

GHEORGHE CUCU – THE COMPOSER'S CREATIONS IN MANUSCRIPT

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SUMMARY. In 1970, I.B.M.B.O.R. (The Missionary Biblical Institute of the Romanian Orthodox Church) published “Hymns of the Divine Liturgy arranged for mixed chorus”. This work contains only 50 hymns – just a small section of the composer’s creation. Nicolae Lungu, the author of the foreword on this edition, mentioned: “many hymns were issued in booklets, handbooks and musical periodicals; other hymns were preserved in manuscript, waiting to be published” (Gheorghe Cucu, *Cântările Sfintei Liturghii...*, (Holy Liturgy Songs...), Bucharest, 1970, p. IV). In this study we refer to the manuscripts kept in the Romanian Academy Library. Albeit much of Cucu’s musical scores were published and were shared by most of the Romanian and Diaspora choirs, there still remains an unexplored part of Cucu’s creation that completes the image of his personality as composer, conductor and professor.



Gheorghe Cucu 1882-1932

Keywords: choral Church music, Carmen choir, mixed choir music, sound harmony, repertoire, scores, Liturgy, manuscripts.

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Gheorghe Cucu (1882-1932) lies between the great Romanian composers of choral church music, carols and folklore processing. He is beyond a simple regional composer and places himself in the hierarchy of national composers, if we are to refer to the area of distribution and searching of his liturgical creation. He is - as Gavriil Musicescu or Nicolae Lungu are - a composer whose creation is easily assimilated as familiar to Banat and Transylvania, Moldavia and Muntenia, to which we add the Romanian diaspora, eager to sing *the Great Responses, True Theotokos, (Meeting of our Lord) Sessional Hymn 1, Tone 1: Let the heavenly hosts marvel at this mystery; Lord, Have Mercy on Me* or Cucu's carols. So, Gheorghe Cucu can be considered a national composer with universal reverberation in the panoply of Romanian composers of choral church music². Although he lived little among us, Gheorghe Cucu gives future generations an amazing biography: a rich and perennial choral work retaining freshness after about 100 years after his death, a high class pedagogical activity held as a professor at the Bucharest Conservatory, at the Academy of Religious Music and Nifon Seminary, and not least, twenty years at the Metropolitan choir desk/Patriarchate of Bucharest (1912-1932), where he achieved artistic performance matched only by Professor Nicolae Lungu.

1967 can be considered a year of some tolerance and relaxation of political life in favour of Church life in general and Church music in particular. During this year two uncensored monographies about two so-called mystics composers are issued - one monography entitled *Paul Constantinescu* by Vasile Tomescu and the other entitled *Gheorghe Cucu* by Nicolae Parocescu - and the subtle introduction of the Christmas oratory *Nativity* by Paul Constantinescu within the program of the musical season "George Enescu".

So, with the support of Mrs. Justina Cucu - wife of the late composer Gheorghe Cucu - Nicolae Parocescu drew up a comprehensive monography of that time, including the life and work of the composer³.

² *Choral Public Domain Library*, the site with most known choral scores, it has in its archive, among the Romanian composers only George Enescu and Gheorghe Cucu with *Baby Lord and Lord in Heaven*.

³ The composer's biography may be found in several sources. The most important are: Nicolae Parocescu, *Gheorghe Cucu*, Muzicală a Uniunii Compozitorilor din Republica Socialistă România Publishing House, Bucharest, 1967, 208pp. + 40pp. Annex., Viorel Cosma, *Muzicienii din România – Lexicon bio-bibliografic (Musicians in Romania – Bio-Bibliographical Lexicon)*, Vol.2, Bucharest 1999, pp. 124-128, with impressive bibliographical references found and researched by us in *Colecția Viorel Cosma* - collection (7 plicuri în biblioraftul muzicologului despre Gh. Cucu – 7 envelopes in the mucian biblio-cabinet about Gh. Cucu). The others are bio-bibliographical "ramifications" taken from this two main sources. We enumerate a few articles that may be found in

Gheorghe Cucu lived with intensity but only for 50 years. He worked to exhaustion, composed during nights and, at day; he worked for 14 hours at Nifon Seminary, with the Patriarchate choir, at the Conservatory or at the Academy of Religious Music.

