

Summary

This writing, having as a theme “Religious music in George Breazul’s studies” , is a PhD thesis in Theology, at the subject named *Ecclesiastical Music and Ritual* ,in the Orthodox Theological College “Saint Andrei Şaguna” of the “Lucian Blaga “ University.The coordination and the scientific guidance of the thesis belongs to P.C.Pr.Prof.Univ.Dr.Vasile Grăjdian, who teaches to the same theological college.

The purpose of this doctoral writing is to emphasize the contribution of the musicologist George Breazul in crystallization of Romanian musicology and, especially, his concerns for the religious music domain. Nowadays, George Breazul has represented a new impetus in many domains of the Romanian musical culture, but also in religious music.

The “Religious Music” term has a wide meaning, which encloses the musical Romanian folklore and the ecclesial music “of our ancestors”, too, as George Breazul stressed repeatedly.

That’s why it is needed to emphasize repeatedly the specific and natural values of the people in a society which suffers from the spiritual and educational point of view and passes through a national identity crisis.

The reason I have chosen this theme it was offered by one of the most important work of George Breazul, work that embellished my childhood, especially when we were practicing the custom of singing carols on Christmas Eve: the collection entitled “Carols” ,which appeared firstly in 1938, in collection called “The book of the village” (No.21), edited by the Cultural Foundation “Prince Carol”. Studying profoundly this book, in time I discovered the linear musical notes ,but I also admired the Byzantine notation that accompanied the portable. Another important trump o the work I mentioned is the variety of the carols and “songs of the star” from all over the Romanian country, revealing the ampleness of the folk - religious Romanian treasure.

The doctoral thesis grasps many aspects of the musicologist George Breazul’s activities, such as his concerns for the religious music, which he considered being absolutely indispensable in defining the Romanian culture. He has worked in the domain of the Romanian music for a long period, for forty years, in a time of social and political changes, including the two World Wars, the period between the two Wars, the post-war period, till the first part of Communism , in which he endures numerous intimidation and humiliation.

I tried to follow the main musicological studies of George Breazul and, where it was the case, I stressed the role of religious music: in the musical Romanian Historiography, in musical education and in musical folklore.

The research for this writing, made under the attentive guidance of P.C.Pr.Prof.Dr. Vasile Grăjdian, began at Bucharest, at The Union of Composers and Musicologists from Romania,

because this institution keeps the volumes and the manuscripts of George Breazul, which were donated as a result of his desire, through his wife's care, Georgeta Breazul. All this rich material constitutes the Collection "George Breazul" in which we can find valuable books, from all domains, especially music, scores and manuscripts which contain his studies and the result of the musicologist's work. That's why I considered it to be necessary to reproduce some of the documents that still exist in the last chapter of my work. These valuable documents show his concerns for the religious music.

Another important step in this research was constituted by studying a part of Phonogramique Archives, which belongs to The Institute of Ethnography and Folklore "Constantin Brăiloiu" from Bucharest. Here, thanks to the kindness of the principal Miss Academician Sabina Ispas and Miss Neamu Cristina-candidate for a doctor's degree, I managed to identify a large number of religious musical plays from the religious musical Romanian folklore also, registered by George Breazul and his assistants during the period 1927-1940.

Turning to the methodology I used in this writing, I tried to follow the scientific criteria of conceiving a doctorate thesis, under the attentive care and close assistance of P.C.Prof.Univ.Dr.Vasile Grăjdian. I started by preparing an adequate bibliography having as a support a plan of ideas, by studying attentively the main sources: everything that George Breazul has written and published, the materials that were never published, especially those 17000 of worksheets without a quotation, the things that were written about George Breazul in indirect sources.

Also, the scientific guide of my doctoral writing P.C.Prof.Univ.Dr.Vasile Grăjdian, has advised me to follow the article published in August 1932 in the magazine called "The Grains of Corn" In this material were mentioned seven ecclesiastical melodies, that were registered by phonograph during 1928-1932 by George Breazul and his collaborators of "The Phonogramique Archive" attached to The Ministry of Art and Cults. This aspect facilitated my research from The Ethnography and Folklore Institute of the Romanian Academy, where I discovered many religious melodies.

