

The Personality of the Conductor, Teacher, Composer and Jury Gavriil MUSICESCU

Costel-Mirel NECHITA¹

Abstract: *Religious music and secular music in Moldova, and especially in Iasi, have a history that fully deserves to be known and analyzed. After its construction, the Metropolitan Cathedral of Iasi became the sacred place suitable both for the conduct of Orthodox liturgical worship, in general, and the favorable space for the manifestation and evolution of psaltic church music, of the Byzantine tradition, as well as choral music, introduced in our country, in religious worship, especially through the Russian sector. In the course of time, conductors, protopsalti and composers of both notations contributed to the beautification of religious services and to the enrichment of the psaltic and choral repertoire, through exceptional compositions. Among them all, Gavriil Musicescu shone the most, a complex personality, especially in the musical field. The history of the choir of the Cathedral of Iasi is closely related to its name and the context of the beginning of the organization of choral music in Moldova, since the early years of the 19th century.*

Key-words: *liturgical worship, choir, conductor, coral music*

1. Introduction

In the 16th century, Iasi became the capital of Moldova, situated in the vicinity of two empires and a kingdom. The geographical situation of the capital of Moldova at that time facilitated the meeting of several cultures, with a beneficial effect for this province, thanks to the monarchies eager for new conquests. Spiritual connections, knowledge of the culture of neighboring peoples, information brought by merchants, favored the development of their own culture. Under these conditions, Moldova gave Romanian culture reference names that served their country by enlightening the Romanian nation through their writings. It was a permanent struggle of the Moldavian gentlemen to defend the values of European civilization from the continuous threat of the East.

¹ PhD Candidate Transilvania University of Braşov, costelmirelnechita@yohoo.com.
Conf. Univ. Dr. of the Faculty of Orthodox Theology in Alba Iulia, Romania,

Iasi was, at the same time, the space where various cultural and religious confrontations took place: on the one hand Catholic and Protestant propaganda, and on the other hand Slavic-Greek linguistic dominance, in front of which the people managed to “preserve their unaltered his spiritual being” (Boțocan, Pascu 1997, 8). Even if, only in the 16th century, Iasi becomes the capital of Moldova, nevertheless the “city of seven hills” becomes the center of the Moldavian culture since the end of the 14th century through the “radiating force and deep originality of the Music School from Putna” (Pascu, Sava 1987, 13) or through the secular and religious personality of ruler Dimitrie Cantemir.

Then, until the 19th century, Romanian musical culture was built on the backbone of popular music, which, even if it did not experience a spectacular evolution due to monodic singing, nevertheless was enriched horizontally, linearly “through the inexhaustible fantasy of popular creators” (Pascu, Sava, 1987, 8). This popular treasure is the calling card of secular culture of our people. It grew and developed in parallel with the religious music represented by the Byzantine one, composed and sung by the great Romanian teachers, psalters and protopsalters, music preserved in manuscripts by our psalter composers, who created and sang in the form of Byzantine chant. The entire Middle Ages is dominated by these two types of music “the popular and the dominant class, the latter being linked to the Christian cult and life at the court of the voivodes” (Pascu, Sava 1987, 8). But, most meaningfully, religious music was manifested in the Metropolitan Cathedral of Iasi under the indisputable imprint of the conductor Gavriil Musicescu.

The idea of building a monumental cathedral in Iasi belongs to ruler Mihail Sturza and metropolitan Veniamin Costache. The birth certificate is recorded in the Royal Charter issued by Ioniță Sandu Sturza on August 8, 1826 (Porcescu 1997, 7). The cathedral was built on the site where two other churches were built: the White Church, in the 15th century and the Stratenia Church in the 12th century, using the plans of the architects Gustav Freywald, Bucher and Mihai Singurov. On May 23, 1857, the central vault collapsed. Another foundation stone was laid, and the new project was drawn up by the architect Alexandru Orăscu (Ecclesiastical Monuments, 1974, 14). It was finished in 1886, having a rectangular shape, with an architectural style inspired by the late Renaissance forms, with decorative elements inside and out, dominated by the Baroque. The painting, with over 250 figures, was mostly made by Gheorghe Tătărăscu (1820-1894), in a year and a half. It was consecrated on April 23, 1887, with King Carol and Queen Elizabeth present. In 1889, after the fire of December 25, 1888, the relics of Reverend Parascheva from the Three Hierarchs Monastery in Iasi were brought to the Cathedral. In time, the metropolitan cathedral also housed the head of Michael the Brave.

