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**RECOVERY OF SOME UNKNOWN WORKS FROM THE
MUSICAL WORK OF CORNEL GIVULESCU**

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LIST OF ABBREVIATIONS

- ❖ Academia de Muzică „Gheorghe Dima” / AMGD
- ❖ art. cit. / articolul citat
- ❖ op. cit / opera sau lucrarea citată
- ❖ Edit. / Editura
- ❖ Ibidem/ la fel cu
- ❖ Idem / același
- ❖ p. / pagina
- ❖ pp. / paginile
- ❖ Serviciul Județean al Arhivelor Naționale Cluj – SJAN Cj
- ❖ Fond „Academia de Muzică Gheorghe Dima Cluj – Napoca – Secretariat - Rectorat” – Fond AMGD
- ❖ Fond personal Cornel Givulescu – Fond Givulescu

INTRODUCTION

During the last two decades, the concerns of the Romanian scientific environment also consisted in the recovery and restitution of the work of some composers and musicians, who were active on the Romanian music scene from the end of the 19th century until the 7-8 decades of the last century. Names of Romanian musicians such as Gh. Dima, George Enescu, Sabin Drăgoi have already been the subject of extensive research. Initially, there was a desire to research the personality and work of the teacher and pianist Enea Borza, but the lack of many archival documents with his scores led to focus the research on the musical creation of one of those with whom Enea Borza collaborated at the Cluj conservatory, namely Cornel Givulescu, whose archives and musical creations I came across by chance while looking for information about Enea Borza. The presentation of a sub-chapter about Enea Borza in the corpus of this thesis is also a tribute, a motivation and a promise made by me personally to the one who was Veturia Borza, Enea's daughter, in whose house I discovered an entire documentary fund about the famous botanist Alexandru Borza, but also documents about the activity of Aeneas. Following the research of archival materials from the Cluj County Service of the National Archives of Romania, I arrived, together with my coordinator, Rev. Prof. Univ. Dr. Adam Domin concluded that the Romanian teacher, composer and conductor, Cornel Givulescu, remained in a cone of shadow and that his valuable contribution to the realm of Romanian music, especially church and choral music, has not yet been properly highlighted the value of this composer, music teacher and conductor and the vein of manuscripts of the documentary funds relating to him has remained unutilized in its entirety. We believe that we can frame the research from the thematic point of view, the treatment of the subject and the musical analysis of Cornel Givulescu's works in the thematic field of theology, more specifically of church music. But this is not the only field of framing, because we can say that the research pipeline also leads to fields such as history.

The purpose and objectives of the research

The purpose of the research is to put in the well-deserved light the personality and some compositions of Cornel Givulescu, to integrate him as best as possible into the gallery of personalities from the history of church and choral music in Romania, but also to give him a special place among teaching staff of value that brought the current "Gheorghe Dima" Music Academy from Cluj-Napoca to what it means today.

The objectives of the research were several, but they all converge towards the fulfillment of its purpose. A first objective is to identify the main aspects and the common thread of Cornel Givulescu's life. A second objective was to identify the main moments and complete his image as a teacher at the Cluj conservatory. A third objective was to determine how he collaborated with his students and with other teachers at the conservatory. Enea Borza deserves to be remembered during a subchapter, because he and Cornel Givulescu were the "pillars" of some fundamental chairs for the study of music and for the training of future musicians. A fourth objective was to recover some compositions from Givulescu's creation and analyze them to identify his particularities and originality.

Research stage

Regarding the research stage, we recognize and even enjoy the appearance of articles and two books about Cornel Givulescu published by the well-known music teacher from Oradea, Mihai Brie, which, however, do not fully present the life, activity and work of this great composer, conductor and professor of Theory - Solfeggio and Harmony at the Gh. Dima Conservatory in Cluj-Napoca. Also, the musical analysis in M. Brie is focused on a few pieces of information: tonality, harmony, the voices participating in the score, and sometimes the exposition of a single musical particularity. In other words, apart from Mihai Brie, no one else dealt with Cornel Givulescu's personality and musical creation to an extended extent. Mentions about it can still be found in musical or church works on other topics, in theological dictionaries, but they are only tangential and episodic. The current stage of research and works on the Academy of Music "Gh. Dima", is still in its infancy, although almost a century has passed since the establishment of the institution. From the research carried out up to this point, no work or study has been discovered about the life and activity at the prestigious institution from Cluj, nor any monograph, which captures its evolution over time. The only published information, discovered so far, regarding the institution's history and the activity that took place there are only brief and tangential, found in general or special works about the Transylvania area, about the music of the Romanians, about Cluj, etc. or on the Cluj Academy of Music website. Regarding the life, activity and work of Cornel Givulescu, the only more precise and extensive information (besides those from dictionaries or encyclopedias) is found in the 2 books of Rev. Prof. Brie Mihai, entitled: "Priest Cornel Givulescu, professor, musicologist, composer" (Oradea, 2007) and "Selected works/Cornel Givulescu (priest teacher)" (Oradea, 2009). The mentioned bibliographic

