

## CRITICISM EVOLUTION IN ROMANIAN MUSICAL PERIODICALS: FROM *GAZETA TEATRULUI NAȚIONAL* (1835-1836) TO *MUZICA* (1908 – PRESENT)

CRISTINA ȘUTEU<sup>1</sup>

**SUMMARY.** The present study aims to analyse the publications that preceded the *Muzica* Journal [The Music], with a focus on their critical evolution: *Gazeta Teatrului Național* [National Theatre Journal, 1835-1836], *Musicul român* [Romanian Music, 1861], *Eco musicale di Romania* [1869-1871], *Lyra română* [Romanian Lyra, 1879-1880], *Arta* [The Art, 1883-1885, 1894-1896], *Doina* [The Doina, 1884-1886], *Musa română* [Romanian Muse, 1888, 1894-1895, 1906-1907], *România musicală* [Musical Romania, 1890-1904]. I will also emphasize their bibliographic aspects and the references to musical criticism, where appropriate. I will present the bibliographic details of the *Muzica* Journal (1908-1910, 1916; 1919-1923, 1925; 1950-present), as well as the musical criticism references of the same publication.

**Keywords:** musical criticism, periodicals, Romania

### Dedicatio

This year we celebrate 110 years since the founding of the *Muzica* Journal [The Music, 1908-2018]. Therefore, we thought it important to go back to the origins (*ad fontes*) in order to observe musical criticism development in other periodicals up until the later Composers' Union periodical (1950). The *Muzica* Journal is the longest-living Romanian publication focused on musical issues.

It is important to understand that just like the stream flowing through mountainous rocks – from the spring to the sea – enriching its water with minerals and curative properties, over time, the musical art direction of the Romanian journal enriched itself due to the efforts of some Romanian music personalities, along with the genius of our music: George Enescu. *Vivat Muzica!*

---

<sup>1</sup> Assistant lecturer at "Gheorghe Dima" National Music Academy, 25, Ion. I.C. Brătianu Street, Cluj-Napoca, Email: [cris.suteu@gmail.com](mailto:cris.suteu@gmail.com)

## Preliminaries

“The awakening of the critical spirit”, manifested by the intention of establishing an evaluative literary criteriology in the Romanian provinces was realized *in situ*, at the beginning of the 19<sup>th</sup> century, as stated by Ovid Densusianu<sup>2</sup>. The appearance of the first<sup>3</sup> weekly publication on the 8<sup>th</sup> of April 1829, *Curierul românesc* (*The Romanian Journal*, 1829-1848; 1859), edited in Bucharest by Ion Heliade-Rădulescu and C. Moroiu, and closely followed (1<sup>st</sup> of June, same year<sup>4</sup>) by the bimonthly publication *Albina românească* (*Romanian Bee*, 1829-1858), edited by Asachi in Jassy (Iași), created an appropriate climate for literary criticism, even though it was „rather adjectival and brief”, as Densusianu says<sup>5</sup>.

Gradually, music became “an untainted part of the good education among all upper social classes”<sup>6</sup> and the establishment of specialized schools was desired. Italian singers and players, who were not leaving when traineeships finished, remained in the country and taught private lessons. Some of their pupils have come to sing in the Italian opera choir and orchestra.

In 1833, the Philharmonic Society, whose members were G. Bibescu, C. Cantacuzino, P. Poienaru, C. Aristia, C. Faca, etc., was established. The following year, a Music School offering training programmes for artists was opened. Rădulescu presented to the youth lessons about “beauty, taste, prose and poetry”<sup>7</sup>. The Romanian musical criticism developed on this substratum, being realized through an excessive “literaturisation” of music and influenced by the cultural mutations emerged from the advent of press and componistic creation. In 1833, in a “musical and theatrical chronicle”<sup>8</sup>, from *Curierul românesc* [The Romanian courier], Rădulescu described the performances of the musical

---

<sup>2</sup> Ovid Densusianu, *Literatura română modernă*, vol. II: *Poesia în spirit vechi și cea de tranziție. Cel dintâi poet modern: V. Cîrlova. Curentul larg de afirmare a literaturii nouă: I. Heliade Rădulescu* [Modern Romanian Literature, vol. II: Poetry in the old spirit and the transition. The first modern poet: V. Cîrlova. The Broad Stream of the New Literature: I. Heliade Rădulescu] Editura Librăriei „Universala”, Alcalay & Co. Publishing House, Bucharest, 1929, p. 130-131.

<sup>3</sup> Constantin Dediu states that the first musical chronicle was hosted in the „Curierul Moldovei” [Courier of Moldova] in 1790. This publication seems to have been the first Romanian newspaper. Constantin Dediu, *Din culisele muzicii*, Editura „Junimea”, Iași, 1980, p. 16.

<sup>4</sup> M. Kogălniceanu în *Dacia Literară* [Literary Dacia] (1840), by mistake, will support the historic primacy of Albina.

<sup>5</sup> Ovid Densusianu, *op. cit.*, p. 136.

<sup>6</sup> Bujor Dănșorean, *Critica muzicală românească în secolul al XIX-lea*, [Romanian Criticism in the 19<sup>th</sup> Century], Doctoral Thesis, „Gheorghe Dima” Conservatory of Music, Cluj-Napoca, 1982, p. 91.

<sup>7</sup> O. Densusianu, *op. cit.*, p. 138.

<sup>8</sup> Bujor Dănșorean, *op. cit.*, p. 66.

assembly conducted by Theodor Müller and underlined the reaction of the public: "This capital's theatre, with each passing day, satisfies more and more the audience and thus, the number of amateurs increases. The artists forming the theatrical society led by Mr. Müller are very fitting, music is well performed and, despite the building's limitations, they were capable of presenting the greatest masterpieces greeted with a standing ovation."<sup>9</sup> (our translation)

At the same time, in the north of the country, *Albina românească* [Romanian Bee] publishes articles dedicated to artists such as tenor L. Ricciardi who sang in Paris and London along with the celebrities of the time, namely Rubini, Lablache and Grisi who gave four concerts in Yassy (Iași) in December 1843. The 5<sup>th</sup> December 1843 issue presents on the first page the following text in French: "Last night's extraordinary performance was a complete success. Mister L. Ricciardi perfectly lived up to music lovers' expectations. With his powerful and vibrant voice, he embodied the entire modern school art. Especially his mezzo voice had a lovely effect during the famous scene from Lucia di Lamermoor: «Fra poco a me ricovero...». Mr. Ricciardi can be considered a distinguished artist. He was very well accompanied by Mrs. Steltzer și Mr. Reichmann who have competed this evening [...]. We look forward to enjoying more such wonderful performances, in which we had the privilege to listen to the gifted Ricciardi."<sup>10</sup> (our translation)

It is only now that the narrative act begins to adopt elements specific to dramatic action and interpreters' appreciation, method that will be largely used in musical criticism from now on.

