historical comparative analysis, taking into consideration the transnational approach to the close-knit historical ties of Moldova, Russia and Romania. The analysis of inter-ethnic connections has conditioned the principle behind the drafting of this article, which combines a historical, chronological and geopolitical perspective. It is divided into two parts. The first part describes the development of professional musical culture in Moldova prior to its gaining independence in 1991, and consists of three time periods, including Moldova (Bessarabia) as part of the Russian Empire, Moldova as part of the Kingdom of Romania and the MSSR (the Moldavian Soviet Socialist Republic) as part of the USSR. The necessity for such an introduction is explained by the fact that prior to gaining independence Moldova experienced several waves of “cultural transfer,” which have anticipated the pressure points and aspects of musicology of the 21th century. The second part focuses on the development of musical scholarship in independent Moldova, which has had the opportunity to establish transnational ties with other countries. After the dissolution of the USSR, the radical metamorphosis of the country’s social and geopolitical structure was accentuated by issues caused by poverty and the change of the official language. At the same time, this part of the article provides an overview of music scholarship, covering the development of the musical education in higher educational institutions, on the example of the Academy of Music, Theater and Fine Arts, and its impact on the evolutionary process of musical scholarship through the activity of the graduates of the leading Russian higher education establishments — the Moscow

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State P. I. Tchaikovsky Conservatory and the Gnesin Russian Academy of Music, as well as a brief description of the founders of these schools of musicology. Concurrently, a process of “cultural transfer” with Romanian musicology experts and composers has taken place, and the beneficial influence of the latter on the development of professional education and musicology in Moldova is also examined.

Keywords: musical culture of Russia, Moldova, and Romania, musicology of Moldova, “cultural transfer,” professional music education

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Музыкальная наука в контексте культуры

Научная статья

Аспекты и проблемы музыковедения XXI века в Республике Молдова

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Аннотация. Автор статьи как основную выделяет проблему развития музыковедения постсоветской Республики Молдова в оптике «культурного трансфера» Россия — Молдова — Румыния. Её решение базируется на методах сравнительно-исторической компаративистики и «культурного трансфера», учитывающих транснациональный подход к тесным историческим связям трёх стран. Сочетание историко-хронологического и геополитического ракурсов связано с анализом межэтнических связей. В первом разделе рассматривается становление профессиональной музыкальной культуры Молдовы до обретения независимости в 1991 году, а именно: Молдова (Бессарабия) в составе Российской империи, Молдова в составе Королевской Румынии, МССР (Молдавская Советская Социалистическая Республика) в составе СССР. Необходимость подобного экскурса объясняется тем, что до положения независимости Молдова испытала несколько разновидностей «культурного трансфера», которые предвосхитили проблемные болевые точки и аспекты музыковедения XXI века. Второй раздел концентрируется на развитии музыковедения в независимой Молдове, получившей возможность свободно устанавливать транснациональные связи с разными странами. Акцентируются острые аспекты, обусловленные экономическим спадом, проблемой функционирования языков в обстановке резкой смены социальной и геополитической структуры. Предлагается обзор музыковедческой науки, охватывающий развитие вузовского музыкального образования на примере Академии музыки, театра и изобразительных искусств Кишинёва. Эволюция музыковедения соотносится с творческой деятельностью выпускников Московской консерватории имени П. И. Чайковского и Музыкально-педагогического

института имени Гнесиных. Прослеживается процесс «культурного трансфера» с музыковедами и композиторами Румынии, рассматривается их благотворное влияние на развитие профессионального образования и музыковедения Молдовы.

Ключевые слова: музыкальная культура России, Молдовы и Румынии, музыковедение Молдовы, «культурный трансфер», профессиональное музыкальное образование

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Since music presents a multicomponent phenomenon, moreover, one that changes with the spirit of the time, it follows that the methodology of musicology is constantly in a process of formation: traditional musicological methods become enriched by methods of general humanitarian disciplines — philosophy, aesthetics, culturology, sociology, linguistics, psychology and mathematical logic. In this context one cannot but acknowledge the fairness of the conclusions arrived at by Natalia Gulyanitskaya that “the methodology of musicology surreptitiously existing in academic utterances themselves about musical compositions, apparently, has not yet been developed as a systematic discipline possessing its own subject matter, the apparatus of analysis and the principles of text arrangement.”¹ At the present time, the view held by another Russian scholar Levon Akopyan about the problematicity of the elaboration of a systemic methodology of music scholarship is perceived to be more realistic: “A cardinal scholarly fallacy which

many are prone to consists in the assumption that there may exist a certain general theory or a general methodology for explaining various phenomena. <...> A single unified theory for any type of music is an obvious illusion.”²

It is symptomatic that in the musicology of recent years there has been an activation of attention towards research works in which the object of musicological study is not music, but musicology itself, i.e., scholarship studying scholarship itself. These works are united by the definition of the vital concern which stands before present-day musicology: the search and elaboration of new methodological strategies for analysis not only of music, but also of musicology. For example, Konstantin Zenkin notices with a certain amount of regret: “A rather vulnerable element of musicology at its present stage is the circumstance that as a whole our discipline is only now approaching the realization of the necessity of mastering humanitarian methodology — the most organic variant for its particular purposes.”³

¹ Gulyanitskaya N. S. *Metody nauki o muzyke [Methods of Scholarship about Music]*. Moscow: Muzyka, 2009. P. 4.

