VIOLIN PERFORMANCE PRACTICE IN TWENTIETH CENTURY MOLDOVA

A Monograph

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By

Nina Vieru Zubaidi

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Doctoral Advising Committee:

Dr. Edward Latham, Advisory Chair, Music Studies Department: Music Theory
Dr. Eduard Schmieder, Artistic Director for Strings (Violin)
Dr. Charles Abramovic, Keyboard Department (Piano)
Dr. Robert Stanley, External Member, Temple University
PREFACE

I am Moldovan and a fourth-generation musician. Florea Vladimir, my grandmother’s father, played flute and saxophone. Both of my great-grandfathers on my mother’s side were musicians. Stefan Pocitari, my great-grandfather on my father’s side, played flute in the Moldovan State Philharmonic. Vasile Pocitari, my grandfather, was a violinist and a member of the Moldovan State Philharmonic. My parents, Lilia and Petru Vieru, worked in many folk orchestras including Orchestra Fluieras, Lăutari, and Folclore. I have other relatives including aunts, uncles and cousins who are professional musicians. Our family has been referred to as the Pocitari Dynasty because of both the depth of our roots in the region and the extension of our reach more recently around the world.

My parents shared their love and knowledge of Moldovan music with me and made me realize how unique and beautiful our music is. They encouraged me from the youngest age to work hard to develop my skills, and they exposed me to professional classical and Moldovan folk music by allowing me to accompany them to rehearsals when I was not even five years old! I learned the names of the pieces and memorized the melodies; I was fascinated by the beautiful traditional costumes, the combination of dance and music, and the interesting rhythms. I felt like I was part of the ensemble and began dreaming about someday playing in an orchestra like my parents. I studied violin at the Ciprian Porumbescu Republican High School of Music, continued my studies at the Dinu Lipatti Music School in Bucharest followed by the Boyer College of Music and Dance at Temple University in Philadelphia. I have crossed the world to study and refine
my skills, building upon the insight and experience of the generations in my family that
has been shared with me.

When I began my research for this monograph, I thought I would focus on
twentieth-century Moldovan violin performance practice. However, I realized when
consulting source material and doing literature searches to prepare that there is no single
English-language source of information tracing the roots of Moldovan violin performance
practice from its origins to the present, examining the major influences which have
shaped its development, and tracing a lineage of teachers and students. I have translated
most of the material I cite from Russian or Romanian, and I hope this will serve to
introduce the English-speaking reader to new resources they would not otherwise have
been able to access.

I would like people to know more about Moldovan music, culture and violin
performance practice. We are a culturally diverse country that has preserved its traditions
while welcoming outside influences and incorporating them in a beautiful way creating
our own unique violin art. It is with the utmost respect for the many gifted teachers who
have raised up generations of students in the traditions of Moldovan music that I offer
this monograph in the hopes that it provides a better understanding of the evolution of
violin performance practice in Moldova.
ABSTRACT

The purpose of this dissertation is to document the evolution of Moldavian violin performance practice from the middle ages through the twentieth century and examine the major influences and significant musicians that shaped its development over time. My primary sources include excerpts from anthologies, textbooks, and periodicals, as well as audio and video clips; in most cases, the original language is Romanian or Russian and I will provide a translation if none is given in the original source.

I will begin by investigating the emerging role of the violin in medieval musical ensembles and exploring the origins of Moldovan musical folklore in art, literature and culture. A discussion of lăutari (a class of musicians) is fundamental to understanding the cultural and societal roots of the taraf (a group of lăutari) and the muzica lăutărească (music of the lăutari) to help differentiate this style of music and the musicians who played it from Romanian peasant music and other folk music traditions in the region. I will show how the movement of the lăutari into cities helped familiarize people with the muzica lăutărească, normalizing and establishing it in popular culture and bringing notoriety to exceptionally talented lăutari.

Next, I will examine the professionalization of violin education beginning in the last decades of the nineteenth century and the ways in which the establishment of musical societies expanded exposure to professional performers and opportunities for education through the founding of public and private music schools. This process created a hierarchy of skilled foreign performers and teachers who raised up a generation of local musicians who became performers and teachers in Moldova and whose students became performers and teachers all around the world, some of them attaining international
acclaim. I will highlight the societies, schools, teachers and performers who were most influential in helping to grow this performance practice architecture.

Nineteenth and twentieth century geopolitics – changing national borders and colonial influences in the region – shaped the development of violin performance practice in Moldova which came to favor Eastern European technique and style. The characteristics of muzica lăutărească, and the centuries in which the lăutari refined their skills and abilities primed them to prefer Eastern European music. I will share examples that illustrate this preference in both audiences and performers of the time.

Finally, I will focus on contemporary Moldavian violinists whose careers demonstrate the culmination of these factors that have shaped the evolution of Moldavian violin performance practice. These award-winning, internationally famous violinists are actively exporting a centuries-in-the-making home-grown performance practice that is both diverse and unique, taking its place among the best performance practice traditions in the world.
In memory of my parents Lilia and Petru Vieru.

In honor of my mother Ana Vieru.
ACKNOWLEDGEMENTS

I would like to thank everybody who was beside me during this important journey.

I would like to thank my advisor, Dr. Edward Latham, for all of his help and guidance with this paper; my teacher and mentor Dr. Eduard Schmieder, who always inspires me and makes me want to become a better human being and musician; and Dr. Charles Abramovic and Prof. Robert Stanley for reviewing my work and offering their indispensable feedback.

I am very much indebted to Merri Lee Newby for her suggestions on writing style, making me understand the significance of my own argument about Moldovan violin performance practice and for her wholehearted support of me and my family. I am grateful to Victoria Tcacenco and Natalia Pocitari for helping me obtain materials from Moldova.

I would like to thank my wonderful family, especially my parents Lilia, Ana and Petru for supporting and inspiring me every step of my life and for sharing with me their unconditional love of music.

A special thank you to my beloved husband Rayd Zubaidi for his endless encouragement, love and support, and to my children Sarah and Leo for being so understanding when I had to spend long hours researching and writing this paper.
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CHAPTER 1

ORIGINS: MIDDLE AGES THROUGH THE RUSSIAN IMPERIAL PERIOD

1.1. The Role of the Violin in Taraf Practice (Lăutari)

The history and evolution of violin performance practice in Moldova fully reflects all the most complicated transformations that occurred in the region from the Middle Ages to the present day. Though the lăută (Romanian, meaning lute) was the main folk instrument used until the fifteenth century, the violin proceeded to become the principal instrument of the lăutar (a professional class of Romani musicians). Lăutari (lăutar musicians) formed bands called taraf, in which the violinist was the orchestra leader, playing virtuosic melodies in front of the other musicians.

The primary role of the violin in the centuries-old musical culture of the people inhabiting the territory of the modern Republic of Moldova is explained by the centuries-old folklore traditions of the bowed culture. According to the testimony of the Moldovan musicologist Boris Kotlyarov, a professional violinist and the author of the book On the Violin Culture in Moldova, “The violin took such a prominent place in the life of the Moldovan people both in rural and (apparently) urban life, because it corresponded perfectly to their spiritual makeup and artistic requests.”

According to Kotlyarov, the main expressive resources of violin performance ideally corresponded to the specifics of Moldovan folklore. “Varied vibratos, a specific kind of portamento of the left hand, the play of timbres when comparing different

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1 Kotlyarov, On the Violin Culture in Moldova, 17. All translations throughout this monograph are my own unless otherwise noted.
registers of the instrument, the frequent use of quick grace notes, trills and mordents, a light, graceful stroke and, finally, a particularly expressive, melodious manner of sound production - all this has developed widely on the basis of emotional-artistic orientation and improvisational nature of Moldovan folk music."

As for the etymology of the word "violin," it should be noted that historically this instrument was referred to differently: synonyms for the word vioară were scripcă, violină (popular name), diblă, lăută, as well as regionally ceteră.3

The origins of the violin in Moldovan musical culture are not well known, but there are clues regarding its early use and importance that can be found in texts, paintings and cultural references through the centuries. As Kotlyarov points out, "mentions of bowed instruments close to the early examples of the violin type are already found in the ancient literary source of the fifteenth century - the Skeyan Codex."4 There are many preserved examples that belong to different styles and types of fine arts – from frescoes of Orthodox churches and monasteries to miniatures styles. The Romanian art critic Petre Nitulescu refers to images that have been preserved in Moldavian monasteries, including on the walls of the Voronet Monastery, built in the fourteenth-fifteenth centuries, where the image of an instrument that is extremely similar in structure to a violin was found.5

There is also evidence that the violin existed in the neighboring principality of Wallachia at the beginning of the sixteenth century: Wallachian ruler Niagoe Bassarab

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2 Ibid., 17.
4 Kotlyarov, On the Violin Culture in Moldova, 10.
5 Nitulescu, Romanian Music Today, 41.
(1512-1521) wrote in a letter to his son, “The voivode should have a lot of violins, surlas and percussion instruments at his table.”

Cultural references to the entry of the violin into Moldovan life include its use in games and theater. In Moldova, there were puppet shows called Papush, in which the participants in the performance sang accompanied by a violinist. Folk games called Capra or Turk, in which the Turkish conquerors were satirically ridiculed, have been played and passed down for generations; one of the characters is an old violinist.

The priority of the violin as an exponent of the Moldovan's soul fully reflects the poetic heritage of the Moldovan people: its proverbs, sayings, riddles, and the texts of folk songs, which celebrate the people's love for the instrument and reflect a positive attitude towards it. Often the violin is endowed with supernatural power, which brings the interpretation of the instrument closer to the poetry of other European peoples. One of the most striking examples of this parable is the musical and stage work L'Histoire du Soldat by Igor Stravinsky, in which the violin represents both the soul of the soldier as well as the diabolical conflict with the devil.

From folk poetry, the violin as a main character smoothly flows into the poetry and prose of prominent Moldovan and Romanian poets of the nineteenth century – Mihail Sadoveanu, Tudor Arghezi, Liviu Rebreanu. Here are some excerpts found in the Explanatory Dictionary of the Romanian Language (Dicționar explicativ al limbii române):

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6 Kotlyarov, On the Violin Culture in Moldova, 11.
7 Ibid., 19.
Bătrînul înstrună cobza. Coardele viorilor se deșteptară grăbit. (Mihail Sadoveanu)
The old man tuning the cobza. The string of the violins woke up in a hurry.

Ești ca vioara, singură ce cântă Iubirea toată pe un fir de păr. (Tudor Arghezi)
You are like a violin, lonely who sings all the love on a thread of hair.

Se auzeau de-afară tropotele jucătorilor, scîrțîitul viorilor și glasul lui Pantelimon. (Liviu Rebreanu)
The trumpets of the players, the squeak of the violins and the voice of Pantelimon could be heard from outside.

Auzi niște ... lăutari trăgînd din viori. (Petre Ispirescu)
You hear some…fiddlers shooting violins.

Sînt în apele lui viori limpezi și nostalgice violoncele, sînt flaute optimiste și îndelung melodioase harfe. (Geo Bogza)
The violins are in his clear and nostalgic violin waters, they are optimistic flutes and long melodious harps.

Tot sufletul mi-este-o vioară Ce plînge duios. (Alexandru Macedonski)
My whole soul is a violin that cries tenderly.8

It is important to mention some ethnic aspects of the inception of lăutar art in general and violin art specifically. They have been preserved in a wide variety of documents. As the Moldovan ethnomusicologist Victor Gilas writes, “the first testimonies about the presence of fiddlers (lăutari) in the space of oriental Latinity appear in the content of acts of donation, deeds, royal ancestral lands, chronicles, church books, ethnographic descriptions of foreign travelers.”9 These testimonies speak of musicians of Romani (often referred to by the exonym “gypsies”) origin. Romani appeared in southeastern Europe in the fourteenth century and were gradually turned into slaves at the

9 Ghilas, Musical Art from the Republic of Moldova, 76.
“royal, boyar and monastic courts.”  
“This ethnic community has played an important role in the evolution of oral music tradition,” according to Gilas.

Along with a variety of crafts, they also mastered the musical profession, becoming “A branch of distinguished professional fiddlers, specialized in promoting the art of music, especially in the aristocratic context of the time surrounding the castle and the noble courts.” The first mention of the Romani lăutari dates back to 1385. It is interesting to note that in the fourteenth and fifteenth centuries, it was Moldova and Hungary that were the main suppliers of Romani slaves to the north and northwest of Europe.

In the seventeenth and eighteenth centuries, the art of the lăutar violinists was becoming more widespread and popular in the musical life of Moldova. In 1630, the Italian monk Nicolo Barsi wrote about the orchestra of the lăutari at the court in Iasi (a city on the eastern edge of present-day Romania), "cu viori, cimpoaie, surle, fluiere și tobe," (with violin, bagpipes, trumpet and drums) and in 1647 another Italian monk, Bandinus, describes a court ceremony in which a group of musicians took part, playing on bowed stringed instruments. At the beginning of the eighteenth century, the Swedish officer Von Weissmantel "in refuge in Iasi, after the defeat of his army in the battles of Poltava, describes the concert of a court taraf, consisting of gypsies playing violins and a little tambal.” Another witness to the presence of lăutari is Austrian musician Fr. J.

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10 Ibid., 76.
11 Ibid., 76.
12 Ibid., 76.
13 Ibid., 78.
14 Ibid., 78.
15 Ibid., 78.
Sulzer, who in 1775 attended a dance ritual typical of Moldova, known as joc, and noted that the traditional composition of musicians in Moldova is kobza, violin and nai.

Gypsy musicians were increasingly participating in social and cultural life, performing at court receptions, in front of military troops, and at various ceremonies. It was thanks to these events that the names of some of the lăutar violinists were preserved in documents at the time: Toader Scripcar (1669), Luca Scripcar (1794), Barbu Lăutaru (1812).16

By the middle of the eighteenth century, the musical profession was cultivated exclusively by slave gypsies, which is confirmed by the statement of Dmitri Cantemir: “muzicanții, care rar să fie alții decât numai țiganii” (musicians were rarely other than gypsies).17 This situation is reflected in the language: the terms "scripcar, lăutar și țigan erau tratate ca și sinonime" (scripcar, fiddler and gypsy were treated as synonyms).18

In the first third of the nineteenth century, the social position of the gypsy-lăutar began to change. In 1812, after the victory in the war with Turkey, the Russian Empire annexed Bessarabia. Since that time, the social and cultural structure was organized according to the legislative norms of the Russian Empire. In 1829 and 1831, the authorities attempted to free the gypsies from slavery by offering fiscal incentives. However, most refused to change their social status, remaining under the protectorate of their masters. According to the newspaper Bessarabskaya Jizni in 1858, there were 11,491 gypsy slaves in Bessarabia.19 In 1861, by decree of the Russian Emperor

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16 Ibid., 77.
17 Ibid., 79.
18 Ibid., 79.
19 Ibid., 80.
Alexander the First, the gypsies were granted freedom and the right to stay in their villages or migrate to cities. It was the latter that was preferred by gypsy families. The main reasons, as V. Ghilas writes, were economic in nature: "lăutars reached the cities, where the possibilities of advertising the musical services were greater and folk music could find its consumer easier."\(^20\)

The development of capitalism left its mark on the professional existence of the lăutar violinists. As early as 1723, the first professional associations of musicians were created, with their own rules strictly regulating the most diverse aspects of their professional life. The lăutar associations paid taxes to the local authorities giving them the right to provide unrestricted musical services, thus providing them with income to earn their living. In the countryside around this time, gypsy lăutars were training bears and performing with them at fairs, markets and at other public events. These itinerant musicians paid danii (a fee) to the local boyars (noble rulers) granting them permission to sing and perform. These early examples demonstrate the beginnings of a market for music and that fiscal policies existed regulating music and musicians. Additionally, the absence of restrictions on musical activity stimulated an increase in the number of musicians, strengthening their professionalism, rooting musical practice in urban and rural environments, and this would subsequently lead to the flourishing of violin performance in Moldova.

Back in the 18th century, muzica lăutărească crossed the borders of Moldova and became known in different European countries. Examples of this kind are the performance of the taraf under the direction of Ioan Nidelcu at the court of the Russian

empress Anna Ioanovna in 1740, performances of the Moldovan lăutari with concerts in different cities of the Russian Empire (Moscow, St. Petersburg, Kiev, Odessa, Baku), as well as participation in the 1889 Exposition Universelle in Paris.²¹

The music of Moldovan lăutari had an influence on the composing and performing process. For example, the German cellist Bernhard Romberg, during his tour in Iasi in 1807, performed his own composition Capriccio, created under the influence of the Mititica melody, which he heard from local musicians. Franz Liszt, during his visit to Moldova, listened to Barbu Lautaru in Iasi and Nicolae Picu in Cernauti. Later, influenced by folk melodies including the famous Coragheasca, Liszt wrote Romanian Rhapsody. In the allegro moderato movement, Liszt quotes a Moldavian folk song and in the allegretto vivace movement, he quotes a Wallachian folk melody as shown in the two figures below.

²¹ Ibid., 80.
Figure 1: Allegro moderato, Romanian Rhapsody for piano S242 nr. 20, Liszt, mm.59 - 68
Lăutari were becoming an integral part of the cultural landscape of Moldovan cities, and above all, Chisinau. They participated in theatrical performances, played on terraces and in restaurants and in the homes of noble townspeople. Of course, lăutari served all city events, including rituals such as christenings, weddings, and funerals. As
they gained popularity, the *taraf* grew in size and number; for example, the Gheorghe Murga *taraf* consisted of 25 musicians. Their range of music became more complex as the *taraf* expanded their selections to meet the programming needs of more diverse events and a widening audience. In addition to folk melodies, larger works (potpourri, suites), as well as the most popular classical pieces appeared in *taraf* repertoire.

It is impossible not to touch upon the methods of transferring skill within the *lăutar* community. Since *muzica lăutărească* is an oral tradition, knowledge and skills were passed from father to son, professional secrets were carefully guarded and were available only to members of the *lăutar* dynasty. Generations of this way of learning and passing on knowledge and skills created a uniquely gifted class of musicians in the *lăutar*; their excellent technical skills, ability to improvise, evolved sense of ensemble playing, outstanding musical memory and heightened sensibility. The following descriptions of the most famous *lăutari* of the late nineteenth to early twentieth century well-illustrate their impressive talents and their impact on evolving violin performance practice in Moldova at the time.

Barbu Lautaru is the most legendary violinist, eventually acquiring all of the characteristics of a folklore character. Exact data on the years of his life have not been preserved, or they are contradictory. It is also known that at different times during the nineteenth century there were several musicians using this name, so it became almost a household name. Nevertheless, it was Barbu Lautaru who became a participant in the famous story associated with the outstanding Hungarian composer and pianist Franz Liszt, the details of which have been preserved in the translation of an article appearing at
the time in La Vie Parisienne (28/XI 1874, No. 48; the original article is no longer available).  

In 1847, on his way to Russia, Liszt stopped in Iasi, where he met with Barbu Lautaru. The Moldovan musician performed the solo accompanied by an orchestra consisting of instruments such as violin, lute and nai. “Liszt listened without saying a word. Struck by the spirituality of the performance, Liszt listened with delight to these wandering artists who managed to comprehend the secret of musical art. ... Against the background of high-pitched sound, the broad melody with its nagging, but restrained longing stood out brightly.”  

“Frozen in an oak armchair, Liszt listened, not taking his eyes off the musicians, and from time to time on the face of the renowned musician reflected the feelings that worried him. When the last chord was over, Liszt pressed his hands to his chest and, as if holding back his excitement, said: ‘Oh, how beautiful it is!’ Then he turned to Barbu Lautaru with the words: ‘You introduced me to your music, now I will introduce you to mine.’”  

