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A Sacred Soundscape Psalms, hymns and spiritual songs

Snapshots from the 2013 Timișoara hymnology seminar
by Professor Felician Roșca, PhD

Based on a long tradition, every two years, the West University from Timișoara by means of the Romanian Society of hymnology whose president is professor Felician Roșca, PHD, organizes a hymnology seminar. This year the theme of the seminar was *Religious hymns composers, arrangers, poets and lyricists*, a theme based mainly on the role of the hymn as a historically traditional factor that helps preserve musical values as well as on the analysis of new, contemporary contributions in the field.

The seminar consisted in 14 scientific papers, followed by discussions regarding the topics of the papers and the development of research in the field of hymnology within the Romanian Society of Hymnology. In the same context the new statute of the Society was voted for and it was suggested that the Society has an anthem and a flag.

In terms of research, the participants have expressed the wish to make a Dictionary, in a few years, containing hymnology terms so that the terminology in the field of Romanian hymns and liturgy is more explicitly expressed and known both by musicians and the clergy.

The entire program and the papers that have been presented during the seminar can be read on the page dedicated to the Timișoara Hymnology Seminar at the address: www.hymnology.ro. Next I will present the summaries of the papers presented at the 2013 Timișoara Hymnology Seminar.

The relevance of the composer Ion Vidu for the beginnings of the choral processing of Orthodox choir music in Banat. Ion Alexandru Ardereanu, PhD

Without doubt, Ion Vidu represents one of the fundamental pillars on which choral music – that which is inspired by the Orthodox church music from Banat – is based. In this paper the reader will find a brief description of how Orthodox church music developed in Banat from the beginning of the 19th century to the time when Ion Vidu lived, as well as a short presentation of his religious music creation that has been censored during the communist period and which nowadays, due to insignificant attention paid to it, runs the risk of extinction from the Romanian musicological sphere. Thus, the core of this paper consists of a general display of Ion Vidu's religious compositions as well as of a brief highlight of certain musical elements characteristic to this composer.

The Orthodox choral song in Banat – as well as on all the Romanian territory – is relatively new, having started to make its way in Romanian Orthodoxy approximately in the middle of 19th century. In the case of Banat a decisive role in the process of its appearance in the Romanian communities (both in the religious and the secular dimension) was played by the so-called *musikverains* or Romanian music societies/gatherings copying the Austrian and German model.

One of the first societies of this kind appeared under Serbian influence in 1840 in the Romanian community of Lugoj and used mainly pickups from the Russian and then the German repertoire to which they adapted a translation in Romanian of the lyrics. This society first sang in 1841 at Easter but only survived until 1856 when, as a result of being bullied by

the Serbian Orthodox Bishopric in Vrsac, it disbanded. This state of things only lasted for four years, because in 1860 the society was re-established under the name of “The Romanian Song Gathering from Lugoj”, being lead, 28 years later, in 1888, by the composer Ion Vidu.

Composer, conductor, music teacher, publicist, patriot and – generally – animator of the cultural life in Banat, Ion Vidu, personality from whose birth we celebrate 150 years in 2013, is one of the personalities who contributed decisively to the launch of choral works of choir Orthodox music from Banat.

The religious musical creation of Ion Vidu, although of maximum importance according to what has been previously mentioned, was until 1989 shadowed by the social – political factor especially because its message was considered “mystical” by the communist authorities. As a result, all Ion Vidu’s religious works that were published appeared before the communist regime was set up in Romania; the religious works that did not get to be published at that time were lost – most of them – on the one hand because of the interdiction to collect religious musical material imposed by the communist regime to all cultural institutions and, on the other hand, because of the gradual robbing of the libraries belonging to church choirs in Banat; these choirs march today with a reduced number of people (most of them belonging to the 3rd age), who are however loyal to Ion Vidu’s high compositional ideals, preserving the forerunners’, the composer’s contemporaries cultural legacy.