The first attempts to establish a church choir in Iași date back to 1808, when the Russian general Cushmanov asked Metropolitan Serapion of Kiev to send a specialist in the harmonized musical art to Iași. Later, in 1814, Professor Alex Petrino founded a vocal choir at the “Vasilian” Gymnasium and at the “Veniamin Costachi” Seminary. The father of the metropolitan choir from Iasi is the musician Gheorghe Burada. In 1854, he founded a religious choir in the Romanian language that gave the first answers at the Holy Liturgy, on April 23, 1854, in the “Saints Athanasius and Cyril” Church. Even though the construction works of the new metropolitan cathedral were not finished, the choir became that of the Metropolis, giving the responses to the Holy Liturgy in the churches of Iasi. We are talking about the beautiful answers in F major written by Gheorghe Burada.

In November 1864, the Ministry of Cults and Public Instruments approved the establishment of the Metropolitan choir, which consisted of 18 people: 12 boys and 6 men. Metropolitan Calinic Miculescu offered accommodation and maintenance conditions to the children in the choir. Later the choir was paid a salary directly by the Ministry.

On July 6, 1875, Iosif Naniescu (1820-1902) was installed as Metropolitan of Moldavia and Suceava, who, although he was a very good psaltist, supported in the Holy Synod, together with other hierarchs and composers, the transposition of chants from the psaltic notation to the new notation linear and the reception of women in the choir, arguing, among other things, that: women are the ones who served the Apostles, the ones who ran early in the morning to the tomb and brought the news that Christ is risen, and the ones who sing at nunneries. In the course of this particularly important undertaking, Metropolitan Iosif Naniescu was complemented, in a very special way, by the teacher, composer, publicist and conductor, Gavriil Musicescu, the man with whom the most important early period of the Metropolitan Choir is linked from Iasi.

2. Gavriil Musicescu

2.1. The conductor of the choir of the Metropolitan Cathedral and the founder of the composition school choral and conducted from Iasi

In order to better understand the musicality of Gavriil Musicescu, we must think about the stage in which the Romanian culture was from a musical point of view in the first half of the 19th century. There was now a “flash of awakening of feelings, for art” (Poslușnicu 1930, 353). “Apostles of art” (Poslușnicu, 354), such as: Heliade Rădulescu, Neculai Filimon, the first music critic, Anton Pann, Gheorghe Asachi, Vasile Alecsandri, Alex Catargiu, who made all their efforts for the benefit of

culture, appeared since the time of Eteria artistic of the nation and especially representative music. With the coming to power of Alexandru Ioan Cuza, the result of the efforts was seen in the establishment of music conservatories in Iasi and Bucharest. During this start towards progress in the development of the taste for art, Gavriil Musicescu was born in Ismail, on March 20, 1847. As a small child, he was distinguished by his special musical qualities. He did his first studies in his hometown, and then, through the efforts of Bishop Melchisedec Ștefănescu, he attended the seminary courses in Huși between 1860-1864. In 1864, he was employed in the metropolitan choir of Iași as tenor II, under the direction of Gheorghe Burada, and in the choir of the national theater in Copou-Iași. Follows the courses of the Conservatory of Iasi (Poslușnicu, 354), graduated in two years. In 1866, he was appointed a professor at the seminary in Ismail, something also recorded in the history of the high school in Ismail, where he created the episcopal choir.

Through the efforts of bishop Melchisedec Ștefănescu, who sincerely appreciated Gavriil Musicescu and had put all his hope in the future regenerator of Romanian musical life, as well as the Russian consul Paul Romanenco, he was recommended and received in 1870 in the imperial chapel in Petrograd, where the talent his drew the attention of the director of the chapel, general Nicolae Bahmeteff, as well as the counterpoint teacher Iosef Huncke, who introduced him to the Imperial Conservatory as a scholarship holder of Emperor Alexander II. Gavriil Musicescu returned to the country in 1872 as a laureate of the conservatory in Petrograd and was appointed professor of harmony at the Conservatory in Iasi, and in 1876, after the death of Gheorghe Burada, he took the position of conductor of the metropolitan choir in Iasi.