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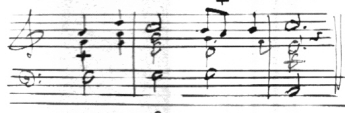
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Alta nota străină acordurilor

Brodenia

ACADEMIA ROMÂNĂ
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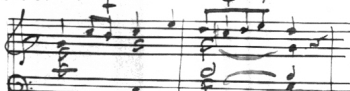
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nota 6a însemnată cu o +, este o notă străină, servind de ornament notei reale și, și se numește brodenie. -

201) Brodenia este ornamentarea unei note prin treapta alăturată superioară sau inferioară; ea pleacă de la nota reală și tot la ea se reîntoarce, este de scurtă durată (în general) și ocupă parte slabă de timp sau de măsură.

Ex: 

Pagină din Msr 6428 - Armonia consonantă

ROC periodicals: Teodor Manolache, *Gheorghe Cucu. Cuvinte de prețuire și de amintire la un popas comemorativ (Words of Cherish and Remembrance during a Time of Memorial Halt)*, în: "Glasul Bisericii" (The Voice of the Church), no. 12, year XVI, December 1957, pp. 895-908. Rev. Nicu Moldoveanu, *Profesorul, dirijorul și compozitorul Gheorghe Cucu – 100 de ani de la naștere (The Professor, Conductor and Composer Gh. Cucu -100 Years from Birth)*, în „Studii Teologice” (Theological Studies), XXXIV(1982), no. 9-10, pp.712-719; Gheorghe Vasilescu, *Documente inedite privitoare la viața și activitatea compozitorului Gheorghe Cucu (Surprising Documents Regarding the Life and Activity of Composer Gheorghe Cucu)*, în „Biserica Ortodoxă Română” (ROC), C(1982), no. 7-9, pp.719-730; Rev. Marin Velea, *In memoriam: compozitorul, profesorul și dirijorul Gheorghe Cucu*, în „Glasul Bisericii” XLI (1982), no.11-12, pp.936-940; Stelian Ionașcu, *Corala Catedralei Sfintei Patriarhii – incursiune istorică (The Holy Patriarchal Cathedral Choir – Historical Insight)*, in "Glasul Bisericii" no.4-6 (2008), p.358-368.

He saw daylight on February 11, 1882 in a village in Moldova, in fair Puești (Tutova) of Bârlad area, being the sixth child out of nine of Vasile and Smaranda Cucu. Birthplace views were affected by poverty and desolate sceneries, but he kept in memory local carols and songs of fiddlers in the area. In 1890 he was taken to Bârlad by his maternal uncle, Ion Butoi - singer of the Princely Church in the city - to learn the practice of pew. Enrolled in the singers' school in Bârlad, his innate musical talent would be noted and valued by the Psaltic teacher Damian Rânzescu and by the master of vocal music, Athanasie Popovici. The latter, conductor of the choir at the Royal Church and former student of Musicescu, has made Gheorghe Cucu an exceptional pupil on the notes system, giving him the opportunity to lead the church choir as well.

The quiet life in Bârlad did not seem enough to Gheorghe Cucu, wishing to further explore the mysteries of music. He got, for a period of one year, to Brăila (1898-1899), a city with developed liturgical musical tradition at the time. He entered as a tenor in the choir of Sfinții Voievozi Church, where he befriended Ion Croitoru⁴.

In the spring of 1899, with some resources saved in Brăila and a large background of musical knowledge, he arrived in Bucharest, just as D.G. Kiriac returned from Paris with a new vision of what choral singing in the church must be. He began, as in Bârlad, as chaplain at Droboiteasa Church and, after he was observed by Kiriac he was promoted pew singer I (1901) and choir conductor (1904) at Brezoianu church⁵. He would remain here until his departure to Paris, there, all the same, a choir conductor and at his return, until the end of life, he would be a director of the Patriarchate choir.

This briefly mentioned stage in his life has its own story. In 1909 he enrolled at the Conservatory for the class of George Brătianu, and after his death, he entered as a student in the class of D.G. Kiriac. His relationship

⁴ Details about the friendship of the two, see in Nicolae Parocescu, *Gheorghe Cucu...*, pp. 8-9.

