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THE INFLUENCE OF INTERPRETATIVE ART ON THE FORMATION OF THE STUDENTS' AESTHETIC VIEWS

INFLUENȚA ARTEI INTERPRETATIVE ASUPRA FORMĂRII ORIENTĂRILOR ESTETICE ALE ELEVILOR

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The article deals with the formation of aesthetic views in the education system from ancient times in a short excursion to the XIX century, up to that period in the history of art, when the attitude to the art of the past changed from the idea of progress to the position of a historical approach. There has existed special impact on the education system such as the peculiarities of the revival of the musical heritage of the past in the twentieth century in the USSR, the opening of the Organ Hall in Chisinau, performing activities, the significant role of L.I. Roizman in training specialists-organists, the theoretical basis and their spreading in the minds of students.

Keywords: music, historicism, organ, harpsichord, performance, Organ Hall, master, students, science, education

În articolul ce urmează sunt examinate, într-o mică digresiune, chestiuni referitoare la formarea orientărilor estetice în procesul de instruire, începând din perioada antică până în sec. XIX, și anume – până în perioada dezvoltării artistice, când are loc modificarea atitudinii față de arta trecutului de la ideea progresului spre poziția tratării istorice. O influență deosebită asupra dezvoltării sistemului de învățământ au avut: particularitățile renașterii moștenirii culturale din trecutul sec. XX în fosta URSS, inaugurarea Sălii cu Orgă din Chișinău, activitatea interpretativă și rolul semnificativ al lui L.I. Roizman în pregătirea specialiștilor organişti, baza teoretică și răspândirea lor în mentalitatea elevilor.

Cuvinte-cheie: muzică, istorism, organ, clavecin, interpretare, Sala cu Orgă, maestru, elev, știință, educație

Introduction

Since ancient times, performance and pedagogy have existed in indivisible unity, complementing and developing each side of a single process – the creation of music [1 p. 10-15]. Each period in the history of the development of society was reflected in art as if in a mirror, leaving an indelible memory of itself for future generations. Practical activity was invariably accompanied by theory and aesthetic debates, and sometimes vice versa – theoretical and aesthetic rules and observations gave rise to the meaningful masterpieces of musical culture that characterize the era.

The development of professional keyboard instruments in the context of historical facts

At the time of antiquity, music was studied alongside with mathematics, geography, astronomy and other sciences, united in the system of “schools”, in the centre of each of them was the personality of the teacher-philosopher and expert – Pythagoras, Plato, Aristotle, etc. Up to our time, exact ideas about the music of antiquity have not been saved, but much of this artistic practice has been conveyed by the treatises of scholars [1 p. 17-24].

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Historical monuments of medieval musical culture give us musical material and theoretical sources that help us understand those few signs that are mostly a mystery rather than material of practical importance. Nevertheless, there are significant theoretical works in the field of the emerging pedagogy of Boethius (480–525), Guido from Arezzo (995–1050), whose musical theories are oriented toward musical practice and are transformed into musical pedagogy, which goes beyond the personal, separate school of the pedagogue and acquires a wider influence and value.

The musical culture of Renaissance impels to life the national roots of the best that was laid in the foundation of each of the folks of Europe formed during the long divisions and unions of the European territories [2 p. 114-123].

The Italian Renaissance, as well as the English one, and others, formed in the public mind the idea of a comprehensively educated person – a universal person, who combined the ability to perform, scientifically express his practical knowledge into theory and teach his mastery. The problem of musical performance was reflected in the treatises of the sixteenth century – Juan Bermudo *Declaration on Instruments*, Cosimo Bartoli *Ragionamenti Accademici*, J. Daruta *Transilvanianh* and others, which contain valuable information about the performance style [3 p. 219-220].

Renaissance is replaced by the 17th century – the time of rapid development of musical culture, which gave rise to many new genres, unknown before and that are interesting until now. That huge musical material in the Baroque era (the so-called era of the 17th and first half of the 18th centuries) had a fundamental theoretical basis, due to which one can understand the essence of baroque music – the treatises of I. Kepler (1571-1630), R. Descartes (1596-1650), M. Mersenne (1588-1648), A. Kircher (1601-1680) and many others scientists [3 p. 234].

The events that occurred at the end of the 18th century changed the political map of Europe and were reflected in musical culture with the appearance of new instruments, stylistically different music that filled the entire cultural space. The transition in the cultural musical life to the bright stylistic directions of the 19th century took place gradually – through the style of the “storm and onslaught” of C.Ph.E. Bach, sentimentalism – Puccini, Mascagni, Gretry, Schubert and others, which are known as pre-classical [3 p. 53-60].

Passion for instruments with new dynamic capabilities – the pianoforte, piano, alto, double bass, clarinet etc., practically erased their predecessors from the sound space of their predecessors, who were clearly losing to the new sound power. The conditions for music making changed – the concert as a phenomenon of cultural life became a public action, and the halls became larger. Everything created by the musical culture until the 19th century was considered imperfect and not worth of attention. The idea of progress in art had a lot of adherents. There was a process of interrupting the tradition in the performance of ancient music, as well as ancient instruments – string-bow instruments as well as keyboard string-plucked ones were almost out of use.

A rare exception was the fascination of several musicians with playing the harpsichord – C. Salament, E. Power, I.Kh. Bonawitz, F. Boşkwitz, who were interested in antique instruments. This manifestation of interest in the musical culture of the past contributed to the formation of a historical approach to ancient art. Against the background of many artistic and aesthetic theories, a new approach emerged that was built on thoughtful observation of the theory and history of art. This approach rejected the idea of progress in art and became the ideological basis for the beginning of the revival of early music in contemporary art [4 p. 17-35].

