

# *Ars Sacra*

Emanuel University of Oradea

14-17 December 2013



International Festival, First Edition

Organizers: Emanuel University and the „Ethics and Society“ Research Centre

Cover photo:

***window to other worlds VI***  
by Liviu Mocan

acacia wood, gold  
32 x 7,5 x 5 cm  
A.D 2013

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The students from the Departments of Music and Literature within the Emanuel University of Oradea were involved in the organization of the Festival. Special thanks to: Oana Brândaș (Lecturer Ph. D., Emanuel University, Department of Literature) and Ileana Vesa (Lecturer Ph. D., Emanuel University, Department of Literature)

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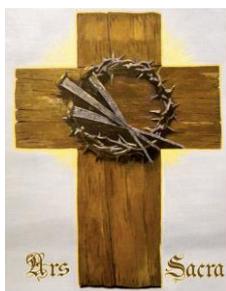
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Mădălina Hotoran. Collaborators: Liviu Mocan & Lois Văduva.

### Logo Ars Sacra (oil on canvas):

Delia Negruț



## **December 14<sup>th</sup>, Saturday**

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Main Auditorium, 87 Nufarului Street, Emanuel University of Oradea

09:00 – 09:30 Registration of Participants

09:45 Opening of the Conference: Corneliu Simuț, Univ. Professor, Ph. D and Rector of Emanuel University of Oradea

### **FIRST SESSION**

Moderators: Corneliu Simuț (Univ. Prof., Ph. D), Mădălina Hotoran (Associate Prof., Ph. D)

### **SACRED MUSIC – TRADITION AND RENEWALS**

10:00 **June Boyce-Tillman** (Rev. and Professor of Applied Music, University of Winchester), Keynote Speaker  
*The Relevance of the Music of Hildegard of Bingen for today*

11:00 **Elena Maria Șorban** (Associate Professor, “Gheorghe Dima” Music Academy, Cluj-Napoca, Romania), Keynote Speaker  
... Eleison! – *some reflections about Mozart’s Kyrie compositions*

BOOK LAUNCH: *Noi și istoria muzicii: permanente creative (The History of Music and Us: Creative Permanences)*

12:00 **Cristina Scuderi** (University Assistant post doc., Karl Franzens University, Graz),  
*The reform of sacred music in North-Eastern Italy (1884-1907): impulses, contradictions, expectations.*

12:30 COFFEE – BREAK

### **VERTICALS - A DIALOG ABOUT VERTICALNESS IN A FALLEN WORLD**

13:00 **Liviu Mocan**

Indoor exhibition and public presentation of Liviu Mocan’s sculptures

14:30 LUNCH BREAK

### **MASTERCLASS**

16:00 – 18:00 **Konstantinos Karagounis** (Supreme Ecclesiastical Academy of Athens)  
*Genesis and evolution of the music notation of the Eastern Orthodox Church, from the Byzantine to the post-Byzantine period (till the 19<sup>th</sup> century)*

\* \* \*

Roman Catholic Church, 4 Bumbacului Street (Seleuș):

### **ORGAN CONCERT**

19:00 Organists: Jūlija Jonāne and Zsolt Garai  
CD LAUNCH: *In dulci jubilo* (interpret: Zsolt Garai)

## December 15<sup>th</sup>, Sunday

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45 Decebal Street,  
Oradea

10:00 – 12:00

**Baptist Liturgy**  
at Emanuel Baptist Church  
of Oradea

1 Universităţii Street,  
The University of Oradea

09: 30-11:00

**Orthodox Liturgy**  
at Saint Archangels Church

Soloists:  
prof. Konstantinos  
Karagounis  
and a group of students  
from the Traditional  
Music Department of Arta,  
Greece.

40 Libertăţii Street,  
Olosig Oradea

10:00 – 12:00

**Advent Liturgy**  
at Reformed Church

Soloists:  
*Il Pastor fido*  
Soprano: Erna Gergely  
Oboe: Sándor Gáti  
Organ: Zsolt Garai

\* \* \*

Main Auditorium 87 Nufarului Street, Emanuel University of Oradea

### WORKSHOP

14:00 ***Singing the Mystery – Hildegard of Bingen***  
**June Boyce-Tillman** (Rev. and Professor, University of Winchester)

### CONCERT *Il Pastor fido*

15:30 Baroque Musical Ensemble: Sándor Gáti - oboe, Garai Zsolt – harpsichord,  
Erna Gergely – soprano

\* \* \*

Roman Catholic Cathedral, 2 Şirul Canonicilor Street

### CHRISTMAS CAROLS

19:00 Organizers: Roman Catholic Bishopric and Kristófi János DLA, Associate Professor  
(Partium Christian University)

The *Szent László (Saint Ladislav)* Choir and Orchestra of the Roman Catholic Cathedral.  
Conductor: János Kristófi

The Children's Choir of the Roman Catholic Cathedral. Conductor: János Kristófi

The *Little* Choir of the Roman Catholic Cathedral. Conductor: Oláh Gabriella

The Greek Catholic Mixed Chamber Choir *Fiat Lux*. Conductor: Antonia Monica Nica

The Choir *Sztárai Mihály* of the Reformed Church. Conductor: Zoltán Márkus

The Choir of the Orthodox Church *The Assumption of the Virgin Mary*. Conductor: Valentin  
Lazăr

The Mixed Choir of the First Hungarian Baptist Church. Conductor: Zsolt Garai

## **December 16<sup>th</sup>, Monday**

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Main Auditorium, 87 Nufarului Street, Emanuel University of Oradea

### **SECOND SESSION**

Moderators: *Elena Maria Șorban (Associate Professor, Ph. D), Lois Văduva (Lecturer, Ph. D)*

### **THE MUSIC OF THE BIBLE**

09:00 **Aurelian Botica** (Lecturer in Ancient Hebrew Language, Ph. D., Emanuel University of Oradea, Department of Theology)

*The social, cultural and religious context of making music in Biblical Israel*

09:30 **Dorin Frandeuș** (conductor of the Arad Philharmonic Orchestra)

*The sonorous dimension of the Bible*

### **ROMANIAN MUSICAL OUTPUT**

10:00 **Zsolt Garai** (Lecturer, Emanuel University of Oradea, Music Department)

*Compositional techniques in the Choral arrangements for organ, from the author's own creation*

10:30 **Lois Paula Vaduva** (Lecturer, Emanuel University of Oradea, Music Department)

*The religious Romanian music during the Communist Oppression*

11:00 **Anamaria Mădălina Hotoran** (Associate Prof., Emanuel University of Oradea, Music Department)

*Archetypes of the religious experience in Eduard Terényi's music and paintings*

11:30 COFFEE – BREAK

### **12:00 Musical Portrait: TEODOR CACIORA**

Presents: **Teodor Caciora** (Keynote Speaker, Associate Prof., Ph. D., Emanuel University), **Dorin Frandeuș** (conductor of the Arad Philharmonic Orchestra)

Soloists:

**Sorin Dogariu** (Associate Prof. Ph. D, West University of Timișoara and pianist soloist of the Arad Philharmonic Orchestra)

**Adriana Dogariu** (Lecturer, Ph. D., West University of Timișoara)

**Ovidiu Ciucuriță** (tenore, National College of Arts "Ion Vidu", Timișoara)

13:00 LUNCH BREAK

## BYZANTINE LITURGICAL MUSIC

14:00 **Konstantinos Karagounis** (Assistant Professor of Byzantine Church Music in the Supreme Ecclesiastical Academy of Athens, Greece)

*The theological teachings of Saint Ioannis the Sinaitis about Psalmody, as it is revealed in his great ascetic treatise “Climax ton areton” (meaning, “The ladder of virtues”).*

14:30 **Costis Drygianakis** (Volos Academy for Theological Studies, Department of Psaltic Art and Musicology)

*Ceremonial and non-ceremonial choirs: Contemporary versions of the music of the Byzantine tradition*

## MASTERCLASS

15:00 – 17:00 **Konstantinos Karagounis** (Supreme Ecclesiastical Academy of Athens)

*A quick learning method for familiarization with the modern Byzantine theory and notation.*  
(1<sup>st</sup> part)

\* \* \*

*Roman Catholic Church, 4 Bumbacului Street (Seleuş):*

## ORGAN CONCERT

18:00 **Felician Roşca**, Univ. Professor, Ph. D, West University of Timișoara

**December 17<sup>th</sup>, Tuesday** \_\_\_\_\_

Main Auditorium, 87 Nufarului Street, Emanuel University of Oradea

THIRD SESSION

Moderators: Teodor Caciora (Associate Professor, Ph. D), Marius Cruceru (Univ. Prof., Ph. D)

**CROSSROADS BETWEEN MUSIC, THEOLOGY, LITURGY AND WORSHIP  
IN THE XXth AND XXIst CENTURIES**

09:00 **Jūlija Jonāne** (Dr. art., Jāzeps Vītols Latvian Academy of Music, Department of Musicology, Rīga)

*View on the Sacred Minimalism and music by Pēteris Vasks as incarnation of theological ideas*

09:30 **Christopher Capizzi** (Ph. D. Student, University of Pittsburgh)

*Suffering and Modern Jazz: The Liturgical Music of Mary Lou Williams*

10:00 **Joanna Heath** (PhD research, Durham University)

*Seasoned with Salt: Drums in Mizo Church Worship*

10:30 COFFEE – BREAK

11:00 **Iacob Coman** (Associate Prof., Pentecostal Theological Institute in Bucharest, Romania)

*Sacredness of Art and God from the Perspective of Worship*

11:30 **Istvan Angi** (Univ. Professor, “Gheorghe Dima” Music Academy, Cluj-Napoca)

*Liturgical space’s aesthetical paradoxes*

**THE MUSIC OF THE REFORMATION**

12:00 **Éva Péter** (Lecturer, Babes-Bolyai University, Reformed Theology and Musical Pedagogy Department Cluj-Napoca, Romania)

*Hymns of the Hungarian Reformed Church in the 16th Century*

12:30 **Iacob Coman**, BOOK LAUNCH: *The Renaissance French Psalter (the Romanian versification of the psalms with huguenot melodies, on the occasion of celebrating the 450th anniversary of the first French Psalter, 1562-2012)*, Academy Publishing House, Bucharest

13:00 LUNCH BREAK

## WORKSHOP

14:00 – 15:00 **Jūlija Jonāne** (Jāzeps Vītols Latvian Academy of Music)  
*Latvian Contemporary Sacred Music – denominational situation, history, theory and genres*

## MASTERCLASS

15:00 – 17:00 **Konstantinos Karagounis** (Supreme Ecclesiastical Academy of Athens)  
*A quick learning method for familiarization with the modern Byzantine theory and notation (2<sup>nd</sup> part)*

## CHRISTMAS CONCERT

18:00 Univ. Professor **Nicolae Bica** (conductor), with the ***Emanuel Mixed Chamber Choir***

Special guest: **Daniel Goiți**, piano concertist and Univ. Professor Ph. D, „Gheorghe Dima” Music Academy of Cluj-Napoca

Lectures: **Paige Patterson** (president of the Southwestern Baptist Theological Seminary in Fort Worth, Texas) and **Paul Negruț** (Univ. Professor, Ph. D and President of the Senate of Emanuel University of Oradea)

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## POSTERS:

**Lillian Feng-Chuan Liu** (Ph. D., Academia Catholica, Fu Jen Catholic University in Taiwan)  
*From standard music notation to simplified music notation: The impact on church choristers' music literacy*

**Ciprian Țuțu** (Lecturer, Ph. D, Faculty of Music, „Transylvania” University of Brașov, Romania)  
*Agnus Dei of HarmonieMesse by J. Haydn and Krönungsmesse by W. A. Mozart. Comparative Study*

**Bijan Zelli** (Ph. D, independent researcher in San Diego, California)  
*Pythagoras and Medieval Aesthetics*

**Jonathan Johnston** (MA in Ethnomusicology, Bethel University, Minnesota)  
*‘Strollin’ Down the Boreen to Mass’: Modernity, Sacred Space and the Presence of Culture in the Irish Catholic Church*

## FOREWORD

In the mixture of styles and orientations of the 20<sup>th</sup> century, the extent of sacred art has been reduced, at least apparently. Moreover, nowadays in our society disquieted by economical crises, social disorders and acute profanation, sacred art appears to have lost its persuasive force and resonance. The aim of this festival is to bring together each year musicians, artists and theologians from around the world, to encourage thought-provoking dialogues and share ideas about music and sacred art.

Art can be a form of worship; it can be the fruit of a spirit that is thirsty for God, eager for revelation and transcendence. When touched by the Holy Spirit, as an extension of the divine creativity and essence, art can communicate an encouraging and uplifting message and it can inspire and liberate.

The purpose of sacred art is to create a space of quiet and meditation within it. Here, the contemporary man is invited and encouraged to recover its spirit's health and vitality, its dignity as a son of God:

*Be still, and know that I am God; I will be exalted among the nations, I will be exalted in the earth! (Psalm 46:10, NKJV).*

We are thankful to God, the Great Artist Who created a Universe of such wonder, beauty and diversity for the privilege of organizing this festival and to all the participants of this first edition for their scientific and artistic contribution.

Soli Deo Gloria!

The organizers

(English translation: Damaris Decean)

## SACRED MUSIC – TRADITION AND RENEWALS

**JUNE BOYCE-TILLMAN**

### **The Relevance of the Music of Hildegard of Bingen for Today**

This paper will examine the reasons behind the upsurge in popularity of Hildegard's music. She is the first notated woman composer in European history with a substantial output which includes seventy seven songs and a morality play with music entitled *Ordo Virtutum* or *The Play of the Powers*. This dramatic work occupies a unique place in the history of music and drama in Europe. It was very possibly performed for the opening of her convent on the Rupertsberg on the Rhine. These were 'given' to her as part of visionary experiences which she experienced from the age of three.

It will set out a theory of subjugated ways of knowing - based on Foucault's subjugated knowledges (Drinker 1948, Belenky et 1986, Ball 1990, Berger 2001) and the rising interest in the spirituality of music (Ellis 1985, Dissanayake 1992, Boyce-Tillman 2001, 2006, 2012). It will contextualise her music in her time examining the characteristics that set it apart from the traditions of her day (Escot 1990), linking it with its origin in her visionary experiences and her philosophy/theology of interconnectedness (Grey 1993, Newman 1987) as manifested in the paintings of her visions. It will examine the place of inspiration of this kind in composition processes (Sacks 1985, Storr 1993, Harvey 1999, Jantzen 1995).