Sabin Drăgoi’s religious compositional activity. Reader Dana Sorina Chifu, PhD

It is certain that Sabin Drăgoi represents one of the landmarks that have reassembled the stylistic path of the religious music in Romania during the 20th century. Having been a notable personality not only in Banat but also in the entire Romania, the composer owned the merit of bringing into the Romanian Orthodox Church the innovative choral resonances of an enlarged modulator system, of temporary dissonance or, more generally, of modal harmony. This paper consists in a brief description of Sabin Drăgoi’s life and musical activity as well as in a detailed presentation of his three main religious works: The F Major Liturgy, The E Minor Liturgy and The Romanian Requiem or The F Minor Memorial Service.

The musical work of Macarie the Hieromonk . Reader Mihai Brie, PhD

The musical work of Macarie the Hieromonk consists in over 150 original compositions. Macarie compiled pieces from Anastasimatar and Irmologhion. Some works of Macarie remained only in manuscript. The most important work of Macarie was Teoretikon, published in Vienna, in 1823. This work was the first book of theory, regarding psaltic music in Romania. Another important work of Macarie was Anastasimatar, published in Vienna, in the same year as Teoretikon. The last work of Macarie published in Vienna was Irmologhion, also in 1823.

Pages from the hymnological creation of some composers from Oradea. Reader Mirela Țârc and Lecturer Luminița Gorea, PhD

On two important moments of the musical history of Oradea, (Transylvania) by analyzing secular music and hymns, created by Michael Haydn during the 18th century, and Francisc Hubic at the beginning of the 20th century. This piece of work aims to emphasize 1757 and 1767, in Oradea, a music Chapel was founded by Michael Haydn, Carl Ditters von Dittersdorf and Waclaw Pich, under the guidance of Adam Patachich, the Archbishop of Grosswerdein, who brought fame to the city and to its cultural life. The six Marian antiphons composed at Beiuș (the summer residence of the Archbishop) mirror the early religious

classical music, being created with great artistry and exceptionally inspiring rhetoric. From the creation of Francisc Hubic, the main focus is on “You are Peter” and “The Romanian at Lourdes”, two choirs reminiscent of the events of an important pilgrimage to Lourdes and to the Holy Pope of Rome with the Choir “Francisc Hubic” conducted by the composer himself. These musical works draw the attention to the reinforcement of the cultural music in Transylvania, whose historical thread was tamed by the departure of the Austrian composers from Oradea.

From among the 20 Marian Antiphons with the title *Salve Regina* composed by Johann Michael Haydn six are written during the period when he was employed of the archbishop Adam Patachich and have the numbers in the Sherman & Thomas catalogue of 1993 MH 29 and MH 34, and in the K.V. works catalogue they have the number 13 b from 1 to 6. The six *Salve Regina* are self-contained works composed for liturgical use having different tonalities. According to the manuscript reconstructed by Franz Metz, they were composed in Beiuș (Belényes) in the summer of 1760 and Oradea respectively (Waradini) at the beginning of autumn, Beiuș being the archbishop’s summer residence and Oradea, his winter residence. The first four works are written between 11th-16th August and were probably sung during Saint Mary celebration starting on the 15th August and shortly after, and the latter two, on the 11th and 13th September respectively.

Salve Regina in C major (K V:13b1), MH 29 (11 August 1760 in *Belényes*)¹

Salve Regina in D major (K V:13b2), MH 30 (12 August 1760 in *Belényes*)

Salve Regina in B flat major (K V:13b3), MH 31(13 August 1760 in *Belényes*)

Salve Regina in G major (K V:13b4), MH 32 (16 August 1760 in *Belényes*)

Salve Regina in D major (K V:13b5), MH 33 (11 September 1760 in *Waradini*)

Salve Regina in C major (K V:13b6), MH 34 (13 September in *Waradini*)

Although the works are rather small in terms of length and orchestral apparatus, due to the diversity of the writing, the beauty of the songs and the harmonious presentation, they represent jewels of musical literature from the beginning of classicism. They are written for mixed choir, soloists, two violins, two clarinets and keyboard reflecting a way of composing a large array of means of artistic expression with a limited number of sound resources.

