

Școala doctorală de Teologie

Domeniul de doctorat: Teologie

**TEZĂ DE DOCTORAT**

**DIMENSIUNEA RELIGIOASĂ ÎN OPERA**

**COMPONISTICĂ A LUI GHEORGHE DANGA**

**-rezumat-**

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The religious feeling cannot be fully expressed only through words, it is imperative to intertwine it with music, that art through which divine, celestial experiences can be transmitted. This great gift offered by God to men is meant to embellish the holy texts, whether extracted from Holy Scripture or from other canonical sources. Spiritual states of spiritual nature are exceptionally evident through and with the help of music, as they work on the heart and thus change the inner mood. Since ancient times, musical art has accompanied the Romanian people, in all moments of life, whether of joy or sadness, at church, at work, or in other circumstances. It is known that Romanians had a troubled past, our history being felt and found in local musical creations, which also have a strong religious, theological substrate.

The personalities in the musical field masterfully captured the moments of spiritual intimacy and transposed them melodically and harmonically, to the delight of the hearing of all contemporaries and those who were to come.

One of the most important representatives of the Romanian choral musical art is the composer, teacher and conductor ***Gheorghe Danga***, master of choral harmony and perfect self-taught, endowed with a phenomenal ability to write unique, highly valuable choral harmonies.

This paper proposes a thorough analysis of the personality of the great musician, both historically and therefore, biographically, as well as stylistically, compositionally, as there are still no specialized works to bring to light his creations of inestimable value. Gheorghe Danga's choral creation is as beautiful as it is profound and ingenious, I can say, and as proof we have countless letters from correspondence with musical personalities, choir conductors, state officials or other composers, who either asked him for familiar pieces or asked him to compose new pieces specific to the choirs they led. From the form of address we understand the appreciation and respect they had for Mr. Danga, and the wishes set out in the letters confirmed the appreciation he enjoyed among musicians and intellectuals of the time.

Why Gheorghe Danga? The reasons are manifold. He is far too little known, and his activity has been in the service of the Romanian chorale for almost forty years. He still honors choral music as a conductor and as a great composer. And he is not a musician to be put under the heading „and others”. I was very surprised by the fact that no outstanding personality in the musical life wrote about the musician Gheorghe Danga or analyzed his compositions, there being only articles here and there, nothing more elaborate, encompassing all his efforts over the years.

The men's choir „*Te Deum laudamus*” was the one that made him known as a composer, thanks to its conductors, especially professor Valentin Gruescu and maestro Dan Mihai Goia, who brought to light the works of the great musician. I can safely say that such harmonies, the use of polyphony and counterpoint are unparalleled. Thus, I began to study timidly and somewhat clumsily certain compositions, simple at first glance, but very profound and expressive. After I managed to find and go through the biography of composer Gheorghe Danga, I discovered an autodidact of genius, persevering and hardworking, supported as if by a divine source. That was the moment when I wanted to deepen and analyze as much as possible to myself, his religious creation, filled with much emotion and admiration. I never thought for a moment that he didn't have a full degree at at least one of the music academies in the country or that he did not stay long with a master from whom he could learn the secrets of composition or conducting. Thus, we started an approach of recommending, first of all, the musician Gheorghe Danga, by introducing in the programs of the choirs led, his compositions, both religious and secular. I have also published a number of studies and articles, initially also locally, on aspects of his life and compositional work.