It will include reference to her theology of music in the letter to the Chapter in Mainz placing these in the context of her story. The presentation will include examples of her music – some sung live and some recorded as well as the pictures of her *vinos* (through PowerPoint). It will briefly examine the ways in which it is being used in contemporary contexts such as meditation, healing and composition, including the author's own work. The presentation will use of methodology of auto-ethnography in association with crystallisation (Richardson 2000) to examine the subject from a variety of dimensions including the performative in the form of the telling her story and singing some of her songs in Latin and English as well as contemporary pieces based on her work.

**June Boyce-Tillman** read music at Oxford University. She taught in many schools and has published widely in the area of education, most recently on spirituality/liminality and music education. Her doctoral research into children's musical development has been translated into five languages. She is a composer with works performed in several UK cathedrals, exploring the possibilities of intercultural/interfaith sharing through composing/improvising which she has written about in *Music and Conflict Transformation*. Her collection of hymns and liturgical music *A Rainbow to Heaven* is used internationally. Her one-woman shows have been performed in three continents. She has written widely on music and healing and Hildegard of Bingen including two operas. Her book *Unconventional Wisdom* (2007) addresses sapiential theology. She runs the Winchester Centre for the Arts as Well-being. She is an ordained Anglican Priest and a chaplain to Winchester Cathedral. She was awarded an MBE for her services to music and education.

## ELENA MARIA ȘORBAN

### ... Eleison! – some reflections about Mozart's Kyrie compositions

Mozart's masses are predominantly in C major – the tonality that Mozart's contemporary Chr. Fr. D. Schubart (1784) characterised as „very pure..., *innocent, simple, naive, childish*” (underlines by Schubart). What are the musical means that differentiate this constancy? What are the means of expression that the composer used for the *Kyrie* as an introductory part? And what were the reasons why Mozart didn't write any more masses after KV 427 (417 a; 1783) until his *Requiem*? What could the music teacher explain to pupils of general middle school about a Mozart *Kyrie*? I will try to offer some answers.

### Book Launch

My book entitled ***The History of Music and Us: Creative Permanences*** is meant for everyone who intends to reflect on this topic. The book consists of 14 time-crossover essays.

- I. *Music as divine praise and therapy  
from the Psalms and Orpheus onwards*
- II. *Christian fundamentals of the European music culture*
- III. *Sacred permanences*
- IV. *From the music of the Liberal Arts to... monsters*
- V. *Music in the cultural space of Moldavia, Transylvania, and Wallachia  
during the Renaissance*
- VI. *About the castrato voices*
- VII. *The orchestra as a political model*
- VIII. *Coffee houses, gallantries, revolutions, and music*
- IX. *The Viennese Classicism and us*
- X. *Passing over psychic crises*
- XI. *Faust in Music*
- XII. *Belle Époque – in Paris and in „little Paris” Bucharest*
- XIII. *The antique Oedipus – an emblem of modernism*
- XIV. *The present future.*

These are followed by some translations of the major Latin texts set to music, including versified translations such as *Dies irae*, *Stabat Mater*, *Ave maris stella* and others – which constitutes a premiere in Romanian musicological literature.

**Elena Maria Șorban** (b. 1960), Associate Professor Ph. D, teaches Music History and Gregorian Paleography at the „Gheorghe Dima” Music Academy Cluj-Napoca since 1990, and also a course about Psychology of Creativity at the same institute, and a Bach Cantatas course at the Faculty of Protestant Theology of the „Babeș-Bolyai” University. She participated in numerous symposiums and held individual conferences in Romania, Germany, Hungary, Republic of Moldova, and Portugal. Her major fields of interest are Western Plainchant (with a dissertation about Plainchant in Medieval Transylvania), Modern and Contemporary Music, pedagogical applications of Music History for children, that she begun with her own four sons in their pre-school age. Her passion for Mozart was stimulated by the late Prof. Dr. Ferenc László and the Romanian Mozart Society that he founded in Cluj at the bicentennial commemoration of Mozart and its symposiums.

## **CRISTINA SCUDERI**

### **The reform of sacred music in North-Eastern Italy (1884-1907): impulses, contradictions, expectations.**

Compared to other European countries, the so-called Cecilian Movement has come late in Italy and developed in an irregular manner. Yet its aims were very clear: to revisit the past and recover the monodic Gregorian chant together with the polyphonic music of the Renaissance. The North-Eastern Italian territory in principle was willing to receive the Cecilian decrees, but it was basically struggled by yearning pro-reform and resistances by choirs, population, and - sometimes - by the priestly body itself. On the local catholic press infuriated biting polemics about the repertory of liturgical music that had to be used in churches. The operatic influence was still strong and hard to be eradicated.

The analysis of unpublished archival material has shed light on the production and the activity of several important figures of the Italian panorama, composers and ministers who, at the turn of the XX century, gave an important impulse to the movement.

On the background, the guidelines of international congresses, the efforts to define the programs of musical training in the seminaries, and the lively flourishing of *Scholae Cantorum* in the villages - a sort of mix between the hierarchically imposed rules and the genuine popular expression.

**Cristina Scuderi** is a University Assistant post doc at the Karl Franzens University (Graz). Freelance journalist and "perito musicale" for the Civil Court of Udine, graduated in History of Music and graduated in Organ, Harpsichord and Electronic Music, after the PhD she has worked for the Universities of Fribourg (Switzerland) and Stuttgart (Germany) granted by the Italian Ministry of Foreign Affairs and the Deutscher Akademischer Austausch Dienst. Her researches were also funded by Italian CNR, University of Udine, Società Filarmonica di Trento, Associazione per lo Studio dell'Ebraismo nelle Venezie. She has taught at the Conservatory of Venice and at the University of Padua, worked for the Fondazione Teatro La Fenice, spending one year in Florence working at MartLAB - Conservatory of Florence. Since 2005 she has been responsible for the organization of "Contemporanea" New Music Festival and for the International Composition Competition "Città di Udine". "Bogliasco Fellow" in musicology (2006).

# VERTICALS

A Dialogue about Verticalness in a Fallen World

**Liviu Mocan**  
sculptor

Liviu Mocan was born and grew up in the village of Cara, Cluj county, which is positioned in western Transylvania. His parents, Valer and Ana Mocan were devoted Christian believers, which conveyed him a rich legacy of Christian principles and values early in his life. These legacies guided his philosophy of life and therefore grew to be the essence of his work. Liviu Mocan was trained in the art of sculpture in Cluj-Napoca, a city with consistent contribution to Romanian culture throughout the country's history. He enrolled in the Romul Ladea Art High School, where he graduated from at the age of twenty (in 1975). He carried on his university studies at the Academy for Visual Arts, Cluj-Napoca, from which he graduated in 1991. Shortly after he became artist in residence at Anderson University and the Mississippi College in the USA, where he continued developing his unique artistic personality and the profundity of his artistic composition. Liviu Mocan is married to Rodica, who is Lecturer at the Babes-Bolyai University in Cluj-Napoca Romania. Together they have five children: Emma Teodora, Bogdan, Paul Anghel, Ligia and David Timotei. (*Wikipedia*)

In the last century art has see-sawed between form and abstraction, self-expression and representation, content and style. Liviu does not avoid these issues, rather he dives right into them and creates spectacular works of art that emerge to form their own category. I stand amazed, and grateful, for his talent and his faith in humanity and in God.

**Philip Yancey**, writer

Colorado Springs, 2012

Liviu Mocan is one of the first of a new generation of Christian artists emerging from Eastern Europe. His work is characterized by singleness of mind and a spiritual maturity, which comes from faith that has been tested. To meet him is to know that he is a man that walks with purpose and is without guile. There is quality in both his character and his work, which reminds one of Kierkegaard's declarations that "Purity of heart is to will one thing and it is to will the good". Mr. Mocan works in glass, metal and wood and his art could be loosely described as abstract but that does not begin to describe what he is really doing. For his abstractions are not the cleverly delineated chaos we are used to dealing with in contemporary art. Gone is all the usual compromise and decay and these are instead replaced by a dynamic tension. A tension which grows from the struggle to capture that place/truth/miracle where the Divine intersects with the mortal. In works such as Living Principle, Mocan wrestles with bronze and glass to capture something of the mystery when spirit and flesh fused and the God/man dwelt among us for a time.

**James D. Stambaugh**

Director of Billy Graham Center Museum Wheaton, Illinois, April 1992

artistic credo: *i am striving to polish mirrors for heaven*

Contact: [www.invitationsculpture.com](http://www.invitationsculpture.com), [www.liviumocan.com](http://www.liviumocan.com), [liviumocan@gmail.com](mailto:liviumocan@gmail.com)



The sculpture assumes by its essence an approach that highly interprets a musical text.

The sculpture symbolizes the need to enhance the artistic act beyond the tendency to restrain the expressivity to the level of those elements that can be easily expressed and explained. This aspect usually leads interpretation to predictability and repeatability, but such elements are insufficient to reach an authentic artistic ideal. The artistic vision of the sculpture approaches the musical phenomena through the perspective of a perception that consists of but also transcends the auditory objectivity. The note through its transparency leaves the pattern of conventional notation.

The perception of musical discourse is accordingly defined through the identification capability of subsidiary connotative meanings of musical texts. This requires/demands an inner availability to develop the information from the musical score/sheet in a creative manner. This approach to the artistic act avoids the rapid combustion of interpretative resources through the exploration of its own interrogation and reflection.

dr. Lucian Gheju

### **Window to Other Worlds III**

acacia wood, gold

33x7x7 cm

A.D 2013

(from 'Musical Methaphors' series)



## Vertical Library

stone, paper, gold, iron  
251 X 25 X 20 cm  
AD 2009  
(from 'Vertical Libraries' series)

The sculptures, belonging to the vertical libraries series, are stacks of real books. They emerge from the reality of the materiality of the immediate and acquire a pure, spiritual dimension. The sculptures sacrifice the books to transform them into pure light.

**András Visky,**  
dramatist  
(fragment from  
"Sacred conversations/a  
dialogue without words  
about word")

Towers start at the base as a crafted pile of books and evolve into a structure with its own, powerful identity, a unique example of reverse Dadaism.

**Cesare Massarenti**  
professor

The vertical ladder is precisely the subject of reason transformed into faith.

This sculpture reflects a ladder of books recognizable as art history and philosophy, which become almost like a tower of Babel, that melts and bends as it ascends to the divine, becoming more and more pure, radiant, freer and closer to the divine light.

**Maria Tarruela Oriol,**  
Painter, Comisaria de arte  
& fe, art & fe exhibition,  
Madrid, 2011



## Invitation/ Decalogue

gold on fiber glass,  
H. 4, 65 cm  
A.D. 2009

The monument consists of 10 golden pillars, around 5 meters high, resembling human fingers. Set in a circle, the pillars have two sides: a smooth, contoured side facing towards the centre, creating a sense of peace and wellbeing as one stands in the circle. The other side, facing outwards, forms a sharp, unyielding blade. This interactive sculpture will invite visitors to walk in and out of the circle of pillars, to touch the gold, to sit on the small seat cut into each pillar, and to reflect on the artwork and the ideas that inspired it. At one level, the sculpture is a study on the nature and purpose of law in society: to create a space for freedom and human flourishing, while providing protection and security. At another level, the work of art speaks of the universal human quest for peace and spiritual well being.

**Jonathan Tame,**  
president of the Patronage Committee for  
Invitation/Decalogue in Geneva

The universal declaration  
[of human rights]  
recalls the duty of human fraternity,  
inspired by that master precept  
'love thy neighbour as thyself.'  
May it partake, despite its purely human  
origin, of the greatness of the decalogue and  
appear as its worthy extension.

**René Cassin** (1887-1976),  
co-author of the Universal Declaration  
of Human Rights and Nobel laureate

the rain ceases for a while.  
It will flow evermore there,  
among the pillars.  
there you will always need  
an umbrella.

**Ionatan Piroșca**  
Poet

## MASTERCLASS

### Genesis and evolution of the music notation of the Eastern Orthodox Church, from the Byzantine to the Post-Byzantine period (till the 19<sup>th</sup> century)

#### Konstantinos Karagounis

Assistant Professor, Ph. D, Supreme Ecclesiastical Academy of Athens

The term ' notation ' indicates the spelling of Byzantine Ecclesiastical Music, meaning all the signs and symbols which are used to write the musical chants of Psaltic Art as well as for the musically performing of them. The notation which was born on the 10th AD century was stenographic and mnemotechnical, while it remained firm and unchanged from the 12th to the 18th century, maintaining the traditionally Byzantine melodies stable and unchanged as well.

Since the 17th century a tendency for the first 'explanation' attempts of shorthand notation are observed in handwritten musical sources. This whole attempt was materialized in a more methodical and systematical way, by large post-Byzantine composers and teachers of psalmody of the 18th century.

Today, the significant notation system of Byzantine music is studied with great interest by musicologists and paleographers of the largest universities in the world. The findings of these studies enrich our knowledge of the musical past of the Orthodox East, but also contribute to the understanding of the musical system of modern Chanting art, the so-called New Method of Analytical Notation, which has been introduced since 1814. It is in this New Method that many of the most important masterpieces of sacred music creations of Byzantine and post-Byzantine era have been transcribed into.

Musical exemplifications performed by a group of students from the Traditional Music Department of Arta, Greece.

## ORGAN CONCERT

#### Jūlija Jonāne:

*Te Deum* by Pēteris Vasks

#### Zsolt Garai:

Johann Sebastian Bach (1685-1750) – *Choralvorspiel* "In dulci jubilo" BWV 729 (*Fantasia*)

Johann Pachelbel (1653-1706) – *Pastorale und Choralvorspiel* „Vom Himmel hoch da komm' ich her“

Dietrich Buxtehude (1637-1707) - *Chorlavorspiel* „In dulci jubilo“ BuxWV 197

César Franck (1822-1890) – *Sortie*

Andrew Carter (b. 1939) – *Toccata on* „Veni Emmanuel“

Johannes Brahms (1833-1897) – *Choralvorspiel* "Es ist ein Ros' entsprungen" Op. 122, No. 8

Franz Liszt (1811-1886) – *Die Hirten an der Krippe* („In dulci jubilo“)

Helmut Walcha (1907-1991) – *Choralvorspiel* „Den die Hirten lobten sehre“ („Quem pastores“)

Zsolt Garai (b. 1979) - *Choral arrangements* „Du Kind, zu dieser heiligen Zeit“

## Singing the Mystery: Hildegard of Bingen

This presentation uses story, talk and meditation as a way of entering into the world of Hildegard of Bingen, (1098-1179). The first section tells her story in the first person and includes her hymn to the Virgin *O viridissima virga*. The talk places her in the context of her time. The last section is a meditation combining my music with her words and songs – primarily her hymn to the Spirit *O ignis spiritus*. It involves some singing on the part of the audience.