The six *Salve Regina* are only a small part of the masterpieces composed by Michael Haydn at the chapel situated in Oradea. His efforts were followed by the creation of the following composers employed at the bishop’s court: Carl Ditters von Dittersdorf and Wacław Pichl. Due to the two Austrian composers in Transylvania the pre-classical style appeared, more precisely the first stage of the classical style, in this way, the creation and musical life was not only a belated echoing of what was going on in the music metropolis of the time, Vienna.

The genres and the forms cultivated in that period have boomed into a great variety by adopting the current genres used in Europe of different types, from the Italian opera to instrumental, symphonic, vocal, vocal-symphonic music, the lyrics of these compositions being religious. Unfortunately, this peak of western music development in the north-western part of Transylvania will be echo-less because the great Austrian masters spent little time in this part of the world and there were no disciples to continue their work of creation. Thus, after two more centuries the composers who have learned at western schools will bring their own contribution to local music.

Francisc Hubic. Making a leap in time, we stop in Oradea, at the beginning of the 20th century when we are the witnesses of a new wave of musical events which lead to the

¹ The Manuscript was edited by Franz Metz at Edition Musik Südost, München, 2005

improvement of the musical level of the city, initiated by the priest and teacher Francisc Hubic.

Having majored in different domains, he had different jobs: between 1904 – 1924, he was a music, physical education and Romanian language teacher at Samuil Vulcan High school; between 1924 – 1940 he was a lecturer at the Theological Academy in Oradea; between 1940 – 1945 he was a lecturer at the Theological Academy in Blaj; between 1945 – 1947 he was a philosophy and church songs teacher at the Theological Academy in Oradea and a founder, teacher and manager of the Music Conservatory in Oradea.² His musical activities consist in having founded and conducted the Beiuș choir and orchestra. As a conductor of the *Unirea-Francisc Hubic* choir in Oradea, he toured the country and the world, being extremely successful (Hungary, Italy, France, Austria).

Francisc Hubic's rich and multifaceted activity as a teacher, manager, composer, organizer and choral and instrumental ensembles conductor, publicist and folklorist, is reflected in his religious creation by his innovations. Some of his innovations in his religious creation consist in introducing and combining choral music with instrumental music in religious songs.

The reorganization of musical life in Bihor, by the contribution of the *Lyra* choir from Beiuș whose activity has led to the enrichment of the city's musical life is due to the religious creation of the composer. This choir sang his first 3 major works: *Concert Mass for mixed choir and orchestra*, *Solemn Vespers for mixed choir and orchestra* and *Psalm 93 (The God of revenge) for mixed choir and orchestra*.³ Conceived as extended concert musical compositions, they are the first works of this type in the written Romanian choral literature up to that time. What is noticeable is a renewal of content and form which contributes to the qualitative enrichment of the Romanian choral repertoire in a period in which the Romanian choral movement starts to develop. His creation includes a number of works, some edited, some others only recently discovered in private libraries, and contains, apart from the numerous secular and religious choral works, stage music, melodrama, vocal-symphonic music, chamber music, vocal music in which, according to the tendency of the time, we can notice the treatment of folk songs from the Bihor area.

The vicar Pakocs Károly – a renowned creator of religious hymns in the Roman – Catholic Bishopric of Satu Mare. Enyedi Ștefan, PhD

Transferred from Baia Mare in 1937, he receives the title of canon and vicar of the city. He becomes general vicar of Roman – Catholic Bishopric in Satu Mare in 1942. It is worth mentioning that he was one of the candidates to the title of bishop.

The moment the diocese was disbanded by the Romanian communist regime, the general vicar Pakocs Károly was arrested by the *Securitate* (the secret police agency of communist Romania). After his release from prison, he becomes a university professor, first in Alba Iulia, then in Iași. He was considered one of the collaborators of the Romanian communist state, being the promoter of a peace movement.

In 1956 he was again arrested by the *Securitate*. After his release from prison he was forced to move to the Popești-Leordeni convent near Bucharest. In 1966 he receives a tourist passport and travels abroad. On his way back, in Budapest, the capital of Hungary he was

² Cosma, Viorel, *Muzicieni din România*, Lexicon bibliografic vol. IV. București, Editura Muzicală, 2001, pg. 792

³ ***, *Francisc Hubic*, Editura Comitetului de Cultură și Educație Socialistă a județului Bihor, Oradea, 1973, pg. 145

beaten by the people from the Securitate. He was entrusted to the Romanian border guards and taken by force to Popești-Leordeni.

