

THE ROLE OF UNIATE CHURCH IN DEVELOPING THE TRANSYLVANIAN CULTURAL MOVEMENT BY MUSIC

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Abstract: Tradition of Romanians from throughout the world indicates music as the closest means of expressing own experiences of the soul and human feelings, irrespective of their nature. It is natural that the Romanian cultural movement from Transylvania to include in its whole, actions and activities from this domain. Professional or amateur, organised or spontaneous, this cultural segment influenced decisively the spiritual development of Romanian nation. From spontaneous music or applied sub-consciously–whistling in the yard or at the labours of the field, to elevated music – musical concerts or musical productions, there is a well defined route that marks the cultural development and multivalent emancipation of Romanian nation, so necessary in national self-determination. This paper presents the path of the great Transylvanian musicologist, from the modest teacher of music from Blaj to the renowned composer whose creations were sung on the great scenes from Bucharest. It is underlined the close connection between his activity and Romanian cultural movement from Transylvania, as well as positive influence over it.

Keywords: : cultural movement, musical productions, concerts, cultural development, emancipation

Tradition of Romanians from throughout the world indicates music as the closest means of expressing own states of mind or emotions and human feelings, irrespective of their nature. It is natural that the Romanian cultural movement from Transylvania to include in its whole, actions and activities from this domain. Professional or amateur, organised or spontaneous, this cultural segment influenced decisively the spiritual development of Romanian nation. From spontaneous music or applied sub-consciously–whistling in the yard or at the labours of the field, to elevated music – musical concerts or musical productions, there is a well defined route that marks the cultural development and multivalent emancipation of Romanian nation, so necessary in national self-determination. From peasant to intellectual, from village to town, difference of interest for different musical genres was not so evident.

Still, we cannot help noticing the inappetence for opera and operetta in the rural environment, two musical genres that assume a certain degree of culture. Inclusion within programme of all musical productions represented an important step forward in shaping the musical culture of the audience.

Institutionally, the music was promoted from the beginning in Church. Irrespective of confession, liturgical service assumed also the musical component. Specific to Romanian Churches from Transylvania, the ecclesiastic and profane Byzantine music contributed significantly to shaping the first musical skills amongst the people. Moreover, the Church supported the musical activities of own believers by establishing parochial choirs, yet without imposing a repertoire strictly ecclesiastic. Very important is also the fact that the Church did not limit, by canonical rules, the area of musical expression.

Regarding the canonical regulations, we quote the text of Title VII, ch. IV - On promoting the liturgical attribute, from the First Provincial Council, pp.112-113:

„our hymns are an important part of our denomination. Ever since the beginnings, believers used to play hymns in the honour our God, Jesus Christ. Ever since antiquity, our

tradition and Church adopted many pious hymns, which by their poetry elevate the souls of believers. That is why the Church took care, that for sobriety and respect of sacred hymns, only certain persons to may sing and these cannot do it continuously, but interrupted by readings and prayers. Furthermore, cantors following the saint canons patiently must sing, should not make use of inappropriate yells, or use musical instruments within the Church. Having in view the great importance of hymns in our Church, the Synod heartily recommends that in institutions of young clergy, readers and cantors emphasis should be put on ecclesiastic hymns, or should not be admitted when joining the saint order people without full knowledge of ecclesiastical hymns. To ease learning of sacred hymns and to introduce them and keep their uniformity, the Synod decides that the 8 verses and their variations may be on music note symbols, outreaching to all educational institutions from this ecclesiastic province.”

Two observations are imposed to be made over the text. The first one, restrictive norms are applied only for ecclesiastic singers or nowadays cantors, the second one refers to the minimum of musical knowledge, voice, musical hearing, rhythm, imposed to theological students, novice priests and elementary teachers from confessional schools. Musical training depended very much on existence of knowledge base, to the development of which the school to contribute. Uniate Church, the one that governed over the schools of Blaj and a great part of Romanian confessional schools from Transylvania, had at that moment the whole picture over the professional circuit, with its positive effects over the nation.

We refer here to musical training of a didactic body comprising priests and elementary teachers educated in the schools from Blaj. Appointed then by the Church in different parishes, they continue, amongst others, musical activity by establishing parochial choirs, choirs of pupils and youth. Moreover, some of them, good instrumentists, guide the youth to study some musical instruments. By these decisions, the Romanian Uniate Church brought its own contribution to development and promoting the musical act, as mandatory and necessary part of cultural act.