**June Boyce-Tillman**

Rev. and Professor of Applied Music, University of Winchester

## CONCERT *II Pastor fido*

Baroque Musical Ensemble:

**Sándor Gáti** - baroque oboe

**Zsolt Garai** – harpsichord

**Erna Gergely** – soprano

### Programme:

G. Ph. Telemann - *Sonata in a-moll for oboe and continuo*, Twv 41: a3

H. Schütz - *Bringt her dem Herren (Psalm 29, 1-2)*

A. Vivaldi - *Domine Deus* (from *Gloria*)

H. Purcell - *Now That The Sun Hath Veil'd His Light* (an evening hymn on a ground)

J. S. Bach - *Quia respexit* (from *Magnificat*)

J. S. Bach - *Tocatta in d-moll from harpsichord*, BWV 913

G. F. Haendel - *Das zitternde Glanzen der spielende Wellen*, HWV 203 (from *9 German Arias*)

A. Vivaldi - *Sonata in c-moll for oboe and continuo*, RV 53

The baroque ensemble ***II pastor fido*** was established in 2009, the name being inspired by the tragic comedy by the writer Giovanni Battista Guarini, that has inspired numerous composers, among which G.F. Händel. The members of the ensemble: Török Apollónia (baroque flute) Gáti Sándor (baroque oboe) and Garai Zsolt (harpsichord) collaborate with prestigious musicians, who are occasionally invited to participate in their concerts. The main objective of the ensemble is to present the rich and diverse music of the baroque period to a wide and diverse audience, through the specific interpretation techniques and with the help of vintage musical instruments and special orchestration. *II pastor fido* has had numerous concerts in Romania (Oradea, Cluj-Napoca, Miercurea-Ciuc, Bucharest) and abroad (Belgium, at the European Parliament), and also participating in baroque music interpretation workshops.

**Sándor Gáti** (Oradea, 1983) graduated from the "Gheorghe Dima" Academy of Music, Cluj Napoca in the class of Marc Aurel. Since 2003, he is a member of the Symphonic Orchestra of the Oradea State Philharmonic. His first contact with a baroque oboe was in 2006 and since then, he has been particularly interested in Baroque music and instruments, therefore taking courses with famous artists like Sabine Kaipainen, Tuomas Kaipainen Guido Titze and Marcel Ponsele. He collaborated with prestigious music ensembles that specialize in early music, the most famous being the Baroque ensemble // *Gardellino*, from Belgium.

**Erna Gergely** is currently a lyrical artist in the Oradea Philharmonic Choir. She was born in Oradea and graduated in 2001 from the University of Oradea, the Faculty of Music, Department of Canto (under the guidance of professors Simona Boboia and Ion Ţibrea). In 2007, she finished her Master degree in The Art of the Stage, at the Gheorghe Dima Music Academy in Cluj (with Professor Gheorghe Rosu). She attended master classes in Romania (Andrejszki Judit, Geogeta Stoleriu) and abroad (Keönch Boldizsár, Jane Heney - Budapest, Adrienne Csengery, Meláth Andrea - Szombathely), as well as many competitions and festivals, for example in 2010 at the Festival of Early Music in Miercurea -Ciuc, in 2011 at the International Bartók Festival and seminar in Szombathely. Her repertoire includes many genres, from sacred music - Baroque (Pergolesi, Vivaldi, Schütz, Buxtehude, Bach, Handel), Classical (Haydn, Mozart), Romantic (Mendelssohn, Brahms, Fauré), the XXth Century (Kodály) including miniatures, important vocal-symphonic works, lieds (by Schubert, Enescu, Bartok, Messiaen and contemporary) - as well as roles in operas (Mozart, Bizet, Humperdinck, Menotti). She has a rich concert activity both at home and abroad (Germany, Switzerland, Austria, Hungary).

## THE MUSIC OF THE BIBLE

### AURELIAN BOTICĂ

#### The social, cultural and religious context of making music in Biblical Israel

That music was an essential dimension of Israelite life is fully attested by the texts of the Old Testament. Unlike other sacred documents, the Bible lists an impressive number of instruments, including brass, strings, percussion and the like. It also describes the categories of singers, especially in the context of cultic music. That is why the phenomenon of music has received a great deal of attention from contemporary scholarship. But music means more than style, instrumentation and human presence. It requires a context, be it religious or secular. In the following paper we will want ask what prompted biblical men and women to produce music? What were the settings that required or motivated human beings to compose and play music? In this sense, we will focus on the religious, social, economic, cultural and even political/military dimensions of music production. We will want to know whether a given context influenced style, content and the performance of music? Furthermore we will ask how did the biblical authors appraise the phenomenon of music, as it played out in these contexts. Our goal is to help the reader understand the phenomenon of music in the Bible by identifying and analyzing the role that these settings played in the creation of music.

**Aurelian Botica** was born in Romania in 1967. He received a Bachelor of Arts in Philosophy from Asbury University (Wilmore, Kentucky, 1994), two Master of Arts degrees in Biblical and Theological Studies from Asbury Theological Studies (1997) and a Doctor of Philosophy in Ancient Languages from Hebrew Union College (Cincinnati, 2007). He is the author of *The Concept of Intention in the Bible, Philo of Alexandria and the Early Rabbinic Literature* (Gorgias Press, 2011), and several articles, such as "The Biblical Milieu and the Shaping of the Democratic Consciousness of Western," *Religion and Politics. Global and Local Reflection* (Cambridge Scholars' Press, 2013) and "The Tenth Commandment and the Concept of Inward Liability," *Windows to the Ancient World of the Hebrew Bible: Essays in Honor of Samuel Greengus*. Edited by Bill T. Arnold, Nancy L. Erickson, and John H. Walton (Winona Lake, Ind.: Eisenbrauns, 2013). He is currently teaching Ancient Hebrew and the Old Testament at the Emanuel University of Oradea. Aurelian is married to Carmen and they have two sons: Christopher and Adrian.

### DORIN FRANDEȘ

#### Understanding the Meaning of Sounds In the Bible

Contemporary cultures can be characterized also by postulating the reign of private arbiter and the dissolution of normative and communal behavioral customs. The present work tries to assess man's ways and techniques of immixture in reconfiguring the sonosphere as a result of the use of electricity in the production of artisanal forms of sound both in the personal and communal life of Christians. In attempting to bring back order and sanity in our presuppositions one needs to appeal to the Bible, the treasury which we hold as

inerrant in all matters of life and life to come. The vast majority reference is made to passages and verses which offer solutions for spiritual or material health issues, good governance, commerce, trade, politics. When it comes to the world of sound, the repertoire of the passages of relevance diminish drastically being reduced to sound as it comes structured in specific domains: in language and music.

This essay proposes taking into consideration and extending the research into all areas of sound as it was entrusted and permitted to mankind.

The proposal is that of identifying biblical, correct norms of sonospheric environment behavior for Christians, both as sound producing as well as sound receptors. In approaching and discussing the issue the author will point and use an angle seldom present in such arguments: the **"where from"** the direction of sounds (Rev 1:10 and 4:1-2) the **"how about"** sounds, underlying the ways of **listening and conforming** in the case of collective behavior in the sonosphere (Joshua 6:20) **adequacy and right timing** (Ecl: 3: 4,7,9)

**Dorin Frandeuș** was born in 1949 in Cluj into a family of established musicians. Music was the main emphasis both in high school and college studies, graduating and specializing in piano and conducting at the "Gh. Dima" Conservatoire in Cluj. Since the University years he has been Secretary Musical of the Cluj State Philharmonics, program director at Cluj Radio Studio, Conductor of the State Philharmonics of Sibiu, while also teaching at two higher education institutions in Sibiu. He then moved to Arad, where he was elected the Director and then the main conductor of the Arad State Philharmonics. This is the position he holds now. He got his PhD in 2002, with the Thesis "The Edison Marconi Galaxy" under the professorship of Prof. Dr. Stefan Angi. He has also taught as adjunct Faculty at "Emanuel University of Oradea, Romania, at the 'Universitatea de Vest „Vasile Goldiș” Arad', at the School of Pentecostal theology "Betania" in Arad and at the Western University of Timișoara. He is the author of numerous specialty articles and reviews published in Romanian and abroad in Magazines such as "Tribuna-Cluj," "Muzica-București," "Transilvania-Sibiu," "Aradul Cultural," and numerous newspapers in Cluj, Sibiu, Arad, Hunedoara, Deva, Alba Iulia etc. He is the author of broadcasting seasons for Radio Cluj and Radio Timișoara, as well as the now famous "No Eyelashes On The Ears" at Barricade TV in Arad. He is lecturing for the younger generation at the Arad County Library the series entitled "Lost Among Sounds." He has conducted numerous choir ensembles in prestigious national Competitions such as "Cantarea Romaniei." For 12 years he has been the music director of "Golgota" Baptist Church in Arad, and since 1990 he is the assistant music director of "Love" Baptist Church and "Hope" Baptist Church in Pecica, Arad. Dorin Frandeuș has conducted over 600 symphonic concerts, of all genres, at the helm of all the Romanian State Philharmonics. Since 1992, he has been the initiator of "The Sacred Music Festival" at the Arad State Philharmonics, of 9 editions of "The Classical Guitar Festival" and 7 editions of the "Arad and its Citadel's Music" Mentioning his passion to serve the Community at large, one would mention that he has been the founding director and project manager of the "The Mures River Flows Among People Uniting Them" He has conducted opera performances at the Romanian State Opera in Cluj Napoca, Brașov, Craiova, Constanța and Iași. He took the Arad Philharmonics on tours in Austria, Switzerland, Germany, Italy, Moldova, Serbia, Hungary, Holland, Russia, the USA, and Taiwan. He is the author of *„Locuri unde a răsuna muzică în Arad,” album(2012)* and "The Way The Bible Sounds."mms. His performances at the helm of both the Arad and Sibiu State Philharmonics include 650 minutes of recorded symphonic, vocal symphonic and chamber music of Romanian composers for Cardex Radio București, as well as the recording of numerous LPs and CDs.

## ROMANIAN MUSICAL OUTPUT

### ZSOLT GARAI

#### **Compositional Techniques in the Choral Arrangements for Organ, from the Author's own Creation**

For centuries, beginning with the Renaissance period and all through Baroque, Classicism, Romanticism, the XXth and the XXIst centuries, there are a few genres that are characteristic to the organ, genres that were able to authentically serve and express the artistic needs of the composers from these periods, as well as their stylistical and esthetic orientations. One of these specific organ genres, from the religious area, is the *Choral Prelude* and the *Choral Rework*, that along with the *Choral Partita*, *Choral Variation*, *Choral Fantasia* and *Choral Prelude* have established themselves as well-known genres since the Early Baroque (beginning with 1600). These genres, as their names suggest, are based on a choral or an older gregorian melody that represents the material or the framework that is to be reworked, harmonized, varied through either strict, counterpoint compositional methods or free, bizarre ones. The present work entitled *Compositional techniques in the choral arrangements for organ from the author's own creation* deals with some specific aspects of these genres, regarding the used musical language, compositional methods, the transformations on a structural, morfologycal and formal level concerning the choral or the *cantus firmus* overtaken in the choral reworks *Es ist genug, so nimm, Herr* and *Du Kind, zu dieser heiligen Zeit*.

**Zsolt Garai** was born in 1979 in the town of Arad. He began to play the piano at a young age, his first professor being Teodor Caciora. He went to school and highschool at the *Sabin Dragoi Art School* in Arad, in the organ-piano class of Megyesi-Balog Éva. He graduated Associate Prof. Dr. Ursula Philippi's organ classes and Univ. Prof. Dr. Cornel Țăranu's composition classes at the Music Academy Gheorghe Dima in Cluj Napoca, where he also took his masters degree later in 2005 and his PhD in 2013.

He participated in numerous master courses at the National Haendel Academy (Karlsruhe, 1999, 2000), and also in Bad Wimpfen, Budapest, Debrecen, Breaza (2003, 2004). He has a rich concert activity at home, in Cluj Napoca, Sibiu, Brasov, Bucuresti, Arad, Oradea, Timisoara, Bistrita, Medias, Iasi, but also abroad, in Hungary, Germany, Belgium, Austria and Poland.

At the moment he is a lecturer at Emanuel University of Oradea. In 2010, he became a harpsichord player in the *Il Pastor Fido* Old Baroque Musical Ensemble.

### LOIS PAULA VĂDUVA

#### **The Religious Romanian Music during the Communist Oppression**

During the communist regime, the arts were under strict control and certain themes were prohibited. Because of the atheist nature of the communist ideology, sacred themes were deemed unacceptable and were removed from the public sphere. In the musical world, despite these prohibitions, composers continued to use sacred themes in their music, using different methods, such as avoiding a sacred title, even though the musical material contained such influences. During the years of communism, Romanian composers used sacred music as an esthetic opposition to the ideological oppression, giving hope in an era of darkness. An illustrative example of the hidden use of sacred themes in music is Alexandru Pașcanu's masterpiece *Festum hibernum*. This piece contains Christmas

carols, hidden within the harmonic framework in such a way that they are, as in the words of the composer “a way of looking at past Christmas celebrations, through a foggy window”.

**Lois Paula Văduva** was born on February 23rd 1985, în Oradea, Romania. In 1994, she was enrolled in The Royal School of Music in London, U.K and in 2004 was admitted at the Musical Pedagogy Program from Emanuel University of Oradea, where she also completed her Master in Musical Art. In 2012 she received her Doctorate in Musicology, at the “George Enescu” Academy of Arts. She is currently a full time lecturer at The Theology department, Musical Pedagogy Major, at Emanuel University of Oradea.