As a teacher, he creates satellites from his students, many in number, who carry on and expand the musical culture in the provincial schools of the old kingdom, passing even to the Ardelene Schools, such as Ioan Vidu, Lugoj, Timotei Popovici, Sibiu, etc. Together with his colleagues from the Conservatory of Music in Iasi, such as Eduard Caudella, Constantin Gros, Pietro Mezetti, etc., he fought for the re-establishment of the conservatory, which at one point, in 1876, had been abolished by the Minister of Education Titu Maiorescu, and the teachers were seconded to hold music courses at the University of Iasi.

On January 15, 1876, he was entrusted with the leadership of the ceremonial choir of the Metropolis of Iași, and through sustained efforts, he succeeded in creating an unsurpassed ensemble of voices that brought fame beyond the borders of the country. With this choir, composed of enthusiastic elements and always ready to follow him in his action, Gavriil Musicescu, starting from 1886 to 1901, undertakes concerts in almost all the cities of Moldova, Muntenia, Bucovina, Bessarabia and Transylvania, which were attended distinguished personages,

including kings and emperors. The fruits of these concert trips were seen in the musical taste for the choir that had taken off, and the authorities were forced to help and encourage musical organizations of this kind. National songs collected and adapted to harmony so that the melody follows its path uninfluenced by compositional inspirations have become popular throughout the country and beyond.

Gavriil Musicescu proved the existence of an immense treasure in the people, which he brought to the surface, adapted it to the requirements of art and exhibited it, convincing other Romanian composers as well, that before cultivating the medieval classicism of the West, they must be whole Romanian with the doina of the alliance and the choir of joy. Choral music concerts were held far away, beyond the peaks of the Carpathians, and the concert programs consisted of two parts: religious music and national music (popular songs collected either from the mouths of the fiddlers or from the villagers). Musicescu's presence in Transylvania produced an important change in the belief and conviction of the great musician Gheorghe Dima, later appearing in public continuous series of choral compositions based on Transylvanian folk songs. Thus Gavriil Musicescu stands out as the first "maker of Romanian souls everywhere on the path of doinas, choruses and popular songs of any kind" (Poslușnicu 1930, 23). An artist from Iași who followed Musicescu's activity wrote about him: "As a choir conductor he was unsurpassed, by musical ability, by the sacred fire of art, he dominated the powers of everyone and, as by charm, the smallest nuance expressed by gesture was executed by chorus according to the wish of the master. He was the expression, he was the soul of the choir. And he made it unique in the country and able to compete with the best choirs from abroad. Unprecedented work, unparalleled energy and his characteristic intelligence were placed in the leadership of the choir not only in the narrow circle of a choir director's activity, but in the direction of a school, a musical era" (Atanasiu 1905, 5).

Gavriil Musicescu took special care that the choir included good voices, chosen by both children and men. Grigore I. Gheorghiu tells about how he used to run from school to school, tuning fork in hand, to find voices that Musicescu liked. When choosing the choristers, Musicescu was also interested in their social and moral situation and their spirit of discipline. In order to reduce the weight of the search and repeated training of children's voices changing at 14-15 years old, Musicescu introduced 25 female soprano and alto voices for the upper parts. Tenor Gr. Gabrielescu in an article published in "Evenimentul" de Iași (1986) presented Musicescu as follows: "Musicescu is the greatest conductor in our country" (Breazul 1962, 41-42).

The consecration of the Iași Cathedral on April 23, 1887 is an opportunity to highlight the choir. Gavriil Musicescu managed to make the Metropolitan choir one

of the most famous in the country, impressing even in royal circles. Both the Emperor of Russia Alexander II who visited Romania on May 27, 1877, as well as King Carol I and Queen Elizabeth who greatly admired Musicescu, but also Emperor Franz Iosef who visited us in 1896 admired the solemn atmosphere created by choirs united under the baton of Musicescu. Also in 1887 in the Roznovanu palace, the metropolitan choir sang in front of the King of Serbia, Milan and Empress Natalia, offering moments of chosen piety (Boțocan, Pașcu 1997, 83; 112). Until 1894, Musicescu's choir had given 53 concerts only at the National Theater in Iasi (Țurcanu, M. M. S., 113).