Amongst the remarkable figures of Transylvanian music, Iacob Mureșianu occupies a central place. He represents the most relevant expression of the talented musician that *bears precious fruits of the earth*. This paper does not propose to research the work of the author or his life. There already exist in the line of specialised publications, reference biographical monographs¹ of some credible authors, George Sbârcea, Merișescu Gheorghe, Joe Gherman, Ștefan Manciulea, Adrian Solomon.

The novelty that we propose here is demonstrating the role of the Uniate Church and *Unirea* newspaper from Blaj in perfecting Iacob Mureșianu as interpreter, instrumentalist, orchestrator, composer and author, with major effects in development of musical movement from Transylvania. Success of the approach will implicitly demonstrate the role of Uniate Church and *Unirea* newspaper of promoters of culture also through music.

Research of existent bibliography reveals constant preoccupation of authors, historians or musicologists, to claim him according to own confession. Even these two Romanian churches from Transylvania, the Romanian Uniate Church and Romanian Orthodox Church, present him as their own elitist product. We consider that presentation of some personalities

¹ See Merișescu Gheorghe, *Muzicieni ardeleni (Transylvanian musicians)*, București, Editura Muzicală, 1966; George Sbârcea, *Tiberiu Brediceanu în slujba muzicii românești (Tiberiu Brediceanu in the service of Romanian music)*, București, Editura muzicală a compozitorilor din Republica Socialistă România, 1967; Joe Gherman, *Viața și opera lui Iacob Mureșianu (Life and creation of Iacob Mureșianu)*, Cluj, 1933; Adrian Solomon, *Iacob Mureșianu și Blajul (Iacob Mureșianu and Blaj)*, Blaj, 2007; Ninuca Oșanu Pop, Mihai Chircoiaș, Ana Maria Bularcă, *Sigismund Toduță: destăinuiiri (Sigismund Toduță: confessions)*, documente, cap.3, Cluj-Napoca, Casa cărții de știință, 2008.

of first rank, irrespective of the domain that they remarked in, through confessional identity is totally wrong and defective.

Exceptions are only ecclesiastical personalities whose life and activity are inseparably connected by the Church they represented.

All the other personalities belong to cultural and Romanian national heritage. I do not believe that an approach as the following, Orthodox priest Vasile Alecsandri or Greek-Catholic proser Ion Agârbiceanu may bring benefits, not even to consolidate their image. Still, we cannot omit that, from 1885², Iacob Mureșianu carried out his activity only in Blaj, in a deeply Greek-Catholic environment, which contributed decisively to his professional background. Omitting these evident things in dealing with the proposed theme is synonymous to distorting the historical and scientific truth, fact that significantly influences the result of the research.

A last observation regards *Unirea* newspaper, and in this case, unused as historical source, mentioned accidentally in the existent bibliography, although it represented the main advertising platform of Iacob Mureșianu's activity.

The activity of Iacob Mureșianu is mentioned for the first time by *Unirea* newspaper on 31 January 1891, issue 5, p. 37. The musicale *together with dancing*, organised by reunion of Greek-Catholic women from Blaj, for charitable purpose of contributing to construction of boarding house for girls, includes in its programme three choral works, *Trecui Valea*, *Mănăstirea Argeșului* and *Dorule odorule*, belonging to Iacob Mureșianu. There are remarked the solo interventions of Cornelia Deacu, Aron Papiu and Victor Szmigelski, one of the five founders of *Unirea* newspaper, as well as instrumental compositions *Olteanc'a*, *Galop de concert*, played on the piano by Melania Brendușianu and Silvia Hossu; composition for the violin *Norma* was played by Letiția Moldovanu.

Contribution of master Mureșianu did not limit to presenting his own musical compositions, but focused on *arranging* the whole musical programme. The article still mentions that the profit of the musicale was of 100 florins.

For the same charitable purpose is organised in Blaj, in gymnasium, a new *musical-declamatory* evening, with a consistent programme of music and poetry. According to *Unirea*, issue 15 of January 15, 1893, p.121, *dilettantes*, amateur artists of Blaj succeeded in capturing attention of a wide audience. Interesting is position of *Tribuna* newspaper, issue 76 from 1893, published in *Feuilleton* column of *Unirea*, issue 16 from 22 April 1893, pp. 125-126:

„We are sure, that with a little attention, his indubitable talent succeeds to avoid some accents that seem to remember of Hungarian songs and upset the musical hearing of Romanians”.