After a few days in pain he passes away on 23rd October 1966. After the 1989 events his remains were taken to the crypt of Roman-Catholic Cathedral in Satu Mare.

The religious hymns created by the Roman-Catholic vicar Pakocs Károly are composed based on late Renaissance and early Baroque songs. Only one of them is more modern.

The religious hymns spread to the beauty of the lyrics. Even today they are used in Roman-Catholic churches on big religious celebrations: Christmas, Easter and Marian feasts.

Sz. v. U. 4 *Téged vár a népek lelki sötétsége, Isten.* (The spiritual darkness of the peoples is in store for you, God!) Turóci Cationale, 17th century. This is a mass song for Christmas lent. The melody was taken from a manuscript (Cationale et passionale) prepared for publishing in the Jesuit monastery din Turóc. The manuscript was edited in 1651.

Sz. v. U. 23 *Istengyermek kit irgalmad.* (Divine child born out of God's mercy, Kapossy: Egyházi Énekek (1887) used to be sung before the 2nd Council at Vatican after the moment of God's „rise/elevation”. After 1965 this is a much-loved song for Communion. The melody was published in 1887 and it seems that the lyrics did not correspond to the requirements of the sacred songs reform in 1927.

Sz. v. U. 56 *A Golgota lépcsőn állok.* (I am standing on the steps of Golgotha) Turóci Cationale, 17th century. This is a mass song for Easter Lent, with 7 stanzas each having 4 lines. The structure of the lines is 8, 6, 8, 6 syllables. Usually mass songs after the Tridentine Mass finish at Sanctus. Pakocs Károly adds two stanzas, one for Hostia's rise/elevation (Sacred Eucharist) and one for Communion.

Sz. v. U. 85 *Örvendjete, angyalok!* (Angels, rejoice). The lyrics are added to an old melody published in 1674 by the bishop Szegedy Ferenc Lénárd (1614-1675) in the volume “Cantus Catolici”; the hymn is an Easter song for mass with stanzas that correspond to the moments of the Mass. The poem has 8 stanzas each having 4 lines of 7 syllables. Each stanza is followed by the leitmotif Hallelujah, Hallelujah.

Sz. v. U. 174 *Boldogasszony édes,* (Dear Blessed Virgin) melody whose notes were written by Tóth Béla (19th century). This hymn is a mass song with 6 stanzas corresponding to the moments of the Mass. The structure of the text, the stanzas are made up of 5 lines each having 6 syllables, the last line having only 5 syllables. In the first stanza the devout beg The Blessed Virgin to save the soul doomed to perdition.

Sz. v. U. 181 *Hozzád futok bánatommal,* (To you I run with my repentance), Turóci Cationale, 17th century. This is a hymn with 3 stanzas, each having 4 lines of 14 syllables each. The melody is the same with the first song referred to. “I run to the Blessed Virgin with my repentance because I am Christian unworthy due to the sins that rip my soul, Mother of sinners take me to your Holy Son. I take your hands and I will not let them go, there is no other escape in this world, welcome the prodigal son who repents in Your grace and take him to heaven. Place me the last in your Son's kingdom, to be consoled by a divine smile and I will always glorify God who gave me back my heart's reconciliation”.

Personalities of the religious life of the Banat Bulgarian Catholics and their contribution to creating a hymn repertoire in Banat Bulgarian language. Arthur Georg Funk, PHD and University Lecturer Ani-Rafaela Carabenciov, PHD.

The study presents the work of the following authors of translations and creators of hymns of the Banat Bulgarian Catholic community: Glas, Vadasz, Fischer, Klobucar,

Kristofcak, and shows that, although not all of them were of Bulgarian origin, everyone has contributed to forming an awareness of identity in the members of this ethnicity.

The second part insists on the current translators of Bulgarian Catholic religious texts and shows two such examples (Vasilcin and Augustinov).