The last concert of the metropolitan choir under the direction of maestro Gavriil Musicescu in a tour “was held on the land of beautiful Bucovina on June 24, the last year of his earthly life, 1903. On the way, when Musicescu was carried away in triumph (...) an old uncle makes his way through the crowd and, appearing in front of Musicescu, kisses the cross of Saint Anne, which he had hanging on his chest, saying: “We would give you a more beautiful one if we could, because you deserve it, illustrious son of the Bessarabian sisters!” (Maxim 1903, 9).

2.2. Professor

In 1872, Musicescu was in Bucharest taking the exam for the harmony chair at the Iasi Conservatory. The exam consisted of three tests: making a “difficult” bass and singing, the oral exam on the harmony course and written composition on a fugue topic. In the first test, the candidate obtained an 8, in the second 9, and in the third 7. On September 23, 1872, the minister announced to the Iasi Conservatory that “following the competition submitted by D. G. Musicescu, he was appointed provisional teacher at the harmony chair” (Ciprian Porumbescu Conservatory Archives, 1871-1872, 27). He was only 25 years old (Aurescu 1906, 40).

As a professor at the Harmony Department at the Conservatory in Iasi, Gavriil Musicescu trained an impressive series of music masters, middle school and high school teachers from the country and abroad, all of them promoting the love for folk song (Green 1972, 82). From his disciples: Alexandru Zirra, Antonin Ciolan, Adela Dumbravă etc. a., we learn about his professional enthusiasm, seriousness and didactic responsibility. Musicescu's creative behavior amplifies the respect and confidence of his students. “He was unyieldingly strict with regard to the quality of the work and imposed a special seriousness on the students in the practice of their art, because Musicescu understood that music is not simple entertainment, but a reflection of what is deeper in the human soul” (Verdeș 1972, 70). Titus Cerne, a former student of Musicescu, characterizes him as follows: “As a teacher, he is the

most conscientious in fulfilling his duties and most, if not all, of the vocal music teachers and circle conductors from Moldova are his students (...). In the classroom he is very severe, in society he is a true friend of his students" (Cerne 1894, 35).

As much as he was busy with the responsibilities of the harmony department and the metropolitan choir, Musicescu also took care of music education in primary and secondary schools, in 1977 publishing in Leipzig a Practical Course of vocal music for the use of gymnasiums, secondary schools and private institutes (Breazul 1962, 53). He also dealt with the musical education of the people. Spiru Haret's reform of 1898, the Law on secondary and higher education as well as the Regulation for secondary schools determined a lively activity of compiling analytical programs. Subcommittees of specialists for the study subjects provided in the curricula were appointed, and the one for vocal music included Gavriil Musicescu, Victor Fleury, Alexandru Podoleanu and Maria Delavrancea. Gavriil Musicescu created a "Regulation Project for the Conservatory of Music and Declamation in Iasi" (State Archives, Map 79/97). The 124 articles of this systematic project, grouped into 15 chapters, set out in detail the measures it envisages for the preparation of "with tendere d'a forma": a) Vocal music teachers at public schools, b) Choir conductors, c) Teachers of different instruments, d) Orchestra leaders and conductors, e) Orchestra members and f) Lyrical and dramatic actors. Article 2 provides the sections of education: 1) Elementary theory and solfège, 2) Harmony, counterpoint, 3) Composition and instrumentation, 4) Singing, 5) Piano, 6) Stringed instruments, 7) Wind instruments, 8) History of music, 9) Declamation and mime, 10) History of dramatic art, costumes and aesthetics, 11) Dance and fencing and Languages: Italian, French and German" (Breazul 1962, 162).

No one until Musicescu had such a clear, comprehensive and unified image of the country's musical life and the role of the music conservator in promoting musical culture. Due to the resignation of Eduard Caudella (September 1, 1901), the position of director of the Conservatory in Iași remaining vacant, the appointment of Gavriil Musicescu to this position was approved. One of Musicescu's important achievements was the establishment of the conservatory's orchestra.