## **ANAMARIA MĂDĂLINA HOTORAN**

### **Archetypes of the religious experience in Eduard Terényi's Music and Paintings**

Eduard (b. Târgu-Mureș, Romania, 12 March 1935) is a renowned composer, musicologist and professor of composition, harmony, counterpoint and musical dramaturgy at the Gheorghe Dima Music Academy in Cluj-Napoca, Romania. His compositions, around two hundred, cover a vast pallet of musical genres and were successfully presented in different European musical centres. Along the years, Ede Terényi has also been preoccupied with the non-figurative, abstract graphic art. His cycles of paintings, *The Months of the Year* (or: *La Puerta del Sol*), *Exotic Flowers*, *Genesis*, *Instrumentarium*, *Dantesca*, *In Dante's Garden* and *Nausicaä*were, were presented in public exhibitions. The unity of his musical and pictorial thinking, the fact that the sonorous art and the art of colours are often explicit to each other is certified by a specific type of synaesthesia between sound/chord/ tonality – color – ethos and also by the couples of inter-artistic creations such as the mono-opera *La Divina Commedia* and the related cycle of the twenty-five paintings entitled *Dantesca*.

This study aims to highlight the presence and the significance of certain patterns/archetypes/symbols in his religious music, some of which could be also found in his paintings: the bells, the birds, the flight, the water, the choral, the Gregorian melos, certain harmonic and tonal relations, the motif *Christus Victor*, the golden ratio and symmetry.

**Anamaria Mădălina Hotoran** (born 1975) is Associate Professor at the Emanuel University of Oradea, Department of Music Pedagogy and Master of Musical Art, where she teaches Musical Forms, Strategies in Musical Analysis, Music Theory. She read the musicology (degree and Masters of Arts) at the Academy of Music “Gh. Dima” of Cluj-Napoca, where she was awarded a Ph. D. in musicology *summa cum laudae* in 2004, with the doctoral thesis *The dolorous Passion and death of our Lord Jesus Christ in the works of the 20<sup>th</sup> century composers*, co-ordinated by University Professor Eduard Terényi, Ph. D. She participated in numerous national and international conferences and symposiums, has directed 3 research grants and participated in 3 grants in the field of sacred music, has published over 20 articles and also musicological books: *The Dolorous Passion and Death of our Lord Jesus Christ in the Works of the 20<sup>th</sup> Century Composers*. *The Passion Genre* and *The variational concept in Ede Terényi's organ music* (Ed. Risoprint, Cluj-Napoca, 2008).

## MUSICAL PORTRAIT: TEODOR CACIORA

Keynote Speaker

There was a significant moment in my professional life, when I realized my desire to reach deeper into the mysteries of musical disciplines, to discover the hidden and unseen laws behind the musical scores and interpretative acts.

Intuitively, as a teenager, ministering through musical worship in the church, these hidden and unseen laws were felt and assimilated, being a divine and godly gift.

While deepening the knowledge of universal and Romanian music, I benefited from the guidance of great musicians, with a profound musical knowledge and passion for teaching young students, at the „George Enescu” Music Academy, from Iasi, in a spiritual moldovan environment, with great cultural and musical traditions. Some of my great maestros were: Achim Stoia, Vasile Spătărelu, Anton Zeman, Sabin Păuța and George Pascu. Over the years, I approached in an analytical spirit the modal phenomenon of the contemporary Romanian musical creation, its sources and links to other European musical cultures.

Through the formal renewals and enrichment of language and style, Enescu paved the way towards the emergence and affirmation of the new Romanian compositional school in the second half of the XX<sup>th</sup> century.

Searches in terms of musical language or new concepts and trends in composition have brought fourth many Romanian artists. Anatol Vieru, Aurel Stroe or Ștefan Niculescu have awakened my interest for the new modal music and for the new elements of musical syntax. A number of works from my personal „lab” of musical thought have emerged, among which:

- ✓ Symphonic works: *Childhood memories – a symphonic poem for orchestra* (1975), *Resonances for orchestra* (1983);<sup>1</sup>
- ✓ Chamber works: *4 Miniature for Piano Solo* (1981), *3 Inventions for Piano Solo* (1980), *Three Songs for Tenor and Piano on verses by Ioan Alexandru* (1984), *Sonata for Cello and Piano* (1981);<sup>2</sup>
- ✓ Choral works: religious choral arrangements „a cappella” or with instrumental accompaniment in different styles: *universal, gospel or Romanian*.

From a young age, I have had the privilege of playing the organ, and while attending the Baptist Church, I was impressed by the beauty of choral harmonies and by the sound of the organ. With time, these sounds became a way of life, both professionally, and personally, as my soul resonated and positively responded to the inward calling of music.

Following these artistic concerns, I conducted a series of recordings on CD with the *Pro Deum* choir or with the organ at the *Dragostea* (Love) Church, through which I practiced another side of my artistic personality, the one of performer and conductor.

As musicians of our time, in the process of perfection, we keep accumulating new areas of musical and artistic investigation.

The more we deepen and penetrate the mysteries of musical arts, we see ourselves as „crushed” by the multitude of information and possibilities of expression.

Between the humble artistic achievements and the divine inspiring infinity towards which we strive, there exists this necessary and beneficial human experience, as „...*the eternal harmony, which has the consistency of God, gives rules to the irreversible laws of*

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<sup>1</sup> *Amintiri din copilărie – poem simfonic pentru orchestră* (1975), *Rezonanțe pentru orchestră* (1983).

<sup>2</sup> *4 Miniaturi pentru pian solo* (1981), *3 Invențiuni pentru pian solo* (1980), *Trei Cântece pentru tenor și pian pe versuri de Ioan Alexandru* (1984), *Sonata pentru violoncel și pian* (1981).

*numbers, of all the harmonies, invisible to the physical eye, but visible to the eye of the mind. Saint Augustine tells us in love (charitate) and in the cardinal virtues, the way to ascend from the inferior harmonies to the sublime eternal harmony*<sup>3</sup>.

**Teodor Caciora**

Oradea, November 18th, 2013

Born on May 5<sup>th</sup>, 1949, at Arad in Romania, the composer, organist, conductor and Associate Professor, **Teodor Caciora** graduated the University of Arts "George Enescu" of Iași in 1975 and he was awarded a Ph. D. in composition granted by the same institution in 2011. His Ph. D thesis *Modern concepts in composition and interpretation. A vision on my own musical creation and interpretation* was published at the Artes Publishing House (Iași, 2011).

Since 2000 he has taught harmony, counterpoint, music informatics and hymnology at the Emanuel University of Oradea. Caciora Teodor holds numerous Romanian Prizes and Honors, such as the *Mihai Eminescu Prize* (edition 1974, Iași), the prize of the *Romanian Union of Composers and Musicologists* for composition (1987), the *Excellency Prize* of the town council of Arad (2006) and so on. Since 1980 he conducts the *Pro Deum* choir and sustains numerous concerts in Romania and abroad (USA, Holland, France, Germany, Switzerland, Sweden) as well as numerous recordings (the CDs: *Give praise to the Lord!*, 1993 and 2007; *Christmas Carols*, 1993 and 2007; *I have found You, Lord*, 1993; *I sing Alleluia!*, 2007; *Lead me, Lord!*, 2010).

Since 1980 until present, he has been the organist at the *Dragostea (Love)* Baptiste Church in Arad, he has sustained many organ recitals in Romania and abroad and recorded two CDs (1998, 2005). He published many compositions, such as *Choir Pieces*, *3 Songs for Tenor and Piano on poems by Ioan Alexandru*, *Memories of the childhood* (symphonic poem), *Three Inventions for Piano*, *Four Miniatures for piano*, *Sonata for cello and piano*, *Resonances* for orchestra, *Choral Arrangements* and hundreds of *Hymn Arrangements*.

„The personality of Mr. Teodor Caciora is reflected in the outstanding outcomes at the compositional and interpretative level, both as a choir conductor or as an organist. It emphasizes thus the image of a polyvalent artist, a complex musician, equally able to generate and interpret the music. However, along his musical career, Mr. Teodor Caciora has experienced the recognition of his own contribution, being often awarded for his composing and interpreting activity. He has had the privilege to hear his own compositions in prestigious interpretations on different stages in our country and abroad. Moreover, his didactic and professional achievements are impressive. I am totally convinced that his professional abilities, moral qualities, the experience acquired in time and his talents will still be very useful to fulfill a great artistic and didactic career and in the enhancement of musical, academic and religious environment.”

**Viorel Munteanu**, composer, University Professor, Ph. D,  
Rector of the University of Arts „George Enescu“, Iași

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<sup>3</sup> Saint Augustin, *Opera Omnia, volume III, About music*, Dacia Publishing House, Cluj-Napoca, 2002, p. 25.

„Theodor Caciora was one of the best students I had while teaching at George Enescu Conservatory from Iași. He was my student both in the harmony class and as an interpret in *Corală Animosi*, which had acted for more than 10 years. He made himself known by the quality and the number of his works. I used to require a weekly homework and he brought eight or ten versions of the same homework. Quite shy, modest and able to pass unnoticed when he wanted to, he came to the fore through his hard work and the unique voice of his music.

Without writing too much, he proved in all the works that I have known so far a remarkable cult of form and a clarity of language that testified for his determination in his way to the last draft of the work. At the same time, he was a remarkable teacher and the best evidence are his students, who have stood out along the years.

A good husband and father, as I had known him for so many years, I have discovered him recently as an excellent grandfather, although it was hard to believe that the 40 years ago teenager would have more grandchildren than me. I also had the pleasure to be colleagues at Emanuel University from Oradea for a while and I never lost any opportunity to boast about him and Constanța, his wife, as both of them stood among my best students. These present works come to corroborate the talent and the virtuosity of Teodor Caciora, now perhaps in his highest ascension as a composer. I do avail myself now of this particular occasion to wish him inspiration and delight in his work.”

**Sabin Păuța**, composer, University Professor, Ph. D,  
Emanuel University of Oradea  
Former Music Director and Principal Conductor  
of the *Plainfield Symphony Orchestra* in New Jersey

„In the Communist period, Teodor Caciora dedicated his life and his music to God. Instead of giving up his faith, he refused with dignity the privileges offered. Therefore, besides the fact that his compositions and his choral arrangements enrich the Romanian evangelical repertory through their originality and their artistic undeniable value, they also represent a genuine act of faith, a symbol of resistance by culture in a context of a totalitarian regime. His urge is to not let the accessibility and quality to be mutually excluded from church music, but to accomplish the sacred vocation of purifying the music and reviving the communion with God and others: “Let’s reach to people’s heart through the quality of music, giving away that shroud of darkness or lack of spirituality”.

Teodor Caciora remains for the Christian musicians from Romania one of the most important moral and professional role model through his professionalism, his complex and authentic creative personality, and his permanent connection with The One who is for him the unending river of inspiration.”

**Mădălina Hotoran**, musicologist, Associate Professor, Ph. D  
Emanuel University of Oradea

## Programme:

1. *Trei cântece pentru tenor și pian pe versuri de Ioan Alexandru – Three songs for tenor and piano, on lyrics by Ioan Alexandru* by Teodor Caciora (interpreters: Ovidiu Ciucurita and Sorin Dogariu)
2. *Patru miniaturi pentru pian – Four miniatures for piano* by Teodor Caciora (interpreter: Sorin Dogariu)
3. *Trei invențiuni pentru pian – Three Inventions for piano* by Teodor Caciora (interpreter: Adriana Dogariu)
4. Religious choral arrangements and compositions - audio and video recordings with the *Pro Deum* Choir

The pianist **Sorin Dogariu** is Associate Prof. Ph. D at the Music Faculty of the West University in Timisoara and soloist of the State Philharmonic of Arad. Sorin Dogariu finished his studies at the National University of Music in Bucharest in 1982 as a student of prof. Gabriel Amiras. During the academic year 1996-1997 he attended the continuation classes at the International Pianistic Academy „Incontro col Maestro” in Imola – Italy under the guidance of Lazar Berman and Boris Petrouschanski. He gives concerts and recitals in all important musical centers of Romania and honours invitations from abroad on stages in all Europe, South Korea and Taiwan. He has recorded three CDs. His repertoire covers all musical styles and periods from the baroque (including the complete set of all Bach’s piano concertos) to more modern Romanian concert literature. In addition, Sorin Dogariu is often invited to join juries of international piano competitions. During the academic year 2002-2003 he was associate professor at the National University of Music in Bucharest. In 2010 he earned his Ph.D. at the National University of Music in Bucharest

The pianist **Adriana Dogariu** is Lecturer, Ph. D at the Music Faculty of the West University in Timisoara. As a soloist she gave her debut concert in 1988 at the age of sixteen alongside the National Symphony Orchestra of “Banatul” Philharmonia Timisoara. Since then Adriana Dogariu has played in concerts and recitals on important stages of Romania and Austria. She graduated from Music Faculty of the West University Timisoara in 1997 where she studied under Dragos Mihailescu’s guidance. She completed her studies at the National University of Music in Bucharest with professor Dana Borșan where she earned her Ph.D. in 2010. She also seized opportunities for brief periods of coaching with Dmitri Bashkirov, Jean Francois Antonioli, Dana Borsan, Gabriel Amiras, Gerard Fremy and won high prizes in national and international music competitions. In 2004 and 2005 Adriana Dogariu was invited to lead a piano and chamber music interpretation class in Jejudo-South Korea. She has recorded three CDs.

**Ovidiu Ciucuriță** (born in 1979, March 16th) studied canto at the West University of Timișoara and in the present he teaches at the National College of Arts “Ion Vidu” in Timișoara and collaborates as a soloist with different cultural Romanian institutions (operas and choirs of the philharmonic orchestras). He participated in numerous master classes and studied with Toma Popescu, W. Piafko, Ludovic Spiess.

# BYZANTINE LITURGICAL MUSIC

## KONSTANTINOS CHARIL. KARAGOUNIS

### **The theological teachings of Saint Ioannis the Sinaitis about Psalmody, as it is revealed in his great ascetic treatise “Climax ton Areton”**

Saint Ioannis the Sinaitis (who was an abbot on mountain Sinai), was the writer of the famous ascetic treatise “**The ‘Climax’ (= scale/ladder) of the virtues**”. In this book, which has been published numerous times till our days, Saint Ioannis describes a very wise way for waking the man up from the sleep of ignorance and for approaching God, through the spiritual way of life. During this fight against his ego, man must try to gain a range of thirty virtues, in order to reach to the last steps of the “Climax”, which is the gaining of the faith, the hope and, finally, the love.