The observation hints at some Hungarian accents found in Romanian popular themes of the master. Even if his declared intention was that of crystallizing Romanian folk music, Mureșianu remains tributary to social, political, historical, ecclesiastical conditions by which he carried out his activity.

Very important for development of shaping musical culture of Romanian nation is encompassing within musical programmes of some relatively known Romanian composers, Mureșianu, Muzicescu, Vidu, Porumbescu, Popoviciu besides the *illustrative names* of universal music such as Rossini, Mendelssohn, Strauss, Verdi, Bizet et.al.

Unirea newspaper, issue 7 from 17 February 1894, p.53, records an exceptional musical performance given by Iacob Mureșianu in the cathedral from Blaj, on celebration of

² Iacob Mureșianu was born on 29 June 1857. In 1885, at date of his appointment as teacher of music at the schools from Blaj, he was 28. See Ștefan Manciulea, *op.cit.*, pp.119-120.

the *Three hierarchs*: reunion of priestly³ and theologian student choirs to present the premiere of the new piece of the master, *Ochiulu inimii mele*, composed for three simultaneous choirs of 12 voices, choir directed by Iacob Mureșianu.

Year 1895 represents an important moment in artistic development of master Mureșianu, by presentation of premiere *Balada Mănăstirea Argeșului*, orchestrated to culturally develop the Romanians. The premiere took place in Blaj, on the occasion⁴ of the general meeting of the Transylvanian Association. *Unirea* newspaper is again supporting the accomplishments of the master and publishes in issue 35 from 31 August 1895, pp.277-279, to column *Feuilleton*, a favourable comment, *this piece will be regarded as a new start within the progress going to be made by Romanian music*. Appreciation is confirmed also by specialised press from Bucharest. *Unirea*, issue 38 from 21 September 1895, p. 305, publishes the following:

„România Musicală, music magazine, theatrical-literary, headed by Mr. Const. M. Cordoneanu from Bucharest, reviewing the concert given on the general assembly of the Association from Blaj, expresses the following opinion on composition of Mureșan: Success was complete. The room was full of people. Everybody enthusiastically applauded the meritorious composer that brought so much honour to Blaj”.

The article encompasses also a remark addressing to *Telegraful Român* that did not publish anything on the event. We may consider this concert as the moment of acknowledging his value. More and more frequently, compositions of Iacob Mureșianu are found in the programmes of some leading artists⁵; even military music⁶ includes several pieces of him on different ceremonies. Members of musical society *Carmen* from Bucharest, probably the most important Romanian musical society of that time, headed by renowned professor Kiriac, promote his pieces within some great concerts of the society, in acknowledgement of his value. This acknowledgement confirms his position amongst great Romanian musicians of all times.

Regarding this event, *Unirea* publishes, in issue 2 from 13 January 1906, p.16, article *Serbare musicală la București (Musical feast in Bucharest)*, in fact an account of the whole epic from Bucharest of the master, from the welcome addressed by the vice-president of the society, G. Teodosiu, to the concert itself. In the programme were included four pieces about which Nicolae Iorga wrote after the concert:

„After two religious songs from the country, the noble and imposing song *Ochiul inimii mele* of Transylvanian master Iacob Murășanu followed. Also by him, Mrs Bonciu performed with exquisite ease and pearlized precision that underlined her talent two beautiful folk songs, which completed beautifully songs of Kiriac and Bena, sang by the choir. Mr Murășanu was present, coming from Blaj for several days and people acclaimed him, looking

³Priestly choirs set up and directed by Iacob Mureșianu had, amongst others, the role of maintaining a tight connection with vicars from different parishes, the master offering his support and services for the advance of musical activity from parishes. Moreover, this connection allowed a better understanding of musical movement from rural environment, in its whole and created the premises of intertwining with the Romanian national element.

⁴ See *Unirea*, Year V, issue 32, 31 Aug.1895, p.257.