Admired and respected everywhere, in full maturity, with great work power and unique artistic experience with new achievements in perspective, Musicescu died on December 21, 1903 at the age of 56. In the telegram to the Ministry from the Conservatory it was written: "Musicescu, who did honor to the country and who died at his post, dies poor, as a result, kindly approve that the funeral be done at the expense of the state and delegate to us to carry out the expenses" (Aurescu 1906, 571).

2.3 Composer

Gavriil Musicescu's personality is complemented by his creative genius, which manifested itself in the liturgical field but also in the secular one by promoting popular music in a special way. As far as church music is concerned, he made a remarkable contribution to the harmonization of liturgical chants and to the transcription of the Psalter heritage in guidonic notation.

Church music for the choir, as a whole, is characterized by: it is written with piano accompaniment; presents the influence of the style of the great Russian composers-Bahmeteev, Lamakin, Arhanghelski, Bortneanski, Davidov, etc., due to Musicescu's professional training in Petersburg; his entire choral work respects the classical tradition of Western major-minor (Velea, 1965, 985); he uses the melodic psalt taken over and adapted or even composed by himself.

The first attempts at harmonization were made by Musicescu on worship songs which he called "Romanian songs" being the "traditional" songs of the first voice based on the old modes. One of the first harmonization drafts dated December 5, 1871, St. Petersburg is Oh my God, I cried, accompanied by harmonies to the wedding tropes - The wedding order for mixed choir. He also composed: Hymns of the Divine Liturgy of the Most Holy Father John Chrysostom; Six axions at different royal holidays; Concert composed for mixed choir with piano arrangement "Cine va se sui".

On the occasion of the consecration of the Metropolitan Cathedral in Iași, April 23, 1887, Musicescu composed Renew the New Jerusalem for mixed choir, Cheruvic Hymn in D major, Cheruvic Hymn in C major, Concert no. 1, Concert no. 2, Renew the new Jerusalem, Now you are free, The responses of the Holy Liturgy-The Father, Mercy of peace, Axion at the Dormition of the Mother of God, Prohod of the Savior-State I and State II.

At Musicescu, we find songs from Russian melos adapted such as: "Heruvic, Axion and Chinonic" by D. Bortneanski, "Pre Tine Te lăudam", by Gavriil Lamakin, "Heruvic" by Gr. Lvovski, "Axionul de Pasti" by Makarov. He arranged for mixed choir with piano songs such as: "Today Christ is born, Now you are free, Today all the body, On the river of Babylon" (Moiescu 1999, 119). Although a great admirer of Russian choral music, Musicescu embraces the harmonic current of psaltic music, supported in the Russian church by the Turceaninov-Lwov group. The works: Pre Father, Mila paciii- voice VIII, Hristos anesti, Prohodul Domnului, which are found in the Hymns of the Holy Liturgy for mixed choir, are suggestive of Musicescu's interest in polyphonic psaltic music. In order to harmonize psaltic chants, Musicescu began transcribing them in linear notation. The most important works in these transcripts are:

- *The order of the Saturday evening Vespers of the 8 voices-1883-printed at the expense of Melchizedek, the bishop of Roman, having 96 pages.*

- *The Anastasimatar - including Saturday evening and Sunday morning services, includes 8 volumes that will appear in turn, one each year: Glasul I -1884 (84 pages); Voice II, 1885; Voice III, 886 (38 pages); Voice IV, 1887 (48 pages); The Fifth Voice, 1887; Voice VI, 1888 (60 pages); Voice VII, 1888 (42 pages) and Voice VIII, 1889 (50 pages). The source of the transcriptions was the Anastasimatar of Macarie Hieromonakh, Vienna 1883.*

He collected and harmonized national melodies: Văleanca, Vine pîuca de la balta and Moşulica, written for piano. Publishes four more collected and harmonized songs, harmonized for piano, continuing the first series: *De te-ar prinde neica-n crâng, Răşai lună, Corăbiereasca şi Arde-mă, frige-mă* (Arta 1885, 23).