\*\*\*

In what follows, we will analyse – without claiming exhaustivity – the development of musical criticism in the following periodicals: 1. *Gazeta Teatrului Național* [National Theatre Journal, 1835-1836], 2. *Musicul român* [Romanian Music, 1861], 3. *Eco musicale di Romania* (1869-1871), 4. *Lyra română* [Romanian Lyra, 1879-1880], 5. *Arta* [The Art, 1883-1885, 1894-1896], 6. *Doina* [The Doina, 1884-1886], 7. *Musa română* [Romanian Muse, 1888, 1894-1895, 1906-1907], 8. *România musicală* [Musical Romania, 1890-1904] and finally 9. *Muzica* [The Music Journal, 1908-1910, 1916; 1919-1923, 1925; 1950-present].

---

<sup>9</sup> *Ibidem*.

<sup>10</sup> Teodor T. Burada, Viorel Cosma, *Opere* [Works], vol. 1, Editura Muzicală Publishing House, Bucharest, 1974, p. 151 and the article „Yassi” (Iași), in *Albina românească* [Romanian Bee], anul XV, 5 decembrie, No.096/1843.

## 1. *Gazeta Teatrului Național (National Theatre Journal, 1835-1836)*

The first review with musical criticism tendencies was *Gazeta Teatrului Național (National Theatre Journal, 1835-1836)*, issued in Bucharest, under the direction of Ion Heliade Rădulescu (1802-1872). It is known as the first theatre journal from Wallachia. The introduction section from the November 1835 issue mentions:

“Based on article 12 of the Philharmonic Society Regulation, the creation of a periodical publication entitled *Gazeta Teatrului Național* [National Theatre Journal] has been decided [...]. This publication will include the Philharmonic Committee’s works [...]; the donations [...]; the literary works [...] and the critique of their writing style, taste and moral aims. It will also comprise the plays which will be performed at the National Theatre and abroad and the critique of the actors’ interpretation of their role.”<sup>11</sup> (our translation)

The 13 numbers from 1 November - 1 December 1835 and 3 numbers between April - December 1836 were continued by the *Curier de ambele sexe* (Courier of both sexes) (1836-1848): “this is the last number of *Gazeta Teatrului* and [...] it will be replaced by another magazine entitled «Curier de amândouă secsele [sic!] (Courier of both sexes)»”<sup>12</sup>. Inside this magazine, Costache Negruzzi (1808-1868) disapproved the use of Italian music in theatrical performances, demanding to be performed “national



**Gazeta Teatrului Național**

<sup>11</sup> Cf. Ion Hangiu, *Dicționarul presei literare românești: 1790-1990* [The Dictionary of Romanian Literary Press: 1790-1990] Editura Fundației Culturale Române Publishing House, Bucharest, 1996, *passim* and Nerva Hodoș, Al. Sadi Ionescu, *Publicațiunile periodice românești (ziare, gazete, reviste). Tom I: Catalog alfabetic 1820-1906* [Romanian periodicals (newspapers, newspapers, magazines). Tom I: Alphabetic catalog 1820-1906.] Librăria Soccec & C. Sfetea, Bucharest, 1913, pp. 174-177, pp. 300-301.

<sup>12</sup> *Ibidem*.

music"<sup>13</sup>. During this period we still cannot talk about criteria in musical criticism, nor about the formulation of a specific terminology. More or less consciously, he has acted to spread music, to create artistic taste and to promote national music on stage, at a time when easy entertainment seemed dominant.

## 2. *Musical român* (Romanian music 1861)

The first musical magazine in our country, the *Musical român* [Romanian Music], was published on October 1, 1861 by the writer and professor Oprea Dumitrescu (1831-1919), student of Anton Pann (1790 1854). It was described by some musicologists as “an energetic man with ideas often connected to the artistic and pedagogical reverberations of European music”<sup>14</sup>. Unfortunately, only two numbers from the *Musical român* are known. They contain two songs by T. Georgescu and a popular song „Măgurelele” (“Small Hills”); „Principii elementare de muzică” (Basic Music Principles), by F.L. Durand; and „Despre muzică” (About Music) – an article for popularizing some musical ideas about melody, rhythm, harmony<sup>15</sup>.



**Musical Român**

<sup>13</sup> Bujor Dâncorean, *op.cit.*, p. 65.

<sup>14</sup> See „Oprea Dumitrescu, ucenic al protopsaltului Anton Pann” [Oprea Dumitrescu, apprentice of Anton Pann protopsalt], (published on 24th of September 2014), at: <http://ziarulumina.ro/oprea-demetrescu-ucenic-al-protopsaltului-anton-pann-95187.html>

<sup>15</sup> Octavian Lazăr Cosma, *Hronicul muzicii românești*, vol IV, „Romantismul” (1859-1898) [The Chronicle of Romanian Music, vol. IV, "Romanticism"], Editura Muzicală Publishing House, Bucharest, 1976, pp. 198-200.

### 3. Eco musicale di Romania (1869-1871)

Between 4 October 1869 and 11 March [April?] 1871, was published in Bucharest the magazine *Eco musicale di Romania*, *diar de muzică, bele arte, teatru și varietăți*. – *Giornale di musica, belle arti, teatri e varietà* (and since January 10<sup>th</sup>, 1871 changed its name). From September 24, 1870, the director of the publication was Cav. I. Gargiulo, and N. Ținc, subdirector from 24 September 1870 until 21 February 1871. The magazine was published bilingually, in Romanian / Italian. The program article of November 1869, called „Introducere”, (Introduction), specifies:

“Today we all know that music is one of the most important elements of civilization; on the wings of the melody of the soul ascends to the heavens, to all that is great, and shaking our hearts, wears it for good, weighing it towards the region of abstract, beautiful and good.”

A note from the Telegraph newspaper (April 13, 1871) mentions: “Since 11<sup>th</sup> of March, 1871, it has never seen the newspaper”<sup>16</sup>. On the pages of the periodical there appeared chronicles concerning Romanian composers like Flechtenmacher and Stephănescu, about which Octavian Lazăr Cosma emphasizes that “the formation of the musical taste of the Romanian public” was thus influenced favorably<sup>17</sup>.



**Eco Musicale**

<sup>16</sup> Cf. Octavian Lazăr Cosma, *op.cit.*, p. 200 and N. Hodoș, *op.cit.*, p. 224.

<sup>17</sup> Octavian Lazăr Cosma, *op.cit.*, p. 202.



#### 4. *Lyra română* (Romanian Lyre 1879-1880)

From December 2<sup>nd</sup>, 1879 until October 31<sup>st</sup>, 1880, under the direction of I. Vasilescu appeared in Bucharest, the *Lyra română, foia musicală și literară* [Romanian Lyra the musical and literary sheet].

The magazine has been focusing on national music since its beginning. In the program article of the first issue, it is specified: “Music is one of the most powerful elements of civilization. [...] One more reason to start a waking up in the field of art is that of our national music, of the genius and originality of our songs.”<sup>18</sup>

The program of the magazine demonstrates the plea for synchronicity and assimilation of European music elements.

Concerns have expanded over time to inform and educate the public through translations and articles dedicated to European music.

*Romanian Lyra* insisted on some exploratory incursions of musical works from the “dark time of creation”. The publication abounds in articles devoted to European music, biographies of great musicians, or extracts from works of foreign musicology (F. J. Fétis, A. Richter)<sup>19</sup>.