sources reflect only episodic information. Mihai Brie mentions only a few of Cornel Givulescu's creations, and the way he performs the musical analysis is strictly limited to some overall information of a piece or score: the tonality, the rhythm, the choral voices that interpret it and a certain particularity regarding these choral voices. Mihai Brie focuses especially on certain fragments from 2 Liturgies, on the harmonized chants for the choir of the church voices, on the verses of the Gospels, on Givulescu's 30 carols.

Limits of research

As is natural, any research is confined to a period and a certain field or area of interest. The present work is focused mainly on the 19th-20th centuries (more precisely from 1819 to 1969), with a slight comparative look after the 2000s of the AMDG situation. The topic of the research falls within the area of socio-humanistic disciplines, in the field of Theology, more precisely in the sphere of Transylvanian church music and musical analysis.

In addition to framing in time, domain and space, there is also a look at the limitation of the research, as is natural.

The process of gathering information and sources was a rather difficult one due to several causes or limitations of the research: the precarious situation of the archive warehouses, of which certain sectors were closed due to fallen ceilings, but also the general situation with COVID-19, which led to the long-term closure of these academic research institutions, preventing our access to music collection, recording, transcription and music analysis. Other limitations of the research are the use of a music writing program of a less professional level, which restricted the possibility of "juggling" in musical analysis with the division of measures, with the use of symbols or graphic signs to mark certain passages or more important measures of a sheet music. We also recognize that we still do not have all the information in the complex musical analysis and harmony of a score. Another limit could even be the restriction of the present research to a certain number of pages suggested, but which can be easily exceeded in the situation where the value of the information discovered claims the right to be brought to light.

The originality of the work

The work is also unitary from the point of view of the ordering of its integral parts, from these first pages to the general to treatment of the chapters. I started with the first chapter referring to the musical life in Cluj-Napoca and the main musical education institutions in Cluj-Napoca, then I continued with the second chapter which strictly aims at a well-defined history of the Cluj conservatory, following the transition to the particular, focusing us in the last parts of the thesis on the heavy and very valuable part, namely the particularities of Cornel Givulescu's musical creation.

The development of this doctoral thesis involved the development of three major lines of research. The first major line of research, which is also the binder, is the capture of the main stages in the life and musical-scientific activity at the Gh. Dima Conservatory in Cluj-Napoca, a true nursery of musicians for the whole country, which is also the framework for the manifestation of Cornel's personality Givulescu, who showed sacrifice and immense desire to teach students music and to capitalize on their talent, from the most important departments.

The second major line of research is the survey of the life and activity in general and then in particular at the already established music chairs, of the music teacher, C. Givulescu, from the Cluj conservatory, the current Academy of Music "Gh. Dima". The third major line or the third strand is the recovery of some compositions that complete the work of Cornel Givulescu, their musical transcription through musical software and the analysis of these compositions or works.

We can definitely say that the doctoral thesis has a cursive and a clearly visible red thread and, at the same time, originality through the original cursive used. An important mention to emphasize from the beginning is that the scores were transcribed while remaining faithful to the original manuscript. That is why, during the presentation of scores in the corpus of the thesis, scores may appear in some places with certain mistakes (absence or the additional presence of some signs of alteration) or places where the measure does not appear, and this is because Givulescu uses the time unit mentioned depending on the score. I consider it opportune to present the original scores, as they were manually notated by Givulescu, especially since he uses the time unit for timing.

Archival sources, methodology and methods used

For the present research, the archival funds that contain a lot of new information are defining and with the greatest preponderance. The fundamental sources for the description of the

life and activity within the Cluj Conservatory ("Gh. Dima" Academy of Music) and especially for the description of the activity and for the outline of Cornel Givulescu's musical creation are three particularly rich archival funds: two archival funds contain information unique and precious for x-raying the stages in the life and activity at the Cluj Conservatory, but also for sketching and completing the life and activity of the music teacher, composer and conductor Cornel Givulescu. The first fund, with no. of inventory 1328, entitled "History of the Gh. Dima Conservatory of Music" is in the custody of the County Service of the Cluj National Archives with a number of 759 archival units and contains rich and original information about the establishment of the Cluj Conservatory, about the stages in its history, about each department separately, about the students and teachers who crossed its threshold, about the orchestra and the library of the institution, about how it was taught and what exactly was studied at each department.

