

CONTENTS

Argument	p. 4
Introduction	p. 5
I. Music and Leisure	p. 15
1.1 Definition of the Concepts of Music and Leisure	p. 15
1.2 Classical Music and its Styles	p. 23
2. Classical Period in Music	p. 29
3. Balls and Other Forms of Fun in the Nineteenth Century	p. 32
3.1 What Does the Ball Represent?	p. 32
3.2 Balls	p. 34
II. The Romanian Musical Life and the Influence of Historical Events on it in the Nineteenth Century	p. 44
1. The Romanian Music in Pre-Romanticism. Framing the Romanian Music	p. 44
2. Musical Events in the Transylvanian Area. The Contribution of Foreign Bands to Synchronize Local Musical Life	p. 63
3. Birth of Romanian Musical Formations. Role and Importance	p. 67
4. Political Acts and Musical Life	p. 92
5. Foreign Authorities, a „risk factor” for the Romanian Musical Life	p. 97
6. Music, Pillar of Culture. Argument for Division into Periods	p. 100
7. Musical Life – Changes in the Second Half of the Nineteenth Century	p. 107

III. The Press and the Music	p. 116
1. History of the Press.....	p. 116
2. Transylvanian Romanian Press.....	p. 127
2.1 Nineteenth-Century Classical Music reflected in <i>The Transylvania Gazette</i>	p. 128
2.2 <i>The Romanian Telegraph</i> -Source of Interpretation of Cultural Activities in the Nineteenth Century.....	p. 141
2.3 The <i>Family Magazine</i> and Musical Activities of the Nineteenth Century.....	p. 146
2.4 Music and Leisure of the Nineteenth Century from the Perspectives of the <i>Tribune Newspaper</i>	p. 154
2.5 Journalism in Blaj.....	p. 163
2.6 Other Transylvanian Periodicals that Focused on Musical Themes Topics.....	p. 169
3. Music Programs in the Press. Musical Advertising.....	p. 169
IV. Classical Music in Transylvania and in the Romanian Countries	p. 178
1. The Level of Musical Culture in the Three Romanian Provinces.....	p. 179
2. Influences: from the West or the East?	p. 240
3. Comparative Analysis of the “Fashion” of Classical Music on the Romanian Provinces...p.	250
V. Famous People of Transylvanian Music and Culture	p. 256
1. George Dima – music master.....	p. 257
2. Iacob Mureșianu – the son.....	p. 272
3. Ion Vidu.....	p. 282
Conclusions	p. 296

Bibliography.....p. 302

Annexes.....p. 323

Key words: the nineteenth century, music, classical music, Transylvania, leisure, modernity, Romanticism, music program, press, music parties, cultural societies and associations, choir.

This paper presents the musical culture of the nineteenth century in Transylvania, a territory under the Hapsburg domination.

We have used a wide range of bibliographic sources in order to achieve our study, such as: archive documents, memoirs, correspondence, monographs, general works and not least an important and inexhaustible bibliographic source, the nineteenth century press.

The nineteenth century is represented in historiography as the century of changes. In this age all departments of life have changed, whether it was about the transformations of the social, economic, political or the cultural life.

Culture, as an integrant part of life, passed from ancient to modern during this age. Early nineteenth century symbolized, for the Western classical music, an evolution towards a new trend, that of Romanticism. A series of composers and musicians are now invading the music scene. Their scores are true masterpieces that will last for centuries.

Transylvania, as an annexed province to the Hapsburg Empire, will go through these changes, too. For the Transylvanian province, however, the transition period will be longer and will not go on simultaneously with the one in the rest of the Empire.

Here, for a good period of time it was only the German and Hungarian ethnic groups that dealt with the increase of the cultural level, while the Romanian, deprived of too many privileges, had „to wait” a little until they could contribute to this development.

The first steps towards a Western type of culture will be seen in Romania starting with the 30's of the nineteenth century when both the first Romanian cultural societies and the first periodicals written in Romanian emerged. The latter had a huge contribution on the cultural life, being considered as propagating culture.

The cosmopolitan character of the province is actually the one that will give a special feature to the cultural life here. The Transylvanian cities established their own pace in adopting the Western culture, the geographical location of the cities and their economic condition also contributed to this rhythm.