Among those, I reproduced in my writing the melody collected by George Breazul himself: cylinder number: 13311a, the content: Ecclesiastical: "Aghios" (it is sung during the celebration of Christ's Baptism when He "started" to the water. sung by: Voice, informant: Octavian I. Popescu, Origin: Pitești, R.N. Găești, Furești (?)¹, Topoloveni, the collector: George Breazul, The place and the date of the recording: Bucharest, 21st of January 1929.

Concerning the whole work of George Breazul I identified the main orientations: his studies concerning musical **historiography**, from which I emphasized the role of the religious music from the articles written on a variety of themes and I traced the monographies that were published posthumously; the studies concerning the **musical education** thanks to which I

analysed the musical students' book, in which I have emphasized on religious music and its importance for education and the **religious musical folklore**, means of drawing out many scientific conclusions. I emphasized the works concerning the religious music and the religious musical folklore: "The songs of the Holy Liturgy for school and people", "The Requiem of our Lord, Jesus Christ", the collection called "Carols" etc.

An important role in his activity was collecting folklore, directly from the source, through the phonograph. This method was taught in Berlin from prestigious teachers, that were professional in their domain. That's why, between the small chapters of my writing I discussed this issue, very important for our culture: The Phonogramique Archive and collecting the religious musical folklore.

In his mailing, that was published in three volumes "Letters and documents", I noticed the connection of George Breazu with personalities of international musical culture. From this rich mail I emphasized the encyclopedic concerns of the musicologist and especially his interest and activity in the religious music.

It isn't the intention of the author to write a monography, not even an exhaustive writing on the matter of George Breazu's religious music.

The first chapter, which is the shortest of the thesis, "Aspects from George Breazu's life" (1887-1961), it is just a short biography that introduces George Breazu-"the man" to us. Here I have drawn the main aspects of his life, putting aside personal information and stressing his activity as a musicologist.

The second chapter, called "Ecclesiastical music till George Breazu", introduces us the musical ecclesiastical context till George Breazu. I put aside deliberately the notion "religious" and I stressed "ecclesiastical music" in order not to depart too much from the subject. This chapter splits into three little chapters: II.1. The Romanian ecclesiastical music till "The Hrisant's Reform", II.2. Short history about "The Hrisant's Reform" in Romanian ecclesiastical music, II.3 The Romanian Byzantine ecclesiastical music after "The Hrisant's Reform"- "the rendition of the Romanian character" to Romanian ecclesiastical music. I didn't stress too much on this subject because many of the specific musical writings discuss extensively upon this matter. I presented some general features concerning Christian music and its beginnings on our country's territory, I mentioned the first Christian missionaries that let written treaties about music. Then I introduced a part of ecclesiastical music personalities, till the Hrisant's reform, beginning with 14th and 15th centuries (the monk Filothei from Cozia), the Protopsalti Evstatie from Putna, the one who set up and led the Musical School at Putna and culminating with Filothei sin Agăi Jipei and his successors. The 19th century in our country was shown concerning "Hrisant's Reform" by

highly appreciated personalities, especially by the monk Macarie. Because of the fact that Anton Pan has a separate subchapter in the writing, being one of the personalities studied by George Breazul, I have excluded him from the subchapter treating the ecclesiastical musical context, debating upon his life and activity more extensively, in a subchapter dedicated to him.

An important step in ecclesiastical Romanian music was represented by giving the “Romanian” character to the Byzantine music, which represented an important and necessary process in order to define an ecclesiastical Romanian melos.

The beginning of the 20th century has represented a period of social, political and cultural changes in Romania. George Breazul has been very active in the main institutions of cultural and ecclesiastical music, being remarked as an encyclopaedic personality, in spite of these difficult times. That’s why the chapter number three treats *George Breazul’s studies for the ecclesiastical music*. He identifies three sources of the ecclesiastical Christian music: the Jewish-sinagogal music, the old music of Greeks and the musical instinct of the new Christianed people.