² Akopyan L. O. Interv'yu s A. Amrakhovoi [Interview with Anna Amrakhova]. *Reestr nashikh zabluzhdenii. Kruglyi stol v zhurnale Obshchestva teorii muzyki [The Register of Fallacies. The Round Table at the Journal of the Society of New Music]*. 2017. Issue 3 (19). P. 7.

³ Zenkin K. V. *Muzyka — Eidos — Vremya. A. F. Losev i gorizonty sovremennoi nauki o muzyke [Music — Eidos — Time. Alexei Losev and the Horizons of Contemporary Scholarship about Music]*. Moscow: Pamyatniki istoricheskoi mysli, 2015. P. 11.

Maybe it is for this reason that works about concrete issues of topical musicology which particularly require flexible approaches of humanitarian methodology are few enough that they can be counted with the fingers of one hand. Among them, we must highlight Tatiana Naumenko's synoptic article *Sovremennoe muzykovedenie i "stil' vremeni"* [*Present-Day Musicology and the "Style of the Time"*], which is distinguished for its correspondence of the humanitarian methodology present in it with the aspect definition characteristic for analysis of musicological issues. Stemming from the inevitable historical-political discourse aroused by the change of the cultural paradigm from the Soviet to the post-Soviet variety, the scholar was able to present a multitude of aspects: from the restoration of the thematic map of research to the generation of new ideas and names defending the "validity of confessedly subjective authorial approaches in musicology."⁴

The present article also pertains to this field of research about the issues of musicology, and its aim is — *to present the musical community for the first time the condition of musicology in the independent Republic of Moldova of the post-Soviet period*. This means that, along with the traditional aspects, the author is obligated to reflect upon the ever living national aspect of the musical culture and its reflection in the musicology of Moldova in the conditions of globalization. The musical culture of

Moldova is open to interconnections with the whole world, but with two countries — Russia and Romania — it has been "married" during the course of centuries, that is, by will of social-historical and geopolitical cataclysms, it existed at different times as part of the territorial boundaries of both countries alternately up until the acquisition of the long-expected status of the independent Republic of Moldova in 1991. Consequently, it is impossible to conceive of musicology in post-Soviet Moldova without the continuous close connections with the musicology of Russia and Romania, the analysis of which requires turning, first of all, to the general humanitarian method of historical comparative studies. Meanwhile, the activities of intercultural events and transformations at the crossroads of three national cultures prompts to applying a new variety of comparative studies — the method of "cultural transfer." Natalia Gulyanitskaya substantiates the concept of "cultural transfer" for the newest type of musicology, referring to the position of the French founder of the "transnational approach" Michel Espagne: "During the process of transfer, the shift from one cultural situation into another, any object finds itself in a different context and acquires a new meaning. Cultural exchange is not the process of circulation of an object and ideas as they are, but their tireless reinterpretation, reevaluation and re-signification."⁵

⁴ Naumenko T. I. *Sovremennoe muzykovedenie i "stil' vremeni"* [Present-Day Musicology and the "Style of the Time"]. *Muzyka i muzykovedenie: dialogi so vremenem: sbornik nauchnykh statei* [Music and Musicology: Dialogues with the Time: Compilation of Scholarly Articles]. Rostov-on-Don: Rostov State S. V. Rachmaninoff Conservatory, 2019. P. 211.

⁵ Gulyanitskaya N. S. *Komparativnyi metod i "kul'turnyi transfer"?* [The Comparative Method and the "Cultural Transfer"?]. *Muzykal'naya nauka v kontekste kul'tury. K 75-letiyu Rossiyskoi akademii muzyki imeni Gnesinykh* [Musical Scholarship in the Context of Culture. Towards the 75th Anniversary of the Gnesin Russian Academy of Music]. Moscow: Gnesin Russian Academy of Music, 2018. P. 79.

Such a transnational approach helps formulate more precisely the issue dwelt upon in this article: *musicology in the post-Soviet Republic of Moldova in the angle of the “cultural transfer” of Russia — Moldova — Romania*. A comparative view of the three musical cultures immediately places attention on various temporal scales of the actual history of the art of professional music which do not coincide chronologically according to the start of the development in each country, the level of maturity, and the significance on an international level. Analysis of interethnic connections, undoubtedly, requires the method and the approaches of “cultural transfer.”

The Formation of Professional Musical Culture in Moldova Prior to Achieving Independence in 1991. Moldova (Bessarabia) as Part of the Russian Empire

In Russia the professional academic musical culture asserted itself during the last third of the 18th century and already in the first half of the nineteenth century with the birth of the first classic composers Glinka and Dargomyzhsky, whose traditions lay at the foundation of the subsequent formation and artistic flourishing of the music of the composers of the new Russian school in the second half of the 19th and the early 20th century (the composers of the “Mighty Handful,” — Anton Rubinstein — Tchaikovsky — Taneev — Glazunov — Stravinsky — Scriabin — Rachmaninoff), continued, in their turn, by their Soviet successors — the 20th century classics. Likewise, in the first half of the 19th century Glinka’s contemporary Vladimir Odoevsky with his critical and theoretical works on the musical legacy of Russian composers

provided the beginning of Russian classical musicology, which achieved a certain rise in the time period from the 1860s to the 1880s in the activities of Vladimir Stasov, Alexander Serov and Herman Laroche. The significant events which determined the beginning of professional musical education in Russia are connected with the establishment in 1859 of the Imperial Russian Music Society (IRMS) and the founding of the two major conservatories: in St. Petersburg in 1862 (headed by Anton Rubinstein) and in Moscow in 1866 (headed by Nikolai Rubinstein). [1]