**Lyra Română**

<sup>18</sup> *Ibidem*.

<sup>19</sup> *Ibidem*.

## 5. *Arta* (Art 1883-1885; 1894-1896)

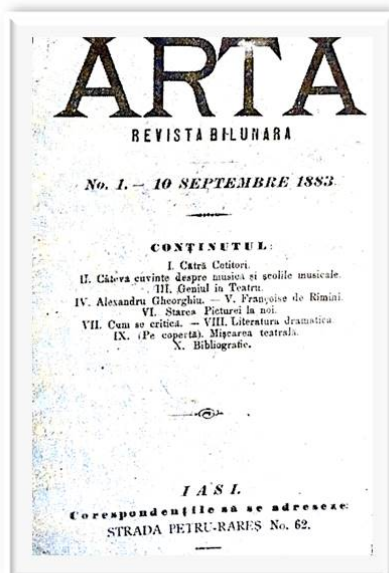
On 10<sup>th</sup> of September 1883 appeared in Yassi, *Arta, revistă bi-lunară* [Art, bi-monthly magazine], entitled since 15<sup>th</sup> of November 1884 *Arta, revistă muzicală* [Art, musical magazine].

It was published until June 30, 1885, and continued from 1<sup>st</sup> of January, 1894 to June 1896 (In Yassi in 1903 appeared a periodical with the name *Arta. Revistă pentru teatru și literatură* [Art. Magazine for theater and literature])<sup>20</sup>.

Under the editorial of Titus Cerne, the magazine makes an important step towards professionalizing musical criticism. George Pascu will immortalize Titus Cerne in *lașul literar* (Literary Yassi) in No.11 / 1959, as it follows:

“In his writings, Titus Cerne understood to provide instructive information to music lovers and to contribute to raising the level of specialized culture of professional musicians who had been deprived in the Conservatory by courses on Music History, Musical Aesthetics and Music Morphology – strictly necessary courses for a true art man.”<sup>21</sup>

In the first issue of the journal, on the first page, an article is proposed on „*Cum se critică*” (How to criticize); an important thing for that time was the „*Mișcarea teatrală / muzicală*” (*Theatrical / Musical Movement*) heading. Thus, in an exchange of press releases, Titus Cerne approached the issue of “foreignism”, showing that many of the Romanian venetians had no interest in the progress of Romanian music: “A stranger cannot be interested in the progress of our music because as soon as it progresses, as soon as there are also Romanians who can replace the didactic mercenaries, the strangers will not have anything to do in our country.”<sup>22</sup>



**Arta**

<sup>20</sup> Cf. Bujor Dănșorean, *op.cit.*, p. 171 and Nerva Hodoș, *op.cit.*, p. 54.

<sup>21</sup> George Pascu, *apud* Melania Boțocan, „Studiu introductiv” [Introduction Study], in: George Pascu, *Viața muzicală românească interbelică* [Romanian inter-war musical life], Editura Artes Publishing House, Yassi, 2007, p. 35.

<sup>22</sup> *Ibidem*.



Two of the contributors of the Yassi magazine were Constantin Dimitrescu (who nicknamed Cellini) and Gavriil Musicescu.

## 6. *Doina* (1884-1886)

In 1884 it was edited in Bucharest *Doina*, a musical and literary paper that became from December 1, 1884, *The artistic and literary magazine. Music – Theater – Fine Arts* and from 1<sup>st</sup> of October 1886 it has changed under the title in *The artistic and literary magazine. Theater – Music – Fine Arts*.<sup>23</sup> The series of the magazine were as follows:

Series 1: from 22<sup>nd</sup> of January 1884 to 5<sup>th</sup> of May 1886;

Series 2: from 1<sup>st</sup> of October to 1<sup>st</sup> November 1886.

The magazine outlined its musical profile having C. Bărcănescu, administrator and director (from January 22<sup>nd</sup>, 1884 to May 5<sup>th</sup>, 1886), then C. Gebauer, director (from February 5<sup>th</sup> to May 5<sup>th</sup>, 1886), A. Lupul-Antonescul (from 1<sup>st</sup> of October, 1885 to January 5, 1886) and finally Ionescu-Gion (from 1<sup>st</sup> of October, 1886).

Through the program article entitled “Prospectus”, the magazine proposed the establishment of a “Music Journal” section: “This format, hopefully, based on the firm decision we have made, will form in the future the basis of a Musical Journal, which will include the writings of the most distinguished Musicologists, regarding the Romanian music, will include the musical productions of the most distinguished composers, will includes various popular songs, stripped of all influences [...]. *Doina* is [...] the adornment of Romanian songs, it is the name of our journal – a pleasant melody for all, because it expresses the noble feelings and great skill which Romanian people has for music.”<sup>24</sup>



**Doina**

<sup>23</sup> At Bucharest will appear another periodical entitled *Doina, foae pentru litere, științe și arte* [Doina, letter sheet, science and arts], in year 1892.

<sup>24</sup> Redacția (aut.), „Prospectu” [Prospectus], in: *Doina*, Bucharest, anul I, 22 ianuarie, No. 1 / 1884, p. 1, apud O.L. Cosma, *op.cit.*, pp. 206-207.

In the 9th number of the first year, the magazine adopted a critical attitude towards the establishment of the “Wagnerian Society” in Bucharest, and stigmatized the action: either Wagner is big without the need of the little ones, or “he has imposed himself to the public opinion” and too many honors have been brought to him<sup>25</sup>.

### **7. *Musa română* (The Romanian Muse 1888, 1894-1895, 1906-1907)**

Iacob Mureșianu (1857-1917) “editor and owner” together with editor Dr. Eugen Solomon founded in Blaj *The Romanian Muse. Musical and literary paper* – the first Transylvanian musical magazine.

The series of the magazine are the following (with two interruptions between June - August 1895 and December 1906 - January 1907):

Series 1 – from 1 January to 31 December 1888;

Series 2 – from 1 January 1894 to September 1895; and

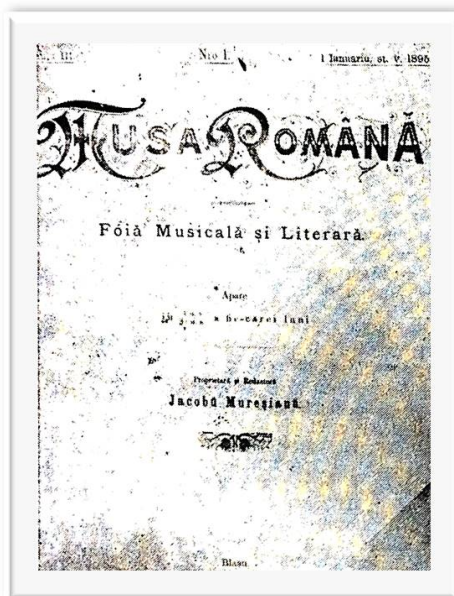
Series 3 – from February 16 / March 1, 1906 to March 1, 1907<sup>26</sup>.

O.L. Cosma affirms that the publication had another series, from January 1 to December 31, 1882<sup>27</sup>.