Therefore, the choice was mostly subjective, but also objective. Subjective for the simple fact that I have not met a composer as complete and complex in the construction of the melodic line and especially of the harmonic dressing. As conductor of several choral groups, children and women on equal voices, male and mixed, I have directly experienced and felt these compositional nuances. Throughout my modest conducting career, I tried to add more, to modify another chord, to complete it, to add something to most of the choral pieces I sang in concert, trying to adapt to the greater or lesser possibilities of that choral band. That was until I met, so to speak, Gheorghe Danga. Analyzing certain pieces that I later put into work, I noticed with amazement the harmonic richness and the slightly accidental tendency, but of phenomenal originality. Basically, you can't add anything, anywhere. If I add, it is additional, loads and clutters unnecessarily, and if I try to modify, it is incomplete, it changes the meaning of melodic-harmonic speech. Objective because I noticed the lack of in-depth studies on Gheorghe Danga's choral creation and, in particular, on religious creation. Then, morally, I discovered him to be modest, even though he had many trials in the creative act.

Perhaps because he conducted church choirs and composed extensively for the Divine Liturgy, plus other religious concerts, he was driven by the thought that his talent was a gift from God, like the composers of Byzantine music<sup>1</sup>.

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<sup>1</sup> Pr. Prof. Dr. Vasile Grăjdian, *Singing as Theology*, „Lucian Blaga” University Publishing House, Sibiu, 1998, p. 14;

I believe that this work is of particular interest to those who want to know and better understand the personality of this musician through the novelties I have brought about his life and activity, as well as to follow the religious approach in his compositions, as only in this way can the listeners be transmitted the soul vibrations of the composer at the moment of creation. Also, the exposition from a musicological and theological point of view offers a double perspective in knowing as thoroughly as possible the originality of a creator of religious choral music. We will see in the analysis of liturgical works that the choices of chords, the repetition of certain words, fragments or expressions are not at all accidental.

The thesis I made with a lot of work and concern brings many news about the activity of the exceptional composer and conductor professor Gheorghe Danga. The son of the great composer, Alexandru Danga, provided me with many biographical documents and scores, carefully preserved, some of which were used in his delict work, which had, of course, landmarks of his father's musical activity. The details presented are all the more valuable as we learn that young George has supported himself since he was 15 years old<sup>2</sup>. To debut as a conductor at only 23 years old, on the stage of the Romanian Athenaeum, requires a lot of native talent plus considerable personal efforts. Due to problems and difficulties in the family, his training had several syncope, but he overcame them with great perseverance, becoming much more mature than his age.

I tried as much as possible to gather all correspondence from the Danga family archive and to comment on it here, quoting many times from the text of letters or postcards received to capture the beauty of the message of all the friends and admirers of the composer, until his passing from this world, and even after, through the telegrams and letters of support received by the family following the tragic event. I consider it to be the richest and most complete review of the correspondence of the master composer, in other works or articles there are only a small part of them. Among these sources that I consulted, I mention, besides the diploma thesis of Alexandru Danga, the composer's son, the bachelor's thesis of Mr. George Cătălin Dobrea, *Gheorghe Danga - life and works* and the article of Pr. Prof. Victor Frangulea, *Conductor and composer Gheorghe Danga*, from the homage volume *Priest Prof. PhD candidate. Nicu Moldoveanu at 70 years*. In the musical analysis I consulted as a model the study of Pr. Prof.

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<sup>2</sup> Pr. Lect. Dr. Victor Frangulea, *Conductor and composer Gheorghe Danga*, in „Tribute volume Pr. Prof. Dr. Nicu Moldoveanu at 70<sup>th</sup> years”, Basilica Publishing House, Bucharest, 2010, p. 209;

PhD. Vasile Stanciu, regarding the *Dogmatic Liturgy*, work of pr. Gheorghe Șoima, an exceptional personality in the musical life of Sibiu<sup>3</sup>.

This is the state of research at the moment. In the following, I will briefly present the table of contents of the thesis, indicating also what I have brought new about the chosen topic.

Studying the sources I had at hand and the data I discovered later, I thought and arranged the paper on five chapters, each with several subchapters.