⁵ The renowned tenor of the opera from Bucharest, N. Ștefănescu, invites Iacob Mureșianu to Bucharest to present his new composition *Erculean*, within his concert. At point 5 of the programme, he will play the piano, accompanied by Melania Brândușeanu, the play for piano four - hands. See *Unirea*, Year XV, issue10, 11 Mar. 1905, p.83.

⁶64th Infantry Regiment quartered in Mureș-Oșorheiu, at the return from the military manoeuvres arrives in Blaj, at the invitation of Iacob Mureșianu, to perform a concert with military marches. Amongst compositions played is also the creation of master, *Fantasia română*. See *Unirea*, Year XII, issue 38, 20 Sept. 1902, p.325.

at the ideal of unique Romanian culture. (unitary, referring to the ideal of Romanian culture of Romanians from Romania and Hungary-Transylvania).”

Fame of Iacob Mureșianu *across the Carpathians* reflected upon his artistic image from Transylvania, becoming a landmark of Romanian music. His example obliged the Romanian society from the Empire to reconsider music as a manner of asserting the Romanian national element.

Research of *Unirea* newspaper as reference historical source, evidently reveals the unanimous trend of gradually shifting from programmes including foreign pieces and authors to essentially Romanian programmes. This process is more evident and quick in the programmes of some musical performances given in the rural environment. In great cities Sibiu, Cluj-Napoca, Oradea⁷, Brașov⁸, was attempted maintaining a balanced proportion between the authors of foreign compositions and those Romanian. Motives of necessity of this balance reside, in a great extent, in the cosmopolitan attitude of intellectuality from here, snobbery showed or declared by some or simply due to limited Romanian repertory.

The programme of the concert given in Sibiu by the Ploughmen's Choir⁹ from Chiseteu is eloquent for previous assertion. *Unirea* newspaper publishes in issue 36 from 3 September 1892, pp. 281-283, the article entitled *Balu și concertu (The ball and concert)* where is published the content of the programme: *Marșul lui Mihai, Tătarulu-* choir by S. Nasievici, *Auverture Semiramide* by G. Rossini, *Dis'a badea* - choir by G. Muzicesu, *Arcașu lui Ștefan Vodă* - choir by Ciprian S. Porumbescu, *Melodii românesci* – quartet by P. Herman, *Răsai lună* - choir by G. Musicescu, *Baba și Moșneagul* - choir by G. Musicescu, *Fantasia* from the opera *Der Freischutz* by C. M. Weber, *Junimea parisiană* - choir by Adam, *Inima mea pentru a ta* – valse by Ivanovici, *Hora Dobrugea* - choir by N. Popovici, *Sunete române* - potpourri by P. Herman.

Two aspects from the last part of the article draw our attention: the first, conductor of the choir was the Uniate priest Lucaciu Sepențianu, vicar from Chiseteu, the second, existence of the orchestra that accompanied the choir. Demonstration of working hypothesis advanced at the beginning is proved.

The church categorically prohibits in the texts of the First Provincial Council from 1872 introduction of orchestra in the music of divine cult, but did not forbid its development outside the ecclesiastical pattern.

Furthermore, the conductor of the orchestra and choir was exactly vicar father Lucaciu. The Uniate Church, by his high hierarchs encouraged extra-ecclesiastical musical

⁷ On festivities celebrating name day of bishop Mihai Pavel, in Oradea are organised two days of cultural manifestations, whose programme comprised: *Ardeleana* – instrumental choir, *Szegedi Boszorkany* – instrumental choir, *Herz Dame*-French polka played by instrumental choir, *Seninu și furtună* by I. Vorobchievici-vocal choir, *Marșul lui Mihai* by Giogovanu – instrumental choir, *La o viorică* by Cav. Tud De Flondor-vocal choir, *Az olah hakasz* by Sarkozy Fr.-vocal choir, *Din depărtare* by I. Vorobchievici-vocal choir, *Popouri bănățești*-instrumental choir, *Taci bărbate* by I. Vidu-vocal choir. See *Unirea*, Year III, issue 47, 25 Nov. 1893, p. 381.

⁸ Romanian reunion of songs from Sibiu organizes in Brașov a sellout musical representation, with the compositions *Loreley* by Mendelssohn Bartholdy, *Trei cântece* by G. Dima, *Stabat Mater* by G. Rossini, solos with Ghiță Pop and V. Demian. At the end of the programme, the audience wished to be included in the programme more Romanian compositions. See *Unirea*, Year II, issue 26, 25 Jun. 1892, p.29.

