

## **Works by the composers of the Republic of Moldova in the Library of the Symphony Orchestra of the *S. Lunkevitch* National Philharmonic**

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**Abstract:** *The author of this article is a participant in the project of the Academy of Music, Theatre and Arts and describes the results of her work with musical materials in the library of the Symphony Orchestra of the “S. Lunkevitch” National Philharmonic. This Fund containing mainly manuscripts is estimated as a collection of orchestral music of national importance that reflects the compositional process in large-scale genres during more than 70 years. At present the Fund comprises the works by 77 Moldovan authors. There are genres of instrumental music for orchestra and solo instruments with orchestra (symphonic music), genres of vocal-instrumental music for soloists, chorus and orchestra, for voice and orchestra (vocal-symphonic music), chamber-instrumental music, chamber-vocal music (romances, songs, cyclic solo-vocal compositions) as well as genres of stage music (operas, fragments of operas and ballets, music for plays and films), arrangements of folk songs and melodies. The result of processing the musical materials from the collection became a published catalogue, its structure principles are explained in the article.*

Key-words: *composers from the Republic of Moldova, compositional creativity, project “The Annotated Registry of the Musical Works of the Republic of Moldova”*

### **1. Introduction**

In 2011–2014 under the leadership of the doctor of art criticism Irina Ciobanu-Suhomlin, a professor of department of Musicology and Composition, it was carried out a scientific project of Academy of Music, Theatre and Fine Arts entitled *The Annotated Register of Musical Compositions of the Republic of Moldova*. The project coordinated by Academy of Sciences of Moldova, had the purpose of collecting, processing and systematizing of the information about musical heritage as well as of its studying. The result was creation of an electronic base of the obtained data.

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Nowadays, due to development of informational technologies, new ways of processing and presentation of information (including electronic databases) have become possible in the sphere of studying and preservation cultural values. The director of the project Irina Ciobanu-Suhomlin motivates the appeal to these databases “with the precarious situation in the sphere of documenting and administrating cultural and musical heritage, with squandering and losing original materials in the absence of the common centre for accumulating musical information as well as of the elaborated strategy of its processing and distribution” (Ciobanu-Suhomlin 2014, 3). The lack of exhaustive and commonly accessible information on musical works of the Republic of Moldova composers also stipulates the necessity of creation of the common public register.

## **2. The collection of scores and orchestral materials of Moldovan composers in the library of the Symphony Orchestra of the National Philharmonic *S. Lunkevitch***

“For absence in Moldova of the common centralized depository of the composers’ works, an important role in preservation musical manuscripts have their collective owners which are specialized libraries and closed funds of the concert organizations. The collection of scores and orchestral materials in the library of the Symphony Orchestra of the National Philharmonic *S. Lunkevitch* can be referred to the national collection. The great and important part of creative heritage of professional and amateur composers of the Republic of Moldova in the form of musical manuscripts is not only stored but also used in the concerts. <...> The formation of the library had place during the 20th century, starting with the 1940-s and is connected with the activity of the Symphony Orchestra of the National Philharmonic. The musical collection of the library reflects its (of the Symphony Orchestra) repertoire” — Irina Ciobanu-Suhomlin explains in the preface to the catalogue of Moldovan authors’ works. The catalogue was published within the above-mentioned project and contains works, which belong to the Symphony Orchestra of the National Philharmonic (Ciobanu-Suhomlin 2014, 10).

The Symphony Orchestra of the National Philharmonic *S. Lunkevitch* founded in 1930 in Tiraspol for the purpose of promotion of musical creative work and performing art, had a huge impact on all process of musical culture development process in the Republic of Moldova and its concert life. Thanks to the Orchestra, listeners had the opportunity of the first-hand acquaintance with many works of Moldovan composers and their achievements appreciation.

“And if mostly the work with classical repertoire favoured the growth of the performing mastery of the Orchestra, then its systematic appeal to Moldovan music helped the collective to maintain its creative image and performing profile. For this reason, it is necessary to emphasize its continuous collaboration with Moldovan

composers. The first performer of Moldovan composers' works steadily was the Symphony Orchestra of the Moldovan State Philharmonic and its conductors..." — the musicologist Z. Stolear noted (Stolear 1983, 93).

Due to this collective of performers, there were the premiers of the first samples of Moldovan musical literature in the genre of the instrumental concert (for example, *Concerto for violin and orchestra* by St. Neaga, *Concerto for piano and orchestra* by D. Fedov), of the cantata (*Stefan the Great* and *Lenin is with us, Stalin is with us* by St. Neaga), of the oratorio (*The Song of Revival* by St. Neaga), of the symphony (*The First Symphony* by L. Gurov, *The Festive Symphony* by S. Lobel), of the first works of chamber instrumental music (by N. Ponomarenko, E. Koka, etc.), of the fragments of the first opera in the Soviet Moldova *Grozovan* by D. Gershfeld, etc. For more than eighty years of its activity, the collective prepared a large number of premiers of Moldovan composers' works, many of which made a component part of the orchestra repertoire.