**Chapter I – The General Context of the Emergence of Choral Music in the Romanian Orthodox Church** includes four subchapters in which we presented the situation in our country regarding singing in the Orthodox Church. In the nineteenth century, psaltic or Byzantine music, as it is also called, was still played in most places of worship. Starting from this aspect, we presented a history of musical education on the ecclesiastical line and we talked about the musical schools about which there are dates, starting with the fifteenth century, until the moment of the reform. I highlighted the contribution of monasteries and, therefore, of monks, since for the most part, they dealt with the culturalization of the people and believers, including musically speaking.

A very important turning point occurred at the time of the reform of 1814. Thanks to the three reformers, music of Byzantine origin became much more accessible, notation and musical scales being greatly simplified. We also presented some aspects of the biography of the three bullfighters thanks to which everything was much easier and clearer. Further, we talked about the reformers in the Romanian countries, more precisely about those who implemented in our country what was established by the reform. This was the first larger attempt to Romanianize Byzantine chants, which is absolutely necessary for a better understanding of everything that church singing meant in our country and especially for shaping its own style, with Romanian specificity.

The next subchapter deals with the occurrence and the extension of choral music in the Romanian Orthodox cult, which in our country was first based on the imitation that already existed in the other sister churches. Going more into the realm of harmony and disregarding the text that had to be emphasized first through melos, an adverse movement arose that argued that Byzantine music should be present in churches. In fact, choral music was mostly used in the Divine Liturgy and the Holy Mysteries, matins, Vespers and vigil services being still adorned with psaltic songs, a preference that is preserved to this day. With the coming to rule of Alexandru Ioan Cuza, through the reforms regarding the church, polyphonic music gained

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<sup>3</sup> Pr. Prof. Dr. Vasile Stanciu, *The dogmatic Liturgy*, in the volume „Priest composer Gheorghe Șoima (1911-1985)”, „Lucian Blaga” University Publishing House, Sibiu, 2010, p. 20;

momentum, especially through the establishment of the Conservatories in Bucharest and Iasi. Despite the opposition, church singers were required to attend newly established schools, especially choral ensembles. Of course, this emancipation also had less pleasant aspects, through interpretative exaggerations such as opera soloists, totally inappropriate in the church.

The following subchapter presents the tendencies to imitate Western harmonies and those who were tributary to these German, Italian and Russian influences. The Russian masterful style, strong and full of harmonic color, attracted the attention of many composers of those times, and the Romanian rulers encouraged this approach, commissioning as many musicians of the time as possible with the formation and preparation of choirs to sing in our churches in this way.

The last subchapter briefly presents, through some notions, the church choral creation in our country. Already the desire to create a traditional style in choral music of sacred origin had become the main concern of composers in our country. It had to be something that expresses the Romanian character, the Romanian taste, the melody to be torn from the soul of the Romanian. It was necessary to have both folk and Byzantine character. This idea was tried, which was supposed to bring new church music. In the late nineteenth and early twentieth centuries, several church choirs appeared in large cities, cathedrals or parishes with handshakes. Already the compositions again emphasized the message of the religious text, the musicians competing in compositional procedures and offering conductors more and more possibilities in terms of repertoire. Obviously, Byzantine music suffered a certain decay, as choral bands kept appearing, but as we have said, choral singing could not be used in all religious services, some, such as Vespers and Matins, remaining untouched by polyphonic music.

**Chapter II - Gheorghe Danga**, is structured on two subchapters, which have several subpoints. The first subchapter encompasses biographical aspects of the life and activity of the Bucharest composer. Here I have highlighted, sometimes quite thoroughly, certain key moments in Gheorghe Danga's life, moments that marked him definitively and propelled him in the irreversible direction of choral creation.

The second subchapter presents the pedagogical and conducting activity of the musician, starting with his conducting debut at the „Dawn” (Zori de zi) society of Grivița neighborhood and up to the band that gave him the title of master, due to the countless achievements accumulated, namely the Radio Choir. At the end of the subchapter it was necessary to mention in a separate section the church choirs prepared and led by Gheorghe Danga, throughout his conducting activity. I tried to gather all the existing information about

the activity within these bands, in order to illustrate as faithfully as possible the person of conductor Danga.