⁹ Ploughmen's Choir from Chiseteu represented both a model and an example of success, palpable evidence of viable actions initiated by priests, genuinely preoccupied with emancipation of Romanian peasant. The choir became known and acknowledged shortly for the quality of musical programmes despite the lack of widespread musical training and a lackadaisical attitude toward practice of its members. Concerts were given also in Blaj, at the initiative of Melania Brendușianu, Iacob and Traian Mureșianu; see *Unirea*, Year II, issue 36, 3 Sept. 1892, p.285.

activities of priests and believers, intuiting the opportunity opened by music towards convergence of activities of national character. The fact that, at the end of the concert, the choir accompanied by orchestra played *Deșteaptă-te, Române!* (*Awaken thee, Romanian!*), actual national anthem of Romania, confirms promotion of music in the process of national emancipation and cultural development of Romanian nation from Transylvania. If we add to these also musical direction that often assumed dressing¹⁰ artists in Romanian national costumes, we have the overall picture of future of Romanian music from Transylvania of those times.

The fame of the Ploughmen's choir from Chiseteu boosted musical activity of Uniate priests from different rural parishes. *Unirea* newspaper accounts for activity of choirs of ploughmen from parishes Bordu¹¹, Secașiu¹², etc. as being authentic *cores* of Romanian culture spread throughout Transylvania.

As for musical activity of Uniate priests from urban parishes, the analysis implies more aspects. The first aspect refers to quality of musical act by its two essential elements, artists and audience.

By comparison with the rural environment, where members of the choirs and instrumentalists were common people, without education or musical education, in the urban environment we already refer to authentic artists, either professional or amateur, elevated persons, experts in musical history or great vocal or instrumental musicians. Names such as Adelina Piso, Valeria Pop, Olivia Bardosy, Virginia Gall, Valeria Isac, Netti Vancea, Gulelm Șorban, Vasile Popovici, Melania Brendușan, Grigore Savu, Geta Hodușiu, Nicolae Brătianu et. al. headed the bill in concerts¹³ from throughout the whole Austrian-Hungarian Empire.

A valid range of young artists, were also promoted by political circles, such it results from the article published in *Unirea*, issue 22 from 8 June 1907, p. 205: „concert under patronage of Iuliu Maniu, Gheorghe Pop de Băsești, Teodor Mihaly, Alexandru Vajda, Alexandru Mocsonyi, Aurel Vlad”. Similarly, conductors, orchestrators, composers, such as

¹⁰ Music directors used this trick, dressing the artists in Romanian national costumes, as a factor of balance of musical performances, between the Romanian element and the foreign one. See *Unirea*, Year II, issue 36, 3 Sept. 1892, pp.281-283.

¹¹ Bordu parish was at that date assigned to Ernotu Archpriestship, nowadays Iernut, being headed by a young parochial administrator that succeeds not only establishing a ploughmen's choir, but construction, through his own efforts, of a special place for rehearsals. See *Unirea*, Year III, issue 23, 10 Jun. 1893, p.189.

¹²Secașiu parish was situated in Caraș-Severin district and belonged to Lugoj diocese. Uniate priest Iosif Stupineanu was also elementary teacher of confessional school. He succeeds to set up a choir of 21 young persons, but also aged 50, used both in liturgical services and local feasts. Financial benefits were transferred to the account of the choir, being destined for purchase of note paper, travelling, etc. The ploughmen's choir from Secașiu is the first choir of this type recorded within the pages of *Unirea*. See *Unirea*, Year I, issue 12, 21 Mar. 1891, p. 93.