The second fund, with the name "Gh. Dima Cluj-Napoca Music Academy - Rectorate Secretariat" is kept in the own Archive of the Music Academy "Gh. Dima" from Cluj-Napoca, containing a lot of new information about the "red thread" and about what marked the evolution over time of one of the higher education institutes in Transylvania and in Romania. Very valuable information can be extracted from the institution's personnel files.

The third archival fund used is that of Cornel Givulescu, which bears his name and is kept at the County Service of the National Archives in Cluj, being a very rich fund with files that capture every moment of Cornel Givulescu's life and activity, but also with folders containing hundreds of sheet music. Most of these files have not even been researched before, with no mention on the tab at the beginning of each file of the people who studied that file. The funds mentioned do not contain documents not inventoried by archivists or archivists.

From the point of view of methodology, the main methods used are those of document analysis, the historical method, the comparison method, the deduction method, the musical analysis method. Through the document analysis method, we tried to have the same way of studying archival documents, recording information, displaying tabs and noting files and processing information. The historical method is used to show the evolution over time of both the conservatory and the value of Cornel Givulescu's work. The comparative method is the one that shows the differences and similarities between certain sources, pieces, or the valences of originality of Givulescu, compared to other musicians. Another particularly important method is that of analysis, through which the specific aspects of Givulescu's creations, presented in this doctoral thesis, are deciphered from a musical point of view.

From a methodological point of view, the theological interpretation of some passages from the scores is rendered by the musical analysis. The homophony or polyphony, the chromatic aspects, harmonies and tonalities in which the scores are written combined with the rhythmic elements highlight, emphasize or shed light on the theology of the words. Emphasis on words such as "worship", "praise", "Father", "Son", "Holy Spirit", rhythmicity and elements of musical nuance are all part of the method of musical analysis and interpretation. The music becomes a scaffolding of the Word, of theology and of the spiritual depth that marks the souls of the audience.

Methodologically speaking, we sought to comply with the rigorous guidelines of the thesis coordinator, the scientific criteria for the preparation of the doctoral thesis and the methodological guide, starting naturally and logically from the choice of topic, the preparation of a plan or table of contents, the identification of sources at SJAN Cj and AMDG, as well as at the other libraries: the libraries of the Universities of Alba Iulia, Cluj-Napoca, Sibiu.

The originality of the doctoral thesis consists first of all in the sourceology used with a strong original character. One by one, the files from the 2 previously mentioned funds, but also from the "Cornel Givulescu" personal fund, were digitized, then they were studied tab by tab during the three doctoral years. Entire files with personal documents, with works and compositions in manuscript, with precious information about what was happening at the Cluj Conservatory during the years when Cornel Givulescu was active. All this constitutes the scaffolding of the doctoral work, the argument for the choice of theme and the decryption of the main musical valences and Cartesian coordinates that marked the creation of the two. The work has logical continuity between chapters, it also has logic and coherence and a visible and easy to follow red thread. In addition to the Cluj County Service of the National Archives, from the first months after choosing the theme, I started to establish a provisional plan, then I passed the threshold of several libraries, including the "1 December 1918" University Library in Alba Iulia, the Central University Library in Cluj - Napoca, "Lucian Blaga" County Library from Alba Iulia.

The research was also continued with the finding of sources, other than archival documents, from books, dictionaries, magazines, newspapers that were analyzed and processed. On the principle that serious research combines both classical and modern methods, as well as classical and electronic resources, we followed this methodological mix. Following the model of the constructivist school, I first formulated the research questions, then the expression of uncertainties and the critical analysis of the sources. That is why the lecturer of this work is introduced gradually, logically on a red thread from the reconstruction of the life and activity of

the conservator, to the completion of the biography and activity of Cornel Givulescu, the selection and analysis of the musical manuscripts. We can see the doctoral thesis as being treated in an interdisciplinary manner between historical research and musical-theological analysis. The core of the work appears developed in the final sections of the paper, where we have tried and believe we have succeeded in logically arranging and deciphering the value and importance of each musical composition. All the highlighted ideas and the conclusions drawn allowed us to establish the place occupied by Cornel Givulescu in the gallery of Romanian musicians.

The personality, activity and work or artistic creation of the Romanian musicologist Cornel Givulescu cannot be separated from the place where he was active for a good period of time, namely the Cluj Conservatory, the current Academy of Music "Gh. Dima".

