

REPERTOIRE OF ORGANS FROM ROMANIA. A FUTURE PROJECT.

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Romanian organ art, implicitly the art of building organs as musical instruments had a rich and particularly valuable history with respect to the development of musical culture on Romanian territories since the XV – XVI centuries. Even if until now there were some retains in the Romanian musical historiography and especially in the European one towards the consistency of Romanian organ art, this research comes to prove a coherent chronology, in which the local organ art values are perfectly well in line with the European concert of classical music. With this context in mind, the research we propose is looking at the development of organ art from the perspective of organ building, the theoretical clarifications regarding the fine tuning of organ registers as well as from the perspective of music creation, interpretation and the premises of musical centers set up in Transylvania, Crisana, Banat, Moldova. This busy period of Transylvanian baroque is represented by Valentinus Gref Backfark, Ioan Caianu, Gabriel Reilich, Daniel Croner. Their activity, less known until now, is raising lately a great deal of interest on behalf on important Romanian and even prestigious European musicologists. Trough their studies, musicologists such as: Octavian Lazar Cosma, Vasile Tomescu, Saviana Diamandi, Pop Agnes, Franz Metz, Felician Rosca etc. are showing the consistency and value of Romanian organ art between the XI – XVIII centuries. Starting from these studies, the research we propose is assembling together historical data which are of reference for organ art, not only in the context of Romanian musical historiography but also in a European one. Several Ph.D. papers wrote by organ players such as Felician Rosca, Molnar Tunde, Csiki Csaba, Maria Abrudan, etc. under the guidance of Professor Eduard Terenyi, Ph.D., have as the main theme the research of this vast domain. Present day research carried out by the organ players Ursula Philippi and Stefan Enyedi are proving the multiple valences of organ art. In the same context the Ph.D. papers and research of the young organ players Turk Erich and Schlandt Steffen are worth mentioning.

One can speak of the premises of the Romanian organ music school only in connection with the apparition of some factors that contributed not only to the affirmation of organ music but also to the affirmation of the national music school. One of the pioneers of this school is Adalbert Caudella, who, as Gr. Poslusnicu noticed in his Romanian Music History, left Vienna in 1814 and settled down in Cernauti where he played the organ at the protestant church. In the same time, he established a piano factory. His son, Francisc Serafim, himself a composer, organ and cello player, is appreciated by the few nobles who tried to introduce Occidentalism to the national culture. The son of Serafim, Eduard Caudella, will become one of the most fervent supporters of the Romanian national music school spirit (Poslusnicu M. Gr., Romanian Music History, p. 341, Cartea Romaneasca Publishing House, Bucharest, 1928).

After 1800 there is a certain continuity of organ music life, in music centers from Transylvania and Banat, as in cities such as Brasov, Sibiu, Cluj, Oradea, Timisoara and other big cities new organs are built, some of them being donated by personalities, among them the writer Vasile Alecsandri who buys a Cavaille-Coll organ in Galati. These people, together with evangelic, reformattd and roman catholic church communities, will contribute to the buying of new organs, implicitly at the development of organ music (Enyedi Pal, A Cavaille-Coll organ at Galati, manuscript letter, Budapest, 1980). An important role in building new organs is played by major European firms such as Buchholz, Sauer, Riger, Angster, etc., which are getting paid by contributions of believers and big music fans from Romania. Local organ companies such as Kolonics, Dangl, Wegenstein, having builders educated at companies from

France and Germany, are working alongside the foreign organ companies. In most cities with catholic, reformed and evangetic communities, new organs are being build according to the new ways, with pneumatic or electric action, with orchestra type of register disposition, that allow for great romantic opuses interpretation. Actually, these formidable instruments attract big European personalities (i.e. Franz Xaver Dressler), mostly from Germany, who settle down in cities such as Brasov, Sibiu or Cluj. One of the most known companies is Wegenstein from Timisoara, which can take pride in over two hundred opuses, some of them being prized at big European fares.