**Chapter III - Compositional form and style in religious music**, is divided into 4 subchapters, each comprising several sections. The entire chapter addresses Gheorghe Danga's compositional work, from secular, vocal-instrumental compositions to church compositions and carols.

The first subchapter generally presents the person of the composer, at which point we evoked the qualities with which the musician was endowed in the creative act. Great lover of the Romanian people and traditions, he collected folklore and processed it for the people. His compositions spread with great speed in all corners of the country, due to the uniqueness of the musical speech and especially to the joy that emanates from the musical phrase full of energy.

The second subchapter deals with secular compositions, very diverse and rich in content. Thus, in the first section are mentioned folk compositions, full of surprising effects from a rhythmic and melodic point of view. He felt very good in the middle of nature, and this is fully shown in compositions of this kind. The second section includes patriotic, workers' works, written either at the request of certain conductors or officials for the bands in factories and factories, or orders came along party lines, for the same workers' choirs, trade unions or more demanding ensembles such as that of M.A.I. or from Finance and Banking. The following section presents pieces written for children's ensembles and vocal-instrumental compositions with piano or orchestra. At the end of the subchapter, we dedicated a separate section to Gheorghe Danga's largest creation. It is the *1907 Choral Suite*, a work structured in six parts, which captures the moment of the outbreak, unfolding and suppression of the 1907 Uprising.

The next subchapter deals with the religious creation of the musician, and has in the first section a theological-musical incursion through the Holy Liturgy, in order to understand the particularly important role of this religious service from the beginning. All these details are necessary to understand the main moments of the Divine Liturgy, moments for which composer Gheorghe Danga wrote countless works, in various tonalities, in order to be accessible to as many choral bands as possible. The next section presents the choral compositions of the Divine Liturgy, works of inestimable value that are still part of the repertoire of many church choirs or professional bands in the country and abroad. For most of the choirs conducted, the musician wrote especially certain works, this beautiful custom being preserved also with regard to church choirs. Section three displays religious concert songs, pieces that can be sung at the time of clergy communion or in any religious concert or event of this kind. The last section deals with perhaps the most charming part of the musician's creation, namely carols. These compositions

are different from what was written on the occasion of the celebration of the Nativity of the Saviour, not only by rhythm and ambitus, but especially by the tenderness of the melodic line.

The final subchapter is a musical-theological analysis of three of the representative and highly sung religious pieces by most choral groups in the country, whether they are professional, amateur choirs, theological schools choirs or just vocal groups. The first section deals with *The Great Answers in C minor-C major*, an exceptional work that is sung in the central part of the Divine Liturgy, within the anaphora. We will find that the choice of motifs within the phrase were not accidental, they were perfectly correlated with the holy text. The second section is an analysis of the *Praise the Lord* concert from the same perspective, highlighting the sublime message of praise to divinity. The last section presents *Be It Your Mercy My Lord*, a masterpiece written on demand in one evening, in just a few hours, when the musician was conducting the choir at Boteanu Church.

**Chapter IV - Correspondence, soul connection with the musicians of the time**, is structured in four subchapters and includes the correspondence carried by our composer throughout his life. I tried to gather all the evidence available regarding postcards, telegrams, notices and letters from correspondence, most of which are still in the archive of the Danga family. We have offered here many testimonies, starting in the first subchapter with evidence from his activity in Campina, where he trained several amateur choirs, for a certain period being also a music teacher. The following refers to the activity in Bucharest, quite consistent, even if it was interrupted for a while due to the move to Prahova. The third subchapter presents a rich correspondence from the moment of employment in the Radio Broadcasting to the unexpected and lightning end of earthly life. The latter refers to the shortcomings caused by the *sorting committee* of the Union of Composers, which, although he was a member of this committee, regularly sent him all sorts of letters directing him to modify his compositions on the grounds that they were not sufficiently elevated, either musically, textually, or as an artistic idea.