That's why, in chapter I, I highlighted the main moments in the activity of the Cluj Conservatory and the importance of this Romanian educational institution in the realm of music in Cluj-Napoca. The doctoral thesis captures the main moments in the life of the conservatory and the future music academy, from the period when only the Hungarian conservatory existed, until its transformation into a Romanian conservatory on the occasion of the ratification of the union of Transylvania with Romania and then the evolution over time marked by various events, from the historical ones remembering also the unfortunate years of the refuge. The first chapter therefore follows a brief history of the Cluj Conservatory, with all the existing departments, with the teaching staff, the number of students, the existing disciplines, the way in which the classes were conducted, with all the didactic activities and with concerts, the structure of the conservatory and its departments, the evolution of at the establishment and until the end of the century. XX, administrative issues, organization and operation regulations, staff personal files (documents regarding the activity of some better-known teachers, appointments and placements of staff, job descriptions), exam catalogues, class diaries, artistic programs, student requests, attendance conditions for teachers, registration registers, meeting notices, administrative documents, the history of the conservatory's library, official correspondence with the Ministry of Culture and Arts, personal papers of some teachers and students, who later established themselves in the musical field, the Society's statutes To the students of the Conservatory, the situation of the funds for the scholars of the Academy of Music and Dramatic Art in Cluj, the scientific and artistic activity for certain periods of time of the teachers of the conservatory, registration certificates, instructions and ministerial decisions, the return of the Conservatory from Timișoara to Cluj (1944-1945), works and repairs, reports of activity and correspondence with different people and institutions, reports, statistics. In Transylvania, the establishment of a

musical higher education institution in the Romanian language took place only after the creation of Greater Romania, when, on September 17, 1919, the foundations of the Conservatory of Music and Dramatic Art in Cluj-Napoca were laid (the current Academy of Music G. Dima).

The Conservatory of Music and Dramatic Art opened its doors on December 1, 1919, being officially inaugurated on March 28, 1920. The Conservatory building was taken over by Gh. Dima with the entire material inventory, and then, on September 17, 1919, in the meeting He was appointed as director of the Conservatory to the Governing Council. The beginnings of the Romanian Conservatory in Cluj (which took over the building, inventory and part of the teachers and students of the Hungarian Conservatory in Cluj) were not easy, even modest, but the tenacity, dedication and professionalism of the first generations of teachers, led by the venerable Gh. Dima, including Augustin Bena, Ana Voileanu, Jean Bobescu, Zaharia Bârsan, Marțian Negrea, Ecaterina Fotino, Traian Vulpescu, Mihail Andreescu-Skeletty, carried out a thorough training of the first series of graduates.

The "Romanian" Conservatory of Music and Dramatic Art in Cluj opened on December 1, 1919 with the following specialties: 1. Theory, principles and solfeges, 2. Harmony, 3. Counterpoint-composition, 4. Singing, 5. Piano, 6. Violin , 7. Cello, 8. Diction and declamation. In the fall of 1921, the flute course was also opened, and in 1922 the pedagogical department for the training of music teachers for secondary schools was established, and a year later there were also courses for double bass, oboe, clarinet, horn, trumpet and trombone, so that from 1926 to lay the foundations for the bassoon course.

Several times it has been requested through memoranda that this section be equated with a faculty and consequently that not only graduation certificates be issued, but above all university diplomas. This stage will last until, in 1931, through the university autonomy law, the conservatory will be transformed into the Academy of Music and Dramatic Art. New courses and departments also appeared in these years, such as: the choral singing and choral ensemble courses that appeared in 1922, the chamber music department (1924), the orchestra department (1925). In relation to these departments, a distinction must be made between the large choir of the conservatory which included not only the students of the pedagogical and canto department, but also all the other students from the instruments, and the chamber choir or the choir of the pedagogical department. Another constant concern was that of teaching material: the supply of the library and the maintenance and acquisition of musical instruments. The library was taken over from the old conservatory of the city of Cluj and was then continuously enriched through various donations and purchases of studies and musical pieces.

If in the first year of operation only two productions of the conservatory are known: one at the festive opening of the courses and the other at the end of the year on the occasion of the exams, these productions will increase constantly, from year to year, reaching up to 6 per year, apart from of the alumni concerts and festivals and year-end productions that were real concerts.

The conservatory was elevated to the rank of Academy of Music and Dramatic Art in 1931.