Through the letter of March 2, 1889, Musicescu informed Bishop Melchisedec that he was making his debut in the field of secular music, that he had published 12 national songs set for the choir, something that had never happened in Romania until now. In a few days he will give a concert with these songs. The collection includes: *Lelea vitaează, Romanian Oşteauz, Răşai luna, Vavasta care iube, Long, dorule, Stăncuţa, Old man, Congazu, Baba si moşneagul, Zis-a badea, Ileană.*

In 1883, a statue was erected in Iasi in memory of Stephen the Great, whose inauguration took the proportions of a national holiday. For this occasion, Musicescu prepared an impressive mixed choir of eight voices with which he interpreted the work *Cântecul lui Ştefan-Vodă*, based on popular lyrics collected by Vasile Alecsandri. Also, for the celebrations in June 1885 of the 50th anniversary of the inauguration of the National Academy, he composed the anthems *With strength onward* and *Children of the beloved homeland*. In commemoration of the War of Independence at the inauguration of the hunters' monument erected in Ploiesti, Musicescu composed the *Hunters' Anthem*. He also composed: *Hora de la Plevna* and *Hora junilor*, arranged for three voices.

At the same time, Gavriil Musicescu gathered together his patriotic, heroic, educational choirs, composed for schools and the people, and published them in special graphic conditions under the title: *25 Songs for one, two, three and more voices intended for schools.*

Gavriil Musicescu also composed romances. Thus, to Bahmetiev, a professor in Petersburg, Musicescu dedicated "opus 6" a romance, *Oh, if you have nothing to tell me*, in which we notice the influence of the old style of Russian romance.

In 1880, the romance *Let me sing*, a poem by Matilda Cugler, appeared in the "Lyra Română" magazine, and in 1881 she sent it to Mandinescu, Rândunica. Later he published in the magazine "Arta" as "opus 26" the romance *In the garden*, for canto and violin with piano accompaniment. A Romance for flute and violin, by

George Roiu, appeared in "Arta" magazine, with piano accompaniment by Gavriil Musicescu. From a piece, Meditation on a prelude by Gavriil Musicescu, A. Buicliu draws the conclusion that Musicescu also composed instrumental music, which, however, remained unknown.

2.4. Advertising activity

Gavriil Musicescu did not limit himself only to musical activity, but, aware of the value of general culture, in the civilizing progress of the nation and eager for more science and culture, after assimilating his seminary studies and obtaining his baccalaureate, he followed legal sciences at University of Iasi. With all his law degree and all his oratorical talent, material prospects did not attract him. Aware of the fact that art is born and develops only together with a solid culture, Musicescu intensified his musical activity in the direction of practical and compositional music, conferences and musical literature collaborations at the magazine "Arhiva" in Iasi, together with A. D. Xenopol, T. T. Burada, at the magazine "Lyra" that appeared in Bucharest from 1878, at the magazine "Arta" from Iasi in 1883-1885, in the newspapers "Epoca", "Lupta", "Romania liberă", etc.

Among Musicescu's articles and conferences, we mention:

- A few words about music, in Romanian Lyra Bucharest no. 6, 7, 8, 1880.
- 5000 new lei, in "Arta", Iasi no. 11, 1884.
- Nationalism or popular songs, in "Arta", Iasi no. 7, 1885.
- A response to the report of the commission of the Holy Synod, Iasi, 190 (Cosma, 1970).
- Popular music, in "Albina", Bucharest, 3rd, no. 14 (January 2, 1900).
- Church songs and folk music, Conference held at the University Society of Iasi in 1901 and published in "Opere alese", 1958.
- The upsetting truth in "Arta" Iasi, year III, no. 4, February 15, 1894, pp. 54-60.

Gavriil Musicescu's art, his conception of music, its social and cultural value, his unwavering faith in the artistic treasure of the people, as well as the example of his life as an artist and citizen, as a researcher and fighter, remained a legacy to the generations that followed, until Nowadays.

3. Conclusions

When we look back at the evolution of music in the cultural and spiritual space of our country, we have to keep in mind three major areas of manifestation of musical art:

1. Church music, psaltic, of the Byzantine tradition, which entered our lands as a cultured, professionalized art, with the advent of Christianity, being preserved in manuscripts and kept in libraries and archives in the country and abroad. It was cultivated in the schools of the big monastic centers, or in monasteries and churches.
2. Western or European music, as psaltists Macarie and Anton Pann often called it, also known as linear music, the beginnings of which we first observe in the territory of Transylvania, starting from the 14th century in tablature, manuscripts and old prints, and then generalized, throughout the territory of Romania, coming to us mainly through the Russian chain.
3. Popular music, whose origins are lost in the mists of time, being transmitted to us orally, or mostly preserved in older or newer collections, found in Romanian and foreign libraries and archives.