Later, the author of the original article describes Liszt's speech as follows: “Liszt began with a prelude; then, under the influence of his inspiration and the feelings that washed over him, he switched to the improvisation of the Hungarian march, whose wide, sonorous melody always dominated the arpeggios trills and other extremely difficult virtuoso effects that adorned it. .... His fingers fingered the keys with incredible speed, and the sounds, now metallic, now soft and muffled, now and then dissolved in the

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22 Kotlyarov, On the Violin Culture in Moldova, 52.
23 Ibid., 53.
24 Ibid., 54.
original motive - deep, singing, majestic, like the sound of an organ. When the performance was over, Liszt approached Barbu Lautaru with the question: “What do you say about this melody,” and received the answer: “It is so beautiful ... if you let me, I will try to play it for you.”

Here as the author of the article describes the performance of Barbu Lautaru:

“Nothing was forgotten. No trills, no arpeggios, no variations with repeated notes, not, finally, the wonderful transitions from semitone to semitone when returning to the original motive, which are so characteristic of Liszt. Barbu played on the violin everything that the pianist had just played. Liszt was shocked, listening to what he played for the first time and, perhaps, already unique.” This historical fact fully proves the genius of the best Moldavian violinists, their unique talent and musical memory, and sense of style.

Iancu Perja is another legendary Moldovan lăutar, who was active as a performer from the 1830s to the 1880s. Despite the fact that there is no information about where he studied violin, he stood out from a young age among his contemporaries and gained a reputation as one of the most famous Bessarabian musicians. Unlike many lăutari of the time, he was also a conductor and composer. He was a collector of Moldovan folk music, and the author of both arrangements of melodies of folk songs and dances and of original folk compositions (Doina, Doi ochi, Să mor cu tine).

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25 Ibid., 54.
26 Ibid., 54.
27 Ibid., 55.
28 Ibid., 57.
Perja had a reputation as an excellent teacher and his students included lăutari who went on to be well-known performers in the late nineteenth century: Costache Marin, Carp Cornita and Gheorghe Herar. Herar was witness to a famous encounter in 1869 between Perja and Henryk Wieniawski, the famous Polish violinist. According to Herar, Perja’s playing impressed Wieniawski who was particularly struck by “the ease with which he played a chord of four A’s in four octaves”\(^29\) (with the first, second, third and fourth fingers in the 1\(^{st}\), 3\(^{rd}\), 5\(^{th}\) and 7\(^{th}\) positions).

Costachi Parno (1856-1912) studied violin with Lemish and became a renowned violinist and conductor. He also made excellent orchestrations, having knowledge of the nature and properties of both strings and wind instruments. Very likely due to his broad education, the configuration of his orchestra was unusual for taraf of the time in that it included string, brass, woodwind and percussion instruments.\(^30\)

Parno became one of the first Moldovan lăutar violinists who relied on the achievements of European pedagogy in their didactic activities. According to the musician's son, the pedagogical repertoire was based not only on Moldovan folk melodies, but also on such textbooks as "Berio's School, Etudes by Kaiser, Kreutzer, etc."\(^31\) Unlike other lăutari, who entirely belonged to the oral tradition, Parno knew musical notation: his teaching was based on written musical material\(^32\) and much attention was paid to playing scales and exercises.

\(^{29}\) *Ibid.*, 58.
\(^{30}\) *Ibid.*, 70.
\(^{31}\) *Ibid.*, 70.
\(^{32}\) The musical material Parno used in his teaching was existing material from European composers.
Gheorghe Murga (1876-1941) is another famous lăutar, from the east of Moldova, distinguished by his own performing style. On the basis of the small number of surviving recordings, as well as the testimonies of his contemporaries, researchers of his work characterize Murga’s style as follows: “he had a warm, expressive, colorful sound, faithful, accurate intonation and great technical capabilities;”33 “He felt completely free in the entire range of the violin, including the upper registers, and therefore could use all its timbre richness. He could give any shade of vibrations and used the bow along its entire length with equal freedom, which gave his playing great breadth and expressiveness.”34 He played only by ear, not being able to read music notation, collected folk music and created his own compositions based on the melodies he heard. From the surviving recordings, one such piece is Olyandra and Sysyak.35

Summing up what has been said, we can state that the centuries-old art of Moldovan lăutari played a key role in the development of the violin as the leading instrument of the Moldovan people and prepared the ground for the professional development of this instrument. From its central place in folklore, to its spread and increasing popularity in urban and rural areas, to the development of an economy supporting the livelihoods of lăutar violinists, and finally the recognition by foreign professional musicians of the high skill and artistry of Moldavian violinists, a strong foundation of Moldavian violin performance practice existed, ready for the expansion and professionalization to follow.

33 Ibid., 75.
34 Ibid., 75.
35 Ibid., 75.
1.2. Emergence of professional violin education at the end of 19th century

Similar to many countries of Europe and the world, professional education in Moldova did not appear immediately. It was preceded by private education, which the noble people of the country gave their children. The process of the development of professional music education coincided with the penetration of European musical culture into the Danube principalities, which included the territory of modern Moldova. French and Italians who fled from revolutions in their countries came to Moldova because military and civilians associated with the Russian Empire served there. Changes are observed in the sphere of everyday life: members of the local aristocracy (boyars) began wearing European clothes; pianos and other European musical instruments appeared and were taught to aristocratic children along with popular European dances.36

According to Ceaicovschi-Meresanu, the most popular instruments to study were piano, guitar, harp and voice. The violin was not on this list. We did not find an answer to the question of why interest in it would arise a little later, but we can put forward a hypothesis that during this period the violin was considered a common, vulgar instrument, which, moreover, was played by the most despised gypsy slaves in society. Various data on the process of private education have been preserved in official documents on the employment of foreign teachers, in the memoirs of contemporaries who visited Chisinau and other Moldovan cities.

36 Ceaicovksi-Meresanu, Music Education in Moldova, 50.
During his exile in Moldova (1820-1823), the Russian poet Alexander Pushkin often visited noble Moldovans - the boyar Vatfolomeu and Zamfirache Ralli - in whose houses he met music teachers who taught the children of nobles. “The pianist Litche, the violinist Arhanghelschi, the music teacher G. Grasie are mentioned.”

Thus, we can conclude that already in this period, teachers who taught the violin privately were mentioned.

Music education continued to be dominated by private in-home lessons until the second half of the 19th century. Nevertheless, in the 1880s, the first shoots of public music education appeared. In 1880, a musical society called Harmony was created in Chisinau with the mission to develop the musical tastes of society, encourage the study of music, and host performances European and Russian music. Professional musicians educated in Vienna and St. Petersburg became members of the society. From the list of the most famous members of this society, it is important to single out the name of the violinist P. Kahovski, who studied at the St. Petersburg Conservatory in the class of Professor Leopold Auer. The presence of foreign, professionally educated teachers represented a significant shift away from läutar dynastic music education and education by teachers with unknown qualifications. This raised the standards and quality of music education in Moldova.

In the 1890s, the first private music schools were organized: among them the violin class of A. Pliner, opened in 1891, and the first school of cellist Victor Gutor, founded in 1893. In Gutor’s school, the violin was taught along with piano, cello, singing and

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37 Ibid., 51.
38 Ibid., 59.
39 Ibid., 60.
musical-theoretical disciplines. The total number of students was 18. Teachers organized concerts, in addition to their educational activities, in which Kahovski, together with Gutor, violinist V. Orlov and pianist Emilia Gustav Klose-Rapp performed chamber music. The school lasted only three years and was closed due to financial difficulties.

A few years later, Gutor founded another private music school. It opened on August 15, 1900 and the violin teaching staff included Kahovski, N. Prokin and later graduates of the St. Petersburg Conservatory were invited: M. Zasserman and L. Kann (like Kahovski, a former student of Leopoldo Auer). Gutor, who fought against amateurism in music education, paid increased attention to the quality of the teaching staff.

The statistics of pupils is also interesting: in the academic year 1900-1901, with a total of 113 students, 74 studied piano, 30 studied solo singing, 8 studied violin, 1 studied cello and 2 studied composition.  

It should be emphasized that the teachers of Gutor's second school conducted intensive concert activities, primarily Kahovski and Kann, whose names are frequently mentioned in concert programs. Documents from that period contain references to the performance of such works as the Beethoven Eb Major Trio performed by Kahovski, Gutor and N. Bonhardt; Fantaisie Caprice by Belgian composer Henri Vieuxtemps performed by the student of S. Ponse; Violin Concerto No. 2 by Henryk Wieniawski; and Violin Sonata in A Minor by Franz Schubert.

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40 At first, violin was not a popular instrument for students to choose because of its identification with Romani and slaves. This perception begins to change during the period of Russian influence in the late 1800s as the Moldovan people were exposed to professional violinists from other parts of Europe, resulting in increased interest in studying the violin.
Gutor's second school existed for seven years and was closed due to the negative attitude of the authorities and political intrigues directed against him. Nevertheless, it played a progressive role in the formation of musical education in Moldova in the cultivation of the population, development of European forms of concert life in the territory of modern Moldova, and in the birth of the musical elite.

Subsequent attempts to organize a permanent musical educational institution are associated with the arrival in Chisinau of composer Vladimir Rebikov (1866-1920). Rebikov studied music under the guidance of Peter Tchaikovsky's pupil N. Klenovsky, and then studied in Berlin and Vienna under the guidance of famous teachers K. Meyerberger (music theory), O. Yash (instrumentation), and T. Müller (piano). From 1893-1901, Rebikov taught at music schools in Moscow, Kiev, Odessa, Chisinau, showing himself everywhere as a brilliant educator. He composed ten operas (the most famous of them Christmas Tree), two ballets, many piano program cycles and plays, romances, and music for children.

Being an outstanding musician, teacher, and public figure, on February 24, 1899, Rebikov founded a branch of the Russian Musical Society (RMS) in Chisinau, and, realizing the need for musical education, he proposed in tandem the organization of a music school. It was opened on September 1, 1899 and was originally called, simply, music classes. From the documentary evidence at the time, it is clear that there was a phenomenal desire to learn music with 396 applicants competing for 186 spots, paying 48

41 “Vladimir Ivanovich Rebicov”
42 Ibid.
rubles annually for “complex” (beginner) classes and 72 rubles annual for “super complex” (advanced) classes.\textsuperscript{43}

It was already the established tradition that teachers and students gave concerts together, thereby developing the musical tastes of the public and introducing them to the latest European and Russian music. Thanks to surviving documents, posters, and local newspaper reviews, it is known that the school’s teachers took part in these concerts: violinists I. Lazdin and V. Salin, first and second violin, respectively, in the string quartet that existed in a music school. The school lasted only one year, after which the foundations of a music college was formed.\textsuperscript{44}

Thus, the music classes of the Russian Musical Society became a transitional link to the formation of a full-fledged secondary music educational institution in Chisinau. As Ceaiovski-Meresanu writes, “In September 1900 the music classes were transformed into the College of Secondary Music. In addition to the specialized classes such as - piano, violin, cello, singing - here are also taught counterpoint, orchestration, encyclopedia, music history, organ and harp.”\textsuperscript{45} Notable violin teachers included I. Lazdin, V. Salin, M. Serbulov, G. Scheidler, S. Britanițki, I. Livschitz, V. Orlov, S. Ondrjicek (see Appendix A: Table of Secondary and Higher Music Education Violinists in Bessarabia and the Republic of Moldova).\textsuperscript{46}

The background and qualifications of the instructors at the College of Secondary Music demonstrates the high level of music education and instruction offered. Some of

\textsuperscript{43} Ceaiovski-Meresanu, Music Education in Moldova, 61.
\textsuperscript{44} Ibid., 61.
\textsuperscript{45} Ibid., 61.
\textsuperscript{46} Ibid., 62.
the best-known performers and teachers at the time were on the faculty. V. Salin studied at the St. Petersburg Conservatory with Henryk Wieniawski. During his student years, he was "a member of the quartet, which performed the Quartet Es-dur on October 6, 1864 and the Mozart Quartet in d minor on November 27, 1865." According to the authors Olga and Ella Vlaicu, in the Musical Encyclopedia, “V. Salin […] is named among the best students of the famous maestro.” Besides Chisinau, he worked as a teacher in Kharkov, Saratov and Kiev. Later, at the invitation of S. Taneyev, he worked at the Moscow Conservatory and the Moscow branch of the Russian Musical Society.

M. Serbulov was a graduate of the Liege Conservatory (from which he graduated with honors), and studied with S. Thomson. Before coming to Chisinau, he taught violin at the Prague Conservatory, and then at the Tiflis branch of the Russian Music Society. “He also managed to establish himself as a solo violinist and conductor, performing at the RMO concerts in Moscow, Petersburg and Baku.”

L. Lifshits, a student of Professor Leopold Auer, graduated from the St. Petersburg Conservatory. During his student years, he played in many concerts including performances of the Mozart Quartet in D Minor, Schubert’s Quartet F Major, and Rubinstein’s Trio in B Major. After graduating from the conservatory, he toured the United Kingdom, Germany, Romania and Bulgaria.

S. Ondříček, was a representative of the famous dynasty of Czech violinists and brother of the famous performer and violinist František Ondříček. He studied violin with

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47 Vlaicu Olga, Ella Vlaicu.
48 Ibid., 13.
49 Kotlyarov, The History of Musical Ties, 85.
50 Vlaicu Olga, Ella Vlaicu, 11.
his father Jan Ondřicek and later at the Prague Conservatory with A. Bennewitz. Despite the fact that he did not achieve the fame of his brother, he was a good musician, whose playing was characterized by "virtuoso brilliance, crystal purity of intonation, combined with meticulous artistic decoration and emotional scope."\(^{51}\)

Enrollments over time at the College of Secondary Music demonstrate increasing interest in violin studies among Moldovan youth, as shown in Table 1 below.\(^{52}\)

\textit{Table 1: College of Secondary Music: Enrollments and Percentage of Students Studying Violin}

<table>
<thead>
<tr>
<th>Years</th>
<th>Piano</th>
<th>Violin</th>
<th>Voice</th>
<th>Other</th>
<th>All Students</th>
<th>% Violin</th>
</tr>
</thead>
<tbody>
<tr>
<td>1899-1900</td>
<td>101</td>
<td>29</td>
<td>20</td>
<td>26</td>
<td>176</td>
<td>16%</td>
</tr>
<tr>
<td>1901-1902</td>
<td>122</td>
<td>29</td>
<td>24</td>
<td>26</td>
<td>201</td>
<td>14%</td>
</tr>
<tr>
<td>1906-1907</td>
<td>72</td>
<td>37</td>
<td>13</td>
<td>37</td>
<td>159</td>
<td>23%</td>
</tr>
<tr>
<td>1909-1910</td>
<td>90</td>
<td>28</td>
<td>8</td>
<td>16</td>
<td>142</td>
<td>20%</td>
</tr>
<tr>
<td>1910-1911</td>
<td>89</td>
<td>28</td>
<td>18</td>
<td>23</td>
<td>158</td>
<td>18%</td>
</tr>
<tr>
<td>1911-1912</td>
<td>77</td>
<td>28</td>
<td>8</td>
<td>20</td>
<td>133</td>
<td>21%</td>
</tr>
<tr>
<td>1913-1914</td>
<td>65</td>
<td>20</td>
<td>16</td>
<td>20</td>
<td>121</td>
<td>17%</td>
</tr>
</tbody>
</table>

Like the tradition started by Gutor with teachers performing alongside students, the College of Secondary Music hosted about nine to twelve concerts per year with strong representation of violin repertoire as well as European classics. The 1899-1900 season included fourteen concerts with works featuring violin by Wieniawski and Pablo Sarasate. The 1901-1902 season included four quartet evenings, performed by Salin (violin 1) Lazdin (violin 2), I. Finkel (viola and one of Salin’s students) and I. Brik (cello). Salin also participated in a sonata evening in which Grieg and Beethoven sonatas

\(^{51}\) Ibid., 11.  
\(^{52}\) Ceaicovschi-Meresanu, \textit{Music Education in Moldova}, p.62.
were performed. Salin’s students E. Orlova, N. Vilik, Bukman and Babici, as well as Lazdin’s student Vainstein performed on programs at this time.

The important role of this school in professionalizing and elevating violin performance practice in Moldova cannot be understated. During its fifteen years of existence, hundreds of violinists were trained and went on to teach and perform at other schools and conservatories in Chisinau and neighboring countries; these students became the first professionally educated class of violin teachers in Moldova. Salin’s student Finkel went on to teach at the college as well as the Chisinau’s Municipal Conservatory in the 1920s-1930s. Iosif Dailis took a position at the Moldovan State Conservatory in 1940. Eugen Coca became a professor at the Music School in Cetatea Albă (in southwestern Ukraine). There are many other examples of students who went on to professional careers as performers, teachers and composers in Moldova and in the region. Russian inspector M. Ippolitov-Ivanov, who visited the college in 1911, praised the quality of teaching, especially of the string teachers, noting, “I found the college in an exceptional pedagogical state, especially Finkel’s violin class and Professor Kleaciko’s cello class which showed me some wonderful students.”

The educational institutions of this period – Gutor’s first and second schools, the music classes of Rebikov, the College of Secondary Music – employed highly trained teachers who used the latest achievements of violin performance practice and pedagogy. According to Olga and Ella Vlaicu, “The upbringing of violinists in the Chisinau musical educational institutions of that time was based on the study of the classical violin repertoire, which gave students the opportunity to get acquainted with the range of

53 Ibid., 63.
expressive possibilities of the instrument, to master all kinds of violin technique.”

There is a merging of influences at this time: the grassroots foundation of the muzica lăutăresească meeting the influence of professional violin pedagogy. The lăutari cultivated in the people of Moldova a universal love for the violin, defining its special role in the genetic code of the nation with its inclusion in all forms of social and cultural life. Thanks to the lăutar violinists, the preconditions for the distinctive abilities and talents of Moldovans to play this instrument were formed and further refined with the advent of professional music education in Moldova.

1.3. Tours of famous European and Russian Violinists in Bessarabia

By the middle of the nineteenth century, Chisinau, the capital of Bessarabia, had become a major musical center. The opening of the music schools drew teachers and performers to the city. Russian and European musical celebrities visited and performed including violinists Leopold Auer, Henryk Wieniawski, Fritz Kreisler, Pablo Sarasate, Jan Kubelik as documented by A. Baldur in his book Muzica în Basarabi Schită istorică. Wieniawski repeatedly visited Chisinau giving concerts according to Boris Kotlyarov in his book The Musical Life of Pre-Revolutionary Chisinau. Kotlyarov mentions other foreign violinists who performed in Chisinau such as Wilhelmj, Volanj, Kamenschi, Kantschi, Shipek. The author adds that “Volanj, who performed in Chisinau in 1863 and 1865, included his own composition into the program: An Evening Party in Moldova and Fantasies on Romanian Themes.”

54 Vlaicu Olga, Ella Vlaicu, 14.
55 Boldur, Music in Bessarabia, 29.
56 Ibid., 27.
57 Kotlyarov, Musical Life of Pre-revolutionary Chisinau, 27.
Henryk Wieniawski was one of the artistic personalities who combined European roots with a stay in Russian musical realities. As the Moldovan musicologist Serghei Pojar wrote, “A friend and ensemble partner of Anton Rubinstein, working as a soloist at the royal court in Petersburg and at the same time professor at the Conservatory there, he repeatedly gave concerts in Chisinau in 1869, 1871 and 1879, but at the same time he lives here forcibly, pursued by the tsar's secret police, being considered an undesirable Polish patriot.” This fact is also confirmed by Boris Kotlyarov, who writes: "There is reason to believe that Wieniawski's stay here was of a forced nature and is connected with the police measures of the tsarist government after the Polish uprising of 1863."

Some information about the programs of Wieniawski's concerts has survived, which included Mendelssohn's *Violin Concerto in E minor*, Wieniawski's own fantasy *Souvenir de Moscou*, and his Fantasia based on the opera *Faust* by Charles Gounod.

According to the Pojar, “Compared to masters from other countries, he stood out for his ability to ‘inspire’ the sound, to ennoble it with a deep and well-constructed intonation, highly appreciated, by the way, by local music lovers. And what a strong impression an artist must make so that, after fifteen years, he is not only evoked, but also given as an example to the great Pablo Sarasate! When, in 1884, this ‘king of the art of rhythm’ performed, in Chisinau, with great brilliance, to one of the best violins of Antonio Stradivari, his *Spanish Dances*.”

