

Faluvegi Desideriu

I think a privilege of God and a good will from Dr Rosca Felician the fact that I can participate in this unique event. I am all ears to our valuable skilled contributions and I put down everything that could be helpful for me in my church music concern. Allow me to say why:

I am a theology teacher. Half a century ago I taught music at Odorheiu Secuiesc Pedagogical High School (Romania); I organized and conducted Dr. Petru Groza Theoretic High School choir from the same city; I was elected a jury member on certain choral competitions; I published poems, but I have been always concerned about creating something loftier - for the soul itself.

Under such conditions, those people concerned with creating church music, who selected and encouraged music styles appropriate for expressing the highest aspirations of human spirit inspired me with a thought, a question, that is - having inherited a huge fruitful treasure of past experience, by which we now nourish, what should I do so that my present may become a future, a continuity of these noble traditions?

First of all, I dedicated myself to theology. By this I also chose an inviting career. But I found out that the two great churches, the Orthodox and Roman Catholic, have already uttered their opinion on the quality of the music adopted to enrich the masses and they severely keeps to the adopted traditions as being holy and immutable; listening to them meaning listening to God, but everything takes place within the holy place walls, and the believers have nothing else to sing in their every day lives after they left church. So they express themselves by folklore music or even by unchekned music. The believer can't hear any sacred music when he comes back from work, when he is on the way, when he gathers outside the church for some elevating spiritual meeting. Church music concerts as well as classical music concerts are fewer and fewer and have less younger audience. The protestant churches benefit from a treasure of sacred hymns which cover the whole range of human emotion especially viewed in the biblical light of man's relation to God. The protestant holy music may accompany the believers all their day long, because careful fathers met this need.

I will no longer mention the religious experiences of the neo-protestants, who truly „sing" their faith as their own life, and do this many times, knowing well, what they sing is different from the „world" - especially through the words.

Within the somber present of low musical taste, there arises the danger that the profane influence may pervert the selection ability, or better said, even the idea of selection. Up to the point when not only church music appears outfashioned, but also classical music seems void under the feeling of a natural attractive which wipes the border between sacre and profane. Today here were talking about church music as if within an ivory tower, but beyond these wall tomorrow there will be nobody to tell about he real music. The thought which animated me to fight degradation, stirred me to work. I started searching, collecting, selecting, distributing hymns which by their style fill the empty soul, and protect those singing them from the moral doubtful influences.

I discovered a strange thing: More and more people, when in trouble, look for God, want to find Him, to speak with Him, but do not know what to tell Him. At this point, the hymn text helps them, offering in a dignified uttering their praise, their prayers, their help cries or thanksgiving. It's true that real music itself comprises all these, but few are those who are able to perceive this. That's why, I felt inspired that through texts which place themselves naturally on music, to translate to my neighbour that which he cannot do though words. My contribution was made by translating texts, creating texts, or even music. I did my best to take the man where hi is, and lead him where he should be, and he himself would lie to be.

Along some decades, I was able to create more than 1300 hymns, for all ages, from cradle till grave, suitable for all occasion, when may search for God, within the church, and outside of it. The past decades prove that by the educative force of the selected

pieces even the youth I know, is protected from the enticing force of an expropriated music, the standard of which it's not worth mentioning.
As a revelation of my working method I mention:

- being born somehow with the gift of poetry, I developed it in time;
- I studied prosody, theoretically, and meditating on dedicated creators; work;
- When selecting the music I took counsel from those who are interested in cultivating a good level of spiritual expressions, and who can tell what genuine value is;
- I studied the purpose of creating the original, that is target group, style, language, message of the piece I wanted to translate;
- I placed pieces which cater for all tastes and direct towards thinking of the truth in music, helped by the text;
- I tried to come as close as possible in language to the age, when the musical piece was created, to avoid the discrepancies between the melodic and prosodic message, forms, being observed the stress of words to fall correctly, the rymes at their places, the melodic climax or the musical dramatism to coincide with the text;
- With the text to avoid agglomeration of the same vowels or consonants;
- The length of the sillabes to follow the values in the pieces;
- The stanyas to express the theme ascendingly;
- The linguistic requirements to be observed;
- The poem to be granted a homogenous character: a self existing individuality and beauty;
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When all is finished, the piece may be cantable, the text should be a correct, attractive poem.

By means of this short self-presentation I wish to get more friends as colaborer to enrich spiritually our ever poorer world.