According to the teaching of the Orthodox Christian Fathers, Psalmody is a very useful tool, a necessary instrument for everyone who wishes to achieve the salvation of his soul. It is a very good way for praying, thanking and glorifying the Holy Trinitarian God. In addition, Saint Ioannis the Sinaitis describes not only the positive effects of Psalmody on the human soul, but he warns the faithful about the dangers which he may face if he does not make the right use of Psalmody. That means that in man’s soul there are many passions, like coquetry, vanity, egoism, egocentricity, bad pride and many others, which can turn the Psalmody from an instrument for salvation to an instrument for soul’s perdition and death.

**Konstantinos Karagounis**, Assistant Professor of Byzantine Eccl. Music of the Supreme Eccl. Academy of Athens, was born in Anakasia Volos on July 8, 1965 to Harilaos and Helen Karagounis. He completed general studies at the Ecclesiastical High School of Volos. In 1983 he entered the Theological School of Aristotle University, graduating in 1987. He learned Eccl. Music from Protopsaltes Joannis Schoris (School of Byzantine Music, Holy Metropolis of Demetrias, Volos), Chrysanthos Theodosopoulos and Harilaos Taliadoros (School of Byzantine Music, Holy Metropolis of Thessaloniki), Spyridon Peristeris and Lazarus Kouzinopoulos (Conservatory of Athens), Emmanuel Hatzimarkos (Municipal Conservatory of Volos) and Periklis Mavroudis (Macedonian Conservatory of Thessaloniki). He was a member of the choir of chanters “The Maistores of Psaltic Art”, directed by Grigorios Stathis. He was taught Greek Traditional and Arabic-persian Music, and the musical instrument Canonaki (Qanun) by the Asia Minor musician Panagiotis Achilas (Volos), Petros Tampouris and Anies Agopian.

In 2000 he was proclaimed Doctor of Byzantine Musicology of the Faculty of the University of Athens under the supervision of Professor G. Stathis. In his doctoral dissertation “The Tradition and Notational ‘Exegesis’ of the Melody of the Cherubic Hymn in Byzantine and Post-Byzantine Composition”, he collected about 1000 Byzantine and post-Byzantine musical setting, of the Cheru-bic Hymn, works of approximately 180 composers and he proposed a method for the morphological analysis of the Byzantine Melodies. He also offered a way of distinguishing the melodic “theseis” of the Papadic Genre and interpreting the “theseis” in the New Method of Analytical Notation.

In 1998 he was appointed as a teacher of Theology, and from 1998 to 2006 he served as a special teacher of Eccl. Music at the Musical High School of Volos. He collaborated with the Department of Music Studies of Aristotle University of Thessaloniki (2004-2006), teaching the courses “Byzantine Music Theory and Practice I-II”. From 2006-2011 he served as Head of Cultural Affairs of Secondary Education in Magnesia.

In July 2010 he was unanimously elected Assistant Professor of Byzantine Eccl.

Music of the Supreme Eccl. Academy of Athens, where he was appointed 19 February 2013. He has published a number of works and has participated in many international academic conferences in Greece and abroad. His general interests focus on the history, codicology, palaeography and theory of chanting, and he specifically deals with the recording of the chanting tradition of Magnesia, the teaching of Eccl. Music, and the theology and literature of the psaltic art.

In 1992 he founded the “Pan. Acheilas Association for Research, Preservation, and Radical Restoration of the Music of the Greeks”, of which he served as president, and manager of the School of Greek Music, Choir, and the Orchestra of Traditional Music, as well as directing the choir of chanters. He is a founder, director, and teacher of many schools of Traditional Greek / Byzantine Music and Traditional Musical Instruments.

He has served for 31 years as a chanter and choirmaster at various churches in the Holy Metropolises of Demetrias and Larissa. He has been elected to four terms as a member of the Board of Directors of the Chanters’ Union of Volos, and in 2010 was elected General Secretary of the Federation of Chanters’ Unions in Greece. Finally, he has served five terms as a member of the Board of Directors of the Institute of Byzantine Musicology.

## **COSTIS DRYGIANAKIS**

### **Ceremonial and non-ceremonial choirs: Contemporary versions of the music of the Byzantine tradition**

Exploring the recordings of the music of the Greek Orthodox Church in their complete time span (about 100 years from 1911 to now), one comes across several forms of choirs which vary considerably. Some of them fit completely with the Western four-part model (with sopranos, altos, tenors and basses), while others fit somehow less, with only male voices and reduced versions of polyphony. The real ceremonial choirs in the discography are extremely rare, and somehow it seems that the structure of these ceremonial choirs have slept the attention of the musicologists.

As far as we can trace in old recordings and bibliographic sources, the actual ceremonial choirs of the Byzantine tradition long ago had a precisely defined, hierarchical structure, with the leading chanter (the Protopsaltis) combining the roles of the soloist and the conductor. These choirs, incorporating simultaneously senior and younger chanters, acted as a training module too. Their structure had also to fit the demand for extended, hour long services all over the year.

But in spite of these, the relative discography of the post-WWII years is dominated by non-ceremonial choirs which, while in general kept faithful to the old melodies and the intervallic structures of the Byzantine tradition, have a totally different approach to the choral organization. They are massive and homogenous, rarely showing any change of tone color, with the conductor functioning in the typical Western way and with a performing schedule that is dictated by the concert programs and the studio needs. Especially interesting is the fact that these non-ceremonial choirs gradually become a model for the actual ceremonial performance, thus introducing a general change in the performing practice of this music even in the ecclesiastical space.

The proposed text aims to explore these two different practices, to shed light on the origin and the development of the non-ceremonial choirs and to help understanding the function of the traditional church choir in a deeper level.

**Costis Drygianakis** was born in Volos, Greece, 1965. He studied Physics in the Aristotelian University of Thessaloniki but involved with music right after graduation. From 1994 to 1999 he worked for Volos Municipality, occupied with both cultural administration and teaching. From 2001 to 2004, member of the administrative committee of the magazine *Ev Bólw (In Volos)*, for which he produced 5 CD's with local folk and church music. From 2002 till 2009 he worked as staff writer for the Greek musical magazine *Difono*, mainly writing about non-European music. The last years, lectures and participations in conferences about Greek Church music and particularly its discography (Volos, Athens, St. Petersburg, Iasi). From 1987 till today, active also as a composer: 7 albums (LP's and CD's), plus music for theatre and documentary films.

Currently he is a member of the Department of Psaltic Art and Musicology of the Volos Academy for Theological Studies and he continues his post-graduate studies in the field of Cultural Anthropology in the University of Thessaly.

## **MASTERCLASS**

### **BYZANTINE THEORY AND NOTATION – 1<sup>st</sup> part**

#### **A quick learning method for familiarization with the modern Byzantine theory and notation**

#### **Konstantinos Karagounis**

Assistant Professor, Ph. D,  
Supreme Ecclesiastical Academy of Athens

The workshop will present a method for rapid learning of contemporary Psaltic Art (Byzantine Music). This method enables learners to quickly familiarize with the currently used music notation of psalmody, so that at very early stages participants gain access to "prima vista" reading of the byzantine music scores, and therefore read easy hymns and chants soon, and can also distinguish different scales and understand the general theory of Byzantine Music.

The method is ideal even for teaching large groups and has been applied successfully by the signatory for 30 years of teaching, speculation and "experimentation" in individual or group lessons in music schools, conservatories, but mainly seemed to be particularly fruitful in its implementation in the Musical School of Volos and the Department of Music Studies, AUTH, and furthermore, it is now applied to the Supreme Ecclesiastical Academy of Athens. This method proved to be very effective in short-term training programs and educational seminars for Primary and Secondary education.

Musical exemplifications performed by a group of students from the Traditional Music Department of Arta, Greece.

## ORGAN CONCERT – FELICIAN ROȘCA (Univ. Professor, Ph. D)

### Programme:

1. Girolamo Diruta (1554 – 1610 ?), *Il Transilvano: Ricercare, Toccata, Ricercare* (5')
2. Valentin Greff Backfark (1507 ? – 1576), *Fantazia* (4')
3. Valentin Greff Backfark (1507 ? – 1576), *Ricercare* (4')
4. Johannes Cajoni (1629 -1687), *Ecce Panis Angelorum, O anima mea suspire* (4')
5. Johannes Cajoni (1629- 1687), *Codex Cajoni* (7')
6. Daniel Croner (1656 – 1740), *Fantasia ex G, Toccata, Fuga ex E* (5'),
7. Daniel Croner (1656 – 1740), *Magnificat* (7')
8. Manuscript by Josephus Fazakas Krisbancensis (1738), *Ciaccona* in B Dur (6')
9. Martin Schneider (1748-1812), *Praelude and Fugue* in C (6')
10. Manuscript from Archita (1824 ?), *Six Pieces for Organ* (6')
11. George Enescu (1881 -1953), *Prelude and Fugue in old style* (transcription by Felician Roșca)

Organ player, pedagogue and publicist, **Felician Roșca** (born 1953) is one of the remarkable contemporary Romanian organ players. At present, professor Felician Roșca Ph.D. teaches the organ class at the Faculty of Music, West University of Timisoara; he is the President of the Romanian Society of Hymnology (2008), member of the Romanian Union of Composers and Musicologists (2005), member of the International Society of Hymnology (IAH) since 1995 and member of “Sigismund Toduță” Society of Cluj-Napoca (1997).

He graduated the organ specialization of “Ciprian Porumbescu” Conservatory of Bucharest in 1977. In the following years, he takes part in the mastery classes of Professor Millan SCHLECHTA from Prague and Simon PERES from France, who lead him into the secrets of medieval music, and later on he takes a stage of organ interpretation with Professor Lehotka GABOR from the National University of Music “Fr. Liszt” from Budapest.

Since 1991, with the re-establishment of the Faculty of Music within the West University of Timisoara, he is professor of organ and accompaniment for organ specializations. He is a greatly esteemed professor, his undergraduate and postgraduate students being present in national and international concerts.

In 2000 he takes the exam of *Doctor in Arts – Music* at “Gh. Dima” Music Academy from Cluj-Napoca, with the thesis “*Incursion in Romanian organ art and pedagogy*”, coordinated by Professor Eduard Terenyi, Ph.D.

Within these years he undertakes a vast activity as an organ player in Romania and abroad. He gave concerts at the Romanian Athenaeum (Bucharest), the Radio Hall (Bucharest), Cultural Palace (Tg. Mures), the State Philharmonics of Oradea, Arad, Tg. Mureș, Satu Mare, Timișoara as well as in churches with famous organs from Brașov, Sibiu, Mediaș, Sighișoara etc. As soloist, he gave concerts and toured in Germany, Hungary, Moldova, Austria, Russia, France, Denmark, United Kingdom, USA, Canada, Poland, Italy, Belarus, Slovenia.

He is the director of several national and international festivals, such as: *Timorgelfest* (Pipe Organ Music Festival, now at it's 13<sup>th</sup> edition [www.timorgelfest.net](http://www.timorgelfest.net) ), Romanian Organ Art (giving concerts in Hungary, Poland, Austria, Italy) and the President of the *Romanian Society of Hymnology* ([www.hymnology.ro](http://www.hymnology.ro) ). He is also the Director of a Romanian-CNCSIS research grant on the *Monography of Romanian Pipe Organs* ([www.monografia-orgilor.uvt.ro](http://www.monografia-orgilor.uvt.ro) ).

He published several books, such as: *Romanian Organ Art and Pedagogy in an European Context*, Mirton Publishing House, 2000; *Methodics of Interpretation. Analysis Models in Organ Art*, Signata Publishing House, 2001; *Protestand Choral. Johann Sebastian Bach, Choral partitas for organ*, Mirton Publishing House, 2002; *From the Beginnings to Johann Sebastian Bach*, Mirton Publishing House, 2003 ; *George Enescu. Organ Works and Transcriptions*, West University of Timișoara Publishing House, Timișoara, 2007; in cooperation with professor Laszlo Csanadi, Ph.D. *Development of Italian Organ and the activity of Mascioni family; Il Transylvano by Girolamo Diruta or Renascentist Music from Alba Iulia*, West University of Timișoara Publishing House, Timișoara, 2007, *Romanian Protestants Hymns*, Brumar Publishing House, 2011.

## CROSSROADS BETWEEN MUSIC, THEOLOGY, LITURGY AND WORSHIP IN THE XXth AND XXIst CENTURIES

JŪLIJA JONĀNE

### View on the *Sacred Minimalism* and music by Pēteris Vasks as incarnation of theological ideas

Preaching through the sounds, confession-like revelation, manifestation of religiousness – are the most actual and dominating themes of the spiritual aesthetic of the *Sacred Minimalism* – one of the actual phenomenon of the end of the 20<sup>th</sup> century – beginning of the 21<sup>st</sup>.

*What my father did, being a pastor, what included in his preaches, I try to put in music. Speak phonic. Confess in faith. Father had asked parishes for to draw endurance and strength in religion. The same I try to do in my music* – in such a way the creation of music perceives Pēteris Vasks (1946) one of the most significant Latvian composers and the most popular representative of Latvian music culture abroad as well. Along with Pēteris Vasks there are other bright representatives of this aesthetic among the composer's contemporaries, for example, Arvo Pärt (Estonia), Henryk Mikołaj Górecki (Poland) and Giya Kancheli (Georgia) and Latvian composers Ēriks Ešēvalds (1977) and Rihards Dubra (1964) as well.

In his creative work P. Vasks tends to speak about global and timeless problems. Birth and death, hate and forgiveness, harmony like a choral and dissonant chaos – are themes that are represented in many different sonic forms of the above composer's works. Though the composer has mastered and synthesized in his own language many different 20th century composition techniques, the dominating musical expression is his desire to certify the necessity of a harmonic global feeling, to renew the worth of classical music and bestow upon it a new sound. Altogether, neoromanticism is clearly sensed in Vasks's works alongside with an echo of a new expression of the spiritual aesthetic – *New Spirituality, New Simplicity or Holy Minimalism*.