The library of the Symphony Orchestra of the National Philharmonic is the fund of symphonic scores and orchestral materials among which an important place has the works of national musical repertoire. The distinguishing feature of the collection are the unique hand-written copies of large musical works, created by the Republic of Moldova composers during the Soviet and the post-Soviet periods: since 1940-s till the first decade of the 21st century, and performed by the Symphony Orchestra of the Moldovan State Philharmonic (nowadays it is the National Philharmonic *S. Lunkevitch*).

The collection has available musical works by most of the authors who were creating in Kishinev during the above-mentioned period of time such as Ion Aldea-Teodorovitch (1954–1992), Shiko Aranov (Aranovitch) (1905–1969), Vladimir Baronchiuk (1911–1979), Vladimir Belyaev (1955), Vladimir Bitkin (1947), Vasiliy Boz (1919–1978), Gheorghiy Borsh (1898–1984), Serafim Buzila (1937–1998), Vlad Burlya (1957), Alexander Vasechkin (1926), Valentin Vilinchiuk (1925–1997), Efrem (Froim) Vyshkautsan (1915–?), Dmitriy Gheorghitsa (1917–1987), Alfred Gershfeld (1937), David Gershfeld (1911–2005), Laurentiu Gondiu (1968), Leonid Gurov (1910–1993), Evgheniy Doga (1937), Mihai Dolgan (1942–2008), Valentin Doni (1955), Boris Dubossarskiy (1947), Valentin Dynga (1951–2014), Ion Enaki (1949), Vasiliy Zagorskiy (1926–2003), Teodor Zguryanu (1939), Semyon Zlatov (Gold) (1893–1969), Alexander Kamenetskiy (1902–1980), Nikolay Kiosa (1924–1998), Anatoliy Kiriyak (1953), Tudor Kiriyak (1949), Dmitriy Kitsenko (1950), Evgheniy (Eugeni) Koka (1893–1954), Mikhail Kolsa (1938), Alexander Kristya (1890–1942), Eduard Lazarev (1935), Nakhman Leib (Noyman Leibovitch) (1905–?), Solomon Lobel (1910–1981), Valeriy Loghinov (1942–1989), Vivaliy Lorinov (Fooksman) (1938), Semyon Lungul (1927–2002), Semyon Lysiy (Lysoy) (1947), Arkadiy Luxembourg (Luxembourg) (1939), Evgheniy Makalets (1922–1979), Ion Makovey (1947–2011), Teodor Marin (1928–1993), Viktor Masyukov (1913–1984), Gavriil Muzichescu (1847–1903), Alexander (Shiko) Mulyar (1922–

1994), Gheorghe (Gheorghiy) Mustya (1951), Oleg Negrutsa (1935), Gheorghiy Nyaga (1922–2003), Stefan (Stepan) Neaga (1900–1951), Mircha Oks (1953–?), Oleg Palymskiy (1966), Valeriy Polyakov (1913–1970), Pavel Rivilis (1936–2014), Vladimir Rotaru (1931–2007), Constantin Rusnak (1948), Natalya Russu-Kozulina (Rusu-Kozulina) (1956), Pavel Rusu (1948–2013), Victor Simonov (1938), Vladimir Slivinskiy (1930–2009), Alexander Sokiryanskiy (1937), Alexey Styrcha (1919–1974), Marian Styrcha (1959), Zlata Tkach (1928–2006), David Fedov (Feydman) (1915–1984), Anfisa Fedorova (1953–2000), Max (Mordehai) Fishman (1915–1985), Elena Fishtik (1960), Ghennadiy Chiobanu (1957), Vladimir Chiolak (1956), Sergey Chiuhriy (1937), Solomon Shapiro (1909–1967), Pyotr Shcherban (1903–1980) (Bryazul 1962, Ilie 1966, Derkatch 1977, Abramovitch 1979, Mircea 1980, Tkachi 1980, Sofronov 1981, Kletinitch 1987, Suhomlin-Ciobanu 2000, Mironenko 2001, Vieru-Ishaev 2001, Mironenko and Sheikan 2003, Popa 2011).

In addition to this, musical collection quite completely covers all the genre range of symphonic and vocal and symphonic music and on these grounds, it by right can be considered as the most representative collection of the Republic of Moldova symphonic repertoire.