Up until the end of the 19th century in Bessarabia (as Moldova was called prior to 1940), which was situated on the outskirts of the Russian Empire, professional musical education was virtually nonexistent, but favorable conditions evolved for its emergence, when with the opening of railway communications between the cities of Odessa, Kishinev (or Chişinău in Moldovan and Romanian) and Jassy the connection with the centers of Russia was inactivated. The local musical life was illumined with tours of some of the greatest performing musicians: Henryk Wieniawski, Leopold Auer, Feodor Chaliapin, Leonid Sobinov, Sergei Rachmaninoff, Alexander Scriabin, Anna Esipova and Alexander Siloti. In 1898 composer Vladimir Rebikov arrived in Kishinev to establish the Kishinev Section of the IRMS, the official inauguration of which took place on February 24, 1899, while starting from September 1 of that year musical classes began being taught there. The following year, on September 1 the first music college was opened, of which Rebikov was chosen to be the director. Upon his personal invitation, graduates from the Moscow and St. Petersburg Conservatories came to Kishinev to teach there. Until 1918, the Kishinev Music College, which

was funded by the directorate of the IRMS, was considered to be one of the best in Russia, and the musical instruction there was carried out, obviously, in Russian. It became the center of all of the musical life in Bessarabia, having enlivened the concert life with the help of local musicians and having provided impulses for the development of music criticism and journalism which was abundantly represented in the local press. After Rebikov's departure from Kishinev the directorate of the college underwent a certain amount of difficulties of appointing a leader until 1915, when upon the recommendation of Mikhail Ippolitov-Ivanov the position of director was taken up by Vasily Karmilov, a graduate of the Moscow Conservatory, who studied there as a vocalist.⁶

During the two decades between 1898 and 1918, the character of the musical connections between Russia and Bessarabia could be determined as a peaceful inner "cultural transfer" aimed at the process of building the art of professional music within the boundaries of one state. In 1918 the geopolitical situation changed in a short period of time, after the proclamation by the Highest Representative Administration of Romania (Sfatul Țării) concerning the unification of Bessarabia with Romania. Thereby, the culture of Bessarabia, which had been just formed on Russian soil and had absorbed into itself the traditions of the Russian musical classics, drastically changed the vectors of its existence, having found itself as a constituent part of another state — the Kingdom of Romania.

Moldova as a Part of the Kingdom of Romania

Compared to Russia, Romania was a young state which emerged in 1862. However, the original musical culture of Romania had undergone development before the emergence of statehood. At the sources of Romanian musicology stood *Dmitriy Kantemir* [*Dimitrie Cantemir*] (1673–1723) — the *hospodar* (lord) of the Moldovan Princedom, scientist, philosopher, historian, as well as music theorist, ethnographer and folklorist, who in the early 18th century had his most important works on music theory, musical ethnography and folklore studies published. Beginning with the 1820s and until the emergence of statehood, Romanian musicology became celebrated as the result of the publications of numerous folk music compilations and didactic works by Gheorghe Ștefănescu, research works on music theory and ethnography of Teodor Burada, and the first serious research work on the theory and practice of church music written by Anton Pann. In the 1830s philharmonic societies appeared in Bucharest (1833) and Jassy (1836). In the 1860s the development of musical culture in the recently formed state inactivated at an extraordinary pace: in 1864, almost at the same time as in Russia, the establishment of two conservatories took place — in Bucharest and in Jassy; in 1868 the philharmonic society in Bucharest was transformed into the National Philharmonic Society; in 1869 Gheorghe Ștefănescu composed his First Symphony, while

⁶ For more a detailed account of the beginning of professional musical education and performance in Russian Bessarabia see: Mironenko E. S. Shtrikhi k portretu Vladimira Rebikova [Sketches to the Portrait of Vladimir Rebikov]. *Kompozitory "vtorogo ryada" v istoriko-kul'turnom protsesse: sbornik statei* [Composers of the "Second Rate" in the Historical-Cultural Process: Compilation of Articles]. Moscow, 2010, pp. 202–216.

Constantin Dumitrescu wrote his first string quartets. Such an accelerated tempo of development of the art of professional music led to a qualified breakthrough in the first decades of the 20th century — the birth of the great classic of Romanian music in the person of Gheorghe Enescu (1881–1955), who revealed his multidisciplinary talent in the art of composition, violin and piano performance, orchestral conducting, pedagogic and musical public activity.

In 1920 the Society of Romanian Composers was founded (in 1949 it was transformed into the Composers' and Musicologists' Union of Romania), of which Gheorghe Enescu was unanimously chosen as the chairman, and the outstanding ethnomusicologist Constantin Brăiloiu — as the executive secretary. In 1908 the leading scholarly journal up to our time *Muzica* was established; in 1913 Bela Bartok's famous collection *From the Life of the Romanian People* was published, which opened up the way to classical ethnomusicology. In 1921 a conservatory was opened up in Cluj, and the same year the Opera Theater of Bucharest was inaugurated with a performance of Wagner's opera *Lohengrin* under the direction of Gheorghe Enescu. All of these significant events initiated by Enescu opened up the way for Romanian music in Europe. That same era witnessed an acceptance and acknowledgement of Romanian musicology in Europe. As Laura Vasiliu notes, "prior to World War II the preferable field for musicology was folklore studies based on Gheorghe Breazula's and Constantin Brăiloiu's scholarly-methodological principles. <...> With his active musicological activities, which spread

out in Romania, Switzerland and Paris, especially that which was connected with research and dissemination of traditional music, Brăiloiu transformed regional folk music studies into ethnomusicology."⁷