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58 Pojar, “The Polish Virtuoso in Chisinau.”
60 Pojar, “The Polish Virtuoso in Chisinau.”
Performance of Wieniawski’s fantasy *Souvenir de Moscou*, once given in Chisinau by the composer himself, was noted by reviewers. “It highlighted the mastery of the rendering of the national element of music, the skillful nuance of its Slavic, Italian or other origin.”

Unfortunately, there is little information about the tours of other European and Russian celebrities in Moldova. However, indirect information about a concert given by Pablo Sarasate can be found in a review of a Wieniawski concert reviewed in the city press and documented by Pojar and Kotlyarov. This story highlights the sophisticated and particular musical tastes of Moldovan audiences at the time. Sarasate performed in Chisinau in 1884. The city press compared the 1884 Sarasate performance of *Souvenir de Moscou* with the one given by Wieniawski fifteen earlier. This comparison was not as favorable for Sarasate. Pojar documented the comparison as follows: “In Chisinau he [Wieniawski] interpreted it, as usual, with a lot of inspiration and fantasy, posing emphasis on the heartbreaking inflections of the cantilena, while Sarasate's manner did not completely satisfy the Chisinau critic despite his brilliance and polished technique.”

Here is how Sarasate's performance is described in Kotlyarov's book:

Sarasate's concert has caused an interesting response in the local press. Noting the high technical skill of the Spanish virtuoso, the music reviewer of “Bessarabshiye Gubernshiye Vedomosti” compares his playing with that of Wieniawski. This comparison was all the more logical since both violinists performed *Souvenir de Moscou* by Wieniawski. The review emphasized that the performance of Russian motives in terms of technique, of course, was artistic, although in the performance of the same piece by the late Wieniawski there was more of a national element, which is understandable.

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61 Pojar, “The Polish Virtuoso in Chisinau.”
62 Pojar, “The Polish Virtuoso in Chisinau.”
Regarding the performance of the Mendelssohn concerto, “The reviewer was also not satisfied, despite the brilliance and completeness of the technique, with Sarasate's interpretation of Mendelssohn's concerto, which he found a little dry.”65 Both violinists also performed their versions of Fantasia based on the Charles Gounod’s Opera Faust. Per Pojar, “Our ancestors also had the opportunity to compare the compositional style of those two remarkable masters, because each of them presented his own version of Fantasy on the Themes of Gounod's Faust.”66

Famous European violinists performed in Chisinau not only as soloists, but also in various chamber ensembles. Thus, Victor Gutor, who declared himself not only as a musician and teacher, but also as a talented organizer of the musical life of Chisinau, organized concerts of local and foreign musicians.” In addition to concerts and evenings for teachers and students of the school, Victor Gutor organized for Chisinau audience concerts of great musicians, such as those presented by Verjbilovici and Ziloti, composer A. Arenski, cellist V. Klegel with the quartet Gewandhaus in Leipzig, singer M. Kleinin-Dalgheim and others.”67

Though documentation about concert life in Moldova during this period is incomplete and fragmentary, what there is shows that Moldova at the end of the nineteenth and the first two decades of the twentieth century was a completely advanced country in terms of music with access to the best achievements of world violin performance. All these processes contributed to the formation of a unique Moldavian performing school and violin pedagogy.

65 Ibid., 28.
66 Pojar, “The Polish Virtuoso in Chisinau.”
67 Ceaicovschi-Meresanu, Music Education in Moldova, 68.
CHAPTER 2
ROMANIAN PERIOD (1918-1940)

2. 1. Music Education in Primary, Secondary and Normal Schools

In 1918, Bessarabia voted to join the Kingdom of Romania, beginning a new – though brief – period in the history of violin performance and education before the annexation of Bessarabia in 1940 to the USSR as a result of the Molotov-Ribbentrop Pact (a non-aggression pact between Nazi Germany and the Soviet Union). Through a series of laws introduced between 1917 and 1928, the region affirmed its commitment to universal, free, and inclusive primary and secondary education (Public/State Schools) and instituted higher education (Normal Schools) for primary and secondary teachers, who in exchange for a scholarship agreed to teach for five years after graduation.\(^\text{68}\) It was a period of significant investment and building, with 1,760 schools going up during this time, more than were constructed in the prior century of Russian rule. Private education also thrived with the addition of private kindergartens, private primary and secondary schools catering to the needs of the diverse Russian, Jewish and German population, and specialized private schools (e.g., parochial, business, and military schools). An early indicator of the hunger for education and its blossoming in the years immediately following union with Romania – literacy rates in Bessarabia went from 19.4% in 1897 to 38.1% in 1930.\(^\text{69}\)

Several requirements of the new education laws benefitted public music education in the primary and secondary school years. Article 112 of the Secondary Education Law

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\(^{68}\) Enciu, Nicolae.

\(^{69}\) Surugiu, Nicolae.
of 1928 required that “any secondary school, of any category, must possess within its premises the facilities and material endowments necessary for the purposes it pursues, namely: a) a library; b) drawing and music rooms (...).” Thus many of the new schools offered instruction in music with opportunities for students to participate in choirs and instrumental ensembles. The 1924 Law on Primary and Secondary Education made primary and secondary education compulsory, with a duration of seven years (amended to eight years in 1931), creating an urgent need for trained teachers, whose curriculum in the Normal Schools included instruction in singing and music.

While music education for school-aged children was becoming standard in public schools, the private music classes and schools that had been established during the Russian Imperial Period began to falter and close their doors, mostly for financial reasons. In the words of composer, K. Romanov, “The general crisis at this time was already clearly outlined: the number of lessons was greatly reduced, it was necessary to seriously think about the best arrangement of material affairs.” Much of this was brought on by the Great Depression of 1930. Socio-political changes in the region also exerted an influence, as in the case of the College of Secondary Music which “due to the lack of financial support in the early 30’s was forced to cease its activities.” The 1918 union with Romania diminished the presence and influence of Russia in Bessarabia, ending support for the Chisinau branch of the Russian Musical Society and the College of Secondary Music leading to the closure of these institutions.

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70 Cretu, 131.
71 Ibid., 145.
72 Enciu, Nicolae.
74 Ibid., 17.
Though the schools of Victor Gutor and the RMS closed, the tradition they had started of teachers both teaching and performing with their students continued after the establishment of national public high schools (lyceums). Theodor Lujanschi, a teacher at Alexandru Donici Lyceum, organized a symphony orchestra in 1924 made up of students from several of the Chisinau lyceums. Local violin teachers also participated raising the level of the orchestra as evidenced by challenging programs performed for Chisinau audiences including Franz Schubert’s *Unfinished Symphony*, the *Entr’acte* from Rosamunde and a *Moment Musical* featuring violin soloist Oscar Dain.\textsuperscript{75} Students of Iosif Finkel, a professor at Unirea Conservatory, performed a fragment from the Franz Schubert quartet. According to Ceaiocovski-Meresanu, the concert was distinguished by a high performing level. In 1930, the student symphony orchestra performed the opuses of Mozart, Schubert, Schumann, Glinka and Strauss, and the soloists were Iosif Finkel and Eugen Coca.

Theodor Lujanschi is widely considered to be a teacher and musician who profoundly influenced the development of musical pedagogy and musical tastes of the younger generation during this time. In the words of Boris Kotlyarov, “After rehearsals with the orchestra, he usually returned home surrounded by young people. For a long time, the meetings at his house remained in his memory, becoming a good tradition ... I remember how lovingly Theodor Vasilievici [Lujanschi] spoke about music, expressed his impressions regarding the interpretation of great concert performers and, listening to him, the self-confidence of each of us became more intense”.\textsuperscript{76}

\textsuperscript{75} Ceaiocovski-Meresanu, *Music Education in Moldova*, 98.
\textsuperscript{76} Ibid., 98.
2.2. **Conservatoires**

During this period, three conservatories were established in Chisinau and began offering violin classes: Unirea (1919), National (1925) and Municipal (1936). Famous Romanian violinist and composer George Enescu first proposed locating Unirea in Chisinau, where he performed in 1918 in a historical building (Alexei Matevici Street, 111) that is now part of the modern-day Academy of Music, Theater and Fine Arts.

Enescu was a frequent visitor to Chisinau and took an active part in the Bessarabian cultural life at that time. Ceaicovshi-Meresanu writes, “The brilliant violinist, composer and conductor visited Chisinau countless times. His concerts conquered the Chisinau audience with his wonderful interpretative art, leaving deep traces in the souls of those who heard him.”

In March 1918, the first concerts with the Iasi Symphony Orchestra took place. The Chisinau newspaper *România Nouă* published an article entitled *O convorbire cu maestrul Enescu* (A Conversation with Maestro Enescu) in which the interviewer reported, “Turning to the problems in Bessarabia, Maestro Enescu considers indispensable a National Conservatory in Chisinau whose creation is the responsibility of the state. The music school [College of Secondary Music] here can develop as a serious Conservatory.”

This idea became a topic of discussion in the press. For example, the newspaper *Sfatul Țării* wrote about the importance of creating a conservatory: "Then it will be seen how high the capital of Bessarabia is in the art of music.”

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77 Ibid., 77.
78 Ibid., 77.
79 Ibid., 77.
On February 2, 1919, Unirea Conservatory was inaugurated in the Diocesan Hall with a concert by the teachers of the Conservatory and in the admission papers, violin was included among other instruments. It is interesting to note that the training was planned in three stages: the preparatory course of 4 years, the lower course of 4 years and the upper course of 3 years.\textsuperscript{80} The violin department was created and headed by Iosif Finkel. Documentation from 1922-1923 shows that the violin faculty included Iosif Finkel, M. Moghilevski, and Mark Pester. Mark Pester, Iosif Finkel and Eugen Coca can be seen on a vignette dating from the late 1920s.

George Enescu showed a continuing interest in the fate of the conservatory and the musical life of Chisinau by performing and attending concerts there. May 23-27, 1923, along with the pianist N. Caravia, he gave a number of chamber concerts in Chisinau. He also took the time to attend a student concert. The newspapers reported, “On May 24, George Enescu was a guest of the Conservatory, where a symphonic concert was organized in his honor, during which the students performed instrumental and vocal pieces. The illustrious composer expressed his satisfaction with the work done by the teachers, wishing the young people prosperity.”\textsuperscript{81}

Historical conservatory concert programs are a good source of information about violin students and teachers. For example, Alexander Pavlov’s name appears in a program for a concert in memory of Beethoven at Unirea Conservatory. Pavlov taught at Municipal but performed in the concert at Unirea suggesting the there was great cooperation in the music community of Chisinau.

\textsuperscript{80} Ibid., 78.
\textsuperscript{81} Ibid., 79.
In 1927, Enescu visited Chisinau with pianist N. Caravia once again giving concerts visiting Unirea Conservatory. He was warmly welcomed with an array of celebrations similar to his previous visit:

It was organized a symphonic concert for the maestro with the participation of violin, piano and singing students. George Enescu listened very carefully to the students' evolution, making some observations regarding the interpretation of some musical pieces. Enescu signed the guest book, highlighting the successes of the Conservatory and comparing it with exemplary institutions of this kind abroad.82

Thus, we can say that it was George Enescu who conducted the first master class in the history of Moldovan conservatories.

The surviving statistical data on the composition of students at Unirea Conservatory and their distribution by class indicate that in the 1927-1928 academic year there were three violin teachers and three teachers of chamber ensemble in the teaching staff of the conservatory. The program of a charity concert, organized in December 1927, mentions the name of violinist Oscar Dain, at the time a student at Unirea Conservatory, who later became a famous performer and teacher, about whom there will be more detail in Chapter 3.

Concert activities of the Unirea Conservatory teachers and students were very productive. In 1928 the Conservatory organized concerts dedicated to the centenary of Franz Schubert's death, with Mark Pester and Eugen Coca taking part.83 In May 1930, the Cercul prietenilor muzicii de cameră (Circle of Chamber Music Friends) was organized at the Conservatory. This organization has held a number of concerts with the

82 Ibid., 80.
83 Ibid., 81.
participation of violin teachers. The inaugural concert of the society on May 11, 1930 in the Diocesan Hall included performances of Beethoven's Piano Quartet in C Major, and Arensky's Trio in D minor; the March 7, 1931 concert included the String Quartet by A. Borodin and the Violin Sonata by Edward Grieg. Violinist Alexander Pavlov took part in both concerts. A concert performed by Unirea alumni was given on December 7, 1930, in which, according to reports, “were included 44 pieces of music for piano, violin, cello and canto”.84

It should be noted that at Unirea Conservatory, great attention was paid to the solo singing class, fragments from operas were staged and accompanied by a symphony orchestra, involving violin students and teachers. Mark Pester and Iosif Finkel often served as conductors.

Over time, the proficiency of the students and their mastery of the violin grew, evidenced by the tradition of organizing solo concerts for the students. For example, student solo concerts were given by Boris Kotlyarov in 1933 (class of Professor Mark Pester) and by I. Kogan in 1938 (class of Professor Finkel). I. Kogan, together with the pianist S. Kogan, performed the Vivaldi-Respighi Sonata, Mendelssohn's Violin Concerto and pieces by Beethoven, Schubert, Sarasate and Wieniawski. The list of these compositions is eloquent testimony to the level of the students at the Unirea Conservatory.

After two decades of existence in 1939, Unirea Conservatory ceased to exist due to a severe economic crisis. However, it educated violin musicians such as Boris Kotlyarov – who became a musicologist, Doctor of Art History, and author of numerous

84 Ibid., 82.
works on violin culture of Moldova – and Eugene Coca – composer, one of the most important figures in the Moldavian school of composition during the interwar period, author of the works of Doina and Six Nocturnes for violin (both compositions written in 1949)\textsuperscript{85} as well as two string quartets.\textsuperscript{86}

National Conservatory was another musical educational institution of this period. The idea of its creation was born back in 1919 at a meeting of the musical society Graiul neamului, (Voice of the Nation) founded by T. Popovici. The founders of the school focused on solo singing and the promotion of Romanian repertoire. The institution began its activities in 1928 as a private school, although later it received subsidies from the state. As with Unirea Conservatory, the training was planned in three stages: the preparatory course, the lower course and the upper course. Despite the fact that very little information about this educational institution has been preserved, it is known that the violin teachers were N. Vilik G. Mişuris.\textsuperscript{87} In 1940, due to the change of government and the annexation of Bessarabia to the Union of Soviet Socialist Republics (USSR), the conservatory ceased its activities.

Compared to Unirea, the historical role of this educational institution, according to researchers, is very modest. A. Baldur wrote that the National Conservatory “did not play any role in the musical life of the province.”\textsuperscript{88} This remark is especially true in relation to the violin class, comparing the graduates of the departments of solo singing or

\textsuperscript{86} \textit{Ibid.}, 5.
\textsuperscript{87} Ceaicovschi-Mereșanu, \textit{Musical Education in Moldova}, 88.
\textsuperscript{88} Boldur, \textit{Music in Bessarabia}, 39.
piano, history has not preserved the names of any significant violinists - graduates of this conservatory.

The third musical educational institution of the period was Municipal Conservatory of Music and Dramatic Art. Ceaicovschi-Meresanu writes:

In 1935, the idea of nationalizing music education became relevant again, the idea adopted by the Cultural Commission of the Chisinau City Hall ... to demonstrate the work of Romanians in Bessarabia in the field of music pedagogy and to create an institution without the shortcomings of private music schools.89

On October 12-20, 1936, admission for various specialties, including violin was announced. The violin was taught within the "instrumental music" section and involved training for 11 years as follows: four years elementary course, five years secondary course, and two years advanced course.90 The statistics of the student body indicated that the violin was second in terms of the number of students, only behind the piano. In the 1936-37 academic year, 32 violinists studied at the conservatory; in 1937-38, there were 30; in 1938-39 there were 29.91

Alexander Pavlov and Mark Pester were invited as teachers. Both violinists also took an active part in the concert life of the conservatory: for example, in 1937, both took part in the concert dedicated to the thirtieth anniversary of Eduard Grieg’s death. The program included works by the great Norwegian composer. In December of that same year, Mark Pester's violin student I. Soroker gave a concert in which he performed works of Paganini, Beethoven and Brahms.

89 Ceaicovschi-Mereșanu, Musical Education in Moldova, 89.
90 Ibid., 89.
91 Ibid., 92.
The newspaper *Bessarabskoe Slovo*, dated December 16, 1937, wrote about the young violinist: “He still lives in the world of sounds and doesn’t have any doubt that he will take his place among the excellent musicians.” In 1938, several teachers gave a concert including Z. Boldur (piano), Alexander Pavlov (violin), Gheorghe Cantacuzino (cello); the program included works by Bach and Handel.

Violinist Alexander Pavlov was both a violin teacher and symphony conductor, as evidenced by the concert of the Instrumentalist Syndicate (*Sindicatul artiștilor instrumentiști din Basarabia*), whose participants were teachers of all three conservatories. According to Ceaicovschi-Meresanu, “The concert was broadcast on the Bessarabia radio station in Chisinau, having a wide resonance not only in our city, but also in the whole of Bessarabia, Romania and Ukraine.” The concerts program included works by Beethoven, Bizet, Tchaikovsky and the Romanian composer Paul Constantinescu. Broadcasting recordings is a practice that continues to this day, bringing the violin art of Bessarabia to the international level and introducing a huge number of listeners to it.

### 2.3. Principal Teachers

Moldavian researcher Olga Vlaicu wrote that the most important violin teachers at the music schools founded by Victor Gutor were I. Lazdin, V. Salin, M. Ziserman, L. Kahn, I. Sedlyacek, S. Britanitsky, L. Lifshits, S. Ondrijicek, M. Serbulov, and G. Sheidler. Teachers at Unirea Conservatory included J. Finkel and M. Pester, while Municipal Conservatory had A. Pavlov and Mark Pester. Vlaicu also documents that

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many of these teachers had been educated in European and Russian conservatories, noting that Sheidl and S. Ondrijicek, brother of the famous violinist F. Ondrijicek, graduated from Prague Conservatory, while Lifshits and Salin graduated from Saint Petersburg Conservatory having studied under Leopold Auer and Henryk Wieniawski. Indisputably these teachers brought European standards of violin teaching and performance to their students.

I would like to highlight the names of three violinists and teachers who played an important role in violin pedagogy and performance in the interwar period. These are Mark Pester, Alexander Pavlov and Iosif Finkel.

Mark (Mordekhai) Pester, violinist, conductor and teacher, was born on March 5, 1884 in the city of Bender and died during the Second World War during the evacuation of the Uzbek city of Kokand. In 1902, after graduating from a music school in his hometown of Bender, he studied in Odessa, in the class of the teacher I. Karbulko, and then at the St. Petersburg Conservatory, where his teachers were prominent Russian musicians Leopold Auer (violin), Alexander Glazunov and Nikolai Rimsky-Korsakov (harmony, orchestration), Aleksandr Lyadov (composition) and Felix Blumenfeld (chamber ensemble and general piano). Having received a brilliant and comprehensive higher musical education, from 1922-1940 Mark Pester worked as a teacher at Unirea and Municipal Conservatories in Chisinau. He also led an active performing career as a soloist, chamber musician and conductor. His solo repertoire included violin concertos by Beethoven, Mendelssohn, Wieniawski and Glazunov. As a conductor, Mark Pester conducted both symphony concerts and opera performances (Rigoletto G. Verdi, Lakme L. Delibes, Faust C. Gounod, Carmen J. Bizet, The Barber of Seville G. Rossini The
Tsar's Bride of N. Rimsky-Korsakov and Demon A. Rubinstein). Among his students are violinist and composer Gheorghe Neaga, violinist and musicologist Boris Kotlyarov, L. Steinman, Oscar Dain, I. Soroker, L. Kaler, Mark Cojușner, I. Berșadschi, V. Luceanu, M. Constantinescu, A. Lev, M. Rabinovici.\textsuperscript{94}

Alexander Pavlov was born in Chisinau in 1896 (the date of his death is unknown). From 1915-1922, he studied at the Academy of Music and Dramatic Art in Iasi, where Mircea Bîrsan was his violin teacher. In 1936-1939 he taught at the Municipal Conservatory in Chisinau. Along the way, we note that Alexander Pavlov also studied folklore: collected, deciphering and systematizing samples of Moldovan folklore.\textsuperscript{95}

Alexander Pavlov was also an active public figure, chairman of the public organization of musicians \textit{Sindicat arțiștilor instrumentiști, filiala Chișinău}. From 1930-1935, he was also a member of another organization uniting musicians of Bessarabia - \textit{Cercul Prietenilor muzicii de cameră}. (Friend’s Circle of Chamber Music).