The magazine aims to have the following goals:

- to collect folk music;
- the spread of folk music;
- to promote religious music;
- to educate readers through short musical articles.

The editorial board has decided to publish “several columns of musical literature”, which in four years of activity over two decades reached diversified issues: from the necessity of art, of music to the presentation of great composers’s biographies and to the education the musical taste.



**Musa Română**

<sup>25</sup> O.L. Cosma, *op.cit.*, p. 208.

<sup>26</sup> Cf. Nerva Hodoș, *op.cit.*, p. 441, O.L. Cosma, *op.cit.*, pp. 208-210 and B. Dâșorean, *op.cit.*, p. 172.

<sup>27</sup> O.L. Cosma, *loc.cit.*

For the first time, the idea of a “national musical school” was stated solemnly, and was referred to “classical Romanian music”<sup>28</sup>.

Otilia Constantiniu talks about “the first Romanian musical manifesto in the Transylvanian space” referring to an article signed by Iacob Mureșianu in the first issue of the magazine. He “establishes the national consciousness according to two principles: consciousness of identity, making references to the poor circulation of the few Romanian musical works, and the disproportion between the foreign and the Romanian music played in the salons which determines the consciousness of the otherness.”<sup>29</sup>

### **8. *România musicală* (Musical Romania 1890-1904)**

*Musical Romania. Literary-music magazine* was founded in Bucharest on 1<sup>st</sup> of March 1890 and it published 15 numbers until 28<sup>th</sup> of December 1904. From 1<sup>st</sup> of March 1893 was named *Musical-Theatre-Literary Magazine* and from 1<sup>st</sup> of January 1897 was changed again in *Artistic-Literary Magazine*. Having a well prepared editorial staff<sup>30</sup>, the magazine became a real source for public information, for musical criticism and even for positive censorship<sup>31</sup> („Anunciurile se primesc după învoială” – „the contents are published only with the approval of editorial staff”) and sometimes it spread the ideas of European contemporary music.

---

<sup>28</sup> O.L. Cosma, *op.cit.*, p. 209.

<sup>29</sup> See: Otilia Constantiniu, „Demersuri civilizatoare în Transilvania secolului al XIX-lea. Prima revistă muzicală românească” [Civilization in Transylvania in the 19th century. The first Romanian musical magazine], in: *Țara Bârsei*, No.1 / 2014, p. 184.

<sup>30</sup> *România musicală* had Constantin M. Cordoneanu, director (1<sup>st</sup> of March. 1891 – 1<sup>st</sup> of March 1893), and editor was V. Grigorescu Elvir (15<sup>th</sup> of June 1894 – 15<sup>th</sup> of December 1896; and between 1<sup>st</sup> of January – 15<sup>th</sup> of December 1897 was editorial secretary), Iuliu I. Roșca (since 1<sup>st</sup> of January 1897) and editorial secretaries were Ilie Demetrescu (1<sup>st</sup> of January 1898 – 15 / 27 October 1899), Bozin Bozini / Bosini Bozin (1<sup>st</sup> / 13<sup>th</sup> of November 1899 – 1<sup>st</sup> / 14<sup>th</sup> of April 1902) and Nicolae Ținc (since 15 / 28 April 1902). Cf. O.L. Cosma, *op.cit.*, pp. 208-210 and B. Dănșorean, *op.cit.*, pp. 173-175.

<sup>31</sup> Redacția, „Către cetitori” [For readers], in: *România Musicală* [Musical Romania], 1<sup>st</sup> of March, No.1 / 1890, p. 1

In the head-article entitled “For readers”, the editor mentioned the following: “there are a couple of years since in our country is missing an artistic-literary journal and especially a musical journal.” And then continued: “We, who took the responsibility to present our bad situation, both moral and intellectual regarding musical art, we now publish the first number of *Musical Romania* and we engage ourselves to sustain, with all the efforts, this very persecuted art and to show which are the real causes who hinder in our country the development of musical art.”<sup>32</sup>

In order substitute the absence of some theoretical works, the magazine published treatises on harmony and counterpoint. From the first number, the magazine published also articles and studies about the situation of romanian music in european context.<sup>33</sup> With colaboratos as Ilie Demetrescu, Bosini Bazin, Nicolae Ținc, C.M. Cordoneanu or Iuliu I. Roșca and with papers published by renewed authors as L.A. Bourgault-Ducoudray și Charles Gounod, and with articles dedicated to “modern music”<sup>34</sup>, of the epoch, *Musical Romanian* was described by O.L. Cosma as “the most imposing musical magazine from the past century”<sup>35</sup>.



**România Musicală**

<sup>32</sup> *Ibidem*.

<sup>33</sup> B. Dânsorean, *loc.cit*.

<sup>34</sup> O.L. Cosma, *op.cit.*, p. 214.

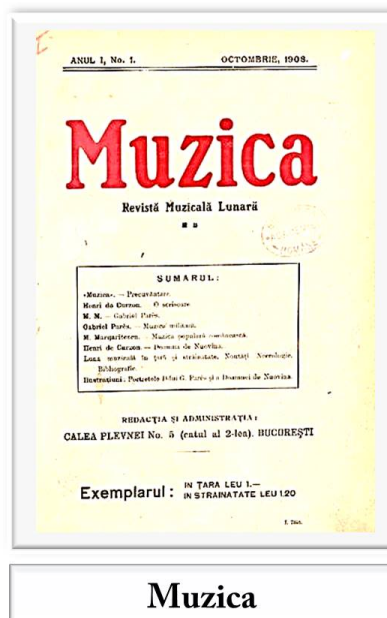
<sup>35</sup> The author refers to the nineteenth century. O.L. Cosma, *op.cit.*, p. 210. In fact, this publication functioned at the crossroads of the two centuries: the 19th and the 20th.

## 8. *Muzica* (*Music* 1908-1910, 1916; 1919-1923, 1925; 1950-present)

### 8.1. *The Muzica Journal in bibliographic data*

Having its headquarters in Bucharest (1908-1910; 1916; 1919-1922; 1950-present) and temporary in Timișoara (1923; 1925), the journal belongs to The Union of Romanian Composers and Musicologists since 1950. Over time, the editors-in-chief were:

- Mihai[I] Mărgăritescu (1908-1910),
- Ion Nonna Ottescu (1916, 1919-1920),
- Maximilian Costin (1916, 1919-1923, 1925),
- G.N. Georgescu Breazul (1921-1923, 1925),
- Andrei Tudor, Nicolae Buicliu, Anatol Vieru, Zeno Vancea, Vasile Tomescu (1950- 1989),
- Octavian Lazăr Cosma (1990-2010),
- Antigona Rădulescu (2010-2014),
- Irinel Anghel, Mihai Cosma (2014-2015),
- Irinel Anghel (2015-present).