The research theme we propose wants to be a corollary of research looking at Romanian cultural space organ art. By Repertoire of organs from Romania we want to make available not only archives historical data but also images of beautiful organs built and kept trough an unfortunate restoration activity in the last fifty years that - in a strange way – was beneficial in preserving heritage values that are extinguished in many European countries. We're referring to organs with pneumatic or electro-pneumatic action. By booking the organs and by creating a reference album we wish to documentary restitute one of the national and European music values, the ORGAN.

The Repertoire of organs from Romania is based on research carried out by musicians and organ players and also by organ builders in the last twenty years. The proposed research theme wants to gather together all these research in a whole, to classify them based on criteria consensually previously agreed by the whole team. Trough its finality, this research emphasizes on a domain on major importance regarding the framing of organ building, indirect of Romanian music, in the European cultural space. While in countries such as Germany, France, Italy, Hungary, etc. there is a clear booking of organ building, in our country's case such a holistic booking haven't been realized yet. By the Repertoire of organs from Romania the research team is restoring a holistic documentary value by its cultural, ethnic, religious and historic implications.

In this research field, up to now, there was no interdisciplinary research team. The team we put together is undertaking a pioneer's activity in the field, based on individual research of many generations of organ players. If at the beginning of XX century there were only two major personalities interested by this field: Victor Bickerich and Franz Xaver Dressler, over the years organ building and organ art in general became an interesting research domain. On a national level, the organ art research stands at the moment at the level of a considerable data accumulation, as a result of Ph.D. work of musicians Walter Kindl, Felician Rosca, Franz Metz, Tunde Molnar, Maria Abrudan, Erich Turk, Csiki Csaba, etc. Also, a series of organ players are finalizing their Ph.D. papers: Ursula Philippi, Steffen Schlandt, Stefan Enyedi, etc. Over previous years, the following books were elaborated: David Istvan – Organs, historic monuments from Transilvania, Polis Balasi Publishing House, Cluj-Napoca, Budapest, 1966; Binder Hermann – Organ in Ardeal-Irineu Buga, GMV. D-55481 Kludenbach, 2000; Rosca Felician – Romanian organ art and pedagogy in an European context, ISBN 073-585-205-5, Mirton Publishing House, Timisoara, 2000; Metz Franz – Te Deum Laudamus, ADZ Publishing House, Bucharest, 1995.

Let us keep in mind that most European countries have associations and research teams in the field of organ art. There are computerized bookings for most European organs. Looking at musicians activating in countries such as Germany, Hungary, France that published references to Romanian organs we would like to mention Uve Pappe, Franz Metz, Horst Gehann, David Istvan, etc.

The research team brings together personalities in the field (Acad. Eduard Terenyi, Acad. Marius Porumb) who, trough their experience, will bring quality and cohesion to the team. Also, a series of teaching staff (Prof. Felician Rosca, Lect. Molnar Tunde, Lect. Erich Turk, etc.) holding Ph.D.'s in the field are working together with young organ players having their

Ph.D. papers in progress (Stefan Enyedi, Steffen Schlandt). By the participation of eng. Hermann Binder, personality internationally recognized in the field of construction and restoration of many organs from Romania, a model of interdisciplinary activity is created, and in its frame the young musicians of the present team will be prepared as future organ builders and restorer experts. An important role in the restoration of Hesse organ from Calnic fortress is held by Zoltan Pop, organ builder from Odorheiu Secuiesc, who has specific data on organs from that region.

The percentage of young researchers involved in the team guarantee a strong nucleus that will shed light in organ art domain. Affiliated to the Music Faculty, the research team is bringing together a professional nucleus of organ art researchers. Young Stefan Schlandt, Erich Turk, Remus Henning, Rafaela Carabenciov, Ciprian Firea, together with the organ builder Zoltan Pop are holding not only present, but also future responsibility.