The ideas of the Latvian composer have achieved some kind of theological level, creating his own lexicon of musical means of expression as the way to show his faith. Therefore, this paper considers such actual tendencies of P. Vasks's musical creations as:

- *Preaching* through the sounds as phenomenon of the direction of the *New Spirituality*.
- Semantics of the Block chords' texture or chorale as the most prevalent presentation of thinking;
- *Chorale and obstruction* as dominating textures, that manifest the struggle between good and evil;
- Birdsong and perception of bird symbol as a mediator between God and human – the continuation of Olivier Messiaen ornithological-theological input;
- The untraditional, *modernistic* using of traditional sacred genres and its elements, that nowadays allows to preach through the music in concert-halls.

Every one of the above-mentioned themes alongside with the lineage of Pēteris Vasks has its own theological source and presents not only the style of Latvian composers, but allows a deeper understanding of Sacred Minimalism aesthetical and stylistical conception as well.

**Jūlija Jonāne** was born in Daugavpils, Latvia. She studied at the Jāzeps Vītols Latvian Academy of Music (JVLMA) Department of Musicology and graduated with bachelor's degree in 2000, obtaining master's degree (*Mg. art.*) in 2002. From 2003 to 2006 she was a doctoral student and in 2009 successfully defended doctoral thesis *Latvian Sacred Genres* and was awarded the Doctor of Art (*Dr.art.*) degree in Musicology. She currently teaches music theoretical subjects (Music Theory, Harmony, Counterpoint, Contemporary Music Literature) in Riga's Dome Cathedral Choir School. Since 2003 to present day she works as organist in St. James's/Jacob's Rome Catholic Cathedral. Since 2008 to present day – she is a lecturer at Jāzeps Vītols Latvian Academy of Music, Department of Musicology. Scientific interests: sacred music genres and composers, denominational sacred music' differences, analysis of processes in development of sacred music. Papers about sacred music were presented in Latvia, Lithuania, Poland, United Kingdom, Ireland and Slovenia.

## **CHRISTOPHER CAPIZZI**

### **Suffering and Modern Jazz: The Liturgical Music of Mary Lou Williams**

In liturgical works like “Mass” and “St. Martin de Porres: Black Christ of the Andes,” Mary Lou Williams was working out a concept of “sacred jazz” that draws from black American music, particularly the Negro spiritual, blues and modern jazz. Williams engages directly with black American suffering as well as the suffering of Christ and the saints. This project tries to access her liturgical music through a consideration of black suffering. This study asks if Williams' music might be explained as the expression of a certain psychological and cultural content, acquired as suffering, which seeks to transform suffering into non-suffering through the its main affective quality, the “feeling of the blues.”

Through Williams' writings and an analysis of score examples taken from “Mass” Williams emerges as a composer and jazz scholar committed to the recognition of black suffering and the preservation of jazz and black American music. Having suddenly abandoned a successful performance career during a European tour in 1953, Williams would later convert to Catholicism and spend years praying in virtual seclusion. Through meditation, prayer and some extended spiritual guidance, she finally resolved, after nearly ten years away from the world of music, to express her faith by writing music for the Church, offering it as prayer. During her period of liturgical composition (1948-69), Williams' concept of “sacred jazz” produced two major extended choral works, dozens of liturgical hymns and three complete masses, including the first and only Catholic jazz mass ever commissioned by the Vatican, the “Mass for Peace.”

**Chris Capizzi** is a fourth year PhD student in jazz studies at the University of Pittsburgh, Pennsylvania. He is also a jazz pianist, composer, and lecturer in jazz piano at Carnegie Mellon University. His research interest is the liturgical music of Mary Lou Williams and its connections to black suffering, the Negro spiritual and modern jazz. He has recently presented papers at the Society for American Music, the American Musicological Society-Allegheny Chapter, and was awarded a grant from the Morroe Berger- Benny Carter Jazz Research Fund at the Institute of Jazz Studies, Rutgers University. Chris expects to earn ABD status by the end of the current academic year.

## JOANNA HEATH

### Seasoned with Salt: Drums in Mizo Church Worship

The Mizo people are the dominant tribal group in the state of Mizoram in Northeast India. Due to missionary work from 1894 and spiritual revivals that lasted into the 1930's, they now identify themselves to be a Christian people. Initially, attempts by missionaries to integrate traditional music in worship were rejected by the early converts. However, from 1919 churches increasingly began to include one or two drums in the congregational singing. They rapidly became popularised as a symbol of the arrival of traditional music into the church, and they remain indispensable in all congregational singing to this day, to the extent that worship without a drum is considered to be 'like food without salt'. This refers to the local practice of adding a spoonful of salt to one's plate at any meal.

This paper explores the function of the drums in seasoning and indeed leading the musical worship of Mizo Christians. Though other band instruments such as keyboard, guitar and drum-kit are increasingly present in the church, the traditional drummer ('khuangpu': drum-man) continues to determine most aspects including the tempo, key, genre and duration of each song. His decisions in these respects have a considerable impact on the atmosphere of the congregational singing and dancing.

However, an examination of music that was practised before Christianity indicates that the drums in use today are quite different from those of Burmese origin that were previously popular. The instrument itself and the style of playing have little in common with the revivalist drum. How then can we explain the fact that the drums in churches today are called 'traditional'? This paper hopes to demonstrate a continuity in the cultural role and function of the drum, if not in its stylistic nature, just as salt can be administered to food in numerous ways, yet its role remains the same.

**Joanna Heath** is an ethnomusicologist whose MA by Research in Music consisted of a thesis about Mizo *lengkhawm zai*. This is a style of congregational singing which she studied for six months in Mizoram, India, in 2011 and 2012 while teaching music at the Academy of Integrated Christian Studies, Aizawl. Prior to this, her BA Music dissertation, also from Durham, relied on her experience of Christian music of the Manobo people in the Philippines whom she visited in 2010.

In January 2013, she was awarded the Dr Premlata Sharma Award for Promising Musicologist by the Indian Musicological Society in Mumbai. For her PhD research, she has turned her attention to the subject of community singing at funerals, where *lengkhawm zai* is practised in a very different context from the Christmas gatherings, with new opportunities for interdisciplinary work with theological and psychological approaches to grief and lamentation. She is supervised by Professors Martin Clayton and Bennett Zon. Apart from her studies, she enjoys finding time to play bassoon and recorder. As an undergraduate she was President of the Orchestral Society and Chair of the Ecumenical Christian Council. She continues to worship at her local Baptist church in Durham as well as at Taizé meetings.

## IACOB COMAN

### Sacredness of Art and God from the Perspective of Worship

Sacredness, though always has a destination other than the common, it does not always have a divine destination. There are objects and places, parts of literature and music that have become sacred because of their historic value, due to the author or through the message they bear, but which are not intended to God. In this context we can talk about some monuments for the glory of heroes, we can talk about artistic patriotic musical compositions and so on, artistic manifestations which are set aside, commemorated, and that claim an attitude of sacredness from those sentimentally and metaphysically bound to the moments evoke.

Complementarily, as artistic value and religious right, are those parts of sacred art, that are intended for “realities” that people consider as transcending the perishable reality and which fall somewhere outside the time. These sacred arts are intended to either the gods or God. In this new orientation of art, its sacredness becomes an object of controversy and authenticity, never on the reality of its sacredness, but always on the addressee. It is a search for arguments in favor or against the existence of the alleged deities. At this level, the sacredness implies a different connection between the spiritual dimension of the human person and the sacredness of art in question.

When talking about sacred, in general, and about the sacredness of art, in particular, intervenes, from a biblical perspective, the question of morality. This is because, whenever we are dealing with the artistic sacredness, we have to make a choice, through which we switch the worship from God to something else or to something else entirely. Since the sacredness is the reality set aside for someone or dedicated to someone are required the following questions: How sacred can become an artistic detail (music, painting, sculpture, literature, etc.) to avoid becoming an idol and just how sacred can become human attitude towards an artistic reality to avoid becoming idolatry? Also, we must ask ourselves to what extent the artist can get involved in the sacred art he creates as not to enter a conflict with certain passages from the Bible, which prohibit the image, and to what extent the artist can get involved in realizing the sacred art, in order to do the image that some passages in the Bible require?

In the present research we try to set the scientific dogmatic basis on the issue mentioned above. Without lifting the pretense that we will solve the problem, we will highlight, however, some nuances, trying to take into account the artistic vocation and artistic intent, both the vocation of the artist and the artist’s intention.

**Iacob Coman** was born on the 20<sup>th</sup> of February 1962, in Reghin, Mureș County, Romania. School education was started in the same city, where, beginning with the first grade, he would study in parallel the School of Music and Arts, Violin Class. In 1982 he graduated the Military School of Music from Bucharest and five years later he would pass the baccalaureate at the Pedagogical School in Târgu Mureș, Trumpet Class.

In 1996 he graduated from the Faculty of Theology of the “Emanuel” University in Oradea and a year later he became Assistant Professor at Cernica Adventist Theological Institute. In 1999 Iacob Coman obtained a Ph.D. in Theology, with the distinction “*Cum Laude*”, at the Faculty of Orthodox Theology within Babeș-Bolyai University in Cluj. Apart from this title, in 2008 he graduated from the Ph.D. program in Letters at the University of Bucharest and in 2009 obtained a Ph.D. in Philosophy at the Romanian Academy, “Constantin Rădulescu-Motru” Institute of Philosophy and Psychology.

Iacob Coman has published several books, various studies and six volumes of poetry. He is member of the Writers’ Union from Romania and appeared in several memorial volumes and encyclopedias. He held seminars and conferences in several

centers across the country and abroad. Between 1999-2004, he was associate lecturer at Theologische Friedensau Hochschule, Germany. During his academic career, he held various leadership roles as Head of Department, Scientific secretary of the Senate and the position of Dean.

He is currently Senior Lecturer at the Pentecostal Theological Institute in Bucharest where he teaches the following subjects: Comparative Theology, History of Dogma and Apologetics. He is also a pastor in the Seventh-day Adventist Church.

## **ISTVÁN ANGI**

### **Liturgical space's aesthetical paradoxes**

The paradox of liturgical space consists in the fact that it perseveres to get rid of its constituents, and precisely in this desire of purification becomes what it is: the force field of the liturgy. So, it deconstructs itself. In the movement's temporal spaciousness, the word gets its body. The liturgical space's appearance becoming living reality in its value-interference is, above all, between architecture and music. Prayer, supplication, repentance, sacrifice and infinite resignation, adoration of salvation, all is plotting the unitary transcendental space-time relations. Their movement in church's silence reaches their goal; their transformations cease, their finiteness ends. Beyond space constructed height and the border of flowed time, unlimited finiteness of the fragments and their movements becomes fully the intuition of demiurgic infiniteness.

**István Angi**, Ph. D. (b. 1933, Ojdula, Covasna) is a music aesthetics univ. professor. Member of UCMR (RUCM - Romanian Union of Composers and Musicologists), of the „Gh. Dima” Foundation, „Sigismund Toduță” foundation, the Mozart Romanian Society, the Society of the Hungarian musicians in Romania. His PhD thesis's title is: *Music and Affection*, held in Moscow, 1965. He teaches at the Academy of Music "Gh.Dima" and "Babeş-Bolyai" in Cluj-Napoca, and at the Christian University "Partium" in Oradea disciplines like *Aesthetics*, *Music Aesthetics*, *Modern Theories of Music*. His special courses – *Interartistic Dialogue*, *History of Ideas - History of Images* – take place at the Master and Doctoral studies. His significant volumes are: *Zene és esztétika (Music and Aesthetics)*, 1975; *Az esztétikum zeneisége (The Musicality of Aesthetics)*, 2001; *A zenei szépség modelljei (Models of Beauty in Music)*, 2003; *Prelegeri de estetică muzicală I,II. (Lectures of Music Aesthetics I, II.)*, 2004; *Értéktől jelentésig (From Value to Sense)*, 2004; *Fotografii la minut din atelierele compozitorilor clujeni (Minute-photos in the Workshops of Composers from Cluj)*, 2008. Co-author of numerous study volumes. He publishes in magazines of music and general culture from Romania and Hungary.

# THE MUSIC OF THE REFORMATION

ÉVA PÉTER

## Hymns of the Hungarian Reformed Church in the 16th Century

As a matter of fact the entire literature of the 16th century consists of hymns and songs. In this period verses were written only to be sung, to be presented in the form of a hymn or song. This was not only the general custom of the age, but it also fit the ancient Hungarian tradition. No verses were written in order to be read or recited.

Hungarian preachers of the age who studied abroad got acquainted with Luther's and Calvin's perception on ecclesiastical singing and music. They also realized that the Word of the Lord could be spread more effectively using songs for this purpose. At first, the Hungarians accepted Luther's principles, i.e. that the reformed church is the heir of the apostolic church and therefore every element that does not come into conflict with the teachings of the Bible should be kept, but the singing should be done in the vernacular languages of the people inviting them to join the singing. Thus the first songs, the so called gradual songs were translations of the medieval hymns.

Later, following Luther's example who wrote hymns himself and following the teaching of Calvin the church turned its interest towards the psalms. Some of the preachers who realized what a great potential hymns have and what great role they could be playing in the propagation of the teachings of the reformation supported Hungarian hymn writing and religious lyrical works. Vernacular singing further increased the importance of hymns written in the spirit of the Reformation and favoured the involvement of the congregation into religious musical life. Since translation of the Genevan Psalms was published in printing only in 1607, the Hungarian preachers wrote hymns themselves. These songs frequently explained the main idea of a psalm or they followed the sequence of ideas of a certain psalm, therefore they were called the paraphrased psalms.

Hungarian hymn writing of the 16<sup>th</sup> century was often inspired from the Bible. Such Biblical view and Biblical background is a specific trait of the hymn writing of the 16<sup>th</sup> century. Often the first line will make a reference to the Bible, on other occasions, e.g. in the case of the so called marquetry songs, Bible verses were inlaid within the poem. Hymns represent texts of prayers, confessions of faith or confessions of sins. Also the plot of the historical hymns has a Biblical basis since it deals with a Biblical theme. This is how the sequence of images, similes and epithets of the poetic language can be explained.

The works of the Hungarian hymn writers were a valuable musical material not only for the Hungarian Reformed congregations, but they were also an inspiration for the great masters of choir literature. The most famous Hungarian composers, Kodály Zoltán, Bárdos Lajos, Gárdonyi Zoltán, thought it relevant to popularize the most beautiful ecclesiastic hymns by creating choir works based upon these.