He took an active part in the concert life of the city, giving solo and chamber concerts. As a chamber musician, Alexander Pavlov performed with such Bessarabian artists as pianists A. Stadnitdchi-Andrunachevici, Clara Fainstein, Leonid Gorbatâi, violinist Moise Berhman, cellist Gheorghe Cantacuzino, singer Maria Zlatov.\textsuperscript{96}

There is very little information about Iosif Finkel. It is known that he was a graduate of the Chisinau College of Music.\textsuperscript{97} As Olga Vlaicu writes, “it was not possible to find published materials about Iosif Finkel. However, in a handwritten questionnaire

\textsuperscript{94} Buzilă, Serafim, \textit{Performers from Moldova}, 339.
\textsuperscript{95} Vlaicu, Olga and Ella Vlaicu, 19.
\textsuperscript{96} Buzilă, \textit{Performers from Moldova}, 336.
\textsuperscript{97} Ceaicovschi-Mereșanu, \textit{Music Education in Moldova}, 86.
compiled by E. Vyshkautsan, one of Finkel's students, it is indicated that he received a violin education from V. Salin, who, developed the traditions of Leopold Auer.\textsuperscript{98} The same source mentions that the best of his students were I. Dailis, I. Tizengov and Vasile Pocitari (my grandfather). The first mention of his concert activity dates back to the beginning of the second decade of the twentieth century. There is information about the musician in the \textit{Russian Musical Gazette} for 1911, number 30-31, which mentions concerts of various regional branches of the Russian Imperial Musical Society in 1911, including Chisinau. In this document, I. Finkel is mentioned as a violinist-soloist and as a member of the local string quartet consisting of G. Scheidler, G. Godlevsky, I. Finkel, S. Klyachko.\textsuperscript{99} It should be added that Finkel often acted as a conductor in concerts of teachers and students of the conservatories of that period.

Evaluating the activities of the Chisinau conservatories of the interwar period - Unirea, Național, and Municipal, we can confidently state that the formation of the national violin school - in its pedagogical and performing directions - continued during this period. Many violinists graduated from the Chisinau conservatories during this time including Boris Kotlyarov, Eugen Coca., Moise Berikhman, G. Eshanov, L. Antonov, I. Kolbaba, Mark Kozhushner, Ruvim Koplansky.\textsuperscript{100}

One cannot but agree with the opinion of the researchers of this period, Olga and Ella Vlaicu, who assert that “By the beginning of the Second World War, the entry of Bessarabia into the USSR and the formation of the Chisinau State Conservatory in 1940

\textsuperscript{98} Vlaicu, Olga and Ella Vlaicu, 19.  
\textsuperscript{99} Russian Musical Gazette, 624.  
\textsuperscript{100} Haham, David.
in the region, there were quite serious musical performance and pedagogical traditions, including violin art.”

Socio-political events had a part in shaping the evolution of Moldovan violin performance practice during this time. During Russian rule, there was a strong connection with Russian-educated musicians who taught and performed in private schools and who organized private music societies in Chisinau. However, the union with Romania kindled a resurgence of nationalism with renewed interest in Romanian language, culture and folklore. “The annexation of Bessarabia to Romania and the change in 1918 of the political system determined the direction of the vector of cultural change,” according to Ghenadie Ciobanu. He goes on:

Despite all the difficulties in the process of building professional music education, the syncretic character of the activity of many music education institutions in Chisinau should be noted. All these institutions as well as the local music societies became centers of illumination and concert activity at the same time as their main function of training musicians.

With Chisinau, serving as a gateway to the West for some and a new home for others, as well as acting as a magnet for Romanian musicians from Iasi, Cluj and Bucharest, diverse ideas and traditions coexisted serving the tastes and needs of an ethnically and culturally society. Melnic and Mironenco explain, “The intensity of the concert life in the land was due not only to the artists who came on tour, but also to the Bessarabian musicians. The local interpretive school reached a fairly high professional

\[101\] Vlaicu, Olga and Ella Vlaicu, 20.
\[102\] Ciobanu, 11.
\[103\] Ciobanu, 11.
\[104\] Melnic and Mironenco, 126.
level which was largely due to graduates of music institutions in Chisinau.” Graduates such as Iosif Dailis and Mark Pester began their music studies locally, completed their higher music education abroad, then came back home to perform and teach the next generation.

A plethora of cultural societies such as Armonia (1919), Doina (1920), the Philharmonia Society (1923), the Chisinau Athenaeum Culture and Arts Society (1924) and the Circle of Friends of Chamber Music (1930) and the Historical Musical Society (1931) sprung up in Chisinau as music education was becoming more widely available in public primary, secondary and normal schools and conservatories began to offer serious higher education to the most talented young musicians. Victor Ghilas states, “After 1918, the musical-artistic movement intensified, an ascent that is explained by the fact that in Chisinau music was made and the population was accustomed to it, and the city became famous as a music city.”

The embracing of folk music, use of a common language in education throughout Romania, and the development of national curriculum and standards for pedagogy further advanced Moldovan violin performance practice during this time: “[…] the actions taken after 1918 supported the real aesthetic progress in the development through music of the spiritual life in the province, imprinting a professional outfit superior to artistic culture, teaching music disciplines through well-structured study programs and trained teachers who implemented them.”

105 Melnic and Mironenco, 126.
106 Ghilas, Bessarabian Musical Life, 630.
107 Ghilas, Bessarabian Musical Life, 635.
CHAPTER 3
RUSSIAN-SOVIET PERIOD (1940-1990)

The twenty-two year reunion of Bessarabia with Romania ended in 1940 when the Molotov-Ribbentrop Pact forced Romania to cede the region between the Prut and Dniester Rivers to the Union of Soviet Socialist Republics (USSR). Renamed Moldavian Soviet Social Republic (MSSR), the region was once again under Russian administrative control and saw an influx of thousands of Russian and Ukrainian immigrants during this period of time. The war years brought devastation beginning with Soviet occupation in the summer of 1940, a destructive earthquake in November and not one year later, Chisinau endured Nazi bombardment then occupation. During Soviet occupation, thousands of the Bessarabian social and political elite were deported and during Nazi occupation, thousands of Jews were murdered on the city’s outskirts.

Against this socio-political backdrop, important cultural and educational shifts took place that ushered in an era of investment, development and building including the founding of the Chisinau State Conservatory (1940) followed by the Moldova State University (1946), Moldova-Film (1947), the Academy of Sciences (1949), the Chisinau Botanical Garden (1950), National Opera and Ballet Theater (1956) Luceafarul Theater (1960), National Palace (1974), National Pedagogical Museum (1974), Organ Hall (1978). The enrichment of civic life in Chisinau expanded professional opportunities for musicians to teach and perform, and increased access to public music education in the primary and secondary school years created a generation of young Moldovans who
finished high school proficient on their instruments and already performing alongside their teachers in school orchestras. According to Olga Vlaicu:

The opening of the Chisinau State Conservatory in 1940 was an important event in the development of violin pedagogy in Moldova. In parallel with the establishment of the conservatory, there is a secondary special music school (...). This made it possible to organize a system of continuous musical education (including the violin): from the initial steps of mastering the violin musical literacy to the heights of technical perfection. This also makes it possible to individualize, to distinguish between pedagogical tasks solved at school and at a university.108

3.1 The Development of Secondary Music Schools and Principal Teachers

Higher music education in Soviet Moldova was supported by high quality secondary education. Thousands of children were educated on their musical instruments during seven years in primary schools (elementary grades) and gymnasiums (middle school grades), and some attended the Eugen Coca Secondary Special Music School, founded in 1940, which admitted promising students by audition and educated them for eleven years. In 1990, it was divided into two institutions: Ciprian Porumbescu Republican High School of Music (where the language of instruction is Romanian) and Sergei Rachmaninoff Republican High School of Music (where the language of instruction is Russian). The Eugen Coca Secondary Special Music School created a powerful tradition of violin pedagogy for children which continues to this day at Ciprian Porumbescu Republican High School of Music and Sergei Rachmaninoff Republican High School of Music.

In the first year of the school's existence, teachers such as Iosif Dailis, Moise Berihman, N. Vilik, S. Cavun, M. Unterberg, Efrain Vișcăuțan and others worked in the

violin department. Furthermore, a galaxy of talented violinists like Galina Buinovschi, Tamara Caftanat, Alla Guseva, Lidia Dolinskaia, and David Vainer taught gifted students at these schools. For example, Galina Buinovschi, who studied violin at the Moscow Conservatory under Dmitry Tsyganov, taught Ilian Gărneț and Alexandra Conunova who have achieved prominent international performing careers (see Chapter 4 for more details). Galina Buinovskaya remains the leading teacher at the Ciprian Porumbescu Republican High School of Music.

Graduates of the Eugen Coca Secondary Special Music School became teachers of the Academy of Music, Theater and Fine Arts (formerly called the Chisinau State Conservatory), Stefan Neaga Music College, and other music lyceums (high schools) in the country. During the Soviet period, they were members of the most famous musical groups in Moldova such as the Opera and Ballet Theater Orchestra, the National Philharmonic, the Teleradio Moldova Company Orchestra, and Orchestra Lăutarii; other graduates emigrated taking the Moldovan violin performance practice traditions to their teaching and performance work in cities all over the world.

Sofia Propischan, daughter of violinist Naum Propischan and pianist Gita Strakhilevich, graduated from the Eugen Coca Secondary Special Music School in 1964 then went on in 1969 to study at the Moscow State Conservatory P.I. Tchaikovsky\textsuperscript{109} in G.V. Barinova’s class of violin and R.D. Dubinsky’s quartet. Subsequently, she studied at the graduate school of the Gorky State Conservatory M.I. Glinka (in the class of Professor S.L. Yaroshevich), worked in the quartet of the Nizhny Novgorod branch of the

\textsuperscript{109} Many Romanian and Russian higher education institutions (post-lyceum universities and conservatories) are named after famous composers with “named after” sometimes appearing as part of the institution’s name; throughout this text, institution names will be simplified, omitting “named after” in the translation.
Union of Composers and in the S. Prokofiev Quartet. In 1975, she became a laureate of the quartet competition of the Prague Spring Festival. In 1990-2003, she became the artistic director of the Nizhny Novgorod ensemble of soloists “Sofia,” and since 2003, she is the artistic director of “Artis”, a chamber ensemble of early music and she performs with the ensemble “Soloists of Nizhny Novgorod.”

Another outstanding graduate of the Eugen Coca Secondary Special Music School is Sergei Lunkevich. A violinist who received a solid academic education in classical music, he became a performer of folk music and the head of the *Fluieras* ensemble.

Zinaida Brinzila and Elena Mironenco write:

Graduating from the Chisinau Conservatory in 1957 in two specialties: violin (in the class of professor Iosif Dailis) and symphonic conducting (in the class of professor B. Miliutin); he could be considered “nephew-student” of A. Gauc and I. Musin, Serghei Lunchevici had no doubt that he would continue to work in the Philharmonic Symphony Orchestra, which would soon allow him to become a symphony conductor: his big dream. But fate decided otherwise: the Ministry of Culture of the Republic of Moldova unexpectedly proposed him to become a “fiddler” (*lăutar*), naming him conductor of the folk music orchestra of the Philharmonic. After a year of creative work, namely, in 1958, he was appointed artistic director and first conductor of the *Fluieras* orchestra. The young musician started working with the orchestra. Although he had academic studies, they did not provide him with the opportunity to assimilate the material in order to assign him the role of “primaș” (leader of the folk music orchestra). This specific role involves the combination of two functions - first violinist and conductor of the folk music orchestra. During those difficult times beside the musicians of the orchestra who helped him immensely, the legendary Isidor Burdin (1914–1999) - violinist, composer, folklorist and conductor of various local folk music groups, a prominent figure in the history of culture in the Republic of Moldova offered to help Lunchevici. The theory and practice lessons spent with the master of the fiddle art Burdin allowed Lunchevici to know the essential difference between the interpretation of fiddler violinists and that of violinists with an academic profile. These specific features are

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110 “Sofia Naumovna Propischan”
111 Brinzila-Coslet and Mironenco, “The Specifics of Serghei Lunchevici’s Conducting Art,” 115-123.
manifested, for example, in the manner of decorative interpretation - *apogiatuри*, mordents, trills, when the *apogiatuра* is used only the third or second one, mainly during the weak time; and *mordento*, unlike the classical one, is interpreted with the auxiliary note below. Often in popular music the mordents turn into trills. For their execution there are also specific features: by "jumps" of the bow in a semitone volume. For such trills the attribute of nervous was rooted, thus being nicknamed by Burdin. In addition to the original melismatics, Lunchevici managed to translate many other secrets in the process of concert performance of solo numbers, referring to the *glissando* procedure or that of the alternation by contrast of the interpretation with or without vibration. Becoming the first conductor and artistic leader of the *Fluiерăș* folk music orchestra, Lunchevici continued to develop and refine his fiddle performance, borrowing interpretive and orchestration procedures from the famous violinist fiddlers of *Fluiерăș*: Ignei Bratu, Radu, Iulii Patlajan. With the help of Burdin, Serghei Lunchevici quickly assimilated the specifics of fiddling. In a short time, Lunchevici knew how to brilliantly combine not only the academic violin school with the popular way of interpretation. Lunchevici formed a special style of fiddle interpretation, a style nurtured and elevated to the highest level of mastery following classical professional studies.113

The Stefan Neaga College of Music, founded in Chisinau in 1946, was another specialized secondary school of music during this period and the only one of its kind in Chisinau. Students who did not enter the Eugen Coca Secondary Special Music School’s eleven year program could audition for Stefan Neaga College following the preparatory seven-year program in elementary and middle school (gymnasium) and thus have access to a specialized high school (lyceum) music curriculum. The brightest violin teachers in this educational institution were Yakov Soroker, a 1945 graduate of the Chisinau State Conservatory; Lev Gavrilov, a graduate of the Chisinau State Conservatory; and Alexei Amvrosов, a graduate of the Odessa Conservatory (class of Veniamin Mordkovich) and a student and disciple of the traditions of Peter Stolyarsky. Amvrosов began his teaching career at Stefan Neaga Musical College in 1957, where he taught violin, viola, quartet,

113 Ibid., 117.
and chamber ensemble classes; at times, he also headed the string department.\textsuperscript{114} Moldovan musicologist Sergei Pojar said of Alexei Amvrosov, “He became a kind of symbol of the Stefan Neaga College of Music, according to which for three decades in a row everyone was checking their watches, the quality of work, and norms of behavior.”\textsuperscript{115}

3.2. Chisinau State Conservatory and Principal Teachers

The Chisinau State Conservatory was founded in 1940. From the day of its founding to the present, there have been numerous changes in the name of the conservatory and its structure, but the continuity of the teaching staff and traditions of musical pedagogy has proceeded without interruption. Throughout this text, the name of the institution at the time of the reference will be used (e.g., Yakov Soroker graduated from the Chisinau State Conservatory in 1945; Ella Vlaicu from the State Institute of the Arts in 1966 – both graduated from the same institution), and the list below is intended to clarify that all of these different names belong to the same institution over time:

<table>
<thead>
<tr>
<th>Year</th>
<th>Institution Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>1940</td>
<td>Chisinau State Conservatory</td>
</tr>
<tr>
<td>1963</td>
<td>State Institute of the Arts</td>
</tr>
<tr>
<td>1984</td>
<td>Moldavian State Conservatory</td>
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<tr>
<td>1993</td>
<td>Academy of Music</td>
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<tr>
<td>1998</td>
<td>University of Arts</td>
</tr>
<tr>
<td>2002</td>
<td>Academy of Music, Theater and Fine Arts</td>
</tr>
</tbody>
</table>

As was the case with Unirea, Național, and Municipal, Chisinau State Conservatory had a department dedicated to string instruments, including violin, since its inception (see Appendix B: Teaching Methodology at the Chisinau State Conservatory).

\textsuperscript{114} Berezovikova, 98-104.  
\textsuperscript{115} Pojar, “Changing Violin to Viola.”
The first violin teachers were graduates from the conservatories Unirea, Național, and Municipal. Among them were Mark Pester, Iosif Finkel and Iosif Dailis. Dailis continued his studies at the Geneva Conservatory (under Cesar Thomson’s guidance) and at the Royal Brussels Conservatory (under G. German). The next generation of students and teachers were influenced by teachers -- such as M. Unterberg, a famous Moldavian student of David Oistrakh, and A. Kaushansky -- and by violinists and composers such as Gheorghe Neaga, Boris Dubosarsky, and Iakov Voldman. As Olga Vlaicu relates, Iosif Dailis had extensive teaching experience. Between 1926 and 1940, he was a professor at the Bucharest Conservatory as well as soloist and concertmaster of the Philharmonic Society Orchestra. Dailis returned to Chisinau in 1940 and became head of the string department at the Chisinau State Conservatory. His best-known graduates were Serghei Lunchevici, Lev Gavrilov and Nuhim (Naum) Loznic.

The Chisinau State Conservatory teaching staff was quite diverse: on the one hand, teachers were invited from the conservatories of the interwar period; on the other hand, teachers from different SSRs were invited, including from the two leading music universities of the Russian Soviet Federative Socialist Republic (SFSR) - the Moscow Conservatory P.I. Tchaikovsky and the Leningrad Conservatory N.A. Rimsky-Korsakov. The teaching staff of the conservatory was enriched by professors who received a solid European education. Mark Pester, Iosif Finkel, Iosif Dailis, and I. Koganov came from local conservatories to do pedagogical work; Mark Pester took over as the string department chair. Oscar Dain, who began his studies at Unirea Conservatory, joined Pester’s faculty for a time then went on to other higher institutions in Belgium, France, Romania and Czechoslovakia. His professors included famous Romanian violinist and
composer George Enescu and Belgian violinist and teacher Alfred Dubois. Another teacher, S. Krebs graduated from Lviv Conservatory in Ukraine and refined his performance skills in Paris, Prague and Warsaw. He took a position as a professor of violin at the Chisinau State Conservatory where he was known to have his students study music by Moldavian composers. In 1950, Boris Kotlyarov, a violinist and graduate of Unirea Conservatory, joined the faculty and taught the history of violin art.

Among the Chisinau Conservatory teachers who received a Soviet education were Alexei Aleshin, a graduate of the Tbilisi Conservatory who came to Chisinau in 1947, and Gheorghe Bezghinski a graduate of the Leningrad Conservatory I.N.A. Rimsky-Korsakov, who became the head of the string department in 1949.\textsuperscript{116} In 1956, Avenir Bruskov, a graduate of the Lviv Conservatory, and Mihail Unterberg, a graduate of the Ural Conservatory, joined the string faculty.\textsuperscript{117} Alexander Caushansky, a talented violinist and a graduate of the Odessa Conservatory, joined the faculty in 1960. He had completed an assistant internship at the Moscow Conservatory in the class of the outstanding performer and teacher David Oistrakh.