In the activity of setting the classification criteria we benefit from the cooperation of museographer Stefan Enyedi, with good experience in the field, including publishing the book *Historic organs from Satu-Mare county*, Satu-Mare Museum Publishing House, Satu-Mare, 2004, ISBN 973-99716-0-1, and also by the experience of Ciprian Firea by undertaking heritage values investigations at the Institute of Archeology and Art History – Romanian Academy from Cluj-Napoca, institution that guarantees the quality of this team. The accounting part is the responsibility of Angela Vuia, young accountant at West University of Timisoara, while translation is made by Ciprian Stefanescu from the same institution.

Over the three years, the activity will be done in an ascendant rhythm, scheduling the most consistent research activity for the second year of the project. Even if field research is logistically difficult, by the Ph.D. work already done or in final stages we have the certitude that we'll come up with research of academic and professional standards. Setting clear all research data, methodology and systematizing existent data guarantees a good activity. The third year represents the crowning of all research efforts. In this year research will be finalized, concordances and lists of organ builders, heritage and repairs-needed organs will be re-analyzed. The congress that marks the end of the research period represents the culminant moment, finalized by the publishing of *Repertoire of Organs from Romania Album*, with a CD that contains images and sound of Romanian organs and a web site. All those will be made available to: CNCSIS, West University of Timisoara, Gheorghe Dima Music Academy from Cluj-Napoca, Ministry of Education and Research, Ministry of Culture, Romanian Academy.

The research methodology is strictly respecting the phases set in the calendar for research activities.

The actual knowledge stage.

Magazines

Rosca Felician, *Academic Chronicle* for the paper: Molnar Tunde - Organ in XX century Transilvania, *RevArt*, no. 2, Timisoara, 2004, ISSN 1481-1169

Rosca Felician, *Academic chronicle* for the paper: Cristian Mihaiescu - Informatic-timbral equivalences of the symphonic orchestra instruments, *RevArt*, no.3, Timisoara, 2004, ISSN 1481-1169

Volumes from the international conferences

Rosca Felician, *Musical life from Oradea in musical documents*, in the *Year-book of the Romanian-American Academy of Science and Art (ARA)*, 2002

Rosca Felician, *Documente zur Khirchenmusic in Grosswardeiner Staatsarchiv*, in *Hymnology Studies*, Timisoara, 2002, ISBN 973-585-669-7 and on the web site www.old.hymnology.ro

Rosca Felician, George Enescu and the premises of interbelic organistic activity, Hymnology Studies, West University publishing house, ISBN 973-8433-56-4, Timisoara, 2004

Rosca Felician, Die actuele Gemeindegang im rumanische Kulturraum-ein Einfurung , in the Year book of the International Congress of Hymnology from Lubljana, 2001, published in I.A.H.Bulletin, nr.28, ISSN 0925451, Groningen 2002 and on the website www.old.hymnology.ro

Rosca Felician, Protestant choral. A model of historic analysis. Partita O Gott by J.S.Bach, presented at the International Hymnology Festival, Timisoara, 2002, published in Hymnology Studies, Mirton publishing house, Timisoara 2002 and on the website www.old.hymnology.ro

Books

Tereny Eduard, Organ Music, Grafycolor publishing house, Cluj-Napoca, 2005, ISBN 973-87312-1-6

Binder Hermann, Orgeln in Siebenburgen (The organ in Arad-Irineu Buga) GMV.D-55481 Kludenbach 2000

Rosca Felician, Romanian Organ art and pedagogy in an European context, Mirton publishing house, Timisoara, 2000, ISBN 973-585-205-5

Rosca Felician, Protestant choral. J.S.Bach choral partita for organ, Mirton publishing house, Timisoara 2002, ISBN 973-585-746

Rosca Felician, Interpretation methodology. Analysis models in organ art, Signata publishing house, Timisoara, 2001, ISBN 973-551-026-X