¹³ Concert from Oradea under the patronage of lawyer Iosif Roma featured the following virtuosos Adelina Piso, Valeria Pop and Olivia Bardosy. See *Unirea*, Year X, issue 7, 17 Feb. 1900, p. 65. In Baia Mare, Adelina Piso and Valeria Pop are the stars of the concert under the patronage of G. Pop de Băsești. See *Unirea*, Year X, issue 31, 4 Aug. 1900, p. 261. On the poster of the concert given on graduation of Conservatory from Cluj we encounter Virginia Gal - scholar in Pest, Valeria Isac, Adelina Piso - scholar in Vienna, Netti Vancea, Gulelm Șorban - scholar in Vienna and tenor Vasile Popovici. See *Unirea*, Year XI, issue17, 27 Apr. 1901, p.141. Within the concert of prima donna of opera from Bucharest, Irena de Vladaia, performed in Blaj, we encounter on the stage also Melania Brendușianu, former student of piano of master Iacob Mureșianu and Grigore Savu. The following compositions were played *Balada* and *Aria bijutierilor* from *Faust* opera, *Arie indiană* from the opera *D'aș fi rege*, Strauss - *cântec țigănesc*, Verdi - *Cavatina*, Bizet-*Habanera*, Mureșianu - *Cântec de fericire*. See *Unirea*, Year XII, issue 17, 26 Apr. 1902, p.158.

Corneliu Popovici¹⁴, Emil Ștefănuț¹⁵, Constantin Savu¹⁶, Iustin Cl. Iuga¹⁷, Ion Vidu are presented within *Unirea* newspaper as worthy continuators of master Mureșianu.

The audience, the first critic of artists, comprised, in the urban environment, physicians, lawyers, teachers, politicians, officers, artists, as well as class of rich artisans, small private entrepreneurs, tailors, butchers, editors, shoe makers, etc. willing to be accepted amongst elevated class, which then was reserved to intellectuals. The phenomenon is found also nowadays, yet at a different level.

A second aspect refers to the great number of reunions and associations that practically took over these preoccupations. In town, the priest lost the attribute of organiser of concerts and became promoter of cultural act, by popularizing events amongst own believers. Only in the theological university environment, priests still have such preoccupations, mainly for sacred music.

The third aspect encompasses position of newspapers as regards the musical act by publishing some specialised criticism. Evidently, journalistic art could glorify or take down an interpreter or composer, according to different interests. Still, to the praise of Romanian journalism, especially from Transylvania, the Romanian musical movement always enjoyed positive appreciations, being treated as means of cultural emancipation and development.

Development of this movement and its directing to Romanian musical coordinates was greatly influenced by appearance of a repertoire of Romanian pieces. Favouring the Romanian element and its exploiting in presented musical productions was felt in the quality, but also quantity of Romanian works. In a short time was created a Romanian repertoire, encountered almost systematically in all programmes of concerts performed in Transylvania.

Producing of the first specialized music magazine *Musa română*¹⁸, that comprised both personal creations, and other of Romanian composers, is credited to Iacob Mureșianu. The purpose of the magazine published by Mureșianu is recorded suggestively and instructively in the work *Viața și operele compozitorului IACOB MUREȘIANU 1857-1917 (Life and works of composer IACOB MUREȘIANU 1857-1917)*¹⁹ out of which we quote:

"Music has become one of the strongest factors of civilization. This is evidenced by the fact that music is better spread in more civilized countries. Thus, Italy, France, Germany are more musically developed, than those countries where inhabitants did not reach the same level of civilization.

¹⁴ Corneliu Popovici organizes and conducts the concert of Romanian reunion of songs from Hațeg, offering a varied musical programme, on the general meeting of ASTRU Hațeg. See *Unirea*, Year I, issue 34, 22 Aug. 1891, p. 268.

¹⁵ Emil Ștefănuț, music teacher at the girls' boarding house from Blaj, prepared different choirs of girls, boys or mixed, his work being appreciated by the Metropolitan Bishop Mihaly within the annual exams from the end of the scholar year. He appreciated the obtained results, mentioning at the same time difference between the results of work of some specialised and amateur teachers. See *Unirea*, Year VI, issue 13, 28 Mar. 1896, p. 101 and *Unirea*, Year V, issue 25, 22 Jun. 1895, p. 120.

¹⁶ Constantin Savu organizes the concert of the Greek-Catholic parish from Timișoara, conducting the choir for four voices. There were played pieces of composer I. Vidu and own compositions. See *Unirea*, Year IX, issue 52, 30 Dec. 1899, p. 423.

¹⁷ Iustin Cl. Iuga, composer of a piece for voice and piano, romance the *Resignare*. See *Unirea*, Year IX, issue 52, 30 Dec. 1899, p. 423.