The Conservatory's prestige grew with its elevation to the rank of an academy, and it is also demonstrated by the number of students who attended this institution - Romanian, Hungarian, German, Jewish students and in smaller and rarer numbers: Russians, Poles, Croats, Czechs. The musical pedagogical work was of course carried out within the lessons, courses, and pedagogical practice. This work, however, had results that were required to bear fruit in concerts, performances, organized either only by the Conservatory, respectively the Academy of Music and Dramatic Art, or jointly with other institutions - in some cases in the Prefecture Palace, in others in collaboration with the Opera Romanian, on its stage. A difficult period in the life of the Cluj musical education institution was the years 1929-1933, when the economic crisis occurred and when those sacrificial curves were recorded in the interwar history, which did not spare even the activity of the Cluj Music Academy. Another turning point was the 1935 regulation for private education, which came to reorganize the Hungarian private conservatory to establish the modalities of pedagogical and artistic work. Thus, the leadership saw itself in the situation of abolishing one of the most important departments, namely that of Harmony. The Cluj Academy, as a higher institution, will exercise a tutelage role over the private musical education in Transylvania.

The surrender of Northern Transylvania as a result of the Vienna Dictatorship meant the interruption of artistic activity in the city of Cluj, which came under enemy occupation. The war and the move to Timișoara strongly disrupted the life and activity of the Academy. The number of students decreased considerably, the conditions worsened, the number of scholarships and their amount decreased a lot.

After the end of the war, in 1945 the Conservatory of Music returned to Cluj, where the problems related to its own headquarters started again, and the conditions found were among the hardest. The education reform of 1948 led to the transformation of the Cluj Conservatory into the "Romanian Institute of Arts" within which, along with other faculties, the Music Faculty operated with the "Theory-Composition" and "Vocal-Instrumental Interpretation" sections.

In 1950, an independent music institute was established, with the name "Gh.Dima Conservatory of Music". Starting with the middle of the 5th decade, the Conservatory of Music "Gh. Dima" became a center for spreading musical culture to the masses. The musical life of Cluj after the Second World War was enriched by the symphonic choral and chamber music concerts organized by the Conservatory with orchestral-choral formations and soloists from the ranks of the Conservatory's teachers and students. The publication of works in printed brochures, in 1956 and 1957, as well as the organization of communication sessions at institute level or participation in national sessions, was an expression of the increase in quality. The best works presented were included in volumes - unfortunately unique, typed - deposited in the library of the institute. In the years 1969 - 1971, the students of the Conservatory had the opportunity to publish some results of their research in their own magazine "Intermezzo", and then in the Cluj University Press.

Since 1986, the Conservatory of Music has been organized as a faculty with two departments. Management is ensured by a rector and a dean. The diversification of disciplines and the development of the horizon of higher musical education was manifested through several aspects of the field of musicology. In the period 1965-1988, this institute was awarded with more than 361 prizes, obtained at multiple national and international competitions. "The "Gheorghe Dima" Academy of Music in Cluj-Napoca is one of the most active musical higher education institutions in Romania. The act of teaching aims at the same time for the formative and informative side of learning, to ensure students a complex and sustainable training.

The Academy supports scientific research in the fields of creation, interpretation and musicology, being the first institution in Romania that organized doctoral studies in the music field. The "Gheorghe Dima" Music Academy is an active part of the cultural life of the city and the region, organizing or participating in the organization of prestigious cultural events on a national and international level.

The second chapter of the thesis, against the background of the development of the Cluj conservatory and taking into account what was previously exposed, deciphers the important moments in the life and teaching activity of the music teacher, composer, conductor: Cornel Givulescu. The activity of reconstructing his past, of creating his biography based on archival documents and existing historiography, to which is added the work of researching musical works, of transcribing them from manuscripts into the printed musical version, of interpretation, transforms researcher in a true detective or investigator, whose purpose is to put together the pieces of a puzzle and then analyze the overall picture obtained, to deal with everything in an interdisciplinary manner, as logical and transparent as possible.

On his father's side, Cornel Givulescu came from an old and well-known family of Romanian, Transylvanian scholars. He graduated from the Orthodox Theological Institute in Arad and the Royal Hungarian Academy of Music in Budapest, singing lessons with the famous master Virgilio Blasi, the Faculty of Philosophy, the Institute of Music History at the University of Vienna, Passionate about the study of music and especially composition and counterpoint, he will study for two years at the Mainz University of Music and Conservatory. On November 1, 1950, he was called by the director of the Cluj Conservatory, the Jewish composer Max Aizicovici, who apparently liked him a lot and who offered Givulescu the Theory and Solfeggio chair. A certificate issued much later, in 1958, when he was on the verge of retirement, attests to the periods in which he worked as a teacher at the Cluj Conservatory: from November 1, 1950 to December 30, 1953; from September 1, 1955* – October 1, 1958.