Banat Bulgarian Catholics live mainly in three villages: Dudeştii-Vechi (Beşenova Veche, Star Bišnov), Vinga şi Breşteia. At the same time, there is a relatively numerous community of Bulgarians who live in Timișoara, which is about to become a parish. The Bulgarian Catholics are not traditionally called with this phrase; in their dialect they call themselves “palčene”, and in Romanian, they prefer the form “pavlikeni” to that of “pauliceni”. In German they are called “Paulizianen”.

There are different theories about their origin. In a well-known documented paper after a concise presentation of Marcion’s non-orthodox theories, it is stated: “Different cults have appeared on the ground prepared by Marcion, among which paulicienii have gained special importance in the 7th century. They rejected the *Old Testament*, they did not consider the God of the skies the creator of the world; instead they considered Paul Jesus’ apostle”⁴. These old pavlikeni used to live on the present territory of East Turkey (Armenia), as well as in the northern part of Syria and western Iraq. They were relocated on the present territory of Bulgaria.⁵ Here they mingled with the Slavs (the future “Bulgarians”) and with the Turks (which will give them the name of Bulgarians).

More reliable documents appear after 1688 when, after a failed revolt against the Ottomans, a part of the pavlikeni crossed the Danube in Oltenia, being protected by the bishop Nikola Stanislavici and the Austrian rule. The priests and the church singers (organists, choir conductors) have been known from the 18th century, the first primary teacher appointed by the state appeared in 1745.

The personalities that we are going to present are: Franz Glas (organ player at Vinga around 1828). In his later translation work he was helped out by Ivan Kosilkov. He translated from volumes in German, Hungarian, Latin. The book that he printed is called *Vazdiganji na Duha kantu Boga (The rise of the soul to God)* (1872). The sub-heading indicates that this is a book of songs and prayers (*Pêsmene i mulitveni knigce*). It appeared in a second edition taken care of by primary teacher Leopold Kosilkov (1887).

In 1891 the primary teacher Anton Dobroslav obtained from Glas’ widow the right to publish a new variant of this book bearing the title *Čarkovnu pesmenu - knigče ud pukojnija Franz Glas (Church songs booklet written by the late Franz Glas)*, Timișoara, 1891.⁶

Another personality Andrija Klobučar is known to have been a Croatian from Bacs. The book published by him is called *Duhovni glas ali mulitvi kasi (Spiritual voice or short prayers)*, Seghedin, 1860. In his work as a translator, Klobučar was helped out by primary teachers Rafail Budur, Bono Manušev and Ivan Uzun.⁷

Rafail Budur composed Bulgarian religious songs some of which were very successful. He is known to have studied music with a certain Hibner, an organist from Vinga, much appreciated for his musical knowledge.

⁴ Burchard Brentjes, *Civilizația veche a Iranului*, Editura Meridiane, București, 1976, pp. 178-179.

⁵ Matei Castiov, *Palčenete. Pavlikenii*, Editura Mirton, Timișoara, 1995, pp. 3-5.

⁶ Liubomir Miletič, *Izsledvania za bălgarite v Sedmigradsko i Banat (Pe urmele bulgarilor din Ardeal și Banat)*, îngrijită de prof. dr. Simeon Damianov, Izdatelstvo Nauka i Izkustvo, Sofia, 1987, p. 497.

⁷ Idem, p. 489.

⁸ Idem, p. 519.

⁹ Idem, pp. 519-520.

Ivan Jäger becomes dean in Vinga and was the possessor and owner of Klobučar's manuscript. While Klobučar's volume contained only prayers, Jäger's 1880 edition, with the same title, contains prayers in the first part and songs for the liturgical year (for Christmas, lent, Easter and other feasts, the Pentecost, songs dedicated to Virgin Mary and other Saints, songs for the Requiem and for Vespers).⁸

Another personality was Ludovic Fischer (1854-1889) who rewrote in Bulgarian (according to the new rules of literary language) the entire repertoire translated by Glas. At the same time, in his volume, he mentions where the songs had been taken from, for instance, the Croatian anthology *Vrata nebeska* (*The gate in the sky*) or *Vinac*. His volume is entitled *Duhovna rana, ali molitvena i pesmena kniga za katoličansćija nárud. Izdadina pu Ludovik Fischer. Timišvar, 1887, 8°*. (*Spiritual nourishment or prayer and songs book for Catholics. Edited by Ludovic Fischer*). The volume has 592 pages.⁹