**Éva Péter**, born in 1965 in Cluj-Napoca, is reader in Babes-Bolyai University, Cluj-Napoca, Faculty of Reformed Theology, Reformed Theology and Musical Pedagogy Department. She completed her education at the Faculty of Music Pedagogy of the „Gheorge Dima” Music Academy in Cluj-Napoca. At the beginning of her career she worked as a church organist, after which she pursued an academic career. In the present she teaches music theory, teaching methods, church music and organ. Her main domain of research is church music. She intensively studies the history of the church songs, as well as the variations of the songs included in the chorale book of the Hungarian reformed church and the traditional ones. In January 2005 she was awarded a PhD in Music, at the „Gheorge Dima” Music Academy in Cluj-Napoca, with a thesis concerning „Community reformed songs in the written and oral tradition of Transylvania”. As a representative work

one comes across the following volumes: *Protestant festive hymns*, Ed. Napoca Star, Cluj-Napoca, 1999; *Community reformed songs in the written and oral tradition of Transylvania*, Ed. Cluj University Press, Cluj-Napoca, 2008; *Music Theory*, Ed. Napoca Star, Cluj-Napoca, 2009; *Solmization exercises*, Ed. Napoca Star, Cluj-Napoca, 2009, *Teaching methods*, - joint autor, the main author is University Professor PhD Szenik Ilona, Ed. Cluj University Press, Cluj-Napoca, 2010; *Folk song arrangements in the choral works of Albert Márkos*, Ed. Cluj University Press, Cluj-Napoca, 2012.

## IACOB COMAN

Launch of *The Renaissance French Psalter* (the Romanian versification of the psalms with huguenot melodies, on the occasion of celebrating the 450th anniversary of the first French Psalter, 1562-2012), Academy Publishing House, Bucharest

“Lors de la Réforme, Martin Luther et Jean Calvin ont préconisé l’utilisation de la langue vernaculaire accessible à tous. C’est ainsi que, par exemple, les Psaumes publiés à Genève en 1562 sur les paraphrases françaises strophiques et rimées par Clément Marot et Théodore de Bèze et harmonisés par Claude Goudimel, ont aussi bénéficié, la même année, d’une version allemande («in deutsche Reymen gesetzt») d’Ambrosius Lobwasser, fidèle au modèle poétique et mélodique. Poursuivant le même objectif, en 2012, sous le titre: *Psaltirea Renascentista Franceza*, «Psautier de la Renaissance française» (en fait: de la Réforme française), M. V. Diaconescu (Aix – la Chapelle) met à la disposition des chanteurs, mélomanes et fidèles roumains une édition du Psautier genevois de 1562, à l’occasion du 450<sup>e</sup> anniversaire de sa parution.

Avec le concours de S. Bratosin et I. Coman, il a tenté cette gageure consistant à produire une version roumaine strophique, rimée (ou assonancée), avec le même nombre de syllabes et de notes que dans l’original français et la mélodie exposée au superius. Les textes (2010-2012) sont dus à des auteurs roumains, par exemple B. Burtescu, V. Burciu, S. Bratosin, V. Anghelescu, M. V. Diaconescu... ; ils sont destinés à être chantés sur les mélodies traditionnelles de Loys Bourgeois, Guillaume Franc et Pierre Davantès avec les harmonisations de Claude Goudimel (version note contre note, 1565). Ce *Psaltirea* comporte aussi des mélodies et harmonisation de musiciens roumains: V. Burciu, M. V. Diaconescu, C. Geanta... La Table générale très détaillée précise, entre autres, les numéros et incipit des Psaumes, les auteurs, particularités rythmiques, schèmes métriques et structures strophiques; elle renseigne sur les auteurs des paraphrases, mélodies et harmonisations. Dans l’ensemble, le contenu (avec syllabes accentuées ou non) et la prosodie musicale (avec, respectivement, succession de valeurs longues: blanches, ronde conclusive, et brève: noires). (...) Ce Beau recueil est illustré par un CD. Il résulte d’une solide collaboration interdisciplinaire, et comprend en outre, treize études, notamment: présentation des 150 Psaumes; considérations sur le chant des Psaumes, leur apport dogmatique; le Psautier dans la vie de l’Église orthodoxe, sa finalité missionnaire; les aspects musicaux, théologique, historique (contexte de la Réforme)... Cette réalisation est à l’honneur des hymnologues, musiciens et poètes roumains contemporains.”

**Édith Weber**, Professeur émérite d'Histoire de la Musique à l'Université Paris-Sorbonne  
Excerpt from the Book Review published in *Musique Sacrée - L' Organiste*, no 301, July, 2013

“We salute the publication by the Romanian Academy of *The Renaissance French Book of Psalms* – a volume of an exceptional cultural and artistic value. The volume has been

published at the beginning of 2013 and it will be launched and made available in bookstores starting May 2013. The French poets Clement Marot and Theodore de Beze have embellished the psalms in ineffable poetical beauty; the Renaissance perfume of the psalms is a cultural treasure of inestimable value. So were the melodies created for those psalms by composers such as Franc, Bourgeois et Davantes.

The lyrics of the 150 Psalms are new – however, they are not mere translations of the ancient French Book of Psalms; nonetheless, they all match the primary poetical matrix, the number of syllables, the original rhythm and rhyme from the 16<sup>th</sup> century – an accomplishment that had required enormous efforts from the part of all those who involved in the project. The psalms are scored as in the original manuscript – for SATB choir, with careful revision of Claude Goudimel's harmonic style but without altering its spirit. These are just a few of the elements that make the 2012 Book of Psalms unique.

The scores of the 150 psalms are followed by a series of studies signed by researches in philology, theology and music from France and Romania. The volume is of course destined both to the cultural community and to the ecclesiastic community, for practice in churches regardless of the denomination.

The project coordinators are Professor Dr. Mircea Valeriu Diaconescu together with the American poet of Romanian origin Benone Burtescu. They had initially created 10 psalms taken from the Renaissance French Book of Psalms and their favorable reception determined the two researchers to attempt the rendition of the entire Book of Psalms. They established a team of 19 musicians and poets who have worked on this project for a year and a half. Also, with the generous help of Professor Iacob Coman, the Book of Psalms has been printed under exceptional conditions – a joy both to the soul/mind and to the eyes! The entire team deserves our most sincere congratulations.”

**Veronica Anghelescu**, composer, Bucharest

Excerpt from the Book Review published in *No. 14 Plus Minus, Contemporary Music Journal*, ISSN: 2067-6972, No. 65 / 10 November 2013

## **WORKSHOP**

### **LATVIAN CONTEMPORARY SACRED MUSIC – *denominational situation, history, theory and genres***

*Dr. art.* **Jūlija Jonāne**

Jāzeps Vītols Latvian Academy of Music

Lecturer of Musicology Department

In the course of last 500 years Baltic countries have witnessed conflicting interests of three prevalent denominations in Europe – Roman Catholic, Russian Orthodox and Protestant (or Evangelical Lutheran) Church. The three above-mentioned denominations were first to spread in the territory of Latvia since the 9<sup>th</sup> century from the East and the West almost simultaneously, initially in a peaceful way, later, unfortunately, with violence. Owing to the enforced Christianization, deep in their hearts Latvian people preserved not only a long-standing lack of faith, but also a marked internal dislike towards this imposed religion. Especially it refers to the Christianization practice of the Roman Catholic Church with its liturgy held in Latin that people did not understand alongside with foreign traditions and ceremonies. Therefore, in the 16<sup>th</sup> century reformed religion by Martin Luther gained a lot of support and easily spread in the territory of Latvia.

In such confessionally homogeneous countries, as Italy, Poland, Spain and Lithuania and other, where one particular confession, namely, Roman Catholic Church predominates, analysis of denominational situation is not necessary – all facts and religious influences being quite obvious and speaking for themselves. Research into sacred music becomes a matter of interest just in the case of confessionally unhomogeneous countries. Among several sacred music genres of different denominations one of them could become more prevalent or even fashionable, in such a way influencing the development of sacred music history in the future. And the situation of sacred music evolution in Latvia is just the case. Therefore, to mark the main tendencies of development of Latvian sacred music history, the question of prevalence of a particular religious denomination is the most topical and determinative.

However, sacred music in denominationally unhomogeneous Latvia exists for nearly 140 years. The beginning of its formation dates back to the last three decades of the 19th century. Upon evaluating the results of compiled facts and analysis in the historical overview, one can see three most significant stages of development in Latvian religious music.

- 1) The end of the 19th century to the 1930's. A slow, smooth stage of appearance of first religious genres in professional Latvian music under the Evangelical Lutheran Church.
- 2) 1940's–1980's – essentially a situation of crisis. The existence of religious music is outside Latvia's boundaries. Prohibition of sacred music in the territory of Soviet Latvia was something like a syndrome of *forbidden fruit*.
- 3) The end of 20th century until nowadays. A period of rapid quantitative and qualitative development. Latvian sacred music quickly emerges as a leading realm after long *forgotten* and forbidden years.

According to data, presented by the Latvian State Statistical Bureau (<http://data.csb.gov.lv/>) for 2011 there are 21 registered religious denominations in Latvia, seven of them being regarded as leading ones, with the number of congregations exceeding 50, three of them numerically being in excess. Nowadays Latvian sacred music is developed by composers, which present most significant other confessional denominations in Latvia:

- Roman Catholics (Rihards Dubra)
- Russian Orthodox (Georgs Pelēcis)
- Believer's baptism (Ēriks Ešenvālds, Pēteris Vasks).

## **MASTERCLASS**

### **BYZANTINE THEORY AND NOTATION – 2<sup>nd</sup> part A quick learning method for familiarization with the modern Byzantine theory and notation**

**Konstantinos Karagounis**

Supreme Ecclesiastical Academy of Athens

Musical exemplifications performed by a group of students from the Traditional Music Department of Arta, Greece.

## THE CHRISTMAS CONCERT

Born on July 6<sup>th</sup>, 1943, the choir conductor **Nicolae Bica** graduated the University of Arts "George Enescu" of Iași in 1968 and he was awarded a Ph. D. in Art of Music, granted by "Gh. Dima" Music Academy of Cluj-Napoca in 2000, with the thesis *Foniatria vocii cântate în viziunea unui dirijor de cor (Phoniatrics of the sung voice as seen by a choir conductor)*, coordinated by prof. univ. Ph. D. Valentin Timaru. Between 1996-2000 he taught at the Faculty of Music of Transylvania University of Brașov, where he also was the head of the department of Music Pedagogy. Since 2000 until present, he has been univ. prof. and dean at the Emanuel University of Oradea. He recorded over 12 CDs, among them: *Camerata Infantis – voices of spring* (1981), *Children Songs* (1982), *The purest voices* (1983), *Cantate Domino* (2004), *J. S. Bach - Matthäus Passion* (2005), *The Saviour is born – Christmas Carols* (2008) etc. He also has numerous national and international mass media recordings: National Radio Kardex (1977-1994), BBC Wells (1980, 1990), Radio Orf (F. R. Germany – 1978, 1981), Radio France (1977), Radio Austria (1979, 2004), National TV Israel (1983), National TV Tokyo (1994), RAI International Italia (2007). He made many international artistic concert tours and was awarded national and international prizes, such as: *The Golden Record* of the *Charles Cross Academy*, Dijon/France (1977), *The Silver Necklace* of the International Folklore Festival in Dijon/France, Third Prize at the *World Festival for Music and Interpretation*, Viena/Austria (1978), Second Prize at the International Competition in *Llangollen*, Great Britain (1980), Fourth Prize at the Polyphonic Music Competition *Guido d' Arezzo* in Arezzo/Italy (1983), First Prize *Absolut*, Brașov (1990), First Prize at the International Choir Festival – *Llangollen*, Great Britain (1990), the *W.S.Gwynn Williams Trophy* at the *Llangollen International Choir Competition* (1990), Second Prize at the *Youth and Music* in Vienna International Choral Festival with the Emanuel University of Oradea Mixed Chamber Choir in Vienna (2004). Among the many distinctions obtained, we mention: „Ambassador of Romania to Japan”, offered by the Romanian Embassy to Tokyo (1994), „Man of the Year 1999” – A.B.I. – American Institute of biography's (1999), Diploma of honor, at the 50<sup>th</sup> anniversary of the „G. Enescu”, Philharmonic Choir as a token of appreciation for his conducting activities (2003).

**The “Emanuel” Mixed Chamber Choir** was founded in 1992 with students from the music department. From 2001, it has been directed by the Maestro Professor Dr. Nicolae D. Bica.

Among the many achievements of the choir are:

- ♪ Concerts performed in countries such as: France, Great Britain, Russia, Ukraine, Republic of Moldova, Russia, Austria and Italy.
- ♪ In July 2004, the choir was awarded 2nd place at the *International Youth Music Festival* in Vienna.
- ♪ In April 2005, they performed the J.S. Bach's oratorio *Matthäus Passion* in the Russian city of St. Petersburg, accompanied by the „Dmitri Șostakovici” Academic Symphonic Orchestra.
- ♪ In May 2007, the choir performed the oratorio *San Camillo de Lellis*, by Colafranceschi alongside the Philharmonic Orchestra of Rome. They were further invited for a special performance at the Italian RAI International Television during the „Christianita” show.

## Programme:

*Dear hosts, awake from your sleep* by Tiberiu Brediceanu

*Here come the carolers*, arrangement by Tiberiu Brediceanu

*Lord Jesus Christ* by D. G. Kiriac

*The Wise Men brought gifts* by Vincențiu Fântâna

*Glory in the high heavens* by Nicolae Lungu

*Come to Bethlehem* by Liviu Borlan (Solo: Maria Magdalena Duțu)

*Be joyfull fields and orchards* by Alexandru Pașcanu

*The First Noel*, arrangement by Dan Forrest

*The little drummer boy*, arr. by Harry Simeone

*Shepherd's Pipe Carol* by John Rutter

*Natalis Domini* by Șerban Nichifor

Our special guest, **Daniel Goiți** (b. 1968) is one of the most renowned pianists in Romania and Eastern Europe. He is a graduate of the Academy of Music "Gheorghe Dima" in Cluj-Napoca, Romania where he is currently Univ. Professor Ph. D and Head of the Piano Department.