The third chapter analyzes and captures the particularities of the musical creation of the one who was Cornel Givulescu. As for Cornel Givulescu's compositions, his work is vast. His manuscript works are not easily decipherable largely due to the writing and pencil used. His main creations are choral and religious ones, followed by carols, secular songs, harmonies from the Bela Bartók collection, songs of the dead, the Golgotha oratorio, pricesne, the chapel and others.

Analyzing his creations, we notice the composer's tendency to preserve the tonal-functional atmosphere, sometimes with inflections towards romantic music, which confirms the fact that the author was a very good connoisseur of classical and romantic harmony. Also, from the analysis, it appears that he studied and researched the works of composers Johann Sebastian Bach, Georg Friedrich Haydn, Wolfgang Amadeus Mozart, Ludwig van Beethoven, Felix Mendelssohn Bartholdy, as well as the vast collection of Romanian folklore made by the brilliant Bella Bartok , in the lands inhabited by Romanians: Banat, Bihor, Apuseni Mountains (Abrud, Bistra, Bucium, Câmpeni, etc.). Great pianist and composer, with whom Nicodim Ganea studied in Budapest, Bella Bartok learned about the wonderful folklore of the Apuseni Mountains, being determined on this occasion to visit the Apuseni mountains.

C. Givulescu through his work as a teacher at the Cluj-Napoca Conservatory, as a choir conductor, composer, harmonizer, established himself among Romanian musicians on all levels of activity and enriched the emotional musical heritage in the ecclesiastical and lay world, thus earning a well-deserved place in the gallery of Romanian composers, standing out for perseverance, dedication, honesty. The liturgies harmonized by C. Givulescu are completely harmonized according to the rules of J. S. Bach's chorales, as well as those of other Romanian composers. Givulescu was a refined connoisseur of the possibilities of human voices, for this

reason he established himself as one of the best harmonizers. He used harmony as a tool of choral color and rendering of the word, managing to bring out high emotional states, ideas and meanings, drama and hope, but he did not forget to preserve the ancient singing, sometimes happily combining the modal Byzantine church element with Western tonal - functional harmony.

Cornel Givulescu has the great merit of having preserved the Chants of the Holy Liturgy from the Holy Orthodox Church that he found in the pew, using classical (Western) harmonization only as a means of support, support of the wonderful Byzantine melody. For this reason, we resorted to a deep analysis from a polyphonic-harmonic point of view as a means of supporting the expressiveness of the drama and the sensitivity of our church singing and the Word. Thus, analyzing from this point of view the Great Liturgy at the beginning of the Holy Liturgy, we notice the start on the first step G, then the transition to the fourth step, then cadence with the dominant chord with the seventh on the fifth step and cadence on the tonic, in the position of the fifth, musical discourse opening to the first response "Lord have mercy", which ends with the first step in the third position, after passing through the fifth step, the third step, the first step $6/4$, the fifth step and the first step again in the third position. The same goes for the "Glorification of the Father and the Son and the Holy Spirit", antiphon I and antiphon II. In addition to the main steps (I, IV, V), the harmonizer often also uses the substituted (secondary) steps, giving a special color to the musical speech. The general singing has a homophonic character, but sometimes we notice that the theme is also taken up by the other voices in turn, which gives us the feeling that Givulescu used the polyphonic movement, however using this movement more reserved.

When singing "Ca pe împărățul...", the song begins with the text "Ca pe pe împărățul tuturor" in the bass voice, then taken over by the tenor, on the last syllable ("ror"), the bass voice continues "Să- l primim" then the baritone takes up "Like the emperor" and then the tenor takes up the same text, thus giving us, through the polyphonic style, that there is God in the heavens through the sensation of the echo, thus contributing to the message of the great song that Christians live upliftingly.

Through the use of classical harmony, in which we find consonances and dissonances and polyphonic movements, spiritual experiences are induced in the audience and they give them a state of contemplation of the divinity, which elevates the souls of Christians towards God and inoculates in their hearts the feeling of hope. Man is brought closer to the Word, to the divinity, but always the accompanying voices only have to accompany the melody in a more discreet

shade than the first voice. It is interesting that Givulescu does not indicate tempo and nuances, these remaining at the discretion of the artistic sense and mastery of the conductor and the level of training of the ensemble (choral). Givulescu does not indicate the dynamics in any of the chants of the Holy Liturgy, and he does the same in the other works. We asked ourselves: Why? We are largely certain that he relied on the sensibility of the conductor and the singers, the dynamics emerging from the literary-theological content of the chants. Example: "With dignity and justice", starting from a piano, then towards a crescendo, then diminuendo piano until the last syllable of the word "justice"

Then the forte shade on the syllable "a ne" to fortissimo, coming to forte on the last syllable of the word "to worship," followed by mezzoforte on the word "Father" and mezzopiano on "Son" to the crescendo and then again a rise to mezzoforte on the syllable "Spirit", then the "Trinity of -o being" sung in forte and "inseparable" sung in decrescendo towards pianissimo, lengthening the last syllable "-ta" to possible pianissimo (pp). So the church music that is sung in the Holy Orthodox Church lends itself to a high degree of sensitization of those who participate in the Holy Liturgy, from this point of view it is music of the highest quality and the harmony only comes to support the singing.