**Chapter V- Gheorghe Danga in actuality**, refers to the presence of the distinguished conductor and composer in today's world. Structured on three subchapters, it brings to light the choral bands and musical personalities in whose heart the musician has a special place. In the first subchapter we mentioned choral groups that appeared as a tribute to the composer and bore his name: the men's choir „*Gheorghe Danga*”, from the „Nicolae Bălcescu” Cultural House in Bucharest and the mixed choir with the same name, from the House of Culture in Campina. About this chorale and the importance of the composer then and now, the former conductor of this band, Professor Corneliu from Ploiești spoke to us. Unfortunately, neither band exists today. The second subchapter presents current choral bands that honor the memory of musician



Gheorghe Danga. Therefore, he relates the activity of the choir from the White Church in Bucharest, a band that bears his name as a sign of gratitude and appreciation. After a brief history of the choir, I added an interview that the current choir conductor, Cristian Paraschiv, who is a member and soloist of the men's choir *Te Deum laudamus*, was kind enough to give me, besides the beautiful mission of conducting the choir of the White Church. Then, the next section refers to the aforementioned band itself, due to the fact that through its conductors, in the 90s, the works of composer Gheorghe Danga were presented to the whole country. The second section presents another interview, given by the current conductor, Father Professor Zaharia Matei, lecturer at the Faculty of Theology in Bucharest, lecturer at the Faculty of Theology in Bucharest, who has been leading this exceptional formation since 2009.

The last subchapter of this work brings forward the most informed and therefore the most valuable opinion on everything that Gheorghe Danga and his work meant and mean in the realm of music. It is about the composer's own son, Mr. Alexandru - Ion Danga, who reached a respectable age, spoke to me with great emotion and nostalgia about the great musician.

Cultural emancipation had a decisive role in choral creation, with the establishment of higher music schools a new orientation appeared in this regard. Education through music transmits in the most sublime way divine vibrations in the soul of each person, from child to elderly<sup>4</sup>. The desire to enrich the national heritage, somehow taken over according to the Western model, produced new forms of expression in church composition, through the use of harmonies, polyphony and counterpoint. This new way of expression was of great importance, since the emergence of a new form of musical manifestation in the church brought with it a much larger participation of the people in religious services. Thus, the message of the holy text was much better perceived by all categories of believers, from ordinary people to teachers and even state authorities.

Choral music was immediately popular and became part of the life of the church and believers, even though traditionalists initially tried an adverse movement. The two musical systems complemented each other<sup>5</sup>, being in beautiful harmony in public divine worship. The composers of choral music competed in increasingly daring harmonies, each charting their own path in this endeavor, but maintaining that *silence* produced by church singing. Some of the

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<sup>4</sup> Pr. Prof. Dr. Vasile Grăjdian, Prof. Cornelia Grăjdian, *Rev. Gheorghe Șoima - writings on Theology and Musicology*, „Lucian Blaga” University Publishing House, Sibiu, 2010, p. 122;

<sup>5</sup> Costin Moisil, *Music in the Romanian Principalities throughout the 19<sup>th</sup> century*, in “New histories of Romanian music”, vol. I, Musical Publishing House, Bucharest, 2020, p. 156;

these faithfully followed the melodic lines and Byzantine style, others created a totally new style, but which took into account the specifics of singing in the church.