Having found itself as part of the Kingdom of Romania, after its unification with it, the musical culture of the already Romanian Bessarabia during the period from 1918 to 1940 underwent many transformations in the structure of its entire musical-artistic life, concentrated, as it was earlier in Kishinev (or Chişinău, to use the Moldovan spelling). The peculiarity of this period was that not only the system of cultural interconnections witnessed a change of the donor country, but also the connections with Russian culture were severed on an official state level, which meant a complete closure of the boundaries with the new Soviet Russia and the prohibition of the Russian language. In these complex conditions the greatest losses were suffered by musical education. The directorate of the IRMS, obviously, discontinued subsidizing the celebrated music college. Its energetic director Vasily Karmilov was able to preserve the work of the college by sheer enthusiasm, until this institution was completely disbanded in 1930. The various attempts to preserve the traditions of Russian musical culture in Romanian Bessarabia are expounded in greater detail in my article. [2] The painful process of transition of the Bessarabian intelligentsia from a Russian onto a Romanian base was hardly of a peaceful nature; this was a harsh "cultural transfer," but, nonetheless, it also had a large number of positive sides having to do with the immersion of Moldavian musicians into a language milieu that was related to them

⁷ Vasiliu L. *Muzicologia și jurnalismul*. Iași: Editura Artes, 2007. C. 44.

historically and ethnically. And although Chişinău was considered to be a province of Romania, numerous musical activists from the cultural centers Bucharest and Jassy helped organize tours of outstanding musicians in Bessarabia and even attempted to establish three conservatories, which worked sporadically in Chişinău until 1940 with instruction in Romanian, but for the time being without the status of higher education and without the specializations of music theorist and musicologist.

The Moldavian Soviet Socialist Republic as a Constituent Part of the USSR

The year 1940 brought about a new geopolitical culbute, as the result of which Romanian Bessarabia became a constituent of a new country, the USSR on the rights of the Moldavian Soviet Socialist Republic (MSSR). This historical event turned the vector of Moldavia's "cultural transfer" 180 degrees, i.e., once again, a change of the language of musical education and of all of everyday life from Romanian to Russian, once again the borders closed down blocking any artistic or family-relative connections with the "occupier country" Romania. Having unexpectedly found itself on the other side of the "iron curtain," behind which, incidentally, the entire population of the USSR lived, and having encountered a period of continuing Stalinist repressions, Moldavian composers and musicologists were isolated from the processes taking place not only in the musical culture of Western Europe, but also in nearby Romania. Moldavian musical culture, having found itself captive to ideological and political pressure which dictated unified principles of socialist realism and inner internationalism, received, nonetheless, an entire set of powerful contributions from

the Soviet government: the first musical higher education institution was founded — namely, the Kishinev State Conservatory, in which, along with instruction of performing musicians, for the first time instruction of students majoring in musicology began; other institutions were founded, such as the Moldavian Philharmonic Society, the Evgeny Koka Central Music Ten-Grade School, the Stefan Nagy Music College, and the Moldavian Composers' Union was established with an entire special section for musicologists. The Great Patriotic War interrupted the process of formation of professional musical education, which was resumed immediately after the end of the war.

The faculty of the aforementioned educational institutions was formed from a number of graduates of conservatories in Moscow, Leningrad, Kiev, Odessa and, somewhat later, in the Moscow-based Gnesins' Musical-Pedagogical Institute. These same specialists comprised the core of the musicological section of the Composers' Union of Moldavia, and then also joined the sector of musicology affiliated to the Academy of Sciences of Moldavia. During the 45 years of Soviet rule, the time of its formation and development, musicology in the republic achieved convincing results in research of both academic music of Moldavian composers and of folk music. They clearly based themselves on the traditions formed in the Russian, and, subsequently, in the Soviet musical culture; i.e. in the centers (Moscow and St. Petersburg) strategic problems were solved, the general music history was written there, most of the theoretical concepts were created, the textbooks, methodological manuals and programs of the main disciplines were written — music history, music theory, harmony, counterpoint, analysis of musical compositions, and orchestration. In what

connection, print, book and music editions were submitted in an obligatory manner to the libraries and bookstores of Kishinev. At the same time, the aims of the local musicologists — Lidia Axionova, Alexander Abramovich, Gleb Ceaikovski-Mereşanu, Boris Kotlearov, Zinovi Stolear, Efim Tcaci, Isolda Miliutina and Piotr Stoianov — were researching solely Moldovan national musical works. Their chief research works were also published in the central publishing houses of Moscow, St. Petersburg and Kiev in Russian. In these same centers the best graduates of the Kishinev-based higher educational institution continued their musicological education in post-graduate programs and defended their dissertations. The main positive effect of this was that Moldavian musicological scholarship and education relied upon a sturdy state-sponsored material foundation. At the same time, the fact that Soviet musicology was applied with the adjective *Marxist-Leninist* was no longer perceived seriously by anybody. Those same representatives of the musical intelligentsia who prior to 1940 completed their studies in conservatories in Romania, Leipzig, Berlin, Belgium and Switzerland did not present the chance of doubting the Marxist-Leninist direction of the scholarship and education, since in 1949 they became victims of mass deportation of the Moldavian people into Siberia and the steppes of Kazakhstan. From the present-day perspective, during the four and a half decades of the Soviet period, compositional work and musicology traversed an interesting path, developing in accelerated tempos. However, notwithstanding the outer prosperity of the flourishing of musical culture in “sunny Moldavia,” it could not be considered to be national in the genuine sense of this term, since without its native language, in the context of almost complete russification,

the forced separation for 50 years from the ethnically relative culture of Romania, and the overall Soviet political-ideological diktat and complete “internationalism,” the concept of national cultural identification lost all its main reference points.