With regards to the classical music, the role of spreading it belonged to the freshly set up reunions, the first one in Brasov in 1834, and in the following years the ones established in Sibiu; but it also belonged to the Romanian publications that edited special sections for concerts and other such events.

Specifically, the present work is structured into five chapters, each with two or more sub-chapters in which we intended to show the state of Transylvanian culture in the nineteenth century, an also the development of classical music in this area by presenting general studies that created a framework of the whole province; then this work continues with specialized studies, memoirs and not least with the press of the respective century.

The first chapter is the one in which we tried to give a definition of music, of classical music and of leisure, and we also tried to cover musical genres and styles together with some of their particularities. The chapter ends with the presentation of some ways of leisure during this age. It was about the balls organized by the ethnic groups living together in this province, balls that were similar to the ones in the West and so much different from those of the Romanians where popular dances such as „calusarul”, „batuta” and „hora” were prevalent. And it was also the „maialul”, the students’ party that usually took place twice a year, in the summer, at the completion of the school year and in the autumn when school started and the new entrants were given „the baptism”.

The second chapter, *The Romanian Musical Life and the Influence of Historical Events on it in the Nineteenth Century*, presents the development of classical music in the Transylvanian area starting with Pre-Romanticism and going on with Romanticism. The most important political changes whose influence was poured onto the Romanian culture are presented in this chapter, together with the birth of national music societies.

Thus, the Revolution of 1821 „opened” the eyes of the Romanians regarding the idea of unity and national consciousness. The first Romanian publications appeared in the years that followed. This event had a greater impact on the people of the Principalities, a new gate towards Western

culture will open for them. In Transylvania, the rule succeeded in overcoming all traces of rebellion in a short period of time by severely punishing the instigators.

We cannot say the same about the Revolution of 1848, it saw an unprecedented expansion in Transylvania where the city of Blaj and the plain nearby represented the main hub of the revolution.

After the event of 1848 in Transylvania, we witness an increase in the Romanian culture due to the appearance of several cultural associations. Romanian musical reunions from Brasov, Sibiu, Orastie or Banat contributed along with their leaders to the development of Western music in this territory.

Around this time, the first generation of musicians leave to study in the West and, once returned home, they will apply the Western models to the music companies they run.

Also, in the period between year 1847 and the end of the nineteenth century, the Transylvanian province will be visited by many musicians of international stature. Franz Liszt arrived in Ardeal in 1847, just a few months before the outbreak of the forty-eighters Revolution. Regarding his tour in Transylvania, the Romanian Country and Moldavia, there are many notes of those who took part in his concerts at that time. In most cities his concerts were received with open arms, but not in Sibiu, a city with a German majority population who didn't appreciate his musical recital, especially since the artist refused to play a score of a German composer. The conflict was about to burst out, but eventually the organizers managed to avoid it in an elegant manner.

After the tour in the Romanian country and especially the one held in Moldavia where Franz Liszt meets the musician Barbu Lautaru, the former artist returns home with a rich material for his future compositions. *The Romanian Rhapsody*, a musical play inspired by our national folklore was written by the artist's brush.

Soon after Franz Liszt period, there comes another time of strong historical significance, the War of Independence; Johann Strauss – the son, organizes a tour in several European cities, among which some were even the towns of the province of Transylvania.

Johann Strauss – the son - enjoyed a great appreciation from the classical music loving people and from the press, too. Romanian newspapers such as *The Transylvanian Gazette*, *The Romanian Telegraph* or *The Tribune* edited spacious rubrics to describe in detail his recitals or the atmosphere in the concert halls.

The fall of 1878 brings Johann Brahms to Transylvania who is considered the „successor” of the greatest personality of Romantic music, Ludvig van Beethoven. Besides Brahms there came Johann Joachim, too.

Apart from these musicians from the Occident, the Transylvanian music formations organized tours in different places in Transylvania and outside the Charpathian arc, too, and in this way they contributed through these events to the growth of cultural level and to the accession of the idea of national unity.

Towards the end of the nineteenth century, infant prodigy George Enescu makes his first appearance and he is also the one who, over a period of two centuries, managed to make our music famous in the farthest corners of Europe. George Enescu enjoyed the support and appreciation of Queen Elisabeth and of Elena Bibescu in whose saloon in Paris young Enescu gave many concerts in front of a distinguished audience made up of famous artists and philosophers.