In this Romanian sound ambience, composer and conductor Gheorghe Danga makes himself known through his secular works, church choral creation and his permanent connection with the conducting desk. He is one of those who managed, through devotion, diligence and professionalism, to contribute to the enrichment of the Romanian musical heritage, especially in the choral area. He believed that the phenomenon of singing results from man's striving for beauty, either at moments of joy or sadness, but all inspired by surrounding realities. The man who sings does it to express his feelings, not to gather applause. And church music is not custom-made music, it must come from a historical or current reality and have a direct addressee. It is the church singer, choir and conductor who praise God for the many blessings poured out upon them. If we do not think in this sense and do it for praise, then they are just simple songs, mathematical executions of harmonies written on the score. All these aspects were known to the composer Gheorghe Danga, and his works were conceived in this sense, thus thanking the deity and bringing him offerings for the gifts with which he was endowed. Of course, choral creations can be considered to have a different spirit, somewhat more distant, so to speak, compared to the Byzantine ethos. This statement, however, is valid only if through church singing we try to show off our vocal qualities. And not only in the case of choral music, as I have often heard various psalters trying to enchant using very high registers or overly many melismas and ornaments, delighting themselves more. Obviously, Gheorghe Danga had grasped the liturgical text and the significance of the most important moments of the Divine Liturgy, those dramatic and theologically charged moments, which he captured in his compositions by tightening the nuances and increasing the volume on chords in which voices go to acute or very serious registers. So he tried to highlight them, and succeeded, as evidenced by all the church choirs that use every Sunday and feast many of his liturgical and ecclesiastical works in general. An accusation of composition in the operatic style cannot be made here, since each composer highlights in his own style the most important fragments of a musical creation. Indeed, it matters a lot who performs the work, the choristers obliging themselves to understand the place where they sing and thus adapt the broadcast and all other qualities to the spirit of the church.

Gheorghe Danga is known quite a lot for his compositions in the folk spirit, torn from the soul of the Romanian, which thus return to him, in a full traditional dress. In fact, following the compositional work of many Romanian musicians, we notice that all those who left religious masterpieces also wrote a lot of folk works. The motivation is simple: the Romanian has always

loved the church and the traditions of his nation. Our doines and ballads express love, longing, pain and reflect realities from the historical past or events that happened in a certain area or family. These feelings were never separated from faith, from hope in the church and in God. And if our great composers have activated on these two directions in their compositional work, it is easy to understand the motivation, namely the desire to keep together these two joys and precious gifts of the Romanian: the church and the tradition of the people. In this respect, Gheorghe Danga supported and amplified the artistic movement among ordinary people from villages and factories, through many accessible compositions, at the level of the respective categories. He really wanted amateur bands to be able to taste the emotions of the stage, either at competitions or at least at certain concerts. He sprinkled concert programs with religious choral pieces, thus becoming an apostle of Orthodoxy among people who were increasingly pressured by the political regime to renounce those traditional values, including faith, hope in divine help, without which they could not overcome the afflictions of history.

The performances he had with amateur choirs made Gheorghe Danga a true titan of the culturalization of the masses in the national spirit. I said only national without adding religious, due to the fact that when we talk about Romanians and our country, the church is an integral part of this word. It would have been a gross pleonasm and totally inappropriate to add religious, since Romanian, national meant, means and will mean Christian Orthodox, regardless of the historical periods we have gone through and will pass.

Therefore, Gheorghe Danga is among those who honor the country, being part of the gallery of national and international elites, through which the values of Romanian traditions and spirit were made known to the whole world. Even if with the establishment of the communist regime in Romania the persecution of the nation's faith gradually began, with great skill and intelligence, through God's work, the religious compositional work continued its natural path through great names of the musical scene. Of course, religious compositions and any other manifestations in this regard were forbidden, but for personal and family safety, they obeyed the imposed rules, writing works with an exaggerated spirit of propaganda. Within the ecclesiastical framework, however, the religious work was continuous and seemed to be much more spiritually intense. Over time, religious compositions have endured through the care and wisdom of their creators and their descendants, being discovered through the archives of churches in the country, shortly after the removal of the opposing regime. Let us remember in this regard, the moment when Gheorghe Danga withdrew from the Radio archive all religious compositions, which also included a complete Holy Liturgy, so as not to be destroyed.