Academic Musical Culture and Musicology in the Post-Soviet Republic of Moldova

The breakup of the USSR and the gaining of independence by the Republic of Moldova in 1991, the change of social and geopolitical structure drastically altered the entire existing paradigm, likewise exerting a considerable amount of influence on the development of Moldovan musicology. The first decade of independence, which also coincided with the final decade of the 20th century, passed in a state of emotional intoxication from the entwining of two opposite world-perceptions. On the one hand, the activists of the musical art and education were in a state of joyful euphoria because of the cessation of directives from the center and the ideological pressure, the opening of the borders with the countries of Europe and America, and also, what was especially important, with the neighboring and ethnically related Romania. On the other hand, reality turned out to be not in the least the iridescent type. Once again, restrictions appeared, but of a different variety, first of all, the material type. The conservatories in Russia ceased accepting prospective students who previously studied their intended disciplines, having been accepted from the republic to study on a gratuitous basis. During the first years of independence, there were no post-graduate studies programs yet at the conservatory, nor at any of the other higher educational institutions. There had not existed any sources or resources for the study of general music history, nor any

musical archives. It goes without saying that from the early 1990s the dissemination of new scholarly or tutorial musicological literature from Russia ceased. In the Republic of Moldova there were no newspapers or journals devoted to music, and there still are none, up to the present moment. This provides an obstruction to the illumination of the process of present-day musical culture, but a special kind of privation is suffered by the subject of *musical criticism and journalism*; musicology students have nowhere to publish their materials, or to polish their skills.

At the Academy of Music, Theater and Fine Arts there are absolutely no financial means for trips to other countries for scholarly or scholarly-methodological work, and this leads to an informational vacuum. Another important problem, which has not lost its acuteness up to the present day, is the language issue. This process of switching from Russian to the state language (Moldavian, or Romanian) has been taking place during the course of many years. The chief difficulties arise not because people do not wish to learn it, but because when using the new state language musicologists must formulate their own theoretical basis. With the switch from Cyrillic to the Latin alphabet, the opportunity arose to derive specific terminology from the musicology of neighboring Romania, but that country had seen the evolution of its own system of musicological knowledge, which is not always easy to adapt to our conditions. In recent years, a new generation of enrollee and student musicologists has appeared who have no knowledge of the Russian language at all, so upon the preparation of course papers, diploma theses and Masters' theses they are not equipped for studying or referring to any of the newest research works of Russian musicology, with the exception

of the individual cases when the academic advisor himself or herself translates them into Romanian.

Even though the aforementioned financial and language problems have not been solved fully and continue to recidivate with their painful points up till now, Moldovan musicology, according to the results of the first two decades of the 21st century, has made, in my opinion, a significant evolutionary leap forward, the operant forces of which have been served by two factors. The first of them is connected with the scholarly thesis that the art of musicology, as is any art, is a self-sufficient and self-developing system. The second factor lies in the role of the talented charismatic personalities which stand out as the catalyzers of progress. The vanguard of Moldovan musicology has been comprised by a group of such personalities consisting of graduates of the Moscow State P. I. Tchaikovsky Conservatory and the Gnesins' Russian Music Academy.

The generally acknowledged and implicit leader of this group was and remains to be *Vladimir Vyacheslavovich Axionov* (1950–2012), scholar and researcher, the founder of the school of historical musicology in Moldova, a brilliant pedagogue, a Doctor of Arts (according to Moldovan nostrification: *Doctor Habilitat*), public and administrative figure. A graduate of the Moscow State P. I. Tchaikovsky Conservatory, where he was a student of Nadezhda Nikolaeva, he defended his dissertation for the degree of Candidate of Arts under her academic guidance on the theme of *Zapadnoyevropeyskaya simfoniya 1920–1930-kh godov v svete stilesticheskikh tendentsiy vremeni* [*The Western-European Symphony of the 1920s and the 1930s in Light of the Stylistic Tendencies of the Time*]. In Moscow his first large scholarly essay *Simfoniya* [*The Symphony*] in the six-volume edition *Muzyka XX veka: ocherki* [*20th*

Century Music: Essays] where he presented himself as a coauthor, together with Mark Aranovsky and Boris Yarustovsky (Moscow: Muzyka, 1980). The scholar preserved his steadfast interest in the genre of the symphony in subsequent years, which is testified by his Doctoral dissertation *Simfoniya v sisteme zhanrov simfonicheskoi muzyki v Moldove* [*The Symphony in the System of Genres of Symphonic Music in Moldova*] (1992), two monographs⁸ and dozens of analytical articles about the symphonies of the post-Soviet period. At the center of Axionov's artistic interests there were also the issues of style and genre. His monograph *Tendințe stilistice în creația componistică în Republica Moldova (muzica instrumentală)* [*The Stylistic Tendencies in Compositional Creativity in the Republic of Moldova (instrumental music)*]⁹ and 260 scholarly articles bear witness to the fact that he not only brilliantly possessed the methods of historical and theoretic musicology, but also made use of the achievements of contiguous humanitarian disciplines — sociology, aesthetics, culturology and philosophy. His extensive knowledge of the contemporary musical culture of Europe and America allowed him to evaluate in an objective fashion the place and meaning of the musical compositional legacy of the Republic of

Moldova in an international context. The work of the researcher-musicologist was inseparably combined in Axionov's case with the pedagogical process, which he held in high standards, having been the academic vice-president of the Academy of Music, Theater and Fine Arts.