At the same time, the second half of the nineteenth century represented a slow transition, at musical level, from Pre-Romanticism to Romanticism. The process will be finalized in our country in the twentieth century only. During this time, the first national schools of music emerged, too. The professors of these new institutions had a long way to go since they were the pioneers of Romanian school of music. In addition to the duty to thoroughly prepare the future Romanian musicians, they also had to draw up the manuals to be taught in classes.

The third chapter of this paper presents the fourth power in a state, *the press*. This, as pointed out earlier, contributed together with the cultural societies of the nineteenth century to the raise of the level of culture in Transylvania.

This chapter presents, at first, the international press development from its early stages of manifestation till the nineteenth century, the era our present research reproduced.

The second sub-chapter describes the Transylvanian Romanian press, with its first attempts of editing till the first Romanian musical magazine in Transylvania, *the Romanian Muse*, a magazine of the great man of culture, Iacob Muresianu. Concerts, musical recitals and the tournaments of famous European musicians such as Franz Liszt, Johann Strauss – the son, Johann Joachim in the Romanian area are now emphasized.

Details about these musical manifestations were gradually undertaken and analysed with the aid of the Romanian gazette. The first periodic is *The Transylvanian Gazette*, followed then by *The*

Romanian Telegraph, *The Tribune* and many others. Actually, we tried to make an analysis of the musical events chronologically, more precisely, we took every periodic and examined it in order of its appearance.

The third sub-chapter informs the reader on the cores interpreted in various concerts held in Transylvania. Most of the Romanian publications, in addition to the ads edited to inform in advance the public of the music recital that was about to take place, they also presented the music program of the recital, too.

The penultimate chapter is meant to be an analysis of the classical music development in all of the three Romanian provinces. Through this chapter we tried to notice which part of Europe had a stronger influence on the Romanian cultural life.

Thus, in the first sub-chapter we present the musical life of each province from the beginning to the end of the nineteenth century. The second sub-chapter carries a very suggestive title *Influences: from the West or the East?* This is kind of a rhetorical question if we were to consider what was presented in the previous chapter and this is due to the fact that the majority of this era's musical recitals had in their programs compositions from the West only, unless we took into consideration the scores belonging to the conductors of the Romanian music reunions of folklore influence.

The fifth chapter of this study, the last one, is dedicated to one of the most valuable men of Transylvanian culture, whose activity was conducted on the realm of classical music in order to ensure the access of the people of Transylvania to the culture of the West.

It's about George Dima, a musician from Brasov who had his musical studies performed at the famous Conservatory in Leipzig. Besides him there was another fellow-citizen, Iacob Muresianu – the son, the predecessor of the illustrious man of culture Iacob Muresianu, editor at *The Transylvanian Gazette* and a notorious scholar from Brasov.

As we said earlier, George Dima and Iacob Muresianu largely contributed to increasing the number of concerts in this locality and in the immediate neighbourhood during the time they were the leaders of the Romanian music assembly in Brasov. Ion Vidu from Banat joins them and, though he was fatherless and didn't have a good financial situation, Ion Vidu managed due to his talent to align the choral formation of Lugoj to the similar ones from Sibiu and Brasov. Moreover, based on the friendship with Gavriil Musicescu, the latter organizes a grandious tournament in Banat and Ardeal.

However, Gavriil Musicescu's movement along Banat and Ardeal wasn't safe from incidents. As this musician from Iasi had obtained approval from the competent bodies in Bucharest to perform within the Carpathian space, most likely his tournament would have failed if it hadn't been for the intervention of the Orthodox Church. The Hungarian administration banned any form of manifestation as Musicescu was missing a passport and a statement to specify the purpose of his visit in the territory of the Hapsburg Empire. But given that, the choir Gavriil Musicescu was conducting was in fact a metropolitan body, the Bishops took advantage of this situation in order to facilitate their entrance in Transylvania and Banat.

Irrespective of the part of the nineteenth century we would be talking about, the conclusion is that through the classical music and cultural manifestations that took place in the Transylvania of that specific era, this province developed, in a relatively short period of time, to the level of other countries or territories from Western Europe where the modernization process had actually begun much earlier than in Transylvania.