The editorial colleges / scientific councils of the magazine were made up of personalities of Romanian and international music such as:

- Zeno Vancea, Vasile Tomescu, George Breazul, Vasile Cristian, Liviu Rusu, Alexandru Tiberiu, Andrei Tudor (1958-1959),
- Nicolae Brânduș, Alfred Hoffman, Michaela Roșu, Octavian Nemescu, Anatol Vieru, Elena Zottoviceanu, Valentina Sandu-Dediu, Jim Samson, Franz Metz, Roman Vlad (1990-2010),
- Irinel Anghel, Andra Apostu, Nicolae Gheorghită, Valentina Sandu-Dediu, Lavinia Coman, Antigona Rădulescu, Luminița Vartolomei, Laura Manolache, Ruxandra Arzoiu, Alexandru Leahu (*Editorial Board*: 2010-present),
- Octavian Lazăr Cosma, Corneliu Dan Georgescu, Dinu Ghezzo, Helmuth Loos, Franz Metz, Jim Samson, Roman Vlad, Costin Mioreanu, Sever Tipei, Violeta Dinescu, Cornel Țăranu, Viorel Munteanu, Maria Alexandru, Achileus Chaldaikis (*Scientific Council*: 2010-present).

A list – quite ample – with the authors who have published in the journal can be found in the journal *Muzica*, No.6 / 2018, p. 40-42.<sup>36</sup>

Thematic sections of the magazine are as follows:

(1) “Musical creation”; (2) “Issues and discussions”; (3) “Papers on Music History”; (4) “Music Life”; (5) “Reviews”; (6) “Studies” / “Analyzes”; (7) “Memorial”; (8) “Ethnomusicology”; (9) “Byzantinology”; (10) “Interviews”; (11) Essays. (12) A special heading is dedicated annually to the “George Enescu” International Festival.

The Music Magazine has dedicated some figures to important personalities or events:

- No.6 / 1916 (June), dedicated to Berlioz;
- No.3-4 / 1921, (March-April), dedicated to „Societății «Filarmonica»“ (The Philharmonic Society);
- No.5-6 / 1921 (May-June), „number dedicated to George Enescu“;
- No.9-10 / 1921 (September-October), „number dedicated to Maestro Castaldi“;
- No.11 / 1921 (November), „number dedicated to Maestro I. Scărlătescu“;
- No.5 / 1955 (May), dedicated to George Enescu;
- No.3 / 1961 (March), „The Second Competition and International Festival George Enescu“;
- No.4 / 2010 (October-December), „dedicated to anniversary of 90 years from foundation of U.C.M.R.“;
- No.2 / 2011, dedicated to SIMN („Săptămânii Internaționale a Muzicii Noi” [International Week of New Music] , 21-29 May).

Below, I present two table segments:

Table 1 – *Muzica* Journal, Semester I (January – June) and  
Table 2 – *Muzica* Journal, Semester II (July – December), in which I systematized all numbers of the journal organized by months and years. I marked with hatch the temporal absences.

---

<sup>36</sup> Șuteu Cristina, „Revista Muzica la ceas aniversar (1908-2018) [Muzica Journal at Anniversary Time] in *Muzica* Journal, p. 31-52 at <http://www.ucmr.org.ro/Texte/RV-6-2018-3-CȘuteu-Revista-M-aniversar.pdf>



Table 1

**Muzica Journal, Semester I (January – June)**

| Year \ Month | Jan   | Feb    | Mar    | Apr      | May    | Jun      |
|--------------|---|--------|--------|----------|--------|----------|
| 1908         |   |        |        |          |        |          |
| 1909         | No.4  | No.5   | No.6   | No.7     | No.8-9 |          |
| 1910         | No.4  | No.5   |        |          |        |          |
| 1916         | No.1  | No.2   | No.3   | No.4     | No.5   | No.6     |
| 1919         |   |        |        |          |        |          |
| 1920         | No.3  | No.4-5 |        | No.6-7   |        | No.8[-9] |
| 1921         | No.1  | No.2   | No.3-4 |          | No.5-6 |          |
| 1922         | No.1-2  |        | No.3-4 |          |        |          |
| 1923         | No.1-2  |        | No.3-4 |          | No.5-6 |          |
| 1925         | No.1  | No.2   | No.3   | No.4     | No.5   | No.6     |
| 1950         |   |        |        |          |        |          |
| 1951         | No.2  |        |        | No.3-[4] |        |          |
| 1952         |   |        |        |          | No.6   |          |
| 1953         | No.1 / No.2 / No.3 / No.4 (does not appear the Month) |        |        |          |        |          |
| 1954         | No.1  | No.2   | No.3   | No.4     | No.5   | No.6     |
| 1955         | No.1-2  |        | No.3   | No.4     | No.5   | No.6     |
| 1956         | No.1-2  |        | No.3   | No.4-5   |        | No.6     |
| 1957         | No.1  | No.2   | No.3   | No.4     | No.5   | No.6     |
| 1958         | No.1  | No.2   | No.3   | No.4     | No.5   | No.6     |
| 1959         | No.1  | No.2   | No.3   | No.4     | No.5   | No.6     |
| 1960         | No.1  | No.2   | No.3   | No.4     | No.5   | No.6     |
| 1961         | No.1  | No.2   | No.3   | No.4     | No.5   | No.6     |
| 1962         | No.1  | No.2   | No.3   | No.4     | No.5   | No.6     |
| 1963         | No.1  | No.2   | No.3   | No.4     | No.5   | No.6     |
| 1964         | No.1  | No.2   | No.3   | No.4     | No.5-6 |          |
| 1965         | No.1  | No.2   | No.3   | No.4     | No.5   | No.6     |
| 1966         | No.1  | No.2   | No.3   | No.4     | No.5   | No.6     |
| 1967         | No.1  | No.2   | No.3   | No.4     | No.5   | No.6     |