The performance of ancient music in the second half of the 19th century was associated with the layering in the performing style of elements inherent in piano culture, from which it (early music) had no success, and more and more indications of the dynamics, tempos and metronome not characteristic of the author's texts, appeared in the editions of the notes [5 p. 52].

More successful were the achievements in the performance of ancient music on the organ. The organ apparently did not disappear from church life and some concert halls were equipped with organs.

Moreover, according to the European tradition, after the church service, concerts of organ secular music were organized in cathedrals. Such concerts were a great success, which contributed to a wider interest – the study of musical works, biographies of authors, instruments, which had a positive effect on the general culture of the audience. This process, which began in Europe in the 19th century, did not immediately spread to the east [5 p. 3-5].

The obstacles that existed on the territory of the USSR in the first half of the 20th century can be explained by several reasons: first, the morality of the forces leading the art in the country was permeated by the ideology of the ruling party and ancient art was perceived as an element of bourgeois ideology; secondly, the material base was destroyed – lack of instruments, performers, suitable concert halls, musical material and as a result of the absence of these components – lack of education.

The situation with the organs was somewhat better despite the fact that the bulk of the organs were not suitable for work. Then, the cathedrals – if they were not destroyed, they were turned into gyms, warehouses, archives (NKVD) etc. that did not correspond to the original idea of using these buildings.

Nevertheless, in the largest conservatories of the USSR – the Moscow and Leningrad, classes in organ playing were held since they had been founded. Since 1885 in the Moscow Conservatory, there was an organ class in which E. Langer, L. Betting, M. Peters, B. Ramsey, B. Saboneyev taught constantly. Student concerts were constantly held in the Small Hall of the Conservatory [6 p. 30-35].

After the revolution of 1917, the organ class went through a serious crisis, and then the management referred to the famous organist A. Ghedike, who taught the organ until 1957, the year of his death.

L.I. Roizman is the founder of the organ school of Moldova

The student of A. Ghedike, Leonid Isaakovich Roizman (1915-1989), continued the traditions of the organ school of the Moscow Conservatory. L.I. Roizman was born in Kyev, where he got elementary musical education – organist, pianist, teacher, art historian, Honoured Artist, Master of Art History, professor. L.I. Roizman educated a whole galaxy of organists, among them N. Gureeva, L. Digris, O. Iancenko, S. Bodiul, O. Babadjanova, A. Strezeva.

Among his numerous merits was the activity in the Standing Committee (chairman) of organ-making. On his initiative, a whole network of organ halls was opened with new organs set there. For Organ halls, not only former religious buildings were used, but also secular ones, as in Chisinau.

The building, constructed at the turn of the 19th-20th centuries in the central street of the capital of Moldova, where the bank used to be located, was most suitable for reconstruction, in which there could be such a significant cultural centre – the Organ Hall. The opening of the hall took place in 1978 and exceeded all expectations with its beauty and, more importantly, was the organ built by the Czech company Rieger-Kloss with the assistance of Professor L.I. Roizman.

In honour of the hall opening, a concert of organ and instrumental music was held, which opened a new page in the cultural life of Moldova. Along with the organ, several harpsichords were brought to the organ hall, where programs of early music were also performed [6 p.3].

The main soloists were the organists Svetlana Bodiul, Anna Strezeva and Olga Babadjanova, but the stage was also provided for the string quartet, the *Doina* Choir, touring organists from the republics of the USSR and foreign countries, as well as other instrumentalists, string players, clerics and other artists.

Particular attention was paid to the organ, harpsichords, and piano care. At the Organ Hall, there was a music workshop headed by the German Leontievich Kastrubin. Being a good violin maker, he carefully delved into the specifics of tuning each instrument, doing this work professionally, which ensured success in concerts. The tuner Ivan Arkan helped him.

L.I. Roizman occasionally visited Chisinau and continued to be interested in the organ and the performances of his organist graduates. He was benevolent to the part-time musicians of the Organ

Hall. For beginners, his attention and practical advice were very important. He was very good not only at organ music, but also at harpsichord and other music. There was a Neupert harpsichord in his class at the Moscow Conservatory. In a conversation about the role of education in organ and harpsichord playing, Leonid Isaakovich was not very optimistic – the organ was studied only optionally, but no one knew anything regarding learning to play the harpsichord: “This is an unsolvable question for us”.

But even then, in the 80s, due to the concerts held in the Organ Hall, the interest in early music grew so much that students appeared at the performing department of the Institute of Arts in Chisinau who wanted to study the harpsichord and play ancient music in an ensemble as an optional subject.

The theoretical base is the literature available in the library of the institute as well as in the Republican Scientific Library, the former name of which was N.K. Krupskaja. The literature had valuable information in the original languages and in translation. Now the book of Roizman *The Organ in the History of Russian Musical Culture* is of particular value.

Conclusion

In conclusion, we pay attention to the main things:

- since ancient times music has occupied a significant place in society and was regarded as a science along with other sciences;
- scientific researches over the centuries have stated the influence of music on the morality of society and the personality of a man;
- the 19th century became a milestone with the affirmation of historicism in the approach to art;
- the foundations for the creation of an organ school of Moldova were laid in the 70s of the 20th century;
- the impact of concert activities on the educational process as a system of modern aesthetic knowledge and professional capabilities has always existed.

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СЛУЖЕНИЕ МУЗЫКЕ: ИРИНА СТОЛЯР – ШТРИХИ К ТВОРЧЕСКОМУ ПОРТРЕТУ

SLUJIRE MUZICII: IRINA STOLEAR – TRĂSĂTURI ALE PORTRETULUI CREATIV

SERVICE TO MUSIC: IRINA STOLYAR – STROKES TO THE CREATIVE PORTRAIT

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