A special place from the point of view of the synthesis of European, Soviet and Moldovan traditions of violin playing and pedagogy is represented by the figure of Gheorghe Neaga, a prominent composer, violinist and teacher. Neaga studied in Romania at the Bucharest Conservatory (1937-1940), in Russia at the Moscow Conservatory (1942-1948), then in Moldova at the Chisinau State Conservatory (1953-\textsuperscript{116} Ceaicovschi-Mereşanu, \textit{Music Education in Moldova}, 109.\textsuperscript{117} \textit{Ibid.}, 112.)
Son of Stefan Neaga whose father was lăutăr Timofei Neaga, Gheorghe was a third-generation musician in a family with roots in the muzica lăutărească as well as the classical tradition. Though educated in the best conservatories, as a composer he “embarked on a course towards compositional excellence with regard to each element of musical expressiveness, letting himself be influenced by the rich field of folklore and bringing a most original approach to the expressiveness of the musical content, the suggestiveness of the themes, the architectural principals and the polyphonic techniques, timbral variety, etc.” Gheorghe Neaga, born in Bucharest in 1922, played a huge role in the development of violin pedagogy, performing and composing. Neaga, a violinist, teacher and composer, studied at the Royal Academy of Music and Dramatic Art in Bucharest (1937-1940) with Constantin C. Nottara and Sandu Albu (violin); later at the Conservatory P.I. Tchaikovsky in Moscow (1942-1948) with Constantin G. Mostras and Boris E. Kuznetsov (violin); he perfected his playing at the P.I. Tchaikovsky Conservatory from Moscow (1949-1952) with Lev M. Seitlin (violin); then he completed his studies at the G. Musicescu Conservatory in Chisinau (1953-1958) with Nachmann Leib (composition), Leonid Gurov (composition, orchestration), Solomon Lobel (musical forms, polyphony), Etlea Oxinoit (auxiliary piano).

Neaga had an extensive performing career: violinist in the orchestra of the K. Stanislavski Opera Studio in Moscow (1942-1943); soloist in the Moscow Estrada Orchestra (1952); violinist in the Chisinau Philharmonic Symphony Orchestra (1952-1955); and artistic director of the music groups of the Chisinau Radio and Television

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119 Chiciuc, 13.
(1968-1971). Additionally, he became one of the most respected violin teachers in the country, holding teaching positions at the most important schools in Chisinau: violin teacher at the music lyceum named in his honor, Stefan Neaga College of Music (1948-1949); violin teacher at the G. Musicescu Conservatory (1959 - 1999); associate professor (1988); university professor (1992).

As performer, Neaga collaborated with David Oistrakh, A. Mirocinik, Nicolai Tatarinov, Ion Josanu, Ghita Stahilevici and others. In the studio of Radio Chisinau, he recorded how own compositions as well as those of G. Verdi, E. Grieg, M. Ravel, Ştefan Neaga, Pavel Rivilis, David Fedov, A. Mulear.120

Neaga’s multifaceted talent also showed itself in composing. He joined the Union of Composers of Moldova in 1957, and he composed music for various venues and ensembles such as chamber and choral music, vocal-symphonic pieces, film orchestras and stage musicians. Opuses for violin and string quartet occupy an important place in the list of his works. These are two concertos for violin and orchestra, created in 1973 and 1979; numerous works for violin and piano including Two Dances for Violin and Piano (1956), First Sonata (1957), Masks (1962) based on the music of Sergei Prokofiev and Dmitry Shostakovich, Concert Piece (1969), Recitative and Burlesque (1971), and Three Duets (1993). He wrote for violin in many of his compositions for chamber ensemble: Piece for Four Violins (1975), Trio for violin, cello and piano (1976), Quartet for flute, violin, cello and piano (1985) and others. Other compositions include Aria, Bolero and Allegro for chamber orchestra (1982).121

120 “Gheorghe Neaga Violinist, Teacher and Composer.”
121 Vlaicu, Olga and Ella Vlaicu, 33.
According to Vlaicu, “Violin works by Neaga are often performed and are among the repertoire. Freely possessing the technical capabilities of the instrument, Neaga uses them in many ways, taking into account the factor of ‘naturalness,’ ‘convenience’ for the violinist-performer. That is why they are used in the educational process and are recommended as material for performing competitions.”\(^{122}\) In analyzing Neaga’s six suites, Chiciuc said that they represent an important part of his instrumental repertoire and “the golden patrimony of chamber music written in the territory between the Prut and Nistru rivers. She continued, “[…] these works perfectly reflect the composer’s artistic predilections, more or less influenced by the constant evolution of the compositional techniques” over a compositional career that stretched from the 1950s until the early 2000s. His importance as product of syncretism in the region is underscored in Chiciuc’s observation of his originality, that he “prefers his own manner of expression, without borrowing from, quoting or imitating directly another composer’s musical work.”\(^{123}\)

Here are just some of the data concerning the teaching of violin at the Chisinau State Conservatory (for more detail about the teaching methodology, see Appendix B). Oscar Dain taught the first string quartet class founded in 1945. In January 1947, the first concert of the conservatory teachers was organized with the participation of Iosif Dailis, pianist Natalya Koteleva and clarinetist Vasily Povzun. The concert program featured the opuses of George Handel, Robert Schumann, Cesar Frank, and Aram Khachaturian.

In June 1949, 25 young musicians graduated, including three violinists: Oscar Dain, Efroim Viscațan, and Mihail Sosna. According to Ceaicovschi-Meresanu, a string

\(^{122}\) Ibid., 34.
\(^{123}\) Chiciuc, 23.
quartet was formed at the conservatory in the early 1950s: “Iosif Dailis (violin I), Iacov Sorocher (violin II), S. Cavun (viola) and G. Bezghinski (cello) who performed systematically with various programs in universal music. The Kreuzer sonata, trio and piano quartet were performed at a Beethoven concert. The pianist A. Sokovnin organized an evening dedicated to P. Tchaikovsky in which the Trio resounded ‘in memory of the great artist’ (O. Dain – violin and G. Bezghinski – cello).” \(^{124}\) Sokovnin was the third member of the trio; he played piano.

Another musical event at the conservatory was a series of three concerts in 1952 dedicated to the 125th anniversary of Beethoven’s death, when all of his violin sonatas were performed; the soloists were Iosif Dailis and I. Sorocher. They also played the violin parts in Beethoven’s *String Quintet*, Op. 29 and *Septet in Eb Major*, Op. 20. Gheorghe Neaga also took part in chamber concerts. In 1955, in a concert presented by teachers and students of the conservatory, fourth-year student Sergei Lunkevich (who was in the class of I. Dailis) brilliantly performed the Rondo Capriccioso of Camille Saint-Saens. The following year, he took part in the worldwide festival of Youth and Students in Moscow\(^{125}\).

On January 13, 1956, Iosif Dailis performed at the conservatory in a program featuring works by W. A. Mozart, Robert Schumann, and Beethoven, and on January 25 and 27, violinists M. Unterberg and L. Gavrilo, both teachers at the conservatory, participated in chamber concerts. Teachers who took part in the 1956 concert dedicated to the 200th anniversary of the birth of Mozart included Oscar Dain and L. Gavrilo.

\(^{124}\) Ceaicovschi-Mereșanu, *Music Education in Moldova*, 110.
\(^{125}\) Ceaicovschi-Mereșanu, *Music Education in Moldova*, 112.
1964, a young teacher and violinist with an excellent education, Alexander Kaushansky, joined the string department of the conservatory. In the 1970s and the 1980s, talented performers and teachers of the older and younger generations worked alongside each other in the string department. The older generation included Gheorghe Neaga, Yakov Voldman, Boris Dubossarsky, Evgeny Byrliba, Boris Nikitenko, Alexander Andrusenko; violinists representing the younger generation were Dorina Botsu, Angela Molodozhan, Anna Spinu, Valentina Tsyra, and Olga Vlaicu. Vlaicu described it this way:

The pedagogical staff of the Department of String Instruments of the Chisinau Conservatory is constantly transforming: along with experienced, venerable professors, the younger generation is working, which, bringing a fresh stream, adopts the knowledge and methodological skills of older colleagues. In turn, each new generation, getting used to the staff of the department, grows into a strong pedagogical backbone, which continues the traditions of its predecessors and takes on the role of mentors for its followers. This is how continuity arises within one team.126

Moldavian violinist, conductor, teacher Iosif Dailis (1893-1984) was born into a poor Jewish family with many children. Having started private violin lessons at the age of nine, he demonstrated outstanding abilities. For four years, he studied with Vasily Salin (a graduate of the St. Petersburg Conservatory and former student of Henryk Wieniawski) in the music classes of the Russian Musical Society (RMS). Later he studied in the class of M. Serbulov, also at the RMS. According to the memoirs of Iosif Dailis:

M. Serbulov, an excellent violinist and teacher, a student of the famous violinist Thomson. Unlike Salina, who was already an elderly and rather harsh person, Serbulov was young, full of energy. Soon after his arrival in Chisinau, he organized a symphony orchestra [...] and a string quartet at the school, thus bringing a live stream [“живую струю” i.e., an active musical life] into the musical life of the city. He managed to bring the orchestra to such a level that when the famous violinist Bronislav

126 Vlaicu, Olga and Ella Vlaicu, 36.
Huberman came to Chisinau on tour, the orchestra did a good job accompanying him on Mendelssohn's violin concerto.127

Later, Iosif Dailis studied with Iosif Finkel, taking private lessons and also becoming his student at the RMS. It is known that at the final exam, Iosif Dailis performed a concerto by Paganini and the Polonaise in A major by Wieniawski. In 1913, Iosif Dailis auditioned to be in the class of Professor Cesar Thomson at the Brussels Conservatory. Dailis recalls:

When I showed up for the exam and saw that there were a lot of people who wanted to enter Thomson’s class, I was worried, since there were only four places. The exam was public in the Great Hall of the Conservatory. I was only allowed to play the first part of Mendelssohn’s concerto. In the room where the applicants were before going on stage, I heard the play of other candidates, who seemed to me to be already finished virtuosos, this worried me even more. But when the results of the competition were announced, I was among the four lucky ones accepted into Professor Thomson’s class.128

Nevertheless, diplomas were not given for studying in Thomson's class, so Iosif Dailis moved to Switzerland and entered Professor Hugo Herman’s class at the Geneva Conservatory. Here Dailis became an accompanist in the student orchestra, worked in a cafe as a member of a chamber ensemble, and also played in a symphony orchestra. “At that time in Geneva, two great musicians – Igor Stravinsky, already a well-known composer then, and the excellent conductor E. Anserme decided to organize a symphony collective on the basis of the orchestra of the opera house, which would give weekly concerts. I was also among the invited musicians,” he wrote.129

127 Dailis, Life and Music, 12.
128 Ibid., 15.
129 Ibid., 18.
In 1917, Dailis took his final exam at the Geneva Conservatory. He described the completion of his studies this way:

The exam program at the performing department was very difficult. It was required to perform two whole concerts. One of them is at the student's choice, the second is at the suggestion of the directorate, which was announced at the beginning of the 2nd semester. This concert was performed with the accompaniment of an orchestra. In addition, it was necessary to perform a sonata or partita by J. S. Bach, virtuoso works or etudes.\textsuperscript{130}

Dailis brilliantly passed the exam and received the “Diploma of a Virtuoso”. The presentation of the diploma took place on June 30, 1917.

Then Dailis returned to Chisinau, where for a short time he gave concerts in the capital and other cities with pianist Isaac Bein and singer Dora Bashoer. Between 1920 and 1922 he worked in the George Enescu Symphony Orchestra in Iasi, then he returned to Chisinau. In 1922, Dailis worked in the orchestra, which accompanied films for Orphem, the central film company of Chisinau. Despite the applied nature of music in cinema, Dailis approached this issue very seriously. Dailis wrote about this experience:

I have set myself the task of opening the season with a musical program that fits well with the film being shown. I made my assistant Alexander Pavlov, my older friend, a good musician and a nice person. We watched the films together and sat down to compose the program, that is, to select the music for the picture. I didn’t have sheet music for a small orchestra, and we decided to paint the parts of some works ourselves, mainly Russian music. [....] After doing several rehearsals with the orchestra, and before the premiere – the general, already “for the picture”, we were able to prepare well. The success was amazing. In the control room and at the box office there were many recordings from the public with thanks to the orchestra, and in the following days the influx of spectators into the cinema increased so much that all the sessions were held in a crowded hall.\textsuperscript{131}

\textsuperscript{130} Ibid., 18.
\textsuperscript{131} Ibid., 25.
Moldovan musicologist, Yevgeny Kletinich, wrote about Dailis: “In the 1920s, he took an active part in the musical life of the city. The absence of stable, permanently functioning concert and theatrical collectives demanded special enthusiasm and dedication from those who strove to revive the cultural life of the region at that time.”

Kletinich mentions a concert given by Dailis of work by composer Eugen Coca on April 6, 1926 in the Diocesan Hall, in which Coca’s First String Quartet was performed, and Dailis played the first violin part. This concert is rightfully considered the birthday of Moldovan chamber music because Coca championed Moldovan chamber music and encouraged his students to follow in his footsteps.

In 1926, Dailis was invited to become the concertmaster of the Bucharest Opera Orchestra. It was the idea of chief conductor, Egigio Massini. This period of the Dailis’ creativity was very fruitful. In the early 1930s, he organized the amateur symphony orchestra Symfonietta. Pianist Gita Strakhilevich recalled, “Iosif Lvovich [Dailis] was highly valued in the musical circles of Bucharest as a performer, and the proof of this was his frequent invitations for solo performances on the radio. I was told that George Enescu, choosing the performers of his string octet, which was first performed in the concert, invited Iosif Lvovich to participate in the ensemble.”

At the same time, Dailis worked in a private conservatory, where he later organized a chamber orchestra. His pupils during his time in Bucharest period, included Sergiu Commission, later a famous conductor, and Mircea Seulescu, the second

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132 Ibid., 18.
133 Ibid., 47.
134 Ibid., 56.
concertmaster of the Bucharest Symphony Orchestra. Though this was a professionally fruitful time for Dailis, the situation in political situation in Romania was heating up; fascist and anti-Semitic sentiments in Romanian society presented a direct threat to the musician and his family. Therefore, in 1940, after the announcement of the annexation of Bessarabia to the Russian SFSR, Dailis decided to return with his family to Chisinau.

In 1940, when the Chisinau State Conservatory was founded and there was a need for qualified teaching staff, Dailis was invited to teach there. In addition, he organized a chamber music concert, which was attended by his sister, pianist Manya Dailis, and cellist Shilkrut. The program of the concert consisted of two violin sonatas and a trio: Beethoven’s *Sonata for Violin and Piano* No. 5, Cesar Frank’s *Sonata* and the first trio of A. Arensky, *Piano Trio No. 1 in D Minor*, Op. 32.

The musician's own reaction to this concert was curious yet also representative of the attitude of the graduates of many European conservatories: “After the concert, Gershfeld (the rector of the conservatory) went behind the stage and expressed his admiration, saying that ‘he did not even imagine that we were playing so well.’ This phrase traced a common opinion about us ‘Westerners’, who were considered ‘insufficiently high professionals’. Unfortunately, for a long time after the war, this epithet accompanied us.”

During the Second World War, Dailis evacuated first to the Caucasus, then to Sverdlovsk, where he played in the first violin section of the symphony orchestra, at the same time working as an accompanist and assistant conductor in the orchestra of the drama theater and as a teacher at a music school. He often came to hospitals and played

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for the wounded without accompaniment. As for the music school, during this period the whole color of Soviet music education was concentrated there. According to Dailis:

The work there turned out to be quite interesting. The teaching staff was a team. There were many Leningraders and Muscovites. Among them was one of the sisters of the Gnessin family. Frequent guests at the school were Neigauz, Stolyarsky, and Golubovskaya who conducted fascinating open lessons and played a lot. Only Stolyarsky did not play, but his memories, which he shared with us, were very interesting. 136

In 1944, Dailis returned to Chisinau with his family and was appointed head of the string department in the Chisinau State Conservatory, a position he held until 1953, and head of the department Eugen Coca Specialized Secondary High School. Busy though he was, Dailis founded a professional string quartet, which included colleagues from the conservatory. The quartet existed for many years, performing music at the Philharmonic, the conservatory and on the radio. Dailis also gave many chamber concerts with pianist Natalia Koteleva.

In 1946, Dailis gave a concert with pianist Natalya Koteleva and clarinetist Vasily Povzun. In the order of the rector of the conservatory; Petr Aravin published a description of the performance a few days later noting that “great performing opportunities, professional skill and deep interpretation of the performed works” 137 by Dailis were highly appreciated. There is information about another concert by Dailis, in which the pianist Natalya Koteleva also took part. She wrote, “We were very fond of playing then, and during the war we yearned for music. Iosif Lvovich [Dailis] invited me to give a joint concert. I gladly agreed. The concert took place, I think, in January 1947. The weather

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136 Ibid., 35.
137 Ibid., 39.
was cold, but the classrooms were not heated. This did not stop us. The concert took place. We played in coats and performed sonatas by Frank, Handel and Schumann.”

In 1953, after an attempt by a few professors at the conservatory to discredit Dailis and some of his Jewish colleagues, he resigned as department chair but remained on staff and began working mainly with part-time students. During 24 years of teaching at the Chisinau State Conservatory (he left teaching in 1968), Dailis claimed to have trained more than thirty professional violinists who have worked or were working as academics, and in classical and folk music. Olga Vlaicu differs with Dailis’ recollection; she recalled him working full time at the conservatory until 1961, and she has documented over 60 students who graduated from his classes during his long tenure teaching there. Among them are S. Lunkevich, L. Gavrilov, N. Loznik, H. Shirman, M. Tsinman, E. Kletinch, L. Goncharuk, S. Sokolskaya, G. Eshanov, G. Seulescu, E. Bessonova, L. Bachinin, E. Codryanskaya, I. Ponomareva, I. Pischansky and others.”

Lidia Mordkovich (1944-2014) was an outstanding representative of the Moldovan violin school who made an international career during Soviet period. She studied at the Eugen Coca Secondary Special Music School then she enrolled at the Stolyarsky Music School for Gifted Children in Odessa. She later graduated from the Odessa Conservatory and completed her post-graduate studies at the Moscow Conservatory under Professor Oistrakh. Between 1968 and 1970, Mordkovich worked as his assistant. In 1969 she took 5th place at the Marguerite Long and Jacques Thibaud International Contest. From 1970 to 1973, she taught violin at the Gavriil Musicescu

138 Ibid., 55.
Institute of the Arts in Chisinau (my mother, Lilia Pocitari Vieru, was one of her students) and in 1974 she immigrated to Israel. She made her debut in the United Kingdom with the Manchester Hallé Orchestra in a 1979 performance conducted by John Barbirolli. In 1982, she successfully held her first tour of the United States with the Chicago Symphony under the baton of Sir Georg Solti. She continued her teaching career and in 1995 was appointed professor at the Royal Academy of Music in London.

Another violinist, performer, and teacher who made a significant contribution to the development of Moldavian violin art was Alexander Caushansky. He received a solid musical education, first at the Odessa Conservatory (class of Veniamin Mordkovich), and then as an assistant-intern at the Moscow Conservatory, in the class of Professor David Oistrakh. Arriving in Chisinau in 1964, the musician began an active and versatile career. He created a string quartet of the State Television and Radio Broadcasting of the Moldavian SSR, which included himself (first violin), A. Mirochnik (second violin), Alexey Amvrosov (viola), and Y. Krylov (cello). The quartet’s repertoire was distinguished by an extraordinary variety of styles, combining foreign and Russian classics with works by Moldovan composers.