Rosca Felician, Course and organ repertoire. From beginnings to J.S. Bach, Mirton publishing house, Timisoara, 2002, ISBN 973-585-847-9

Enyedi Stefan, Historical organs from Satu-Mare, Satu-Mare Museum publishing house, Satu-Mare, 2004, ISBN 973-99716-0-1

Molnar Tunde, Music for organ in the XX century in Romania. New compositions, stylistic and interpretative analysis, Grafycolor publishing house, Cluj-Napoca, 2005, ISBN 973-87312-3-2

Molnar Tunde , The organ in Transilvania. Organ builders and new instruments created in the XX century, Grafycolor publishing house, Cluj-Napoca, 2005, ISBN 973-87312-2-4
CDs

Ursula Philippi, Psalms compositions from Transilvania, together with solo players, instrument players and the Bach choir from Sibiu, Strube-Munchen edition, 2002

Ursula Philippi, Rudolf Lassel, Matthaepassion for choir, solo and orchestra , Strube-Munchen edition

Molnar Tunde , Tereny Eduard medallion, concert recording, Timorgelfest, 2005

Erich Turk at the organ from the church Saint Margareta from Medias. Pieces by Bach, Buxtehude, Bruhns, Toduta, Turk

Erich Turk, 3 CDs with the Baroque Orchestra Transilvania, local music and from the European baroque, pieces by Telemann, Sammartini, J.B. de Boismortier, Vivaldi., Williams, Purcell, etc, local anonymous authors from XVII-XVIII century, Turk

The project Repertoire of organs from Romania is a unique synthesis in the domain of musicological research, that gives a lot of attention to the following theme: connections between Romanian contemporary musical art and the universal one.

The purpose of the Repertoire of organs from Romania project is to realize a booking of heritage organs that is as exhaustive as possible, by means of a database, a photo album and technical data cassettes for the heritage organs, and also a CD containing a sound database of those organs. The album is entitled Repertoire of organs from Romania.

In the future we would like to set up center that will keep track of all organ art at the West University of Timisoara, which will be based on the newest organ research systems of

musicologic research centers from Bucharest, Cluj-Napoca, Brasov, Tg. Mures, Sibiu, etc. The originality of our research stands in the unique way of realizing the booking of the organs, by setting up a standard methodology for the realization of the technical cassette. Data contained here are giving researcher important information not only on the construction of the organ but also on the musical activity on that specific organ, famous organ players that used it, musical compositions dedicated to that organ, the design and architecture of its location, sound documentation of organ registers, its action system, wind box, etc. The main elements proposed to be contained by the technical cassette are based on already existent methods, such as historic analysis from other domains already experimented with at the Institute of Archeology and Art History from Cluj-Napoca. Base elements for our research are: archive research, data concordances and documentary research for stages of construction, repairs, restorations, etc of heritage organs.

We want to elaborate a new research methodology for this field, based on computer standardization of constitutive elements from the technical cassette; we also want to set up an english-romanian web site that will connect us to similar research from organ centers such as Vienna, Berlin, Paris, Weimar, Budapesta.

The research methodology is a element of novelty by using elements borrowed from the international organ methodology and the field of arts adapted at the local building techniques. To start with, a synthesis of previous research (books, Ph.D. and scientific papers, etc) will be realized; this list will be processed in the first year of the project, and as result a database will be created, according to the proposed methodology. The database will be stored on CD and made available to CNCSIS and to the Romanian Academy. In the second year, the novelty of research has to do with the discovery of historic data from archive documents and inventory, theme study of constructive details o the organ, data related with the musical activity on that organ. At the end of the second year data will be centralized and ordered, and a new CD and internet page will be created.

The third year features as novelty the realization of concordances between research dat from the previous years. As finalty and an element of absolute novelty, we want to realize a colour bilingual (romanian-english) album of about 500 pages featuring images of heritage organs and data from the technical cassettes, and also a CD containing representative work of local composers, according to the organ type.