¹⁸ The first mention on the release of the magazine *Musa română* is made within the column *Bibliografie* of *Unirea* newspaper. The magazine encompasses compositions arranged by Iacob Mureșianu, *Ardeleancă, Sârba, Murgulețu* and pieces of V. Șorban, *Din Banatu, De pe Someșu*. We notice in the title of the magazine the note Year II. We must mention here that the magazine *Musa română* appeared initially in 1888, yet due to financial reasons its release was stopped. See *Unirea*, Year IV, issue 11, 17 Mar. 1894, p. 87

¹⁹ Joe Gherman, op.cit.

We Romanians, although we are extremely civilised and we have very many talents, we could not even show interest in folk music and thus we could not make progress requested by authentic art. Indubitably, the reason was the harsh times that we lived and we still live. Many, especially foreigners, affirm that we, Romanians do not have national music. And what determines them to assert this untruth? The fact that we Romanians, although, we have our folk music like any other nation, even richer and more beautiful, we cannot still enjoy the advantage, like other nations, of having our folk songs collected in a proper order, and well arranged according to rules of harmony. That Romanians are endowed with great and beautiful talents, that they really love music, evidences us that truth that in general the Romanian nation is really fond of songs, even without the risk of making a mistake, we may say that Romanians cannot live without songs. The Romanians have this thing in common with the whole Latin race. Common man accompanies his rustic works with merry songs. Being deeply steeped in the theme of his song, one frequently sings, improvising, and his imagination is stirred as joy or sadness increase. Thus, it is in the nation where we have to search the origin of those songs, doinas, round dances, from amongst the nation they must be collected, well studied according to character and tradition, and then processed following the rules of harmony and given to public. By making this, the priceless treasure of our national music will be preserved forever and consequently it won't happen what occurred during past times, that an important part of the treasury to be lost and disappear; on the other hand, foreigners will be able to admire beauty and richness of this treasury. Here is one of the beautiful and necessary goals that *Musa Română* proposes to follow and achieve doing its utmost. Besides that it is known that in the parties thrown by our cult society, in halls of our Romanian intelligentsia, very rarely are heard the beautiful Romanian songs, because until now, very few of those songs were collected and arranged so that to comply with higher demands. That is why *Musa Română* will do its best and considering the hard times that we live, will also try to fill this large gap that is experienced so painfully by the elevated Romanian society. We will publish all sorts of salon compositions, encompassing folk songs for piano as Fantasies, Caprices, Rhapsodies, Concerts, et.al., as well as Romanian pieces for violin and flute. Only this way our national music will be able to spread, not only amongst us, but also amongst foreigners, and only this way a new feature of our national individuality could manifest before us. This is the second goal followed by *Musa Română*. Our folk music is sweet, soft, melancholic and at the same time loud, passionate and full of love and its airs are vividly animated and startlingly original. They are pleasant more than anything to fine and delicate ears and may serve, with little effort, to any enterprising spirit and lively mind as authentic nurture for marvellous ideas full of fantasy, from dramatic pieces full of effect and pieces that are totally missing to us, to orchestrated pieces of artistic value, and these might get to the wanted development, to authentic art. Knowing this truth, *Musa Română* if is warmly supported by the honoured Romanian audience, will receive by time a greater format, so that to may collaborate a little by its modest publications to the future great edifice of our music, - Romanian classical music – the sole purpose that our national music must aim at. The third goal followed by *Musa Română* is cultivating our ecclesiastic music, publishing scores especially of songs of St. Liturgy for vocal choir. It is well known that some beginnings worthy of praise were marked as regards the note arrangement of ecclesiastic songs, yet there is still a lot of work to do until these songs will fully meet modern demands. Besides that, *Musa Română* will also publish folk and original songs for voice with piano accompaniment and pieces of dance. Similarly, it hopes to be able to present, according to circumstances, in each issue a great part of the material recorded by the points of its programme. Beside the musical part *Musa Română* will comprise also some text with columns on musical literature, with the purpose of arousing interest and give the laic audience indispensable elementary

knowledge of music, that any elevated man cannot avoid, as well as preparing him for justly appreciate music, in general and Romanian music, in particular. Further, it will divulge secrets of musical art, telling its history and rendering bibliographies of the most renowned foreign and Romanian composers. *Musa Română* will also comprise a column for popular poems, novelties, varia etc. This is the programme of *Musa Română*. We are aware of the difficulty of its realisation, nevertheless it inspires us trust and courage, the thought that the honourable Romanian audience will consider the endeavours that we must make to attain this goal, and that all sides will warmly support us in our modest approach. Blaj, January 1, 1988”.