Wanting to better illustrate the effect of dynamics on the artistic interpretation of our church singing, we also resorted to the analysis of a possible dynamic when singing "Holy is the Lord Savaot". This is how we propose: on the word "Holy" piano then grow. reaching forte on the syllable "ot" from the word Savaot, then on the word "full" is a mezzo-piano with an increase towards the end of this musical motif increasing the dynamics towards forte from the beginning of the motif "and the earth" then an almost imperceptible diminuendo towards a mf final. We emphasize here the fact that towards the end of this song it is necessary to stay on a mezzoforte, having the obligation to maintain and support the final word "to His glory". We want to emphasize: there is the possibility of several dynamic plans, this being tributary to the sensitivity and subjectivity, as stated above, of the conductor first and foremost and the ensemble, not least.

Also, when singing "Fericile (Happiness)" the first „happiness” is written in the F Major key (Ionic in fact) with inflections towards the Mixolydian mode, altering the seventh step downward from "mi" to "e flat" and brings an atmosphere of contrast between Ionian and Mixolydian, which reminds us of Byzantine music, even with resonances in Romanian popular music. The harmonization is very similar to Johann Sebastian Bach's harmonies in his chorales. The final cadence after a modulating passage to the 6th degree and returning the 5th degree of F Major, settling on a perfect major chord in third position. Certainly, this song found its way to the

pew, taken over by the singer from the ancestors, the dressing with classical harmony being done by the composer in a brilliant way. Due to the Mixolydian atmosphere in the first felicity, which also brings a dominant character for another tonality, the second felicity moves to B flat major, cadencing with the 5th, 4th steps of B flat major (E flat – G -si flat), ending this phrase with the 1st step in a quarter sixth (F in the bass). It is interesting that not all the happinesses are in the initial tonality, they pass from one tonality to another, and we notice that at the 3rd happiness there is a transition to the tonality of E flat, changing the tonal atmosphere.

As I stated before, the 4th happiness also passes into the key of A flat, which becomes dominant for D flat (it goes according to the principle of dominants from the fifth to the descending perfect fifth) with which the 5th happiness begins, in turn becoming dominant for G flat with which the 6th happiness begins. The next happiness, no. 7, is in C flat with cadence in Aeolian G (G minor), surprisingly being the beginning of happiness no. 8 in G major (Ionian). The 9th felicity begins with the tenor and bass in thirds and continues in this form until "Happy shall you be when they mock you...", taking up this melodic direct and parallel thirds by the tenor. It ends with "Rejoice and be glad", returning to the original Mixolydian mode of F, with the finale being an F major chord in third position. This mode of harmonization poses problems for interpretation and execution by the ensemble, especially when it is made up of amateurs, although non-specific, it creates certain distinct states regarding each individual happiness.

In the sacred chants of the New Testament, which are written to be performed in unison, we discover the simplicity and purity of the Byzantine chant, which is noted by the appearance in the melody of the augmented second (Arabic second), which alternates with the major second, John 1,1 in canto 1, canto 2, canto 5, canto 9, canto 10 and this atmosphere is maintained in the other cantos as well.

Cornel Givulescu approached writings for voice and piano. One of these is *Rugăciune*, after the poem of the same name by Mihai Eminescu. The melody as a structure is not spectacular, having the tendency to create tonal spaces for the illustration of different musical passages (verses) by creating dissonant chords by displacement, harmonic progressions on the accompanying instrument (piano), thus trying to create moods of prayer and worship, of meditation and dreaming.

Likewise, the Resurrection (part I) begins with the ppp (piano pianissimo possibile) rubato tone and is imposed by the motif second, four eighths, two fourths, whole note, second in the beginning of the work, and as the tonal atmosphere we notice the tonality of E flat minor. This motive is taken up in the next phrase, continuing in general unison to E flat double. The

unfolding of the musical discourse ostentatiously brings repeated motifs that strengthen our thought and the pleasant feeling of the Lord's Resurrection always, always and forever. In this work we also find the dynamics indicated, the composer thus wanting to convey to the conductor what he felt when he wrote this work on the wonderful verses of the national poet Mihai Eminescu.