These three branches of musical art have crossed the ages, coexisting in a differentiated trio, guarding the gates of Romanian culture from ancient times until today. Each one has its characteristics, its importance and its foundations in the composition of the national musical heritage, different, but also unitary in the Romanian provinces. We will never be able to create a complete and correct picture of the emergence of the Romanian musical phenomenon, without taking into account these three major directions of the manifestation of musical art. Through their specificity, through the artistic heritage on which they base their quality and usefulness over the centuries, all three branches of musical art effectively contribute to the knowledge of the spiritual life of the Romanian people and in the present case of music in Iasi, the cultural capital and spiritual of Moldova.

References

Arhiva Conservatorului *Ciprian Porumbescu* [Archive of the *Ciprian Porumbescu* Conservatory]. București: Dosarul 1871-1872.

Arhivele Naționale, Fond Ministerul Cultelor și Instrucțiunii publice [National Archives, Fund Ministry of Cults and Public Instruction]. București, 1915: Mapa 79/97, I, II.

Arta, a II-a, Supliment muzical [Arta, II, Musical Supplement]. Iași: nr. 13 (10 aprilie 1885).

Atanasiu, A. D. 1904. "Gavriil Musicescu" [Gavriil Musicescu]. Iași: *Asociațiunea Generală a artiștilor din Iași*, nr. 3: 3-5.

- Aurescu, Alexandru. 1906. *Anuarul Conservatorului de muzică și declamație din Iași* [Yearbook of the Conservatory of Music and Declamation from Iasi]. Iași: Editura Goldner.
- Boțocan, Melania and George Pascu. 1997. *Hronicul muzicii ieșene* [Chronicle of Iași music]. Iași: Editura NOEL.
- Breazul, George. 1962. *Gavriil Musicescu – schiță monografică* [Gavriil Musicescu – monographic sketch]. București: Editura Muzicală.
- Cosma, Viorel. 1970. *Muzicieni români, compozitori și muzicologi* [Romanian musicians, composers and musicologists]. București: Editura Muzicală.
- Maxim, J. 1903. "Gavriil Musicescu și bucovinenii" [Gavriil Musicescu and the Bukovinians]. Iași: *Arta*, Anul I, nr. 8.
- Moiescu, Titus. 1999. „Sisteme de notație în muzica religioasă de tradiție bizantină” [Notation system in religious music of the Byzantine tradition]. Iași: *Arta Musicae Bizantinae*, Volumul I, nr. 1, aprilie.
- Pascu, George, Iosif Sava. 1987. *Muzicienii Iașului* [Musicians of Iașului]. București: Editura Muzicală.
- Poslușnicu, Grigore Mihail. 1930. *Musicescu-Din trecutul muzical al românilor* [Musicescu-From the musical past of Romanians]. București: Editura Cartea Românească.
- Porcescu, Scarlat. 1997. *Catedrala mitropolitană din Iași* [The Metropolitan Cathedral of Iași]. Iași: Editura Mitropoliei Moldovei și Sucevei.
- Țurcanu, Georgeta, muzeograf, *Gavriil Musicescu* [Gavriil Musicescu]. Iași: Revista Mitropolia Moldovei și Sucevei, nr. 5.
- Velea, Marin. 1965. "Originea și evoluția semiografiei cântecelor bisericesti" [Evolution of the semiography of church songs]: *Studii Teologice XVII*, An XVII, Nr. 9-10, pp. 615-619.
- Verdeș, Ștefan. 1972. « Gavriil Musicescu-125 de ani de la nașterea marelui muzician” [Gavriil Musicescu-125 years since the birth of the great musician]. Iași. *Mitropolia Moldovei și Sucevei*, LXVIII, Nr. 3-4.
- * * * 1974. *Monumente istorice bisericesti din Mitropolia Moldovei și Bucovinei*. [Historical ecclesiastical monuments from the Metropolitanate of Moldavia and Bucovina]. Iași: Editura Mitropoliei Moldovei și Sucevei.