Unfortunately, with a hint of dedication *In memoriam* we must give a summary the productive contribution into Moldovan musicology by another luminary — *Galina Vartanovna Kocharova [Cocearova]*, who passed away on January 30, 2020.¹⁰ She dedicated 45 years of her life to service to Moldovan and Russian musicology, having arrived in Kishinev in 1974 and started teaching at the Gavriil Musicescu after having graduated with honors to the Gnesins' State Musical-Pedagogical Institute and its post-graduate program. The defense of the dissertation for the degree of Candidate of Science (Arts) on the theme of *Polifonicheskaya priroda garmonii D. D. Shostakovicha* [*The Polyphonic Nature of Dmitri Shostakovich's Harmony*] defined Cocearova's subsequent path as a venerable researcher-theorist and philosopher-theorist who realized herself brilliantly and in the pedagogical activity of professor of the Academy of Music, Theater and Fine Arts, as well as her musicological activities.

⁸ Axionov V. V. *Moldavskaya simfoniya: istoricheskaya evolyutsiya, raznovidnosti zhanra* [*The Moldavian Symphony: Historical Evolution, the Varieties of the Genre*]. Kishinev: Stiintsa, 1987. 126 p.; Axionov V. V. *Zhanry simfonicheskoi muzyki v Moldove (30–80-e gody XX veka)* [*The Genres of Symphonic Music in Moldova (From the 1930s to the 1980s)*]. Chișinău: Bulat Art Glob, 1998. 151 p.

⁹ Axionov V. V. *Tendințe stilistice în creația componistică în Republica Moldova (muzica instrumentală)*. Chișinău: Cartea Moldovei, 2006. 216 c.

¹⁰ A more extensive characterization of her activities is given in the article Mironenko: E. S. Vypuskniki GMPI im. Gnesinykh — v avangarde muzykal'noi kul'tury Respubliki Moldova [The Graduates of the Gnesins' State Musical-Pedagogical Institute in the Vanguard of the Musical Culture of the Republic of Moldova]. *Muzykal'naya nauka v kontekste kul'tury: k 75-letiyu Rossiiskoi akademii muzyki imeni Gnesinykh* [*Musical Scholarship in the Context of Culture: Towards the 75th Anniversary of the Gnesin Russian Academy of Music*]. Moscow: Gnesin Russian Academy of Music, 2018, pp. 45–55.

Cocearova's first textbook *Harmony* published in Romanian in two volumes was created by Cocearova in co-authorship with Victoria Melnic.¹¹ It is necessary to add that the scale of Cocearova's research works impresses not only by its quantity (over 260 scholarly publications), monographs about composer Zlata Tcac and conductor Boris Miliutin,¹² but also her attraction to the most diverse musicological aspects, among them, music theory and music history, styles and genres, composers and folk music, performing art, music and philosophy.

Notwithstanding the losses of outstanding professionals, a recommendable high level of Moldovan musicology continues to be maintained by graduates of the leading musical higher educational institutions of Russia, thereby preserving and continuing the best traditions of the traditional and contemporary Russian academic school of musicology, which has no equals in its multidimensionality of the methodology of research. By disseminating their knowledge to the students of the Academy of Music, Theater and Fine Arts, they enable the continuous growth of the national musical culture. Let us name these protagonists-musicologists, graduates of the Moscow State P. I. Tchaikovsky Conservatory and the Gnesins' State Musical-Pedagogical College, who are presently professors of the Academy of Music, Theater and Fine Arts:

Viktoriya Borisovna Melnik [*Victoria Melnic*], a theorist and scholar, after graduating from the Moscow State Conservatory and the defense of her

dissertation under the guidance of Natalia Simakova, she continues to study the research aspects of counterpoint, harmony, analysis of musical compositions, the methodology of music scholarship and education, as well as music performance; the editor-in-chief of the annual compilations of scholarly articles published at the Academy of Music, Theater and Fine Arts and the rector of the Academy of Music, Theater and Fine Arts.

Svetlana Viktorovna Tsirkunova (*Circunova*), a theorist and scholar, defended her dissertation under the guidance of Evgeniy Nazaikinskii, the aspects of her activities are connected with analysis of musical form, genres and styles (after the passing away of her husband Vladimir Axionov, she is instructing his course of the *History and Theory of Musical Styles*), as well as with the history of Russian culture in Bessarabia.

Elena Sergeevna Mironenko [*Mironenco*], graduate of the Moscow State P. I. Tchaikovsky, where she was a student of Marina Sabinina, presently a Doctor Habilitat of Art History at the Academy of Music, Theater and Fine Arts; she teaches the courses of *History of Russian and Former Soviet Music, the Issues of Contemporary Musicology*, and *Topical Issues of National Music*. She is the author of four monographs (*Harmony of the Spheres: the Musical Output of Composer Ghennadie Ciobanu* written in Romanian; *Kompozitor Vladimir Rotaru* [*Composer Vladimir Rotaru*] in Russian; *Gheorghe Mustea: a Musical Profile* in Romanian, with Valeria Șeican

¹¹ Cocearova G. V., Melnic V. B. *Armonia: Istoria armoniei*. Chișinău: Museum, 2003. 344 c.; Cocearova G. V., Melnic V. B. *Armonia: Teoria armoniei*. Chișinău: Museum, 2001. 219 c.