The parish Franz Kristofčák edited several volumes some with, some others, without songs. Among these we should mention the volume entitled *Katoličánska mulitvéna i pesmena kniga ud Katolisches Gebet- und Gesangbuch* (Catholic prayers and songs book (1938, printed in Timișoara, 1937, and edited by Franz Kristofčák).

Around the same year the volume *Schulbibel* under the title *Skulska biblija* (*The Bible for pupils*)¹⁰ was translated.

The most meritorious in the field of translations and renewal of the Banat Bulgarian Catholic songs repertoire are Ian Vasilcin, the parish of Dudeștii-Vechi (Beșenova-Veche, Star Bișnov) church and Monsignor Gheorghe Augustinov, the priest of the Timișoara pavlikeni community and archdeacon of the Timișoara Catholic Dome.

The most important contributions of priest Vasilcin are: 7 volumes of liturgical books (typed on the computer and photocopied); the translation of numerous prayers and hymns which appeared in the new *Prayers book* structured according to the rules of the 2nd Vatican Synod.

Monsignor Gheorghe Augustinov, chaplain in Dudeștii-Vechi was named parish in 1964, thus actually establishing the Breștea parish. He served God here for 30 years. During this period he managed to write (and to photocopy relying on the church's internal means) several books: *Church prayers and songs book*. Monsignor Augustinov translated numerous Christian prayers and hymns from Hungarian, German, Romanian, Croatian, French and Latin.

Translation or new poetry? Marian antiphons and their translation. Paraphrase-literature in the Hungarian hymn books from the 17th century. Réka Miklós, PhD

This short study tries to give you a first view of the rich paraphrase-literature of the translations (17th century), concentrating on the following four Marian antiphons: *Alma redemptoris mater*, *Ave regina coelorum*, *Regina coeli laetare* and *Salve regina*.

The first translations date back to the late Middle Ages and they were notated in the codices; later, they appeared in the prayer books (early 17th century), and then in the hymn books (middle and late 17th century).

The study compares texts from the database of the National Library Széchényi – Budapest and gives you a glance of the first results of the comparison: the compared texts could be classified in four categories of translations.

Each category reflects the distance between the appearance of new elements and the time when the Latin elements disappeared. The rich text material of the Marian antiphons will be investigated later on according to linguistic, historical, theological, sociological and musicological criteria.

The Biblical and hymnody texts, source of inspiration and literary support for the librettists of Handel's oratorios. Reader Ioan Ardelean, PhD

The Bible, made up of the books of the Old Testament and the books of the New Testament, influenced great musical creations, from painting or sculpture, even poetry.

Based on biblical texts and, following their model, the Christian poetical texts appeared as a necessity, as a way to promote the dogmatic ideas for the laymen.

Liturgical theatre is born based on songs under the form of dialogues belonging to church service, accompanied by stage games and costumes.

The oratory, up to a certain stage, inspired by the model of the lyric theatre, develops and over time, different, progressive stages of the oratory show the concern of the librettist and composers to find the optimal solution in which the word and the sound should merge to form a dramatic fabric that should illustrate, suggest, be truthful and convincing. This genre is deprived of scenic illustration.

Handel's librettist collaborators can be grouped in two big categories: the ones where the composer only found inspiration and those librettists which truly collaborated with Handel.

By comparing the librettos with their original sources it could be seen that the librettist used, by means of the collage method, four processes of quantitative transposition: reduction by compression, reduction by suppression, amplification by extension and amplification by expansion.

Many of the oratorio's librettos which belong to Handel are suitable for an allegorical reading, which stresses the importance of the religious, nationalist and patriotic component, being one of the essential components of the oratorio's librettos in Great Britain at that time.