During the work, the composer, as he is used to in Fericiri, changes the tonal plans, always, always and highlights dynamic plans, exquisitely indicated, in the important points of the work.

Referring to the work "Let the Children Come to Me" we note the simplicity of the melody and harmonics used, making use of the main steps with traces of accompanied monody and melismatic movements in the style of Byzantine music, which tells us that he was a good connoisseur of this genre of music.

Regarding the setting of the Creed to music, our searches through various documents and sheet music did not reveal a musical writing of the Creed (the Creed transposed to notes). He uses the means of expression stated in relation to his other works stated above.

The Golgotha oratorio stands out through its musical dimension, highlighting the dramatic moments regarding the trial and crucifixion of Jesus. The composer ventures into the use of all the musical means he possesses, involving dynamics, rhythm, the creation of dissonant harmonic structures, often with atypical solutions, placing the audience in those times and in the sphere of the suffering of the Lord Jesus Christ for all mankind, for all that is human on earth. In our research, after much searching, we discovered the full score of the Oratorio, and I was not a little surprised to see that Givulescu was a musician and composer of great scope, capable of tackling monumental musical genres.

Cornel Givulescu also stands out for his ability to collect and note as close as possible to the truth the popular carols from the Bihor area, managing to write all the ornaments specific to the popular song with the highest finesse and great professionalism. Example: "Ce Sfântă Marie", where in bar 1 he notes the melismas (lower appoggiatura, upper appoggiatura, double appoggiatura) with great precision, detailing them in bar 2 probably for his students with the aim of familiarizing them with the near-original singing of the music of archaic origin. This denotes the exceptional professional training of the collector Cornel Givulescu, testimony that he was an exceptional pedagogue and teacher. In the text of the carol we note the refrain "Corinde, corinde" where the archaic speech appears with rhotacisms. This leads us to the thousand-year origin of the Romanian people and language and to the Christian affiliation of the Dacians on these lands.

We believe that in some of Givulescu's carols, such as "Doamne ale Tale cuvinte" that circulates in Transylvania, there are influences from the harmonization technique of Gh. Dima, a trailblazer in terms of the classical harmonization of Byzantine chant in Transylvania.

I noticed that Givulescu is also concerned with "world" music, for example the song "Blestem" which contains modal elements.

The author of the song "Romance" is not nominated, which leads us to think that C. Givulescu had in his concerns an openness as a poet to the genre of romances.

Givulescu also very well interweaves elements of classical Western harmonization (see I.H Bach chorales) with techniques specific to Byzantine music (simple, double ison, chords without a third, melismas being more blurred, conjunctural (passing) chords).

The last part of the thesis is the conclusions that capture the basic information about Givulescu's musical creation. Cornel Givulescu's work is vast and his creation is still not fully appreciated. From liturgical scores, from Liturgies for male and mixed choirs, to texts from the New Testament, to hymns and chants at Holy Easter and to the communion of the faithful, from harmonized texts of carols to the scores of the Chapel and the "Golgotha" Oratorio ", from funeral scores, to those of church voices and to secular scores, the originality and the harmonic and chromatic contribution stand out in every portative. Always Givulescu brings his personal input processing songs, composing others. Let's just think of the monumental work Oratorio "Golgotha", in 12 tableaux where the live music even accompanies the action and the music becomes an actor of the composition.

The oratorio is all the more important as Givulescu also thought of a theatrical performance for it, for staging. The prayer for choral voices is again a personal achievement and proof of Cornel Givulescu's mastery and originality. Givulescu's oratory has not been transcribed and analyzed by anyone until now. Mihai Brie doesn't remember him at all, Viorel Cosma and Stelian Ionașcu only remember his existence, but they don't see him. In the present research I also managed to transcribe and analyze the first 3 paintings out of the seven. We did not intend to analyze the entire Oratory, but only to open a path for future research. Givulescu's oratorio is also special for the musical harmony and the importance given to the baritone and the tenor, which accentuates the biblical passages that are of major importance in the theological understanding of the unfolding of the last moments of the life of Jesus as a Man.

Cornel Givulescu was a versatile personality of Romanian music: a good composer, harmonizer, a fine conductor, a determined and dedicated teacher who trained hundreds of young people who passed the threshold of the Cluj Conservatory and who collaborated effectively with other teaching staff.

In conclusion, it must be stated that through the approach of our work we aimed to place the figure and personality of Cornel Givulescu in the true place he deserves in the gallery of Romanian musicians, because until then he remained in a cone of shadow and to offer a perspective as clearer, original and original on his musical creation.

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