He could not please everyone, the contemporaries' assessments being malicious and arbitrary, even if they were isolated phenomena that did not grow. He was accused of insufficient variety, or of being limited to *zinghi – zanghi* and *zum – zum*, but these supposed limitations and gaps in repertoire variety were due to the fact that he was too little known<sup>6</sup>. The flood of testimonies in his correspondence with musicians and many other categories of intellectuals who considered him a colossus of Romanian composition, nullifies all those malicious opinions against him.

A delightful testimony about the effect of sacred music in human life we learn from St. John Chrysostom, who, attributing to religious singing the power to work miracles, says that „*music looses the shackles of the broken, even the chains of sin, and unites hearts*”<sup>7</sup>. Music engages our whole being and therefore all our spiritual powers, and it is the composer of religious music who, through his writing, enhances these human qualities to the maximum. The consistency of the religious creation of Gheorghe Danga, who dedicated his life to choral art, rightly places him among those who put their talent and their whole being at the service of the church. The composer of religious music is the one who plants in the heart of the listeners unparalleled inner feelings that are not accessible to any other art or form of its manifestation. That is why it is a huge responsibility that weighs on the shoulders of the writer of sacred music. He must permanently induce the state of prayer, of change of the inner man, without bringing monotony through a mediocre musical speech. And this mission was fulfilled exemplarily by the musician Gheorghe Danga, through the special compositions dedicated to the church choirs he conducted. When one of the clergymen from Boteanu Church suggested him to compose something new, the master replied without thinking: „*Tomorrow you will have the score*”. How much responsibility and especially how much submission stems from the love for music, for the choir, for the church. I learned from the interview given with much love by the composer's son, Alexander, that he was a gentle man and never caught him irritated or nervous because of the long rehearsals, except rarely, around concerts. This is how it behooved him to be a composer of religious music, a church choir conductor, a practitioner of the universal priesthood who cares for his mission and carries it out with each passing day.

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<sup>6</sup> Alexandru Danga, *Gheorghe Danga - a life devoted to music*, (diploma thesis-manuscript), Bucharest, 1974;

<sup>7</sup> In the Holy Week Homily, the Saint referred to the untying of the chains of the apostles in prison and the union of the jailer's heart with the hearts of the two apostles, Paul and Silas, St. John the Golden Mouth, *Homilies on the Psalms*, in the „Patristic Collection. Translations 1”, Doxologia Publishing House, Iasi, 2011, p. 523;

The testimonies regarding the actuality of the name and work of the great musician confirm once again the inestimable value of the legacy he left us through impressive efforts throughout his intense composition-conducting activity.

I believe that my research has achieved its goal, the work being a very rich incursion through the history of church music first, then through the beginnings of the Romanian church chorale, so that the climax is the evocation on all levels of the person and personality of composer and conductor Gheorghe Danga. This research, which took more time to identify, find and gather materials, as very little has been written about the illustrious musician, brings many edifying clarifications for the Christian concerned with understanding the liturgical message through the prism of polyphonic music.

Many aspects can certainly be further analyzed, but this paper will be a very important starting point in further research, as Gheorghe Danga is not sufficiently well known, which is why very little has been written on this subject. I brought many unknown details, which will be of great help in the studies that will follow, because it is imperative to become at least as appreciated nowadays, at least as during the activity of the Radio Choir, when his works were required in all corners of the country, to be sung by as many ensembles as possible.

Meritorious would be the establishment of an international festival-contest, which would carry his name. His compositions were and are sung and choral deformations from abroad, and if his creation is still appreciated internationally, all the more we, those to whom he left them, it is appropriate to initiate this movement to popularize the values inherited through the efforts of our forefathers.

Due to the fact that much of his compositional work is religious, the ultimate goal of studying his choral compositions and understanding how to interpret them is one, namely the union of man with God, as the composer himself beautifully said, in his composition „*The Altar*”: „*from heaven heights, You send us grace and bless us*”.

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