## CRISTINA ŞUTEU

| Month<br>Year | Jan   | Feb  | Mar  | Apr  | May    | Jun  |
|---------------|---|------|------|------|--------|------|
| 1968          | No.1  | No.2 | No.3 | No.4 | No.5   | No.6 |
| 1969          | No.1  | No.2 | No.3 | No.4 | No.5   | No.6 |
| 1970          | No.1  | No.2 | No.3 | No.4 | No.5   | No.6 |
| 1971          | No.1  | No.2 | No.3 | No.4 | No.5   | No.6 |
| 1972          | No.1  | No.2 | No.3 | No.4 | No.5   | No.6 |
| 1973          | No.1  | No.2 | No.3 | No.4 | No.5   | No.6 |
| 1974          | No.1  | No.2 | No.3 | No.4 | No.5   | No.6 |
| 1975          | No.1  | No.2 | No.3 | No.4 | No.5   | No.6 |
| 1976          | No.1  | No.2 | No.3 | No.4 | No.5   | No.6 |
| 1977          | No.1  | No.2 | No.3 | No.4 | No.5   | No.6 |
| 1978          | No.1  | No.2 | No.3 | No.4 | No.5   | No.6 |
| 1979          | No.1  | No.2 | No.3 | No.4 | No.5-6 |      |
| 1980          | No.1  | No.2 | No.3 | No.4 | No.5   | No.6 |
| 1981          | No.1  | No.2 | No.3 | No.4 | No.5-6 |      |
| 1982          | No.1-2  |      | No.3 | No.4 | No.5   | No.6 |
| 1983          | No.1  | No.2 | No.3 | No.4 | No.5   | No.6 |
| 1984          | No.1  | No.2 | No.3 | No.4 | No.5   | No.6 |
| 1985          | No.1  | No.2 | No.3 | No.4 | No.5   | No.6 |
| 1986          | No.1  | No.2 | No.3 | No.4 | No.5   | No.6 |
| 1987          | No.1  | No.2 | No.3 | No.4 | No.5   | No.6 |
| 1988          | No.1  | No.2 | No.3 | No.4 | No.5   | No.6 |
| 1989          | No.1  | No.2 | No.3 | No.4 | No.5   | No.6 |
| 1990          | No.1 / No.2 / No.3 / No.4 (does not appear the Month) |      |      |      |        |      |
| 1991          | No.1 / No.2 / No.3 / No.4 (does not appear the Month) |      |      |      |        |      |
| 1992          | No.1 / No.2 / No.3 / No.4 (does not appear the Month) |      |      |      |        |      |
| 1993          |   | No.1 |      |      | No.2   |      |
| 1994          |   | No.1 |      |      | No.2   |      |
| 1995          |   | No.1 |      |      | No.2   |      |
| 1996          |   | No.1 |      |      | No.2   |      |
| 1997          |   | No.1 |      |      | No.2   |      |
| 1998          |   | No.1 |      |      | No.2   |      |
| 1999          |   | No.1 |      |      | No.2   |      |
| 2000          |   | No.1 |      |      | No.2   |      |
| 2001          |   | No.1 |      |      | No.2   |      |
| 2002          |   | No.1 |      |      | No.2   |      |
| 2003          |   | No.1 |      |      | No.2   |      |
| 2004          |   | No.1 |      |      | No.2   |      |
| 2005          |   | No.1 |      |      | No.2   |      |
| 2006          |   | No.1 |      |      | No.2   |      |
| 2007          |   | No.1 |      |      | No.2   |      |
| 2008          |   | No.1 |      |      | No.2   |      |
| 2009          |   | No.1 |      |      | No.2   |      |
| 2010          |   | No.1 |      |      | No.2   |      |
| 2011          | No.1 / No.2 / No.3 / No.4 (does not appear the Month) |      |      |      |        |      |
| 2012          |   | No.1 |      |      | No.2   |      |
| 2013          |   | No.1 |      |      | No.2   |      |

CRITICISM EVOLUTION IN ROMANIAN MUSICAL PERIODICALS...

| Month<br>Year | Jan   | Feb | Mar | Apr    | May | Jun |
|---------------|---|-----|-----|--------|-----|-----|
| 2014          | No.1  |     |     | No.2   |     |     |
| 2015          | No.1-2  |     |     | No.3-4 |     |     |
| 2016          | No.1 / No.2 / No.3 / No.4 / No.5 / No.6 / No.7 / No.8 (does not appear the Month) |     |     |        |     |     |
| 2017          | No.1 / No.2 / No.3 / No.4 / No.5 / No.6 / No.7 / No.8 (does not appear the Month) |     |     |        |     |     |
| 2018          | No.1 / No.2 / No.3 / No.4 [No.5 etc. va urma] (does not appear the Month)         |     |     |        |     |     |

Table 2

**Muzica Journal, Semester II (July – December)**

| Month<br>Year | Jul   | Aug      | Sept    | Oct      | Nov      | Dec   |
|---------------|---|----------|---------|----------|----------|-------|
| 1908          |   |          |         | No.1     | No.2     | No.3  |
| 1909          |   |          |         | No.1     | No.2-3   |       |
| 1910          |   |          |         |          |          |       |
| 1916          |   |          |         |          |          |       |
| 1919          |   |          |         |          | No.1     | No.2  |
| 1920          | No.[8]-9  | No.10-11 |         | No.12    |          |       |
| 1921          | No.7-8  |          | No.9-10 |          | No.11    | No.12 |
| 1922          |   |          | No.5    |          |          |       |
| 1923          |   |          |         |          |          |       |
| 1925          |   |          | No.7-8  |          |          |       |
| 1950          |   |          | No.1    |          |          |       |
| 1951          | No.[3]-4  | No.5     |         |          |          |       |
| 1952          |   |          | No.7    | No.8-9   |          |       |
| 1953          | No.1 / No.2 / No.3 / No.4 (does not appear the Month) |          |         |          |          |       |
| 1954          | No.7-8  |          | No.9    | No.10    | No.11-12 |       |
| 1955          | No.7-8  |          | No.9    | No.10    | No.11    | No.12 |
| 1956          | No.7  | No.8     | No.9    | No.10    | No.11    | No.12 |
| 1957          | No.7  | No.8     | No.9    | No.10    | No.11    | No.12 |
| 1958          | No.7  | No.8     | No.9    | No.10-11 |          | No.12 |
| 1959          | No.7  | No.8     | No.9    | No.10    | No.11    | No.12 |
| 1960          | No.7  | No.8     | No.9    | No.10    | No.11    | No.12 |
| 1961          | No.7  | No.8     | No.9    | No.10    | No.11-12 |       |
| 1962          | No.7  | No.8     | No.9    | No.10    | No.11    | No.12 |
| 1963          | No.7  | No.8     | No.9    | No.10    | No.11-12 |       |
| 1964          | No.7  | No.8     | No.9    | No.10    | No.11    | No.12 |
| 1965          | No.7  | No.8     | No.9    | No.10    | No.11    | No.12 |
| 1966          | No.7  | No.8     | No.9    | No.10    | No.11    | No.12 |
| 1967          | No.7  | No.8     | No.9    | No.10    | No.11    | No.12 |
| 1968          | No.7  | No.8     | No.9    | No.10    | No.11    | No.12 |
| 1969          | No.7  | No.8     | No.9    | No.10    | No.11    | No.12 |
| 1970          | No.7  | No.8     | No.9    | No.10    | No.11    | No.12 |
| 1971          | No.7  | No.8     | No.9    | No.10    | No.11    | No.12 |
| 1972          | No.7  | No.8     | No.9    | No.10    | No.11    | No.12 |