Chapter number three includes the main parts of George Breazul’s activity in ecclesiastical music: **historiography, musical education** and the activity of musical books’ **printing**, of which I mentioned “The melodies of The Holly Liturgy for school and people” written in partnership with I. Popescu – Pasărea and G. Comăna and “The Requiem of our Lord, Jesus Christ” written in partnership with I.D. Chirescu.

Among the ones which were mentioned, the whole third chapter includes an ampler preoccupation of George Breazul concerning the activity of some personalities of ecclesiastical religious music. Anton Pann and I. Popescu – Pasărea (especially psaltic music), D.G. Kiriac și G. Musicescu (especially harmonic, choral music).

In the subchapter concerning the musical education, I analyzed the students’ books for the secondary classes and 4th primary grade, together with the collection called “Romanian songs for the primary school”. I mentioned shortly about the Religious Musical Academy from Bucharest, in which he has been active since its establishing, because this type of involvement has been also a part of his activity concerning religious music and also musical education.

In order to distinguish religious music, especially ecclesiastical music, from the part of the writing that treats religious music, especially religious musical folklore, chapter number three connects with chapter number by some examples of religious songs collected and kept by the Phonogramique Archive.

One of George Breazul’s desiderata, unfortunately with no success till nowadays, it was “The Organization of a universal musical library”, which represents chapter number four of this thesis.

In order to emphasize his pragmatism more deeply I have reproduced two important aspects of

his activity, which stress George Breazul's concern for religious music and basemap: "Religious, rare musical book" and "Books and musical scores of religious music" in "George Breazul's basemap". In fact, in the donation document of Breazul's family it is mentioned this desire of the musicologist.

The last chapter of the thesis includes George Breazul's activity in religious musical folklore domain and some conclusions that derive from it: The religious musical folklore of the "Romanian's son", Musical folklore in education, Folk –religious drama: "Vicleimul" etc.

The George Breazul's collection called "Colinde" represented at that time one of the "top in that field", as his opponent Constantin Brăiloiu has claimed. That's why I have taken into consideration that among the work "Vicleimul" to which they collaborate in choosing the texts of the songs and arranging them on double notation, psaltic and linear, the volume "Colinde" from the collection "Village book", motivates a part of the fifth chapter: *Short history of musical Byzantine semiography, Psaltic musical Romanian semiography or musical notation at George Breazul, Double notation of the collection called "Colinde" of George Breazul etc.*

I considered important that in this last chapter also to emphasize a part of the material that was collected and kept in Phonogramique Archive, representing the religious musical folklore that was used during the folk Romanian customs and rituals.

The objectives of the writing result from the attempt of emphasizing George Breazul in all his intercessions, his interest for the religious music and the religious musical folklore, in order to stress the importance of the ecclesiastical music and the religious musical folklore in defining the Romanian music.

Through this research I have intuited George Breazul's work, I emphasized his cultural openness and his openness as a musicologist that he has demonstrated through his activity. From all of these I emphasized the religious music and the religious musical folklore considering that his effort has brought value in these fields.

Although George Breazul was a famous musicologist for his age, it is spoken less about him nowadays. During my search after information in the dictionaries and musical lexicons I have noticed all over the entire acknowledgment of his scientific activity, through a lot of published articles and books. But, after 1990, too little of his work was published².

²I would like to mention that after 1990 the most important musicologist that has studied G. Breazul is the professor Vasile Vasile. In 2003 he published the monumental writing "Pages from the history of Romanian music", volume number 6.

In the theology magazines, aside from Mihai Petre's article called *The Contribution of the musicologist George Breazul (1887 -1961) to the capitalization of the Romanian Byzantine singing and the religious folklore*, in B.O.R., Bucharest, the year CVII(1989), number 3-4(March-April), p.134-142, we don't have any articles. This aspect has intrigued me, because his studies brought new aspects in the ecclesiastical music, at least in musical historiography.