¹² Cocearova G. V. *Zlata Tkach. Sud'ba i tvorchestvo* [*Zlata Tcac. Destiny and Artistry*]. Chișinău: Pontos, 2000. 240 p.; Cocearova G. V., Miliutina I. *Boris Miliutin: k 100-letiyu so dnya rozhdeniya* [*Boris Miliutin: Towards the Centennial Anniversary of his Birth*]. Israel: Beit Nelly Media, 2015.

as coauthor; *Kompozitorskoye tvorchestvo v Respublike Moldova na rubezhe XX–XXI vekov (instrumental'nye zhanry, muzykal'nyi teatr)* [*Compositional Creativity in the Republic of Moldova at the Turn of the 20th and 21st Centuries (Instrumental Genres, Musical Theater)*] in Russian) and 195 articles, as is reflected in the book *Elena Mironenco. Biobibliografie*.¹³

Irina Evgenievna Chobanu-Sukhomlin [*Ciobanu-Suhomlin*],¹⁴ graduate of the Gnesins' State Musical-Pedagogical Institute, defended her dissertation on the subject of *Tehnika izoritmii v ee istoricheskom razvitiu* [*The Technique of Isorhythm in its Historical Development*] (Yuliya Evdokimova, academic adviser). Two monographs, 85 scholarly articles in compilations and musical encyclopedias, methodological tutorial manuals, a Russian-Romanian and a Romanian-Russian dictionary of contrapuntal terms and meanings testify of the universality of her research interests: musical Byzantine studies and post-Byzantine studies, the contemporary national culture of Moldova, religious sacred music, medieval and Renaissance European music, counterpoint, music theory systems; chairwoman of the academic council of Academy of Music, Theater and Fine Arts.

Gennady Alexandrovich Chobanu [*Ciobanu*],¹⁵ a graduate of the Gnesins' State Musical-Pedagogical Institute, the leading composer of contemporary Moldova and

professor of composition; he complemented his many awards and titles by the competent title of musicologist by his brilliant defense of his doctoral dissertation (with Victoria Melnic as his academic adviser). The theme of the dissertation is: *Semanticheskoe pole skripichnoi intonatsii v kontekste obshchikh problem Kontserta dlya skripki i simfonicheskogo orchestra 'Momente' Gennadiya Chobanu* [*The Semantic Field of the Violin Intonation in the Context of the General Issues of Ghennadie Ciobanu's Concerto for Violin and Symphony Orchestra 'Momente.'*]

In addition to that, the post-graduate program of the Moscow State P. I. Tchaikovsky was also completed by: *Viktoriya Vladimirovna Tkachenko* [*Tcacenko*], who also defended the dissertation on the issues of the genre of rock-opera (with Mikhail Tarakanov as the academic adviser); she is a faculty member of the Academy of Music, Theater and Fine Arts, where she teaches the courses of *Musical management* and *History of Popular and Jazz Music*, on the basis of which the first textbook in Romanian has been published; she is the chairwoman of the Section for European Integration and Academic Mobility.

Tatiana Nikolaevna Berezovikova, musicologist and music theorist, Doctor of Arts, she studied with Marina Skrebkova-Filatova at the post-graduate program of the Moscow State P. I. Tchaikovsky Conservatory; her research interests are

¹³ Mironenco E. *Biobibliografie*. Red. științifici V. Melnic, I. Ciobanu-Suhomlin. Chișinău: Valinex SRL, 2017. 186 p.

¹⁴ An unfolded characterization of Irina Ciobanu-Suhomlin's musical activities is contained in the article: Mironenco E. S. Vypuskniki GMPI im. Gnesinykh — v avangarde muzykal'noy kultury Respubliki Moldova [The Graduates of the Gnesins' State Musical-Pedagogical Institute in the Vanguard of the Musical Culture of the Republic of Moldova]... Op. cit.

¹⁵ For detailed characterization see: Ibid.

concentrated on the study of the musical genres of the instrumental suite and the sonata in the works of 20th century Moldovan composers; she is the longtime academic pro-rector of the Academy of Music, Theater and Fine Arts.

With the opening of the post-graduate program (the Moldovan variant is that of the Doctoral program) and the specialized academic board for the defense of dissertations for the degree of Candidate (the Moldovan variant is that of Doctor) of Art Studies, already several dozens of young Moldovan musicologists defended their dissertations under the academic guidance of the aforementioned professionals. In addition to that, a substantial amount of monographs has been published, the publication of compilations of scholarly research works on music has been organized at the Academy of Music, Theater and Fine Arts twice a year; academic conferences are regularly organized, for the most part, of a national scale, to which participants from other countries are invited regularly, who pay their expenses themselves.

On the thematic map of musicological research in the former Soviet Republic of Moldova several basic directions stand out.

One of the most top-priority directions is that of folk music studies. The discovery and the study of the richest stocks of Romanian folk music, and also direct artistic contacts with Romanian musicians helped the titular ethnic group of Moldova perceive anew the value and the beauty of the folk music of the Moldovan-Romanian region on a profound level of its originality. Thus, in Moldova the

realization of a remarkable phenomenon took place — the generic immanent intergrowth in folk music of Eastern and Western traditions, the synthesis of which reflects the unique ethno-cultural individuality of the Moldovans and the Romanians. As a result, new folklore studies and ethnomusicology in Romanian has appeared and is successfully being developed, examples of which are severed, first of all, by three monographs of Doctor of Arts Victor Ghilaș¹⁶ research works and articles by Svetlana Badrajan, Diana Bunea and Vasily Kiselita.