In the library of the Symphony Orchestra of the National Philharmonic, the area of national instrumental music is presented by 202 works. The section of symphonic music numbers of 20 symphonies (by S. Buzila, L. Gondyu, L. Gurov, V. Zagorskiy, T. Kiriyak, N. Leib, S. Lobel, V. Lorinov, G. Nyaga, V. Polyakov, P. Rivilis, V. Simonov, Z. Tkach, G. Chiobanu), 2 symphonettes (by V. Polyakov, V. Rotaru), 16 ouvertures (by V. Bitkin, S. Zlatov, B. Dubossarskiy, E. Lazarev, V. Lorinov, G. Mustya, G. Neaga, M. Oks, V. Polyakov, V. Rotaru, N. Russu-Kozulina, M. Styrcha, D. Fedov, E. Doga), 6 fantasias (by V. Boz, D. Gershfeld, V. Doni, G. Kazakov, St. Neaga), 11 symphonic poems (by A. Gershfeld, I. Enaki, T. Zguryanu, A. Kiriyak, T. Kiriyak, E. Koka, St. Neaga, V. Rotaru, Z. Tkach, G. Chiobanu), 20 suites (by V. Bitkin, V. Burlya, L. Gurov, A. Kamenetskiy, S. Zlatov, N. Kiosa, T. Kiriyak, E. Lazarev, G. Neaga, V. Polyakov, V. Slivinskiy, M. Styrcha, Z. Tkach, D. Fedov, G. Chiobanu, P. Shcherban), 4 rhapsodies (by I. Aldea- Teodorovitch, V. Baronchiuk, N. Kiosa, P. Rusu), 23 concerts (by B. Dubossarskiy, E. Koka, S. Lobel, A. Luxembourg, A. Mulyar, St. Neaga, V. Polyakov, P. Rivilis, Z. Tkach, D. Fedov, M. Fishman, G. Chiobanu), and 100 compositions of other genres of instrumental music. Among them, 16 ones belong to chamber and instrumental field such as quartets, quintets, septets, chamber ensembles of larger staff (the works by V. Belyaev, L. Gurov, E. Doga, D. Kitsenko, G. Mustya, O. Paliymskiy, V. Rotaru, D. Fedov, G. Chiobanu).

There are various forms and genres of vocal and symphonic music meant to different staffs of performers, which (music) includes 108 compositions for soloists, choir and orchestra, and 77 works composed for voice and orchestra. These are rather small musical forms such as odes, ballads, songs, etc. Poems and suites

present the larger-scale compositions. There are samples of monumental works in genres of cantata, oratorio, and vocal symphony. Among them, there are musical compositions in heroic and epic, lyrical, dramatic, genre and everyday life subjects. The other group of compositions is of intellectual and philosophical, meditative and psychological, memorial, sacral and mythological contents.

The genre of cantata and oratorio is presented with tens of titles (30 cantatas by V. Burlya, D. Gershfeld, E. Doga, V. Dynga, V. Zagorskiy, D. Kitsenko, E. Lazarev, S. Lobel, S. Lungul, St. Neaga, V. Polyakov, V. Rotaru, C. Rusnak, A. Styrcha, Z. Tkach, 5 oratorios by T. Zguryanu, E. Lazarev, I. Makovey, G. Neaga and St. Neaga). Among vocal symphonies, there are *Symphony* by S. Lobel for symphony orchestra, mixed chorus and reciter, the symphonies for voice and orchestra by B. Dubossarskiy, E. Lazarev, S. Lobel, I. Makovey.

The sphere of vocal and symphonic music also includes poems for chorus and orchestra by D. Gershfeld, S. Lungul, V. Polyakov, C. Rusnak, A. Styrcha, Z. Tkach, etc., and odes for chorus and orchestra by M. Kolsa, S. Lungul, A. Mulyar, V. Rotaru, C. Rusnak, G. Chiobanu. Such authors as G. Borsh, V. Vilinchiuk, D. Gheorghitsa, D. Gershfeld, L. Gurov, T. Kiriyak, E. Makalets, V. Masyukov, A. Mulyar, N. Russu-Kozulina, M. Styrcha, D. Fedov, A. Fiodorova as well as S. Aranov, D. Gheorghitsa, D. Gershfeld, E. Doga, V. Dynga, V. Zagorskiy, S. Zlatov, E. Koka, E. Lazarev, S. Lungul, A. Luxembourg, G. Musicescu, G. Mustya, St. Neaga, M. Oks, V. Polyakov, V. Rotaru, A. Sokiryanskiy, A. Styrcha, M. Styrcha, Z. Tkach, D. Fedov, and others successfully showed their talent in such genres of vocal and symphonic cycle, divertissement, the ballad, romance, anthem, songs (51 names of compositions for chorus and orchestra, and 72 names of compositions for voice and orchestra). The genre of songs for voice with the accompaniment of the symphonic orchestra is widely presented in the creative work of D. Gheorghitsa, D. Gershfeld, E. Doga, S. Lungul, N. Kiosa, V. Masyukov, V. Slivinskiy, A. Sokiryanskiy, A. Styrcha, D. Fedov, and S. Shapiro. Compositions in the genre of chamber and vocal music make part in the creative work of V. Masyukov, E. Doga, and O. Negrutsa (four compositions).