## CRISTINA ŞUTEU

| Year \ Month | Jul   | Aug  | Sept    | Oct      | Nov      | Dec   |
|--------------|---|------|---------|----------|----------|-------|
| 1973         | No.7  | No.8 | No.9    | No.10    | No.11    | No.12 |
| 1974         | No.7  | No.8 | No.9    | No.10    | No.11    | No.12 |
| 1975         | No.7  | No.8 | No.9    | No.10    | No.11    | No.12 |
| 1976         | No.7  | No.8 | No.9    | No.10    | No.11    | No.12 |
| 1977         | No.7  | No.8 | No.9    | No.10    | No.11    | No.12 |
| 1978         | No.7  | No.8 | No.9    | No.10    | No.11    | No.12 |
| 1979         | No.7  | No.8 | No.9    | No.10    | No.11-12 |       |
| 1980         | No.7  | No.8 | No.9    | No.10-11 |          | No.12 |
| 1981         | No.7  | No.8 | No.9    | No.10    | No.11    | No.12 |
| 1982         | No.7  | No.8 | No.9    | No.10    | No.11    | No.12 |
| 1983         | No.7  | No.8 | No.9    | No.10    | No.11    | No.12 |
| 1984         | No.7  | No.8 | No.9    | No.10    | No.11    | No.12 |
| 1985         | No.7  | No.8 | No.9    | No.10    | No.11    | No.12 |
| 1986         | No.7  | No.8 | No.9    | No.10    | No.11    | No.12 |
| 1987         | No.7  | No.8 | No.9    | No.10    | No.11    | No.12 |
| 1988         | No.7  | No.8 | No.9    | No.10    | No.11    | No.12 |
| 1989         | No.7  | No.8 | No.9-12 |          |          |       |
| 1990         | No.1 / No.2 / No.3 / No.4 (does not appear the Month)                             |      |         |          |          |       |
| 1991         | No.1 / No.2 / No.3 / No.4 (does not appear the Month)                             |      |         |          |          |       |
| 1992         | No.1 / No.2 / No.3 / No.4 (does not appear the Month)                             |      |         |          |          |       |
| 1993         | No.3  |      |         | No.4     |          |       |
| 1994         | No.3  |      |         | No.4     |          |       |
| 1995         | No.3  |      |         | No.4     |          |       |
| 1996         | No.3  |      |         | No.4     |          |       |
| 1997         | No.3  |      |         | No.4     |          |       |
| 1998         | No.3  |      |         | No.4     |          |       |
| 1999         | No.3  |      |         | No.4     |          |       |
| 2000         | No.3  |      |         | No.4     |          |       |
| 2001         | No.3  |      |         | No.4     |          |       |
| 2002         | No.3  |      |         | No.4     |          |       |
| 2003         | No.3  |      |         | No.4     |          |       |
| 2004         | No.3  |      |         | No.4     |          |       |
| 2005         | No.3  |      |         | No.4     |          |       |
| 2006         | No.3  |      |         | No.4     |          |       |
| 2007         | No.3  |      |         | No.4     |          |       |
| 2008         | No.3  |      |         | No.4     |          |       |
| 2009         | No.3  |      |         | No.4     |          |       |
| 2010         | No.3  |      |         | No.4     |          |       |
| 2011         | No.1 / No.2 / No.3 / No.4 (does not appear the Month)                             |      |         |          |          |       |
| 2012         | No.3  |      |         | No.4     |          |       |
| 2013         | No.3  |      |         | No.4     |          |       |
| 2014         | No.3  |      |         | No.4     |          |       |
| 2015         | No.5 / No.6 / No.7 / No.8 (does not appear the Month)                             |      |         |          |          |       |
| 2016         | No.1 / No.2 / No.3 / No.4 / No.5 / No.6 / No.7 / No.8 (does not appear the Month) |      |         |          |          |       |
| 2017         | No.1 / No.2 / No.3 / No.4 / No.5 / No.6 / No.7 / No.8 (does not                   |      |         |          |          |       |

| Year \ Month | Jul   | Aug | Sept | Oct | Nov | Dec |
|--------------|---|-----|------|-----|-----|-----|
|              | appear the Month)   |     |      |     |     |     |
| 2018         | No.1 / No.2 / No.3 / No.4 [No.5 etc. va urma] (does not appear the Month) |     |      |     |     |     |

## 8.2. *Muzica Journal – Music Criticism Forum*

In April 1916 an author who signed with the pseudonym “Pan,” wrote about the subjectivity of narrative criticism and the urgent need for an objective critique. “In the past days, my rebellious artist said indignantly to me: «Look what music criticism we have! There was played a concert in F major, the poster and the program notes were published by mistake with the title F minor and next day in all journals were written about endearing accents and minor chords at the F minor concert.» [...] To be a critic, in the true meaning of the word, which means before all to be impartial, with wide-minded, to be open, with vast general culture, and with deep knowledge on a specific area it is great but very difficult to find. Those critics are a truly advantage for art, performers, public and for entire cultural and artistic development.”<sup>37</sup>

Maximilian Costin offered a characterization of the musical critic Emanoil Ciomac in No. 12 in 1921 (December): Art criticism, and specially music criticism, is a dangerous temptation for writers. Mr. Ciomac, from poetry, tends to become a specialist in this domain which is new to us, thus offering the mirage of an intellectual glory that no one has yet achieved. In the vague field of musical impressions, any opinions can be exposed. The possibilities of controlling the originality of the presented ideas and the comparison criteria are rare, almost unknown to us. Lyricism can replace erudition, without our art suffer anything, too young to bear the weight of a mature and definitive criticism that could destroy it without any use.”<sup>38</sup>

In 1951, A. Ghertzovich and I. Avachian in the article “Realism in Music and Interpretation”, stated the following: „Criticism has an important task motivation and development of our performers. We believe that the passive attitude adopted by our critics towards the artistic creation, has serious cosmopolitan roots. Lack of confidence in their own powers and talent...”<sup>39</sup>

<sup>37</sup> „Pan”, „Variații: despre critică și critici, aiurea și la noi” [Variations: about criticism and criticism, everywhere and to us], in: *Muzica*, year I, April, No. 4 / 1916, p. 150-152.

<sup>38</sup> Maximilian Costin, „Simfonia IX-a de Em. Ciomac”, [The 9<sup>th</sup> Symphony by Em. Ciomac], in: *Muzica*, year III, December, No.12 / 1921, pp. 225-230.

<sup>39</sup> A. Ghertovici, I. Avachian, „Realismul în muzică și interpretare” [Realism in music and interpretation], in: *Muzica*, year I, April-July, No. 3-4 / 1951, p. 104.

Romeo Ghircoiașiu in 1957 on a retrospective analyze on the history of our musical criticism, stated: "Nicolae Filimon, Titus Cerne sau Mauriciu Cohen-Lînaru in the epoch of the beginnings of our school, George Breazul, Mihail Jora, Constantin Brăiloiu, Ana Voileanu-Nicoară, Cella Delavrancea or Emanoil Ciomac in inter-war period have created through their writing the factor that enlivened our musical culture. The critical examination to which they subjected their original creation or interpretative art, the reception of music and its place in the life of society - constituted a decisive ground for the continuous progress of modern Romanian music. The ascendant way of our art was able to climb step by step because the musical criticism stopped with reference to each page, on every moment that could have meant either the quintessence of creative achievements or the impasse of future developmen."<sup>40</sup>

In 2016, composer George Balint, referring to the assessment of autochthonous music mentioned: "There is no critical exegesis, along with the practice of including in concert seasons the lyrical spectacles. Thus, both the competence of an axiological orientation and the ability to understand the value of the works of predecessors are drastically reduced, the emphasis being placed almost exclusively on the spectacular instrumental interpretative virtuosity. Even among the musicians the hyperbola of dichotomy seems to have passed the maximum threshold, irreversibly and anomically tending to the abyssal singularities. From the chroniclers, I expect to first reveal access bridges to the audited work and only then to do axiology. Criticism is to propose / promote criteria of understanding, not only to make redundant emotional / aesthetic appraisals, which is only valid if the object is considered as a good consumer. In relation to art we do not consume, but become. In the evaluations of works of art, we operate at most with the criteria of authentic false and competence / adequacy or their antonyms. To consider futile everything that does not fit the aesthetics of therapeutic music and / or entertaining music is a malicious mentality..."<sup>41</sup>.