We grasp in the text a slight nationalist overtone, declaration of the author being an authentic praise to traditional Romanian cultural heritage, in a great measure unexploited by Romanian authors. By quoting the whole declaration of the author is pointed out complexity of musical thinking of the master Mureșianu and his vision about future trends of Romanian music from Transylvania. Without the risk of making a mistake, we may assert that union of Romanian nation with mother country Romania was made musically long before that political-administrative from 1918.

Unfortunately, *Musa română* magazine, as many other Romanian magazines from Transylvania supported by personal savings of some personalities, was regarded as personal initiative. The financial support did not find an echo in the Church, itself facing problems of this type. The period of the second appearance of the magazine spans between 1894 and 1899. *Unirea* newspaper, issue 52 from 30 December, 1905, p. 432, notices reappearance²⁰ of magazine *Musa română*.

Being the first specialised musical magazine from Transylvania, *Musa română* had also the role of encouraging creative musical intentions of other Romanian composers, but also publication of some foreign authors. Works such as *Elemente din teoria muzicii*²¹, *Musică națională*²², *Carte de cântece pentru tinerimea școlară de ambele sexe*²³, *Cântece pentru usul societăților corale*²⁴ et. al. have significantly contributed to setting up a Romanian repertoire accessible both to artists and especially to audience.

From the general repertoire were not excluded either works of ecclesiastic music. *Unirea* newspaper recorded appearance of some specialised works, both in the Orthodox Church and Uniate Church. The article *Recensiune (Review)* is suggestive on this line. Published within column *Parte științifică-literară (Scientific-literary segment)* of *Unirea*, issue 2 from January 10, 1891, p.14, the article is a brief analysis of the work *Cântările bisericesci după melodiile celor Opt-Glasuri ale sfintei biserici ortodoxe, culese, puse pe note și aranjate de Dimitrie Cunțanu (Church songs after the eight tones of the Holy Orthodox Church, collected, note arranged by Dimitrie Cunțanu)* in Sibiu. Worth noticing from the article is importance of tones in eastern church and the unadvisable attempt of modernising choral songs and lectern chanting by introduction of time signature of 2/4 or 4/4,

²⁰ Magazine *Musa română (Romanian muse)* was republished between 1905 and 1907, without regular appearance, issues being printed according to financial means of the author. From 1907 onwards, the magazine did not appear anymore.

²¹ A. Sequens, *Elemente din teoria muzicii (Elements of music theory)*, Caransebeș, Editura autorului, 1896. See *Unirea*, Year VI, issue 13, 28 Mar. 1896, p.135.

²² Idem, *Musică națională (National music)*, Leipzig, 1899. See *Unirea*, Year IX, issue 23, 10 Jun. 1899, p. 192.

²³ Ion Darius, *Carte de cântece pentru tinerimea școlară (Book of songs for scholar youth)*, Brașov, Editura H. Zeidner, 1900. See *Unirea*, Year X, issue 29, 21 Jul. 1900, p. 247.

²⁴ Aurel Popovici, *Cântece pentru usul societăților corale (Songs for the use of choral societies)*, 1905. See *Unirea*, Year XV, issue 9, 4 Mar. 1905, p. 75.

catalogued as *an attack upon the ancient form*. We mention that a similar work was also expected in the Uniate Church, yet at the respective date it was not published.

Barely in 1904, does *Unirea* newspaper record in issue 42 from October 15, p. 394, appearance of a book on music that comprises Liturgy of St. John Chrysostom on notes and the eight tones. The author of the book is Iuliu Birou, elementary teacher and cantor, conductor of choir *Armonia* from Ticvanul-Mare. Atanasie P. Bologa, the author of the article recommends outreach of this specialised book to all dioceses for standardization of songs. As argument is invoked the First Provincial Council from 1872, Title VI, ch. 4:

„ To ease learning of sacred hymns and to introduce and preserve their uniformity, the Synod decides that the eight tones with their variations to outreach to all educational institutes from this ecclesiastic province”.

As personal observation, having pastoral expertise of 20 years, I remark that not even today we can refer to standardization of ecclesiastical hymns in the Uniate Church, each diocese having its own particularity and specific, dictated by local musical influences.

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