Works of the following genres and types of stage music are presented in the library: operas in which the historic subject prevails (fragments of operas *Grozovan* and *Aurelia* by the founder of Moldovan opera D. Gershfeld, fragments of several wordings of opera *Domnica* by A. Styrcha, of the opera *Leniniana* by E. Lazarev, and *Alecsandru Lapusneanu* by G. Mustya); the monopera (by Z. Tkach); fragments of the ballets (by E. Doga, V. Zagorskiy, E. Lazarev, Z. Tkach); the ballet compositions by A. Mulyar; music to the performances (by E. Doga); music to the children's performances (by C. Rusnak, Z. Tkach); music to the films (by V. Loginov, V. Polyakov, E. Doga). In total, in this section there are 38 names of compositions of stage music including orchestra materials for 2 operas, monopera

(1), 6 fragments of operas (arias, duets, songs), fragments of ballets (7), a ballet composition, music to the performances (4) and to the films (17).

The processed popular folk songs and popular melodies are kept in the orchestra fund, for example, for voice and symphonic orchestra (by S. Shagiryanyan, L. Gurov, E. Vyshkautsan, D. Fedov, etc), processings and arrangements for chorus and symphonic orchestra (by V. Boz, V. Rotaru, A. Gershfeld, S. Aronov), processings and arrangements for orchestra (N. Kiosa, E. Koka, M. Ogasalskiy, V. Boz, G. Mustya, B. Dubossarskiy, D. Fedov, S. Aronov, G. Shirman, I. Burdin, etc.). The majority of these arrangements present the genres of Moldovan vocal and instrumental folklore (ethnic, lyrical, comic, drinking songs genres, etc.).

Numerous manuscript originals represent considerable historical value as they contain a great number of proof-correctings and additions made by composers themselves. "The Symphony of the Moldovan State Philharmonic supports author undertakings of Moldovan composers by taking acquainted with new compositions in draft variants" (Sinnyaver 1949, 45). Thus, each new work before it is taken for the public audience, is discussed and if necessary is finished off in the philharmonic staff. <...> The orchestra became as a creative laboratory for local composers where their works are subjected to the examination of their artistic merits and at the same time the further growth of their creative activity is stimulated, — G. Tchaikovskiy-Mereshanu and D. Pryanishnikov noted (Tchaikovskiy-Mereshanu and Pryanishnikov 1960, 20, 36). As the proof that these works were completed in the process of collaboration with the orchestra is the availability of some compositions in several variants in the library fund. Being different in tempo signs, in some cases in the number of parts, their titles, they contain marks, corrections of both conductors and composers (for example, the symphony by L. Gurov, S. Lobel, etc.). In addition, there are compositions which do not have the titles of some parts, the name of authors of the literary text, the year of work's writing, and other information. The majority of the orchestra fund compositions have not been published yet.

The bilingual catalogue made ready by the author and published within the project (in Romanian and Russian) contains the description of musical manuscripts of the Republic of Moldova composers from the library of the national Philharmonic *S. Lunkevitch* (Balaban, 2014). Arranged by alphabetic and thematic principle, for the first time catalogue localizes scores and orchestra materials of musical works from the orchestra repertoire. These materials are an important part of the national musical heritage. The musical documents are systematized in accordance with the genre principle and in the first part of the catalogue are arranged in traditional order, from larger to smaller, from the genres of symphonic music to the genres of chamber music, from original compositions to arrangements, taking into consideration the performers staff. In the second part of the catalogue, the records are in alphabetic order of the composers' names. At the description of materials the following data are reported: the author of the composition, the original and the

translated title as well as the parallel title which is indicated by the author on the second cover or parts, and or the known title which is given subsequently, the genre, the performers' staff, the number of parts, the author of the text or libretto, the availability of the score and or parties, and their number, the year of creation, and if necessary, data about the edition, the language of the original document, dedication, number of parts. The edition is supplied with a bibliography.

The catalogue is intended for experts, professional musicians and performers, for musicologist, bibliographers, organizers of the concert activity, representatives of mass media, pedagogues and students, and for everyone who is interested in the history of the Republic of Moldova musical culture.

### 3. Conclusion

Nowadays, the issue of assessment, studying, and storage of the heritage got by us, is quite actual. The problem is getting obvious when comparing conditions of our libraries' archives with their foreign analogues, their technical equipment, and the technology of saving originals. It would be desirable to hope that it could be possible to not only keep and use scores of the Republic of Moldova composers in the funds of the library of the Symphony Orchestra of the National Philharmonic *S. Lunkevitch* in concert practice, but also to increase their numbers by the replenishment of the collection.

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