The quartet not only gave concerts, but also made many recordings, which are now kept in the collection of the state company Teleradio-Moldova; the best of them were published on gramophone records of the recording company Melodiya. It was under the influence of the activity of this collective that the composers of Moldova began to create numerous string quartets, ensuring the growth of the quartet creativity of

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140 Antropova, Elena, “Mordkovich Veniamin Zinovievich”.
Moldovan composers in the 1960s and early 1970s. Thus, this collective played an important role in the formation of the quartet art of Moldova.\textsuperscript{141}

Caushansky has established himself as an outstanding teacher, who taught both in specialized musical lyceums and in the conservatory. Based on the traditions of the Moldavian and Russian schools, he paid much attention to both the technical and expressive aspects of performance. Among the numerous graduates of A. Caushansky’s class are B. Goldenblank, T. Dron, M. Gorenstein, Yakov Voldman, Boris Dubossarsky, Joseph (Oscar) Nuzman, O. Shreiberman, L. Stanislavsky, and N. Kadantseva.\textsuperscript{142}

3.3 Visiting Performers

The Soviet period in the history of Moldovan violin performance was quite active with tours of Soviet and foreign artists. Soviet concert organizations regularly organized tours of leading Soviet performers. During the 1950s and 1960s, foreign violinists who visited Chisinau and gave concerts included David Oistrakh, Valery Klimov, Yulian Sitkovetsky, Victor Pikaisen, Eduard Grach, with more to come in the following decades including Igor Oistrakh, Vladimir Spivakov and others.\textsuperscript{143}

Here is an interesting testimony from the memoirs of Sergei Lunkevich, which he dedicated to his teacher Iosif Dailis: “The whole course went to symphony concerts at the Philharmonic, ‘fighting’ for discounted tickets. With tears in their eyes they listened to M. Vaiman, L. Kogan, M. Rostropovich, I. Bezrodny. Those were the years of the stormy musical life of the Chisinau Conservatory.”\textsuperscript{144}

\textsuperscript{141} Berezovikova, 101.
\textsuperscript{142} Vlaicu, “Role of the Academy of Music, Theater and Fine Arts,” 298.
\textsuperscript{143} Dailis, \textit{Life and Music}, 48.
\textsuperscript{144} Dailis, \textit{Life and Music}, 51.
The poster tour of foreign musicians was also quite active. The Bucharest Philharmonic Orchestra made a stop in Chisinau during its 1958 tour. Tours of the Iasi Opera were also organized in Chisinau. But the most significant event was Yehudi Menuhin’s performance in Chisinau.\textsuperscript{145} The performance in Chisinau took place during the “Khrushchev Thaw”, as part of the artist’s All-Union tour [i.e., a tour of the SSRs] when he visited Moscow, Leningrad, Odessa, Kiev, Minsk and Lvov.\textsuperscript{146}

The Russian-Soviet period considerably advanced Moldovan violin performance and pedagogy by building on the knowledge and skills of the teachers from the Romanian period and incorporating the principals and achievements of Soviet pedagogy into an effective system of complete violin education beginning with primary and secondary music education in a seven-year school, followed by a four-year course in the Stefan Neaga Music College or entry by audition into the eleven-year program of the Eugen Coca Secondary Special Music School. This system made it possible to track and support talented children and to give them higher education at the Chisinau State Conservatory followed by continuing professional training and development in the best musical educational institutions of the USSR including the Moscow, Leningrad and Kiev Conservatories.

The Russian-Soviet period in the history of violin pedagogy was a period of formation and systematization of methodological principles, which were united and logically connected at different stages of violin teaching. According to Vlaicu, when selecting a pedagogical repertoire for a pupil or student, “his individual characteristics

\textsuperscript{145} Melnic and Mironenco.
\textsuperscript{146} Ibid.
must be taken into account: giftedness, musical and physical data, level of training.”

The curricula combine works that aim to develop both technical skills and artistic aspects of performance. The educational process is based on the study of scales, sketches and caprices of various composers (A. Lvov, F. Mazas, R. Kreutzer, J. I, P. Rode, G. Wieniawski, G. Ernst, A. Vieuxtemps, N. Paganini). Polyphonic compositions are also required for study; here, the leading role is assigned to the sonatas and partitas by J.S. Bach for solo violin.


As can be seen from the above lists, the style palette of the pedagogical violin repertoire is diverse and allows pupils (children in kindergarten through grade 12) and students (college age and older) to master different performing styles – Baroque,

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147 Vlaicu, Olga and Ella Vlaicu, 38.
148 Ibid., 42.
Classicism, Romanticism, Expressionism, Neoclassicism – as well as perform the music of different national schools such as Austro-German, French, American, Russian, English, Moldovan. The same principles are followed in the choice of large-scale compositions (sonatas, ballads, rhapsodies, poems). Thus, such a policy of repertoire prepares students for performing activities such as soloists, chamber musicians, orchestras musicians. The picture of violin education and performance of the Russian-Soviet period looks rather optimistic. Indeed, the traditions of teaching, the system of organizing the educational process, guaranteed employment of graduates in concert organizations and educational institutions of different levels are the positive aspects of the Russian-Soviet system.

A significant drawback of the Russian-Soviet period was the “iron curtain” that limited knowledge of Western European and American violin schools, prevented participation in international competitions, and influenced appointments to university leadership positions, which were sometimes decided for political rather than artistic reasons. While there were opportunities for training as an assistant intern at leading music universities in the USSR such as the Moscow and Leningrad Conservatories, these positions were highly selective and few could participate. There were some inter-republic competitions, but these were closed to those outside the USSR.

3.4 Lăutari

*Lăutari* of the Russian-Soviet period are represented by two main types: amateur *tarafs* and professional philharmonic ensembles. Amateur *tarafs* played in villages and small towns at weddings, funerals, and Soviet holidays. Often these groups were organized at collective farms and factories. Employees of these enterprises participated in
*tarafs*, and it was a form of leisure. Additionally, they could earn a living by participating in various social and cultural activities, receiving payment from residents. At the houses of culture [i.e., multipurpose community centers for recreational and cultural activities], there were groups led by a graduate of the KPR [культурная просветительная работа, Cultural Educational Work] department, and the composition of the participants was non-professional. The level was varied and no skill was required from them, although individual performers could be outstanding.

The second type of *Lăutari* is represented by professional philharmonic ensembles made up of musicians who received formal academic education. They were musicians in concert organizations (e.g., the Moldovan State Philharmonic), received a salary at home and royalties during tours, gave concerts in Moldova, and toured the USSR and abroad. One such ensemble was the Moldovan Folk Orchestra of the Moldovan State Philharmonic which evolved from a *taraf* formed in 1945 by Isidor Burdin within the Moldovan State Philharmonic. Gheorghe Tirtau, a violinist and composer, was its first artistic director and conductor from 1951-1956. This professional, city-based, ensemble favored instrumentation without the brass and percussion common to village *tarafs* that often played at weddings. The Moldovan Folk Orchestra instrumentation is shown in Table 2 below.
Table 2: Moldovan Folk Orchestra Instrumentation

<table>
<thead>
<tr>
<th>Instrument</th>
<th>No. of Players</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pan Flute</td>
<td>1</td>
</tr>
<tr>
<td>Flute</td>
<td>1</td>
</tr>
<tr>
<td>First Clarinet (taragot)</td>
<td>1</td>
</tr>
<tr>
<td>Second Clarinet (bagpipes)</td>
<td>1</td>
</tr>
<tr>
<td>Cimbalom</td>
<td>2</td>
</tr>
<tr>
<td>Accordion</td>
<td>2</td>
</tr>
<tr>
<td>First Violin</td>
<td>4</td>
</tr>
<tr>
<td>Second Violin</td>
<td>2</td>
</tr>
<tr>
<td>Viola</td>
<td>1</td>
</tr>
<tr>
<td>Cello</td>
<td>1</td>
</tr>
<tr>
<td>Contrabass</td>
<td>1</td>
</tr>
</tbody>
</table>

During the years of Khrushchev’s Thaw (mid-1950s to mid-1960s), the bars of the iron curtain thinned a bit, relaxing censorship and allowing increased freedom in Soviet society, including the arts. The Moldovan Folk Orchestra was renamed Orchestra *Fluieras* in 1957 and restructured with the goal of doing international tours and projecting an image worldwide. According to Ceaicovschi-Mereșanu:

The Orchestra had established itself as a group that took over the traditions in a creative way, being an active propagandist of Moldovan folk music. But the maximum altitude had not yet been reached in terms of the level of interpretive mastery, and even certain changes were needed in the
composition of the group, in the sense of completing it with talented young instrumentalists, ensuring optimal structural homogeneity, etc.\textsuperscript{149}

Appointed first violin of Orchestra \textit{Fluieras} in 1957, Sergei Lunchevici became its conductor and artistic director the following year and remained at its helm until 1995, the year he died. A graduate of Chisinau State Conservatory, and thus classically trained, this was not the position he had envisioned for himself but he “fell in love with this kind of music, folk music, fiddle music […].”\textsuperscript{150} In his own words, Lunchevici said:

You can't help but fall in love with it. I am attracted not only by the melody and temperament of Moldovan songs, but also by their rich philosophical lyricism. For example, in every popular love song both the words and the song have a generalizing meaning: the hero senses the joy of the close encounter with his girlfriend, sharing it as if with the whole world. The folklore for the conductor presents a rich material, on the basis of which one of the most valuable symphonic music can be created.\textsuperscript{151}

Lunchevici was the perfect person to help Orchestra \textit{Fluieras} reach the “maximum altitude” referred to by Ciaicovschi-Mereșanu. He raised the professional level of \textit{lăutar} art, making it philharmonic music. He changed the composition of the \textit{taraf}, strengthening the part of the violinists and recruiting skilled musicians, and he orchestrated and arranged folk melodies as well as orchestrating and arranging popular classical tunes in the folk music style. His concerts “included creations of classical origin from the international repertoire, adapted by Lunchevici for the orchestra of popular instruments. For example: Rondo “alla turca” from Mozart's \textit{A Major Sonata}, \textit{Slavonic Dance} by Dvorak and others.”\textsuperscript{152}

\textsuperscript{149} Ceaicovschi-Mereșanu, \textit{Serghei Lunchevici}, 39.
\textsuperscript{150} Proca, 36.
\textsuperscript{151} Cutiriova.
\textsuperscript{152} Ceaicovschi-Mereșanu, \textit{Serghei Lunchevici}, 39.
Lunchevici understood the universality of Moldovan folk music, having felt that connection himself, saying “is understood and easily perceived not only on the village stage, by the people who created it alone, but also in the concert halls of the other union [i.e., SSR] republics, even by the public from abroad: from France, Canada, India, etc.”\textsuperscript{153} A citizen of the world, he included the folk music of other countries and cultures in his programs, including performing popular works of the host country when touring.\textsuperscript{154} His countenance of tolerance and openness to friendship between the people of different nations made him the ideal \textit{primas} (a word denoting being simultaneously first violinist and conductor) and artistic director of Orchestra \textit{Fluieras} as its music evolved over the years from its \textit{lăutari} roots to the distinctive Moldovan philharmonic folk music it became under his leadership.

Serghei Lunchevici tended to turn any concert number into a small show. He invited dancers, famous singers and folk music soloists to perform on his programs. Lunchevici played violin, conducted the ensemble while standing and playing, and was demonstrative – exaggerating gestures while he played and conducted, and projecting emotions through his facial expressions and expressive playing. A beautiful representation of this can be seen in his recording of Ciprian Porumbescu's \textit{Ballad}\textsuperscript{155} (link to the video in the footnote). In the video, one can see and hear how Lunchevici’s classical training made him able to elevate the performance of Porumbescu’s \textit{Ballad}, a beloved melody known by all Moldovans. He plays it soulfully, with an expressive sound, vibrato and superlative left and right hand technique. A \textit{lăutar} without classical

\textsuperscript{153} \textit{Ibid.}
\textsuperscript{154} \textit{Ibid.}, 39.
\textsuperscript{155} “Serghei Lunchevici - Balada (Ciprian Porumbescu)”.

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training would not be able to perform it in the same way. “The violin sings with love and faith!” “The violin ceases to be a musical instrument but an instrument with boundless possibilities!” These are just two of the reactions that show why this piece will forever be associated with Lunchevici’s performance of it. The famous movie director Emil Loteanu invited Serghei Lunchevici to play the central role of Toma Alistar in his famous 1972 film Lăutarii. While the film is about a fictional Roma traveling violinist, Toma, it is reminiscent of the life of legendary lăutar Barbu Lăutaru.

3.5. The “Last Lăutar”

The film Zestrea neamului [Dowry of the Nation] was made in memory of Serghei Lunchevici. Zestrea neamului brings us closer to understanding the life and legacy of Serghei Lunchevici. It also displays the love and passion he had for Moldavian folk music. During this film, Lunchevici’s fellow friends and colleagues share their memories and experiences with the maestro.

“He was the artist who, from the first step made on stage, without making a sound from the violin, was applauded frantically by the audience, who was waiting for him, breathlessly. Lunchevici, an emblem of Orchestra Fluieras and of Moldovan culture,”156 says Tatiana Slivca, presenter of the two-hour film.

Constantin Rusnac is a composer, musicologist, music critic, and screenwriter. He composed and arranged many music selections for Serghei Lunchevici and Orchestra Fluieras. One of his most famous pieces for the orchestra is called “Sarbatoreasca.” He was a close friend and colleague of Lunchevici’s. Rusnac wrote a poem after

156 Slivca, YouTube Video. 00:02:00.
Lunchevici’s death, and he recited this poem for the first time, live, for the musicians of the Orchestra Fluieras:157

Serghei Lunchevici strunele viorii extenuat s-au rupt.
Glasul ei s-a stins în haul morții prins.
E atat de pustiu, inimi lăcimează lângă al tău sicrîu.
Uitâi dar arcusul nu mai poate atinge corzile stropite cu lacrimi de sange.
Hora și Balada, ele nu rasuna.
Vaduvite astazi, plangem împreuna, iar cu noi alături plange o Moldova, ca a plecat pentru totdeauna de pe acest fagăs înima si sufletul orchestri Lăutarî.

Serghei Lunchevici, the strings of the violin, were exhausted.
Her voice trailed off in the abyss of death.
It's so deserted, hearts are crying next to your coffin.
Look, the bow can no longer touch the ropes sprinkled with tears of blood.
Doina and Ballad, they do not resonate.
Widowed today, we cry together, and with us weeps a Moldova, that the heart and soul of the Lăutarî orchestra left this land forever.

This poetry perfectly describes the feelings of the Moldovan people after Lunchevici’s death. Lunchevici was a musical genius. Gheorghe Banariuc, violinist, composer, arranger and assistant conductor of Orchestra Fluieras, describes Lunchevici as “an encyclopedia” and said he “always had the answers for any questions the musicians had.”158

The whole world applauded Lunchevici and where Lunchevici went, one heard about Moldova. Lunchevici was a perfectionist, and he required professionalism from everybody around him. At the same time he was very humble and had a great relationship with the musicians. He loved sharing the success with them. He created a new kind of

157 Ibid., 00:03:40.
158 Ibid., 00:05:30.
music in which each orchestra player had a solo. In that way he made all of his musicians proud of themselves.\textsuperscript{159}

When he was traveling, the musicians from the audience thought that he had a special violin. This was the only explanation they found for his velvety sound. Many times he would give them his instrument to try and they were surprised to find that he owned a regular violin.

At the age of seventeen, Zinaida Julea, one of the greatest folk singers and recipient of the People’s Artist award, was invited by Lunchevici to become the soloist of the Orchestra \textit{Fluieras}. That was the start of her amazing career. Lunchevici supported her throughout her career. Zinaida Julea recalls “When Serghei thought you were talented, he created all the conditions for you to develop, to manifest. This is something less common today.” \textsuperscript{160}

Lunchevici and Burdin were considered the “Gods of Moldovian Folk Music,” according to Serghei Ciuhri. \textsuperscript{161} Burdin says that in Bessarabia, only Lunchevici had a soul for the violin. According to Ceaicovschi-Meresanu, “Lunchevici was very concerned about his violin. Wherever he was, he was always practicing.” Lunchevici said, “Folk music accompanies a man from birth to death. Folk music is life itself.”\textsuperscript{162}

The poet, prose writer and playwright Andrei Strambeanu was a friend and colleague of Lunchevici’s. He wrote many lyrics for Lunchevici and Orchestra \textit{Fluieras}. He believes that Lunchevici created a unique folk music orchestra. He introduced

\textsuperscript{159} Ibid. A good example of this kind of piece is at 00:46:13.
\textsuperscript{160} Ibid., 00:20:13. Lunchevici helped women secure positions in the orchestra and in so doing helped to modernize what had been a father-to-son dynastic music experience.
\textsuperscript{161} Ibid., 00:07:20.
\textsuperscript{162} Ibid., 00:12:02 – 00:13:00.
Romanian folklore as much as he could, and this contributed an awakening of the Moldovan national consciousness. He was a star of Moldovian culture.\textsuperscript{163}

“Before Lunchevici’s arrival, Orchestra \textit{Fluieras} was an accompanying orchestra and secondary to the vocal soloists. With his arrival, the focus shifted to the instrumentalists themselves; now the orchestra was able to hold a performance by itself from the beginning until end,” said Tatiana Slivca.\textsuperscript{164}

When searching for repertoire, Lunchevici had a few requirements. Here what Lunchevici was asking of Gheorghe Sevcisin, conductor of the Orchestra of the National Academic Ensemble of Folk Dances \textit{Joc} and his assistant conductor/arranger:

\begin{quote}
I need you to create such pieces that I as a violinist have what to play on the stage, and as a conductor to not be fired. I need the audience to applaud for a long time no matter where we perform -- Buenos Aires, Rio de Janeiro Moscow. No matter where we are, they must have something to listen to and I must have something to play and conduct.\textsuperscript{165}
\end{quote}

The concerts did not go without acting. This was an indispensable component of Lunchevici’s artistic expression, the one that he also wore on his shoulders, and he put it in the footsteps of the artistic group of Orchestra \textit{Fluieras}. He would say, “Play perfectly but act like an actor.”\textsuperscript{166}

For each piece he did a mini show. He preferred short pieces. He believed, in that way, he could maintain the audience’s attention. Each piece had to have good musical material, the audience had to see the soloist playing beautifully: Lunchevici’s “play” (\textit{joaca} in Romanian) as a conductor, and the orchestra’s “play” as an artistic team. The audience went home satisfied with these different components, with the whole crown of achievements under Lunchevici’s reign. He reached the hearts of the audience, and they

\begin{footnotes}
\item[163] Ibid., 00:19:35.
\item[164] Ibid., 00:40:30.
\item[165] Ibid., 00:41:45.
\item[166] Ibid., 00:45:30.
\end{footnotes}
reached his soul. Fluieras was invited to play all other the world. The contract had only one cancellation clause: if Lunchevici could not play at the concert, the contract was null.167

Saying the name “Serghei Lunchevici” is synonymous with the Ballad of Ciprian Porumbescu, which he played like nobody else. According to Ceaicovschi-Meresanu, “Lunchevici played the Ballad taking into account its theme. It starts with Bukovinian Doina followed by Ballad and later a fast fragment played quickly. He was very expressive on stage and his eyes were talking.”168

Sevicisin believes that “Lunchevici knew how to phrase Ballad and bring it in so that you would never get tired of it. Even the famous Ruha, Voicu, and others, did not find the ‘Lunchevicista’ [i.e., Lunchevici-like] expressiveness to give breath, depth, philosophy, drama. Ballad is a national masterpiece in the context of universal culture.”169

Many Romanian musicians who came after 1990 said that no one played Ballad like Lunchevici. The well-known Romanian lăutar, Florea Pascu, told Serghei Ciuhri that Porumbescu was performed by many violinists in Romania, with the piano, chamber orchestra and even symphony orchestra, but nobody played it like Lunchevici and Orchestra Fluieras. “During our time, we do not have such player,” he said.170


167 Ibid., 1:05:00 – 1:15:00.
168 Ibid., 01:16:00.
169 Ibid., 01:18:00.
170 Ibid., 01:21:00.
knows more about acting than the ones who graduated from the Special Institutes, as if he
is an actor, a cast actor. He doesn't like my writing. He rewrites my texts, he writes them
fantastically as if he was a playwright, a writer…I learn from him and I obey.”171 The
well-known movie director, Vytautas Zalakevicius who directed Nobody Wants to Die,
recognized that he didn’t like Loteanu’s movies, but he saw Lunchevici acting. He said,
“This is a dream to be able to film Lunchevici. He can act in tragedy, drama and comedy.
He can play absolutely anything.”172

Lunchevici was a complex artist achieving success as a violinist, conductor, and
actor. His appearance on stage filled any hall with artistry, mesmerizing everybody. All
you had to do was clap until your palms cracked. His violin sounded on the great stages
of the world, winning the hearts of hundreds of thousands of spectators. His concerts
were true holidays of the soul. That's why critics of the time called him “the last lăutar.”