Another aspect of George Breazul's methodology it was his musical comparing style. Through this method he has reached to new and revealing conclusions. Through the comparison with the Romanian folklore we still can discover a lot of aspects of the religious music. In the writing called "The Carols.....critical reception", George Breazul was arguing the double musical notation, psaltic and linear, in the collection "Carols", He has mentioned that through the transposition that he has made to the songs, he reached to the final three: *Mi, Re-Do-Vu, Pa și Ni*.

In this way "The modal functions were keeping their nature in the Romanian carols"³. From here Breazul was drawing a conclusion of Glareanus from "Dodakahordon"(1547)⁴, the idea of three means: *scilet naturalis, mollaris et duralis: "Omnis cantus definit aut in re, aut in me, aut in ut"*.⁵

Following the activity of George Breazul, I noticed a lot of aspects of his method. Firstly, in the stock "George Breazul" that was constituted through donation, we have 17000 unclassified index cards. At a simple reading we can notice a thorough and well organized work. Only from the index cards I have studied personally, I noticed the writing and implicitly the fact that he has known many foreign languages: we have index cards in English, German, French, Italian, Greek, Hebrew and Hungarian. George Breazul was removing the ideas on these index cards from the articles and books that he was studying, in their language. It is worth mentioning the fact that his handwriting was calligraphic and readable.

I tried to emphasize an unknown side of the George Breazul-"The Byzantine man". That's why in this writing I showed a large preoccupation for the musical education students' book, with examples of religious music, and even in the 4th secondary grade, the theme about "The ancestors ecclesiastical music". In his book with "The songs of Holy Liturgy for school and people", which was written by Breazul, collaborating with I. Popescu-Pasărea and Pr. G. Comăna, we can notice the educational factor, which was so much valued by him. This work has brought a new element for that time: the rendition of the dialogue between the priest and the pew in a short way. The songs are simplified for an easier learning.

Another writing from the religious ecclesiastical music's field remains the "Requiem of our Lord, Jesus Christ", that has appeared in Craiova in 1937, in collaboration with I. D. Chirescu.

The song's variants are almost identical with the ones used in The Orthodox Romanian Church Nowadays. The stanza has four lines and they have an identical number with the ones which are

sung today ,unless the one I mentioned in the subchapter dedicated to this work.

The Phonogramique Archive remains a treasure for the folk Romanian music and for the religious/ecclesiastical music, especially in the area of Transylvania. There are a lot of recordings that can be transcribed on the musical notation. There are so called “star’s songs”, carols, “verş-uri” or “ rit-uri “ that are in the religious music. Such an example is “Aghios, Aghios”, which is mentioned as a “star’s song”, a ecclesiastical song or in the Christmas’ ritual. Among The few registering that I have listened, the song on the cylinder no.698 b, has the text :”Jesus is to be born, magnify him, Jesus in the sky meet Him, Jesus on earth rise, and with joy lauding Him people because He has exalted.” It is all very clear. The first go of the “catavasiile at Jesus Christ birth”,⁶

but the registering was noted as “The song of the star”. These situations determine us to think that are many confusions of this kind and, through audition, it can be discovered the religious music, as it was sung between the two world wars.

There is also a collection of song not very popular coordinated by George Breazul and N.Saxu, of “Romanian songs for the primary school”, which has a special chapter of songs “Religious and laic- for the old holidays customs: Christmas, New Year, Palm Sunday, Big Friday, Easter”.

The activity of studying Byzantine music recommends George Breazul to be known by theologians, both in Theological seminars but in Theological Universities, at the Music lesson or at the Musical Historiography class.

³George BREAZUL, “Carols....critical reception”....p.46

⁴George BREAZUL was owning this very important treaty in his library.

⁵H.GLAREANUS, “De fine cantuum in modis” in Dodekahordon, Free I, caput XII, in George Breazul, “Carols....critical reception”...p.46

⁶Small “Octoih”, Printed by Tipografia Eparhială Sibiu, 1999, p.145