Daniel Goiți gave almost 300 solo recitals and 200 symphonic concerts with prestigious symphonic orchestras in Romania and abroad (US, England, France, Italy, Germany, Austria, Greece, Japan, Israel, etc) and he is in demand as a recording artist, some of his recordings including the L. van Beethoven *Concertos no. 3 and 5*, F. Mendelssohn Bartholdy *Piano Concerto no. 1*, F. Liszt *Concerto no. 1*, P. I. Ceaikovski *Piano Concerto no. 1*, C. Franck *Symphonic Variations*, S. Rachmaninoff *Concerto no. 2*, *Variations on a theme by Paganini*, S. Prokofiev *Piano Concerto no. 1* etc. Mr. Goiți gained over 30 national and international prizes and awards, including the Kawai Award, Gold Medalist at the A. Schnabel Competition in Berlin, Germany, as well as the winner of the prestigious George Enescu International Competition, Romanian Composers Union Prize and the Gold Medal Winners at many other Romanian piano competitions. He collaborates with the Music Department within Emanuel University of Oradea, where he teaches piano master classes.

As the eighth president of Southwestern Baptist Theological Seminary, **Paige Patterson** has four decades of experience in educating pastors and missionaries. After almost 18 years as president of The Criswell College in Dallas, he served for 11 years as president of Southeastern Baptist Theological Seminary in Wake Forest, North Carolina, before his decade at Southwestern. Even as a pastor he offered instruction in Greek and biblical studies to his parishioners. The focus of Dr. Patterson's leadership is an intense commitment to evangelism and the task of global missions with a foundational component of demanding research and rigorous academic preparation.

After graduating from Hardin-Simmons University, Patterson completed the Master of Theology (Th.M.) and Doctor of Philosophy (Ph.D.) degrees at New Orleans Baptist Theological Seminary. Southern Baptists elected him as president of the Southern Baptist Convention for two terms, 1998–2000. During those years he appointed a committee to revise the Baptist Faith & Message, the confession most widely employed by Southern Baptists, and presided over the historic session of the convention in which this revised confession was adopted.

While studying at New Orleans Seminary, Patterson was pastor of a church and operated, with street evangelist Leo Humphrey, a coffeehouse in the famous French Quarter. There he shared the good news of salvation in Christ with biker gangs, underworld figures, homosexuals, prostitutes, and runaway teenagers from all over the United States.

The beginning of his tenure as President in August 2003 marked Paige Patterson's return to Fort Worth. He was born in Fort Worth in 1942 while his father, T.A. Patterson, was completing his Th.D. degree at Southwestern Seminary under the tutelage of W.T. Conner.

A native of Romania, **Dr. Paul Negruț** currently serves as president of Emanuel University of Oradea and pastor of the Emanuel Baptist Church in Oradea. He has also served as clinical psychologist, lecturer, and university president during his long career.

After graduating from the University of Bucharest with a degree in Psychology, he became interested in researching ideas that linked philosophy with theology and psychology. Because of his country's political and ideological sphere at that time, he was not able to publish any research until after the events of 1989. He then received the Ph.D. in theology from Brunel University in London in 1994.

Along with pastoral and teaching activities, Dr. Negruț has researched and published 6 books in Romania and a total of 49 articles in Romania and abroad. He has held several volunteer positions including president of the Romanian Evangelical Fellowship, adviser to the Romanian Baptist Union executive committee, Vice-President of Christian Solidarity International in Romania, moderator of the Theological Conference of International Evangelical Fellowship held in Băile Felix, Romania in 1994, member of the international board of the European Missionary Alliance, and Vice-President and President of the Romanian Baptist Union. In 1990 Dr. Negruț was awarded the "*Torch of Freedom*" by the British Prime Minister, Margaret Thatcher and in 2000 was knighted by the President of Romania with the "*Order of Faithful Service*" for the faithful preaching of the Word of God. God has blessed him with a wonderful family fully involved in God's work at Emanuel University. He is married to Delia and they have two daughters Ana Salome and Lois Paula. Besides being husband and father, Dr. Negruț is also a grandfather to Paul Gabriel who is now 8 years and to Evelina Delia who is almost 3.

## POSTERS

**LILLIAN FENG-CHUAN LIU**

**From standard music notation to simplified music notation:  
The impact on church choristers' music literacy**

Unlike a fine painting or a magnificent architecture can be preserved by their physical representation, music is an intangible treasure, fading away as quickly as the last tone disappears. In order to preserve and reproduce this treasure, people invented music notation. The invention and evolution of music notation was one of the greatest achievements of early music history.

Forms of notation differ across countries and cultures. Differences consist of variations in penmanship, slight modification, or fundamentally different styles. Generally, notation can be divided into two categories, i.e. phonetic and diastematic. Phonetic notation represents sounds by letter, numbers, or other characters; Traditional Chinese music notation is created using this type. On the other hand, western music notation emphasises more on graphic images, which are categorized as Diastematic notation<sup>4</sup>. Due to the lack of universality and convenience of phonetic music notation, diastematic notation has dominated the development of music notation worldwide. However, there is another branch of music notation originated from Europe called the "Galin-Paris-Cheve" System in France, or "ziffersystem" in German, meaning numbered musical notation or jianpu in Chinese, meaning simplified notation. As Chinese can sight-read simplified music notation more easily than standard music notation, using simplified music notation to encode and decode music is more accessible than in the West.

The popularity of simplified notations in Taiwan has brought about that most of the Chinese traditional music sector and popular songbooks are published in simplified notation, especially upon the sacred songbooks. While the simplified notation is not used so often by western people for worship, it is much more popular among Chinese churches. Therefore, choristers are much more familiar with simplified music notation rather than standard music notation. This situation is quite different from western countries.

I have noticed a phenomenon that quite a number of church choristers are unable to read standard music notation. Moreover, they are not familiar with the theory of music. There is almost universal agreement on the importance of teaching music literacy as a means to music independence. However, choristers in Taiwan cannot read standard music notation fluently, instead of using simplified notation for training. Simplified notation, obviously, is much easy to learn than standard notation, but it has some deficiency for understanding music as a whole. This research assumes that adopting the simplified music notation, as a way for music training in a church choir, will limit the development of church choristers' music literacy in terms of music dependence.

In order to reveal the impact of simplified notation on church choir's music literacy, first of all, this research scrutinises the phenomenon on why in Taiwan the simplified music notation is much more popular than standard music notation in sacred music sector. Secondly, by interviewing and questionnaire surveying, this research aims to investigate the impact of adopting simplified music notation on the development of church choristers' music literacy. The results will not only provide an entry point to better understand the simplified notation's prevailing status on the transmission of sacred music, but also reveal the impact of adopting simplified music notation on church choristers' development of

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<sup>4</sup> Hope R. Strayer, 'From Neumes to Notes: The Evolution of Music Notation', *Musical Offerings*, 4 (2013).

music literacy in Taiwan. The implication of the findings for church choir training will also be discussed.

**Lillian Feng-Chuan Liu** is a post-doctoral fellow at Academia Catholica, Fu Jen Catholic University in Taiwan. She received her MA in Music from Birmingham Conservatoire in England and PhD in Management from Chang Gung University in Taiwan. Her research interests include art management and marketing, education of sacred music and choir training.

## **CIPRIAN ȚUȚU**

### ***Agnus Dei* of *Harmoniemesse* by J. Haydn and *Krönungsmesse* by W. A. Mozart. Comparative Study**

Being a model of constructive transparency, the pentapartite cycle of the catholic mass ends with *Agnus Dei* that shall shape, by its relations to the whole, a bold vision of composition approach. The structural assembly *Agnus* proposes a coherently composed form that completes the general configuration of the mass, as resulting in two masterpieces of the leading exponents of Viennese Classicism: *Harmoniemesse* by J. Haydn and *Krönungsmesse* KV 317 by W. A. Mozart. Intended to personalize a certain ideatic chorus, the mythical time of *Agnus Dei* (*Lamb of God*) has a teleological conformation that is easy to be understood; however, its configuration is potentiated by an expression force that is extremely dense, with a variability route that is in a continuous mood change. By the attraction force of the inexpressible, it directs the reader towards the vision of a *passage* towards transcendent. In this part – the last of “the multitude of whispers” of a mass – it is, therefore, before all, about a *guidance*, about the reception of an aspiration to mysterious depths, preparing the access to the perception of divinity, of the religious experience of the sound time.

Both the Mozartian mass (which appeared the first) and that signed by Joseph Haydn<sup>5</sup> have as reference the same function of consciousness about which we discussed when we approached the format and implications of the mass<sup>6</sup> as gender, folding up (at the level of the descriptive contour) according to the classical model (with the respective syntax and intentionality) of construction.

Without artistically corresponding to a random phenomenology, the two ideatic images seem to be born one from each other: the manifestation of the main theme of the part *Agnus Dei* chosen by Mozart preserves the collocation that becomes expressive much later (for the same ideatic context) by Haydn. These properties, impregnated to the image configured in *Agnus Dei*, could be secret messages, symbols; they are located somewhere at the level of “alchemist experience” and they are close to (but sometimes also very far away from) the player, to the act in its amplitude, to the musical hermeneutics.

Born in 1979, **Ciprian Țuțu** attended the courses of the Faculty of Music of Brașov (Bachelor of Music Degree awarded in 2003 – academic choral director and Master Degree awarded in 2005 – choral conducting stylistics), benefiting of the coordination of the maestros Nicolae Bica and Ludovic Bács. He completed his choral conducting knowledge

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<sup>5</sup> The same theme appears also in the lent part (*Adagio*) of the 98<sup>th</sup> Symphony (of the cycle of “London” symphonies).

<sup>6</sup> It is about the location within the consciousness of a specifically religious content: the ritual of the Christian Catholic worship.

participating to courses taught by the choral directors Victor Dumănescu, Octav Calleya and Mihai Diaconescu. He is Doctor of Arts within the National University of Music, Bucharest.

He began his didactic activity in 2004, at the Faculty of Music of Braşov, where he performs as choir, opera and orchestra director. He performed *a cappella* concerts, being accompanied, as well as vocal – symphonic concerts, in the company of some important orchestras within the country and abroad: Braşov, Oradea, Bucharest, Cluj-Napoca, Sankt-Petersburg and Rome.

Since 2000, he directs the choir “Gh. Dima”, and in 2012 he became the choral director within Braşov Opera House. He is member of *Anatoly* vocal quintet.

## **BIJAN ZELLI**

### **Pythagoras and Medieval Aesthetics**

Pythagoras is perhaps the most important personality in the history of musical antiquity, having survived the adaptation of ancient Greek concepts into medieval aesthetics. His emphasis on numbers (*arithmoi*), harmonic relationships (*logoi*), the notion of the music of the spheres and logical judgments of musical material (*iudicium rationis*) made Pythagoras an extraordinary *inventores musicae* in the eyes of medieval theoreticians. His accurate calculation (*páthē*) of the octave, fifth and fourth through the use of *Tetraktys* numbers and his promotion of them as the essential intervals of music remained at the foundation of music theory until the 15th century, when after almost 1,000 years the need for new intervals challenged the so-called *Pythagorean System*. The music of Perotin, Adam de la Halle and Petrus de Crucé in the late middle ages are unimaginable without the Pythagorean System, which was not only the source of music theory but also, along with the Bible and other philosophical and technical writings, one of the pillars of medieval aesthetics. The objective stance of the Pythagorean System allowed it to pass through Neoplatonism, Byzantine aesthetics and Christian theology and was the main reason that music was placed alongside geometry, arithmetic and astronomy as part of the *Quadrivium* in the late medieval era. Pythagorean theory was as relevant to the spiritual and moral thought of the medieval era as it was to temporal and physical beauty in antiquity because it connected the cosmos and rationality by referring both to the elements (*stoicheîa*) of numbers and to ethical values. The antique concept of beauty, that is, a combination of harmony, goodness and love (*eros*), was inherited and adapted by Christian medieval aesthetics as an attribute of God. According to Pythagoreans, music is a knowledge to which the soul is exposed on its journey between earth-bound bodies and heaven. Medieval philosophy, in turn, aimed to impart this knowledge to the soul through self-discipline and the avoidance of all forms of indulgence.

This paper examines different aspects of the Pythagorean System and its role in and importance for the aesthetics of medieval music. Authors like Boethius and early Christian theologians are considered through theoretical, philosophical and historical lenses. The study explores the survival of Pythagorean concepts over others such as those of Aristoxenes in terms of adaptability, objectivity and viability through time.

**Bijan Zelli** was born in Teheran, Iran in 1960. After completing his studies in electrical engineering at Sharif University of Technology in Teheran, he immigrated to Sweden, where he changed his career from engineering to music. He received his Master's in Music Education in 1996 and then moved to Berlin for further studies in Musicology. He started his doctoral degree under Professor Helga de la Motte-Haber's supervision and took his PhD degree in 2001. His dissertation, “Real and Virtual Spaces in the Computer Music,” is an exclusive and analytical approach to how spatialization works

in electroacoustic compositions. Bijan Zelli has performed many music lectures in different countries including, Sweden, Germany, Iran and the USA. His field of research is focused on western classical music, mostly concentrated on different aspects of modernism. He moved to the United States in 2007 and currently works as music educator and independent researcher in San Diego, California. <http://www.bijanzelli.com>

## **JONATHAN JOHNSTON**

### **'Strollin' Down the Boreen to Mass': Modernity, Sacred Space and the Presence of Culture in the Irish Catholic Church**

With emphasis on Stefan Waligur's *Celtic Mass* (2000), this paper will explicate the historiography of the Irish Catholic Church's hesitancy of consenting to the traditional music 'becoming liturgical' (*Knockadoon* 2012) and the duality of the church's sanctioning the traditional entering sacred space (i.e. *Celticbreeze*, *Arundo*, and *Tunes in the Church* 2012). People seek to have their religious ethos presented in the music they listen to, thus denominations have genres that are apropos in their enclave. The Second Vatican Council (SVC) sought to bring modernity into the church by accepting the 'music of the people' (1965) into the Liturgy. While genre secularization was not the objective, openness for the people to sing the liturgy in their vernacular (Thomas 1998) was at its core. As the SVC (1965) states, "things that are merely secular or which are hardly compatible with divine worship, under the guise of solemnity should be carefully avoided." Various definitions of the Councils wording within the established Church continues to make that progress in Ireland a precarious endeavor. In its quest for modernity, the 'folk music' has been liturgically rejected with some favoring the rock and pluralistic U2charist (Waligur 2007). Irish Catholic hymnals incorporate traditional tunes, so why is the church cautious of their inclusion in liturgical practices? What has led to this religious musical duality and 'desacralizing' of sacred space?

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