About the history of two new hymns. University professor Felician Roșca, PhD

The paper presents two new hymns where the music is composed by Felician Roșca and the text, by Petre V. Cazan and Cornel Mafteiu. The hymn *Glory now and forever* was composed in 2000 based on a text written by the Cluj poet Petre V. Cazan.

The music is written in a classic manner belonging to the Renaissance style. A joyous, stirring tune, that suggests the praise and honour that angels bring which is supported by a text that includes the most important elements of Christianity, Jesus Christ's sacrifice and the praise brought to Him for the redemption he offered to mankind. Written in a 8 + 7+8+7 trochaic metre, the hymn respects the most severe compositional rules.

The hymn *From the horizon twilight* was composed in 1997 and versified in its present form by Cornel Mafteiu in 1997. The hymn has a text variant written by Petre V. Cazan.

In terms of music form it is a lied in which the chorus has the role to underline the melodic line written in post-Romantic manner. The hymn is a homage to the mothers who, by their daily care, see that their babies grow without any worries and an adoration brought to the Christian mothers who teach their children to be Christians.

The hymn metre is 6+7+7+5 and the tonality is E minor. The hymn is appreciated as an original creation and is frequently sung in the programs dedicated to Christian mothers.

Both hymns are included in the Book of Christian hymns edited by Editura Viață și Sănătate, București, 2006.

The hymn and the organ accompaniment. University professor Csanadi Laszlo, PhD

The paper presents the role of organ accompaniment in the Roman – Catholic Hungarian Mass. Apart from the rules established by the 2nd Vatican Council the local and

regional influences are presented which are still present in the Hungarian Mass under the influence of Austrian Cecilianism.

Despite all this the rules and the contribution of some Hungarian composers such as Kodaly Zoltan made their way in the organ accompaniment, who transforms the Mass in a form of concert, or Bela Bartok who introduces in the Hungarian Mass modal intonations derived from the harmony of traditional Hungarian folk music.

The author underlines the role of the organist who should have the capacity to improvise in different musical styles depending on the harmony of the Mass and especially the local tradition. The role of the liturgical improvisation school and the role of the new liturgical accompaniment books in which the hymn plays an important part are underlined.

Chrystian hymns made accessible to children, Professor Lavinia Zafir

The author presents an original paper dedicated to children, in particular to Christian musical education.

Having as a starting point the idea that the children remember firstly the songs they have learned by being sung to them by their mother, the paper intends to develop this part by transposing these tunes in a more elaborate form, in the piano repertoire. The effect is extremely beneficial taking into account the fact that the organization of the volume suggested for developing piano skills brings to a child's memory songs that he already knows and likes.

Beautifully illustrated with lively images the volume is attractive and useful in promoting hymns dedicated to children in a new formula dedicated to instrumental musical education.

What is to be noted is the pedagogic effect by means of which the coursebook is changed from a rigid educational factor in a more attractive, more agreeable form both for the children and for the teacher. The hymn becomes a motivational factor its role being more than that of a simple tune sung by the child, it is a new instrumental piano form.

Rules pertaining to writing a religious text (hymn). Benoni Catana

The research of hymnological treasures, both old and new, reveals that the most beautiful and impressive works are linked to inspiration. The more genuine and intense is the sentiment on the part of the hymn's author, the stronger will the response in the heart of the receiver be. Although inspiration is the one that dictates the message, it doesn't always dictate the best forms of expression. Therefore, being informed of the rules of conveying a message proves to be very useful. Consequently, the outcome of my work of over 25 years as a poet and lyricist is that I slowly and carefully gathered this treasure, these rules of structuring the writing of a religious text.

In this present volume I will make reference to the relativity of the rules recently described, as well as to the special attention that must be given to a text when designed for singing, to the morphological parts of speech - the words themselves, which have to be specific to the hymnologic and scriptural vocabulary and grammatically correct as well as spelled accurately, to the attention we have to give to the manner of expression, to the prosody, to the style by which a text unfolds – linear or strophic, and to the consistency and uniformity of the text, these being the ones that give power to the message.

The importance of these rules lies in the fact that God deserves our absolute best. Even though man is unable to compose something absolutely perfect, it is necessary to aspire to this perfection, for the glory of Him who is perfect.