No one knows if there will ever be a second Lunchevici. No one will ever be able
to replace him because he was unique. An incomparable man, conductor, violinist. “Such
people are not born every day or every year or century,” said writer Andrei
Strambeanu.173

Moldavians must be proud that we had an artist like Lunchevici and we need to
make sure to keep his memory alive, because the mark he left on our culture is of crucial
importance. He is one of the irreplaceable personalities of Bessarabia (Moldova) whose
example deserves to be followed by the young generation. We don’t know when and if
we will have another performer with so many talents from classical violin to acting like

171 Ibid., 01:27:00.
172 Ibid., 01:30:00.
173 Ibid., 01:50:00.
Serghei Lunchevici that will promote Moldovan folklore and traditions all around the world.
CHAPTER 4
INDEPENDENCE PERIOD (1990 - PRESENT)

On August 27, 1991, independence was proclaimed and the Moldavian Soviet Socialist Republic became the Republic of Moldova. The system of music education ceased to be subordinate to the administration of the USSR, and the most important structures (the conservatory, the specialized music school, and the teaching staff) were partially preserved. At the same time, during the 1990s, such negative social trends as mass migration of the population, falling birth rates, and mass poverty occurred. These factors contributed to a decline in interest in musical specialties, which in the public mind began to be considered unpromising, and low teacher salaries led to a massive outflow of musicians abroad.

Nevertheless, the system of musical education and more broadly, musical culture, survived and was able to preserve its traditions. The conservatory (Academy of Music), the Philharmonic, the Organ Hall and the Opera House, cultural institutions that needed violinists, continued their activities. Gradually, the material level of musicians and teachers stabilized somewhat, although even today it cannot be considered good. At the same time, the market economy and the abolition of the Iron Curtain had positive consequences. This gave the opportunity to travel abroad and receive scholarships from both Moldovan and international foundations to study in conservatories in Europe. Thus, thanks to the Brîndușile Speranței Foundation, talented violinists such as Alexandra Conunova and Lucia Belyaeva had the opportunity to study at higher musical educational institutions in Germany.
As for the educational system in Moldova since 1990, there has been a trend to keep observing the practices of the Russian and Soviet music schools. At the same time, the system of higher education has changed: Moldovan higher institutions joined the Bologna Process in the European Higher Education Area. The fall of the Iron Curtain stimulated a stream of cross-fertilization of Moldovan musicians with teachers and performers from all over the world as well as provided access to European and American education for the best young violinists.

Concert life for the residents of Chisinau has also been liberated, with more musicians from a wider variety of countries performing on its stages, including violinists Gabriel Croitoru and Alexandru Tomescu (Romania), Ayman Musakhodzhaeva (Kazakhstan), Sophia Propishan and Vladimir Spivakov (Russia). On the stage of the National Philharmonic Serghei Lunchevici performed such violinists as D. Schwarzberg, Gabriel Croitoru, Patricia Kopatchinskaja, Ilian Gärneţ, Alexandra Conunova, Cristina Anghelescu, Antal Zalai.174

4.1 Musical Education and the Development of Violin Pedagogy

In 1990, by Order of the Minister of Culture and Cults - Ion Ungureanu, dated June 11, the Eugen Coca Special Secondary Music School was divided into the Ciprian Porumbescu Republican High School of Music, with teaching in Romanian, and the Serghei Rachmaninov Republican High School of Music, with teaching in Russian. Since 1991, the duration of the study curriculum within the high schools changed from 10 to 12 years.

174 “Filarmonica.md.”
The instructive-educational activity within the Ciprian Porumbescu Republican High School of Music is carried out according to the regulatory provisions having the following directions: the study of general education classes (e.g., theory, harmony, choir, chamber music, etc.); the study of musical objects; participation in national and international competitions. Ciprian Porumbescu Republican High School of Music organizes and hosts the Eugen Coca International Competition of Young Performers.

Among the most appreciated professors of the contemporary period, who previously taught or currently teach with a special dedication and high professionalism, are the following professors of the string department at Eugen Coca Specialized Secondary High School of Music: Tamara Caftanat, Nicolae Buinovschi, and Naum Hoş. It is interesting that continuity is ensured between generations in terms of the process and methods of study due to the fact that a large number of former students are now experienced teachers at the same high school, including Galina Buinovschi (Mişova), Svetlana Bălăescu, Chiril Paraschiv, Ala Colomiiciuc, and Viorica Andriuţă (Buteac).

Graduates of the Ciprian Porumbescu Republican High School of Music have gone on to professional positions at schools and performing organizations in Chisinau and abroad. Alumni hold posts at the Academy of Music, Theater and Fine Arts, Stefan Neaga College of Music, as well as the Opera and Ballet Theater Orchestra, the National Philharmonic of Teleradio Moldova. Recent graduates Ilian Gârneţ (violin), Ion Buinovschi (violin), and Alexandra Conunova (violin) have already gained outstanding achievements, obtaining multiple prestigious national and international awards.

Boris Dubosarschi, a composer, violinist, chamber performer (member of a quartet and trio), taught Ilian Garnet who has gone on worldwide acclaim as a violinist.
and has had extensive successes in international competitions. Artistic director of the student youth ensemble of the Music Academy Violonistele Moldovei, Dubosarschi toured with them not only in Moldova, but also in European countries and USA.\textsuperscript{175} He studied at the State Institute of Arts, in the class of Alexander Caushansky, who was a student of David Oistrakh. Among its graduates are L. Gavrilita, laureate of international competitions of music performers, concertmasters of the chamber orchestra S. Tanas and V. Buftic, and Ilian Garnet who became his most famous student.\textsuperscript{176}

Galina Buinovschi, born in Chisinau and a graduate of Eugen Coca Specialized Secondary High School of Music, has emerged as a leader for the development of violin pedagogy and has influenced several generations of Moldovan performers. Her students have achieved the most outstanding renown in concert activities and have been successful in making international careers for themselves.

Galina Buinovschi specialized in violin and studied with Professor Moisei Berikhman at the Eugen Coca Specialized Secondary High School of Music. Moisei Berikhman (1900-1985) was himself a famous music teacher and graduate of the Unirea Conservatory in the violin classes of Iosif Finkel and Mark Pester. She continued her studies at the State Conservatory P.I. Tchaikovsky in Moscow in the class of Professor Dmitry Tsyganov (1903-1992). Tsyganov had vast experience in teaching; from 1930 to 1985, he taught at the Moscow Conservatory, first in the department of A.I. Yampolsky, then between 1956 and 1981, he was the department chair. In his concert activities, D. Tsyganov gave preference to the performance of the quartet repertoire.

\textsuperscript{175} “Boris Dubosarschi. In Memory of the Great”.
\textsuperscript{176} Ibid.
Dmitri Shostakovich dedicated his *Twelfth String Quartet* to Tsyganov, and starting with the *Second Quartet*, the composer wrote the first violin parts with Tsyganov's performing capabilities in mind. The violinist also took part in the first performance of Shostakovich's *Piano Trio and Piano Quintet*, in which the composer himself performed the piano part. In 1957, this recording was awarded the Grand Prix of the Paris Academy.\(^{177}\)

During the years of her studies, Galina Buinovschi assimilated the best achievements of both Bessarabian and Russian Soviet violin pedagogy. After graduating in 1974, she returned to her homeland and began jobs simultaneously as teaching violin at the Eugen Coca Specialized Secondary High School of Music and working for the Chamber Radio and Television Orchestra of Moldova, for the *Miorița* orchestra. She was the head of the string department at Eugen Coca the after the 1990 division of the school, she became director of the Ciprian Porumbescu Republican High School of Music as well as teaching violin. Her students have gone on to great success winning national and international competitions: Ilian Gârneț, Ala Benderschi, Radu Banariuc, Alexandra Conunova, Lilia and Dumitru Pocitari, to name a few.

She has served as a jurist of competitions in the Republic of Moldova, Romania, Bulgaria, Belarus, Russia, and Ukraine. She has held masterclasses in Belarus, Bulgaria, and Moldova. Since 2000, she holds the honorary title Master in Art, and is the director of the Eugen Coca International Competition of Young Performers which will hold its 27\(^{\text{th}}\) annual competition in June 2021.\(^{178}\)

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\(^{177}\) “Tsyganov Dumitru Mihailovich”.

\(^{178}\) “Carmen Saeculare Center for Culture and Arts Neamt”.

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At the Sergei Rachmaninov Republican High School of Music, there are teachers representing the older generation (Alla Guseva, Ekaterina Tyrshu, Viorica Andriutsa, Igor Ersak, Irina Solovey) and the younger generation (Natalia Ermilina).\textsuperscript{179}

\section*{4.2 Famous Performers who Studied Abroad}

Among the students of Galina Buinovschi, two names stand out: Ilian Garnet and Alexandra Conunova. These young musicians have made brilliant international careers. They are shining examples of this new generation of violinists. In \textit{Moldova: Modern and Contemporary Performance Practice}, the authors state, “Moldovan violinists Ilian Gârnet and Alexandra Conunova have developed worldwide reputations through their successes in prestigious 21st century competitions and performances.”\textsuperscript{180}

In a sense, their success was influenced by two fundamental factors: the quality of the Moldovan violin school in its performing and pedagogical interpretation, as well as the new social and political conditions that allowed the most talented children from Moldova to study in the leading educational institutions of Europe, to tour, to communicate with musicians from all over the world, and participate in prestigious international competitions.

Ilian Garnet was born in St. Petersburg, Russia, in 1983. His mother, pianist Margareta Cuciuc, and father, choreographer Eugen Gârnet, were from the Republic of Moldova. Garnet began his musical studies at the Ciprian Porumbescu Republican High School of Music in Chisinau in the class of the violin teacher Galina Buinovschi. At the age of 9, the young musician took part in his first competition, and at the age of 10 he

\textsuperscript{179} “Lyceum S. Rachmaninov”.
\textsuperscript{180} Garnett, Teacenco, and Bunea, “Modern and Contemporary Performance Practice,” 1466-1467.

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made his debut with the Symphony Orchestra of the Moldavian State Philharmonic. From 2001 to 2006, he continued his studies at the Academy of Music, Theater and Fine Arts in Chisinau, in the violin class of Professor Boris Dubosarschi, where he also did his master's degree. He continued his studies with Alexander Vinnitsky at the Sibelius Academy in Finland and he went on to study with Professor Igor Oistrakh at the Royal Conservatory of Bruxelles where he participated in masterclasses with musicians including Yehudi Menuhin, Stefan Gheorghiu, Gabriel Croitoru, Robert Szreder, Petru Munteanu, Eduard Wulfson, Kristof Barati, Pavel Vernichov, Sachar Brohn, Ştefan Lupu, R. Totenberg, K. Mardirossian, D. Schwvarzberg, A. Musahodjaeva, S. Propiscean, Victor Pikaizen, A. Vinitoki, Vladimir Spivakov, M. Katz, E. Graci, J. Cursillo, I. Frolov, K. Barati, P. Vernikov.

He has had many top finishes in international competitions including the David Oistrakh Competition in which he took fourth in 2006 and third in 2008; he placed first at the 2008 Tibor Varga Competition and third prize at the Queen Elisabeth Music Competition in 2009; he played the Brahms Violin Sonata No. 3 and the Shostakovich’s Violin Concerto No. 1 to worldwide acclaim and many offers for tours and concert engagements followed this success and he was given the honorary title Artist al Poporului (“People’s Artist”) in the Republic of Moldova.

According to the website of Organ Hall, where Garnet is a soloist, the list of his national and international awards is extensive and includes the following distinctions: National Competition, Chisinau, Moldova, 1992, Third Prize; National Competition, Chisinau, Moldova, 1992, First Prize.

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181 “Ilian Garnetz, 1st Concertmaster”.
182 Ibid.
183 “Ilian Gânăț”. 
Chisinau, Moldova, 1993, First Prize; National Competition (Union of Composers),
Chisinau, Moldova, 1993, First Prize; International Competition, Brașov, Romania, 1994,
Third Prize; International Competition (Jeunesses Musicales), Bucharest, Romania, 1994,
First Prize; International Competition (Jeunesses Musicales), Bucharest, Romania, 1995,
First Prize; International Competition, Brașov, Romania, 1996, First Prize; International
Competition, Chisinau, Moldova, 1997, First Prize; International Competition, Germany,
1997, Third Prize and Special Prize; International Competition, Belarus-1998, First Prize;
International Competition, Brașov, Romania, 1998, Second Prize; International
Competition, Germany, 1999, First Prize; International Competition (Remember Enescu),
Bucharest, Romania, 1999, Grand Prize; Romanian Cultural Foundation Award, 1999;
Mihail Jora Award from Romania, 1999; International Competition (Paul
Constantinescu), Bucharest, Romania, 2000, Grand Prix; International Competition (H.
Wieniawsky), Lublin, Poland, 2000, Third Prize (First Prize was not awarded); Delphic
Games, Moscow, 2000, Gold Medal; David Oistrach International Competition, Odessa,
Ukraine, 2006, 4th Prize; International Competition, Astana, Kazakhstan, 2006, Grand
Prize; International Competition (Saturday), Astana, Kazakhstan, 2006, Grand Prize. At
two international competitions in Astana-Kazakhstan, in 2006, winning the First Prize in
both, he was nominated by the participants and members of the jury Oistrakh of Moldova
— such was the impression he made that he was nicknamed after the most famous Soviet
violinist of all time!184

Boris Dubosarschi notes, “The most significant competition for Ilian is David
Oistrakh in Odessa; it is one of the five most prestigious in the world. There, old Odessa

184 Ibid.
residents, who still remember the celebrity, christened our musician Moldavian Oistrakh. The same title was assigned to him at a competition in Kazakhstan. Experts note the external similarity and manner of sound production.\(^{185}\)

Garnet has been a soloist with the National Orchestra of Belgium, and the Cluj, Istanbul and Zurich Philharmonics. He won two awards for his 2010 chamber music CD with pianist Alina Bercu (the recording won France’s Clef D’Or and Belgium’s Golden Label and featured the works by Schubert, Ysaye and Brahms); has made guest appearances in Europe, the United States, the Near East and Far East under the batons of C. Florea, I. Ionescu, O. Popa, K. Kawamoto and E. Graci; and since 2016, he is the First Concertmaster of the Bamberg Symphony.\(^{186}\) He plays on the 1773 Guadagnini violin.\(^{187}\)

Other chamber music engagements include performances with the Prague Piano Trio in Spain and the Czech Republic and he collaborated with composer Alexander Fesca in a recording with Paian Trio for SWR Classic (the Southwest German Broadcasting Company’s label).\(^{188}\) Garnet is a regular at classical music festivals such as Enescu Festival in Bucharest, the International Festival in Edinburgh, the Brest Festival or the Pablo Casals Festival and his is an active recitals working recently with conductors Lahav Shanim, Manfred Honeck and Nicolas Collon.

Trying to formulate the specifics of the talent and performance characteristics of Ilian Garnet, his teacher Boris Dubosarschi explains his gifted former student this way: “Ilian Gârnet is a unique musical talent with the richest intuition that allows him to

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\(^{185}\) “Born with Violin in Hands”.  
\(^{186}\) “Alexandra Conunova. Interview in Major”.  
\(^{187}\) “Ilian Garnet, 1st Concertmaster”.  
\(^{188}\) “Ilian Garnet, 1st Concertmaster”.
correctly read the works of composers of different eras and any genres.”\(^{189}\) “The talent of a violinist is determined by several components,” says Dubosarschi. He continues:

Firstly, these are excellent physical data, about people like Ilian, they say: “Born with a violin in his hands”: the hands are very adapted to the instrument. Secondly - natural musicality, attitude. And, perhaps, the most important quality is his fanaticism, the ability to get distracted from all strangers, to immerse himself in the music deeply….He already has a reputation as a violinist who has become a scourge of competitions.\(^{190}\)

Alexandra Conunova, another student of Galina Buinovschi, made a brilliant international career at a young age. Alexandra Conunova was born in 1988 in Moldova into a family of musicians. According to Alexandra herself, her great-grandfather was the director of the Philharmonic and the Opera House. As a child, she often spent her time in the halls of the Philharmonic Society or behind the scenes of the opera house, and S. Richter and M. Rostropovich visited her great-grandfather's house.\(^{191}\) From the age of six, Alexandra began playing the violin. She studied at the Ciprian Porumbescu Republican High School of Music, in the class of Galina Buinovschi, then continued her studies at the Rostock Higher School of Music and Theater (in the class of Petru Munteanu), the Hanover Higher School of Music and Theater (in the class of Krzysztof Wengzhi) and the Lausanne Conservatory (in the class of Renaud Capuçon). She took lessons from Ivry Gitlis, Igor Oistrakh and Igor Ozim. Studying in Germany became possible thanks to a grant from the Brândușele Speranței Charitable Foundation.\(^{192}\) Perhaps with this in mind,

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\(^{189}\) “Facets of Talent”.

\(^{190}\) “Born with Violin in Hands”.

\(^{191}\) “Alexandra Conunova: ‘I Don't Want to Please Everyone’”.

in 2017 the violinist founded the *Arta Vie* Charitable Foundation, which aims to help young talent from the Republic of Moldova.

She won First Prize at the Joseph Joachim Violin Competition in Hanover in 2012. As stated in Conunova’s biography on the Aparté label website, “the jury was greeted unanimously her virtuosity, impressed by her technique and musicality.”

Klaus Gehrke wrote:

On stage, 24-year-old Moldavian violinist Alexandra Conunova-Dumontier looks as though she's stepped out of herself: Deeply concentrated, eyes half-way shut, and occasionally swaying gently with the rhythm, she plays the solo in Jean Sibelius' famous *Violin Concerto in D Minor*, Op. 47. Her interpretation shows immense passion and drama. The performer's fingers fly across the strings effortlessly, and technical problems appear to be completely unknown to her.

Benefits of winning this prestigious competition included recording her debut disc on the Naxos label and having the use of a violin made by Giovanni Battista Guadagnini, an eighteenth century Italian luthier, considered one of the best craftsmen of string instruments in history.

Conunova has won many competitions and distinctions including: Laureate of the International Violin Competition Henri Marteau in 2008, Ion Voicu (2009), second prize winner in 2010 at the 43rd Annual Tibor Varga International Competition Tibor Varga and second prize the following year at the George Enescu Competition, Julius Bär Bank Prize at the Verbier Festival in 2013 (and in 2015, as a former prize-winner, she gave a recital at the festival), Laureate and forth prize winner at the Singapore International

193 “Alexandra Conunova,” Label Aparté.
194 A Springboard for Young Violinists”.
195 “Alexandra Conunova,” Moscow State Academic Philharmonic.
Violin Competition in 2015 and third prize that same year at the Tchaikovsky Violin Competition in Moscow. In 2016 she received a Borletti-Butoni Foundation Scholarship and a Max Jost Foundation Prize. Conunova maintains an intensive performance schedule, collaborating with many internationally recognized orchestras and conductors.

Conunova has performed with the Bucharest Symphony Orchestra, the Hungarian National Opera Symphony Orchestra, the State Hermitage Orchestra, the V. Gustav Mahler, Saarbrücken Symphony Orchestra, Verbier Festival Chamber Orchestra, Vienna Chamber Orchestra, Lausanne Symphonyette, Wuhan Symphony Orchestra. She has collaborated with conductors such as Christian Badea, Yuri Bashmet, Theodor Currentzis, Hannu Lintu and Gabor Takacs-Nagy. The violinist's recent engagements include concerts at the Radio France Festival, the Easter Festival in Aix-en-Provence, the Elamau Castle Festival, the Verbier Festival, performances with the Camerata Bern Orchestra, the Erfurt Philharmonic Orchestra, the Philharmonic Orchestra of the North German Radio Moscow and the Orchestra of the North German Radio Moscow as well as a tour of Japan.