I could continue with the examples, but stop here.

## Conclusions

Passages about musical criticism have been signed in the *Muzica* Journal by personalities of Romanian music such as Ion Nonna Ottescu, Eduard Caudella, Dimitrie Cuclin, Maximilian Costin, Alfred Mendelsohn,

---

<sup>40</sup> Romeo Ghircoiașiu, „Rolul criticii muzicale în progresul culturii contemporane”, [The Role of Musical Criticism in the Progress of Contemporary Culture], in: *Muzica*, year XXIX, May-June, No. 5-6 / 1979, p. 1.

<sup>41</sup> George Balint, „Puncte de vedere” (interviu realizat de Irinel Anghel), [”Views”(interview by Irinel Anghel)], in: *Muzica*, new series, year XXVII, No.1 / 2016, p. 63.



Iosif Sava, Anatol Vieru, Sorin Lerescu, Dumitru Avakian, Nicolae Brânduș, Georgeta Stoleriu, Constantin Ionescu Vovu, Romeo Ghircoiașiu, Fred Popovici, Antigona Rădulescu, George Balint și Octavian Nemescu etc.

Those who have signed chronicles and musical criticisms in the journal are very many. There are more than 5,600 critics and music chronicles published in *Muzica* by around 100 authors.

To note everyone is impossible here. Because the musical criticism directly targets the interpretative act (and the present study emphasizes the journalistic segment of the autochthonous musical critique), I restrict myself to finalizing with a paraphrasing text written by Paula Balan and thus to invite the reader to a final reflection:

“With the work that has just been done, all the happy moments, gathered with minuteness from the varied multitude of daily events, have melted irreversibly in the past. I have carefully transposed them on the paper, as long as it gets the white paper, some thoughts like these, and now, at the beginning [or at the end of the road], I offer them to you, reader, to determine you to accompany me once to Concert.”<sup>42</sup>

*Translated by Cristina Șuteu*

## REFERENCES

### Books

- Burada, Teodor T., *Opere* [Woks], vol. 1, Viorel Cosma (ed.), Editura Muzicală Publishing House, Bucharest, 1974.
- Cosma, Octavian Lazăr, *Hronicul muzicii românești* [The Chronicle of Romanian Music], vol. IV, „Romantismul” (1859-1898), Editura Muzicală Publishing House, București, 1976.
- Dănșorean, Bujor, *Critica muzicală românească în secolul al XIX-lea* [Romanian Criticism in the 19th Century], Doctoral Thesis, „Gheorghe Dima” Conservatory of Music, Cluj-Napoca, 1982.
- Dediu, Constantin, *Din culisele muzicii*, [From off-stage of music], „Junimea” Publishing House, Yassi, 1980.
- Densusianu, Ovid, *Literatura română modernă* [Modern Romanian Literature], vol. II: *Poesia în spirit vechi și cea de tranziție. Cel dintâi poet modern: V. Cîrlova. Curentul larg de afirmare a literaturii nouă: I. Heliade Rădulescu* [Old and Transitional Poetry. The first modern poet: V. Cîrlova. The Broad Stream of the New Literature: I. Heliade Rădulescu], Editura Librăriei „Universala” Publishing House, Alcalay & Co., Bucharest, 1929.

<sup>42</sup> Paula Bălan, „Clipe fericite” [Happy moments], in: *Cronica* [Review], January, 2004, p. 8 *apud* Laura Vasiliu (ed.), *Muzicologia și jurnalismul: prezența muzicii clasice în media românească de după 1989*, [Musicology and Journalism: the presence of classical music in the Romanian media after 1989], Artes Publishing House, Yassi, 2007, p. 167.

- Hangiu, Ion, *Dicționarul presei literare românești: 1790-1990*, [The Dictionary of Romanian Literary Press 1790-1990] Editura Fundației Culturale Române, Bucharest, 1996.
- Hodoș, Nerva, Al. Sadi Ionescu (descr. bibl.), *Publicațiunile periodice românești (ziare, gazete, reviste). Tom I: Catalog alfabetic 1820-1906*, [Romanian periodicals (newspapers, newspapers, magazines). Tom I: alphabetical catalog 1820-1906], Librăriile Socec & C. Sfetea, Bucharest, 1913.
- Pascu, George, *Viața muzicală românească interbelică* [Romanian inter-war musical life], Editura Artes, Yassi, 2007.
- Vasiliiu, Laura (ed.), *Muzicologia și jurnalismul: prezența muzicii clasice în media românească de după 1989* [Musicology and Journalism: the presence of classical music in the Romanian media after 1989], Artes Publishing House, Yassi, 2007.

## Articles

- \*\*\*, Redacția, „Către cetitori” [For readers], in: *România Musicală* [Musical Romania], 1 martie, No. 1 / 1890, p. 1.
- \*\*\*, „Yassi” (Iași), în *Albina românească* [Romanian bee], anul XV, 5 decembrie, No. 096/1843, p. 1.
- Balint, George, „Puncte de vedere” (interviu realizat de Irinel Anghel) [Views “(interview by Irinel Anghel)], in: *Muzica*, new series, year XXVII, No.1 / 2016, p. 63.
- Constantiniu, Otilia, „Demersuri civilizatoare în Transilvania secolului al XIX-lea. Prima revistă muzicală românească” [Civilization in Transylvania in the 19th century. The first Romanian musical magazine], in: *Țara Bârsei*, No.1 / 2014, p. 184.
- Costin, Maximilian, „Simfonia IX-a de Em. Ciomac” [The 9<sup>th</sup> Symphony by Em. Ciomac], in: *Muzica*, year III, December, No.12 / 1921, pp. 225-230.
- Gherțovici, A., I. Avachian, „Realismul în muzică și interpretare” [Realism in music and interpretation], in: *Muzica*, year I, April-July, No. 3-4 / 1951, p. 104.
- Ghircoiașiu, Romeo, „Rolul criticii muzicale în progresul culturii contemporane” [The Role of Musical Criticism in the Progress of Contemporary Culture], in: *Muzica*, year XXIX, May-June, No. 5-6 / 1979, p. 1.
- Pan, „Variații: despre critică și critici, aiurea și la noi” [Variations: about criticism and criticism, everywhere and to us], in: *Muzica*, year I, April, No. 4 / 1916, p. 150-152.

## Webography

- „Oprea Demetrescu, ucenic al protopsaltului Anton Pann” [Oprea Demetrescu, apprentice of the protopsalt Anton Pann] (published on 24<sup>th</sup> of September 2014), at: <http://ziarullumina.ro/oprea-demetrescu-ucenic-al-protopsaltului-anton-pann-95187.html> [accessed October 13, 2018]
- Șuteu, Cristina, „Revista Muzica la ceas aniversar (1908-2018)” [Muzica Journal at Anniversary Time] in *Muzica Journal*, p. 31-52, <http://www.ucmr.org.ro/Texte/RV-6-2018-3-CSuteu-Revista-M-aniversar.pdf> [October 14, 2018]