Whereas folk music studies have been reevaluated, the *sacred Orthodox Christian music of Moldova*, which had not received any development during the Soviet period, was only beginning to be opened up for performance and inclusion into the common practice of musicology because of the familiarization with the scalar fund of musical Byzantine studies.

The greatest capacity of musicological hypertext is comprised by the music of contemporary composers of Moldova and, frequently, those of Romania. The monographs and scholarly articles written by musicologists, diploma theses and masters' theses, as well as dissertations written in Romanian and Russian are devoted to analysis of their composers. Basing predominantly on a methodology of historical-theoretical analysis, they elaborate the issues of genre and style, new techniques of compositional writing, individual authorial projects which fit into the new and the newest music of the meta-stylistic space of the postmodern age. National traditions as a binding and

¹⁶ Ghilaș V. N. *Dmitrie Cantemir — Muziceanul: în contextual culturii universale*. Chișinău: Grafema Libris, 2015. 496 p.; Ghilaș V. N. *Muzica etnică: tradiție și valoare*. Chișinău: Grafema Libris, 2007. 296 p.; Ghilaș V. N. *Timbrul în muzica instrumental de ansamblu*. Chișinău: SeArec-Com, 2001. 320 p.

a determining constant of musical culture are preserved and developed in a worthy manner, their forms and types of inspiration being changed in correspondence with the circumstances. It is gratifying that the postmodern era, while allowing the merging of various language and poetics, has also turned out to be convenient for reflecting autochthonal artistic work.

The established tight artistic contacts with professional compositional and musicological work in Romania has made it possible to find out about and acknowledge its high professional level, which was enabled by constant cultural interactions of the Romanian intelligentsia with Western European countries during the entire 20th century. In 21st century Romanian musicology a considerable amount of peculiar significance, along with analysis of compositional work, is assumed by *authorial research works connected with philosophical substantiation of the discipline of musicology and the phenomenon of music proper*. They provide the impulse for new methodological strategies. I shall turn my attention to the following: Nicolae Brînduș — *Music is a transdisciplinary object, musicology is the object of music (and not the other way around)*;¹⁷ Corneliu Dan Georgescu — *Research works of musical archetypes*;¹⁸ Oleg Garaz — *The cards, labyrinths and gardens of musicology, Musicological exercises, Cioran and the music of natural elements*,¹⁹ etc.

The interest in the elaboration of the issues of musicology as a discipline brings the Romanian musicologists close to the Russian ones. In the 21st century musicological research works in the Republic of Moldova are concentrated predominantly on aspects of contemporary music compositional creativity and folk music studies. [3; 4; 5; 6; 7]

In our research of the musicology of Moldova we arrive at the conclusion that while the country existed within the boundaries of other states, the types of “cultural transfer,” as follows from the content of the article, had been more or less determined: the *inner peaceful* or the *inner aggressive*, depending on the “donor” of the culture. After Moldova gained its long awaited-for independence, the country also acquired the happy possibility to become the recipient of two historical contributors to an equal degree, developing its independent musical culture while following the best traditions of both Russia and Romania. But so far, this has not been happening. In the real state of affairs Moldovan musicology is maintaining its existence in a state of a hazy variety of “post-cultural transfer.” So, what are the problems which prevent setting up a peaceful and effectual process of transcultural interconnections of Moldova with Russia, Romania and other countries? Let us highlight the chief ones:

1. The gradual loss of the accumulated traditions of traditional and modern Russian

¹⁷ Brînduș N. Muzica — obiect transdisciplinar. *Muzica*. 2015. Nr. 1–2, 5; 2016. Nr. 2, 4, 5; 2017. Nr. 2; Brînduș N. Muzicologie — obiect al muzicii (și nu invers). *Muzica*. 2019. Nr. 1.

¹⁸ Georgescu C. D. Studiul arhetipurilor muzicale. *Muzica*. 2015. Nr. 5.

¹⁹ Garaz O. I. Hărțile, labirinturile și grădinile muzicologiei. *Muzica*. 2015. Nr. 6. Garaz O. I. *Exerciții de muzicologie*. Cluj-Napoca: MediaMusica, 2014. 368 p.; Garaz O. I. *Emil Cioran și muzica elementelor naturale*. URL: https://www.academia.edu/12369822/Emil_Cioran_%C5%9Fi_muzica_elementelor_naturale (accessed: 20.01.2023).

musicology on account of the pre-pensionary and pensionary ages of the representatives of the musicological avant-garde.

2. The issue of the functioning of languages, including the migrating name of the state language and the lack of the legal status on the part of the Russian language.

3. The geopolitical “swing” of the power structures of independent Moldova, which have become dependent on the European Union.

4. The present economic poverty and lack of any real state support of culture, which provokes a dangerous flow of specialists

of musical profile out of the country.

As the author of this article, I, who has given over half a century of my life to the musical culture and musicology of Moldova, realize that the indicated number of problems requires titanic efforts for overcoming them, nonetheless, with a sense of cautious optimism I foresee that musicology in the Republic of Moldova will be able to preserve and multiply the already accumulated best traditions by virtue of the fact that the art of musicology, as is any art, is a system that is self-sufficient and self-developing.

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