Alexandra Conunova actively performs chamber music: her partners were Boris Brovtsyn, Gerard Cosse, Renault Capuçon, Finjin Collinso, Katya and Mariel Labek, Mikhail Lifitz, Alexander Melnikov, Paul Meyer, Edgar Moreau, Andreas Ottenzamer, Julien Quentin, Alexey Stadler, Kirill Trusov and Istvan Vardai. She played on the violin of the Venetian master Santo Serafin (1735), provided by the German Foundation for
Musical Life.\textsuperscript{197} Currently, she plays on a Giovanni Battista Guadagnini, ca. 1785 ex “Ida Levin,” on a kind loan from a music lover.\textsuperscript{198}

Thus, the Moldovan violin school has demonstrated its viability, high educational standards, sustainability of traditions, the implementation of which makes it possible to educate world-class violinists.

4.3 A Modern Era Musical Dynasty

This section is translated from several articles referenced in the footnotes. The articles are about Ms. Vieru’s cousins on her mother’s side (her mother’s brother’s children). Clarifications not part of the original articles are set apart from the text with [...].

Lilia and Dumitru Pocitari come from a musician dynasty. There is a dynasty of musicians with roots in the Old Kingdom, who have produced several branches around the world for more than a century- Pocitari Dynasty.

They were born into a family of musicians, who inherited this profession from their parents and grandparents. The father, Victor Pocitari, plays the cello, and the mother, Natalia Pocitari - plays the Cimbalom. Victor Pocitari is a soloist-instrumentalist in the Fluieras Folk Music Orchestra, conducted by maestro Serghei Ciuhrii, but he also played in Nicolae Bot gros’s Lăutarii Orchestra, as well as in other bands, including the Perpetuum Mobile Retro Music Ensemble, led by the older sister Ana Pocitari. Natalia was also a member of this orchestra, as well as Lilia Pocitari-Vieru, former soloist-instrumentalist in the orchestras Lăutarii and "Folklore", who passed away at the age of

\textsuperscript{197} “Alexandra Conunova,” Mariinsky Theater Official Site.
\textsuperscript{198} “Alexandra Conunova: Biography & History,” AllMusic.
only 40, due to an incurable disease. By the way, her daughter, Nina, is studying the violin at Temple University in Philadelphia, USA. Currently, Natalia Pocitari is a music teacher at George Meniuc High School in Chisinau. Thus, in the Pocitari dynasty, music was always at the head of the table. And, as it is known, musicians give birth to musicians, because today, in our conditions, only an artist gives his/her child to a music school.

The history of this dynasty is curious, but at the same time tragic. Victor Pocitari was born in the family of Vasile and Nina Pocitari. His father, Vasile was a violinist. He studied with I. Finkel at the Unirea Conservatory and later he played in the Philharmonic Symphony Orchestra conducted by Timofei Gurtovoi, (in the one conducted by Alexandru Vasecichin), in the Symphonic and Jazz Music Ensemble of Şico Aranov, but also in the Taraful of Iosif Burdin. Vasile Pocitari passed away prematurely, at the age of 56. "Often he would take me by the hand and take me to the concerts presented by the symphony orchestra in the "Ştefan cel Mare" Public Garden, so that I could not help following his path, as did the two brothers and the two sisters of mine," Victor Pocitari remembers. His mother was a ballerina. "She was born in Râmnicu-Sărat. My maternal grandfather, Vladimir Florea, was a flutist-saxophonist and sang all over Romania, where he could earn a penny. Thus, his eight children were born in different cities across the Prut: one - in Galaţi, another - in Piatra-Neamţ and others. He also played with the great violinist Grigoraş Dinicu and with the composer Ştefan Neaga," he tells us with pride. Then he tells us with sadness: "He also passed away as a young man - he was killed by some criminals at a party." Otherwise, his paternal grandfather, Ştefan Pocitari, was also a flutist-saxophonist. After Lilia Pocitari-Vieru, her older sister, passed away, (she was a
violinist, she studied with Lidia Mordkovich), Ana went to Bucharest to take care of her niece, Nina. There she was a teacher at the Dinu Lipatti Music High School. She is currently retired. Her brother Vladimir works at the Rainbow Creation Center, and Sergiu is an accordionist in the Fluieras Orchestra.199

[Lilia Pocitari was born on September 26, 1997, in Chisinau.] She has been playing the violin since she was three years old, her mother, Natalia Pocitari, tells us. „First, she had a toy violin. Lilia "practiced" all the time. At that time, Dumitru was already studying at the Ciprian Porumbescu High School. One day, she started crying, saying to me: “Mother, why doesn't my violin sound like Dumitru's? And then, her grandfather, Alexandru Ujevco, gave her a real violin”, remembers the mother of the young violinist.200

Lilia studied with Radu Popescu and Ştefan Gheorghiu in Bucharest, with Galina Buinovsky in Chişinău and attended masterclasses with Alexey Lundin, Alexandr Vinetsky, Sherban Lupu, Philippe Bride, Marine Iasvili, Tamara Oganezova, Alexandr Bondureansky, Christian Tetzlaff, Julian Rachlin, Pinchas Zukerman. She performed as a soloist with conductors like Patrick Strub (Germany), Oleg Palymski, Michail Sechkin, Bogdan Bashak (Ukraine), Neil Thomson (Great Britain), Juhani Numminen (Finland), Vladimir Spivakov, Zubin Mehta.201

[From a young age Lilia started winning music competitions. She won her first competition at the age of 6] (National Competition G. Avachian Bucharest, Romania 2003). Followed by more than 15 national and international competitions such as: First and Special Prize from Patricia Kopatchinskaja at the E. Coca Competition in Chişinău, 2009; Grand Prix at the Balys Dvarionas International Competition in Vilnius, 2008;

199 Nicolae, Roibu.
200 Ibid.
201 “Lilia Pocitari,” George Enescu Festival.
Gold Medal at the International Delphic Games in Kazakhstan, 2012; A. Gotlib Russia, 2010 Competitions. 202

[Lilia also performed in many International Music Festivals such as: Festival “Moscow Welcomes Friends” organized by the Vladimir Spivakov Foundation (2005). In 2009 she participated at the Opening of the International Competition “Jascha Heifetz” in Vilnius, accompanied by the Violin National Chamber Orchestra.

In 2015 Lilia was accepted at Buchmann-Mehta School of Music (bachelor’s degree) with a full tuition scholarship and living expenses stipend with the Concertmaster of the Israel Philharmonic Ilya Knovalov. She graduated in 2020. She studied one year in Vienna with Julian Rachlin. On March 1st [she began studying for] her master’s degree at Hochschule fur Musik Hanns Eisner Berlin with Prof. Julian Rachlin.]

Dumitru Pocitari was born [on November 11,] 1991. He started his music studies at the age of seven. Between 2000-2012, he won numerous prizes and medals at international violin competitions in Romania, Kazakhstan, Bulgaria, Lithuania, Belarus, Russia and the Ukraine, as well as second prize at the Buchmann-Mehta School of Music Competition (2012). He has participated in master classes with Phillipe Bride, Bujor Prelipcean, Serban Lupu, Zakhar Bron, Julian Rachlin, Alexandra Soumm, Nikolaj Znaider and Pinchas Zukerman. Dumitru Pocitari has participated in international music festivals in Belarus and Moscow. He has appeared as soloist under the baton of Vladimir Spivakov at the Ascending Star in the Kremlin Festival and under the baton of Zubin Mehta with the Buchmann-Mehta School of Music Symphony Orchestra in their 2013 gala concert and with the Israel Philharmonic. A member of the Israel Philharmonic since

202 Ibid.
2014 (becoming the youngest Berber of the orchestra, 22 years old) he was appointed as
Concertmaster in 2019, at only 27 years of age. During the years spent with the
Philharmonic, he played in over 50 countries. A graduate of the Tel Aviv University,
he studied with Ilya Konovalov and former student of Julian Rachlin at the Vienna
Conservatory.

Dumitru left Moldova when he was 18 years old. Coming from a dynasty of
musicians with more than 3 generations, Dumitru Pocitari is a part of the violinists’
golden generation from the Republic of Moldova. During an interview with
Publication MD, Dumitru shares that although he has been away from home for a long
time, he proudly says everywhere that he is Moldovan. “I left my beautiful country, the
Republic of Moldova, and came to Israel in 2010, when I was 18.” Since then, he has
managed to perform with the great stars of the world of classical music.

Dumitru's first violin teacher, Galina Buinovschi, still works at the Ciprian
Porumbescu Music High School. The woman says she is proud to have built the
foundation of a violin genius for seven years, which is now appreciated around the world.
"Tell him that I really care about him and I'm very proud of him. And I hope to see him, I
miss him a lot, and I haven't seen him in a long time," said Buinovschi.

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203 “Dumitru Pocitari,” Israel Philharmonic.
204 Publica.md, “A 27-year-old Moldovan Became the First Violinist at the National Philharmonic in
Israel”.
205 “Israel Philharmonic Appoints New 27-Year-Old Concertmaster from Within”.
206 Dulgher, Maria.
207 Publica.md, “A 27-year-old Moldovan Became the First Violinist at the National Philharmonic in
Israel”.

94
Meanwhile, Dumitru Pocitari dreams of learning another musical instrument - cello and promises that we will soon hear in the international press about other peaks he plans to conquer.

The artist has won dozens of top awards at international competitions and has toured more than 20 countries around the world. The violinist who brings fame to our country comes from a dynasty with three generations of musicians, and the beginning of his career started as a child, with a violin borrowed from a cousin. [That’s me, Nina Vieru! I gave him one of my violins.]

His mother says that beyond the success that the public sees, there is an enormous amount of work behind it, and the young genius can practice up to 12 hours a day. In addition to work, the young man's talent also comes from a generation of grandfather, great-grandfathers, aunts and even great-great-grandfathers who played the flute, violin and saxophone.

"My grandfather was a violinist, my great-grandfather played the flute and saxophone, he played with the extraordinary Grigoraș Dinicu," said Dumitru Pocitari, concertmaster of the National Philharmonic, Tel Aviv, Israel. Now, his father, Victor Pocitari, says that he wants grandchildren, and wants them to follow the path of music, but ... Our son says - you know what daddy, for now my wife is my violin," said cellist Victor Pocitari. "These two children - Lilia and Dumitru - have exceeded the normal limit", their teacher, Galina Buinovschi, tells us, assuring us that we will hear about their names. Not just us - a whole world!208

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208 Nicolae, Roibu.
CONCLUSION

Moldavian violin performance practice has its roots in the *muzica lăutărească* (music of the *lăutari*) and has evolved through the centuries to now produce violinists who hold prominent positions in orchestras and at universities and conservatories all over the world. This progression -- dynastic *lăutari*, private education for the Boyar class, the foundation of private schools and societies offering music classes, general public education, specialized public education including rigorous lyceum and conservatory curricula for music students -- tended to be syncretic, assimilating the best of the diverse traditions of the region. In just a few generations, the men who learned violin from their fathers and studied in the first music colleges in the classes of foreign music professors would go on to graduate from conservatories and then return to teach men and women in the Chisinau State Conservatory. Performance and pedagogical conventions enriched cultural life in Chisinau and the region thanks to practices such as teachers performing alongside students, music institutions offering classes and frequent concerts, inviting prominent soloists to teach and perform locally, and the continued embracing of folk music while simultaneously developing a standard curriculum based on European models.

Where Barbu Lautaru was the archetype of the Moldavian violinist of the nineteenth century, Serghei Lunchevici is inimitable for today’s Moldovans representing a perfect fusion at the highest level of traditional *lăutar* folk music and classical music. Both were exceptional proficiency performers, influencing others with their sound and style, which merged folk music characteristics with a classical profile.
Since declaring independence in 1990, the opportunity to travel and work outside of Moldova has influenced the continuing evolution of violin performance practice. Young violinists today are free to travel outside the country to academic programs abroad, international competitions and to continue their education in conservatories around the world. Notable Moldovan violinists have taken their place among the world’s best and most successful performers, winning awards and becoming internationally famous. Less financial support for the arts domestically has caused some to seek economic opportunities abroad, yet for those who stay in Moldova, the cross-fertilization that results from a more open society is contributing to structural pedagogical changes in higher education (e.g., joining the Bologna Process in the European Higher Education Area) and the return of internationally trained and experienced Moldovan violinists to teach in the schools where they were once students.

Tremendous knowledge of and respect for the lineage of Moldovan violin teachers and students sustains and nourishes the continuation of traditions and best practices, enhancing Moldovan violin performance practice as it continues to evolve. A balanced approach in pedagogy to teaching folk music in the early years and implementing a rigorous classical music curriculum as students progress, ensures that musicians entering conservatories are highly trained and ready for the work of mastering the violin. Finally, Moldova is an ethnically and culturally diverse country that has, through the years, preserved traditions while remaining open to outside influences yielding a unique musical culture and appreciation of the Moldovan violin performance practice aesthetic.
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## APPENDIX A

### TABLE OF SECONDARY AND HIGHER MUSIC EDUCATION VIOLINISTS AND TEACHERS IN BESSARABIA AND THE REPUBLIC OF MOLDOVA

<table>
<thead>
<tr>
<th>Name</th>
<th>Dates of life</th>
<th>Education</th>
<th>Place of work</th>
<th>Students</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aberbuh, G.</td>
<td>06.11.1919</td>
<td>Chisinau (Unirea)</td>
<td>Eugen Coca</td>
<td>G. Gritco, V. And A. Marian, A. Vaisman, Chiril Paraschiv.</td>
</tr>
<tr>
<td></td>
<td>1996</td>
<td>(S. Cavun, Mark Pester)</td>
<td>Music School</td>
<td></td>
</tr>
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<td></td>
<td>1996</td>
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<tr>
<td>Amvroslov, A.</td>
<td>07.29.1928</td>
<td>Odessa (Ukraine)</td>
<td>Eugen Neaga</td>
<td>M. Goreshtstein, E. Pastuh, V. Bivol, A. Martazina, A. Bejan, V. Hancu,</td>
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<td>Irkutsk (Russia)</td>
<td>(B. Mordkovich)</td>
<td>College</td>
<td>F. Puhacevskaia, I. Critman, E. Zubritchii, D. Croitor.</td>
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<td>02.27.2007</td>
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<td>Andrusenco, A.</td>
<td>09.13.1949</td>
<td>Moscow (Russia)</td>
<td>Moldavian State Institute of Arts</td>
<td>A. Onica, E. Manankina (Shapoval), S. Cekoda, M. Barladean, V. Parulava,</td>
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<td>Kharkov (Ukraine)</td>
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<td>G. Kapachinskaya, G. Buslova.</td>
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<td>06.15.2010</td>
<td>Fihtengolt)</td>
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<td></td>
<td>Split (Croatia)</td>
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<td>T. Caftanat, E. Vlaicu)</td>
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<td>Balaescu, S.</td>
<td>09.04.1949</td>
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<td>V. Țîra, D. Lupascu, A. Brânza, A. Bivol, A. Chiaburu,</td>
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<td>Moscow (Russia) (A. Iampolski, D. Oistrakh) Leningrad (Russia) (U. Eidlin)</td>
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<td>I. Gårnet, L. Lascu, L. Gavriilița (Chirilova), V. Rotariu, L. Ninița,</td>
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<td>03.18.1965</td>
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<td>06.05.1937</td>
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APPENDIX B

TEACHING METHODOLOGY AT THE CHISINAU STATE CONSERVATORY

The teaching methodology at the Chisinau State Conservatory was based on the programs developed at the Moscow State Conservatory P.I. Tchaikovsky. So, in one such work, entitled "Methods of Teaching to Play the Violin (Viola)," published in 1988, topics included content of the course (introduction), musical abilities, development in the process of learning in class in the specialty (Topic 1), General Fundamentals of Performing Techniques (Topic 2), Expressive Means of Performance (Topic 3), The System of Pedagogical Classes with Students (Topic 4), etc.

It is important to emphasize that this technique was interdisciplinary in nature and was based on the achievements of the theory and history of performing, psychology, general pedagogy, physiology, and general methodology. As stated in the teaching method’s Introduction, "The method of teaching violin (viola) playing as a science provides a theoretical analysis of the Soviet performing and pedagogical schools, generalizes the experience of leading Soviet and major foreign performers and teachers, establishing the most general patterns that underlie violin playing and learning on the instrument." This source emphasizes the importance of generalizing the experience of

not only the Soviet performing school, but also "the use of certain provisions of progressive foreign violin pedagogy and performing arts."  

Topic 1 - Development in the course of training in the classroom in the specialty, considers such concepts as musical abilities, giftedness, talent, the ability of musical and auditory representations and their connection with motor, attention and its role in the performance process, imagination, and musical intuition. Musical memory, a sense of rhythm, and types of reproduction (mechanical and reconstructive) are also analyzed.  

Topic 2 is dedicated to the General Basics of Performing Technique and covers a wide range of issues. These are "the mechanism of anticipatory reflection of reality, which underlies the construction of movement, and the doctrine of the 'acceptor of action'" (P. Anokhin), the theory of multilevel motion control (N. Bernstein), the theory of constructing the 'image of movement' (K. Pribram). As for the coordination of cerebral and muscular activity, the theory of the mechanism of coding by the brain of movement programs in two time slices is applied (in N. Bekhtereva's terminology, normal tempo and compressed tempo). Much attention is paid to the structure of playing movements (coordination of movements of both hands, control of muscle groups, automation of movements and the formation of performing skills). The section on sound production considers the factors that determine the nature of sound production.

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210 Ibid, 3.
211 Violin (Viola) Teaching Method. Program for Music Universities with a Degree in Orchestral Instruments (Strings), 10.
212 Ibid, 10.
213 Ibid, 10.
214 Ibid, 11.
(bow manipulation, study of registers, special sound effects). An important role is given to mastering strokes, fingering and other tasks.

Topic 3 - Expressive means of performance - is devoted to the issues of expressive intonation on the instrument, about the "expressive fidelity" of intonation, using the definition of Pablo Casals.\(^{215}\) The principles of interpretation of meter and rhythm, tempo, dynamics, phrasing, and agogics are also considered.

Topic 4, dedicated to the System of pedagogical classes with students, covers a range of issues related to the concept of the pedagogical process as a two-sided one, as defined by D. Oistrakh. The authors of this manual consider the main stages of the lesson, the methods of instructing the student (showing on the instrument and verbal explanation),\(^{216}\) the homework mode, and the methodology for selecting the educational repertoire, etc. Particular attention is paid to the emotional factors of learning. Thus, the authors write about “the importance of creating a creative and supportive atmosphere in the classroom. The usefulness of the presence of students in lessons with other students of varying degrees of artistic and technical development, joint student listening to open speeches and exams.”\(^{217}\)

A special place is given to such a phenomenon as pop excitement.\(^{218}\) This section contains concepts such as “features of the psychological and physiological state on the stage. A sense of responsibility, emotional stress, mobilization, fear. The concept of ‘pop

\(^{215}\) Violin (Viola) Teaching Method. Program for Music Universities with a Degree in Orchestral Instruments (Strings), 16.
\(^{216}\) Ibid, 19.
\(^{217}\) Ibid, 19.
\(^{218}\) “Pop Excitement” is translated from the Russian эстрадное волнение (estradnoye volneniye) referring to a genre of popular music called “Estrada”.
tone’. Dependence of pop excitement on the degree of readiness of the work. Pre-concert mode. Psychological preparation for the performance. Forms of manifestation of pop excitement and ways to overcome it. Creative rise on the stage, improvisational moments performed within the framework of the intended interpretation. The danger of narrowing attention during execution on one's condition and the technical side of the game. Concentration of creative attention on the artistic and imaginative content of the performed work as one of the means of overcoming pop excitement.²¹⁹

Topic 5 - Methodology of primary education - emphasizes the inextricable link between all stages of violin teaching, starting with children's music school.

²¹⁹ Violin (Viola) Teaching Method. Program for Music Universities with a Degree in Orchestral Instruments (Strings), 22.