⁵ The Brezoianu Church Parishioner, treasurer N. Avramescu, issued a certificate showing that: "Mr. Gh. Cucu has been in function at this church for five years as a first Psalt and for two years as a choir conductor. In the meantime Mr. Gh. Cucu has proven a good Psaltic knower and performer and especially a choir director. In this last quality he looked for and managed to bring a characteristic note to the choir by introducing traditional melodies into our church in choral form, presenting a repertoire of religious pieces in church tones, harmonized by the eminent master D.G. Kiriac and by himself, these being introduced by him for the first time in the Church and surprised and were positively appreciated by this church parishioners and the competent people in this domain, frequenters of Brezoianu Church" (*Certificate* of Brezoianu Church of October 11, 1906, original ms, on paper sealed with the stamp of the Ministry of Justice in: *Colecția Justina Cucu și Colecția Viorel Cosma*) – Justina Cucu Collection and Viorel Cosma Collection.

with Kiriac was one of affection and fatherly love, both of them having benefited from it: Gheorghe Cucu, a good knower of Psaltic notation, gave Kiriac transcripts for *Psalt Liturgy* (published posthumously), he was a reliable tenor in *Carmen choir* and he replaced Kiriac in teaching Conservatory courses. Kiriac enabled him to work with a prestigious Choir as secondary conductor; he would sing his first Athenaeum⁶ creations and will support him in his teaching work. At Conservatory (1900-1905), Cucu was *the first student* every year, always in step with his master, and when the opportunity of a vacancy arose at the Romanian Chapel in Paris (1905), Gheorghe Cucu occupied it by competition. He would delay the departure until after the summer of 1907. Meanwhile he got married to Lucreția Teodorescu with whom he had two children, then the 1907 Revolt broke out, an event that would not go unnoticed by Cucu - son of a peasant. Therefore, he composed a piece with a message -*Fate Fairy* - which could only be sung in 1909, with an amended text⁷.

In Paris he would be living in Antony village (*Rue de Press*), in the vicinity of the capital. Here he would make friends with Dimitrie Cuclin with whom he would share training courses; they would help each other and go together to concerts in Paris. Why would Eastern European students choose Schola Cantorum and not the National Conservatory? First, because the two schools had different trends. Schola Cantorum with Vincent D'Indy stimulated the enrollment of foreign students who came here with their national specifics, while the State Conservatory was intended for Western European aristocracy. One of the teachers in Schola Cantorum was Bourgauld Ducoudray, knower of the oriental ways and of the old Greek ones. With its *proselytizing*⁸ spirits, Schola Cantorum welcomed these folkloric music and liturgical tradition bearers in southeastern Europe with open arms. We know that all conductors from the Romanian Chapel in Paris were theologians, except Kiriac. However, Gheorghe Cucu was forced to follow an introductory course in composition, harmony and

⁶ The first choral pieces harmonized by Gh. Cucu and sung by Carmen choir in the Athenaeum are *Foaie verde baraboi și Foaie verde cimbrisor* (1902, respectively 1904) thought as folkloric diptics and *Liturgical Responses in tone V* (1905), about which we find a note made by the composer on Ms. 5573: "These responses, processed while I was a student in counterpoint, were sung by Carmen and conducted by my beloved Master D. G. Kiriac, on May 21, 1905 in the Athenaeum. They are my first serious piece of work". Signed by Gh. Cucu, March 1931, and the second note, „Al. Podoleanu, Master of Master D. G. Kiriac was delighted and assisted in all rehearsals made at that time at Turnu Nevea.”

⁷ To the folkloric processing *Ursitoarea (Fate Fairy)* he will add later on *Sus bădiță*, the two being sung in diptics.

⁸ Nicolai Parocescu, *Gheorghe Cucu...*, pp. 21-22.

counterpoint at the National Conservatory with Georges Caussade and had to learn French. Only then would he follow the composition course of Vincent D'Indy for three years, having the task of leading the choir of the Romanian Chapel in Paris. Because here he tried to enrich his repertoire - in addition to the classics Musicescu and Wachmann - with pieces processed by him and Kiriac, enmity between Cucu and the superior of the Romanian chapel had been created, followed by complaints and an exchange of correspondence with the Metropolitan ending into eventually shortening his stay in Paris. This conflict brought him a collateral "use": he started a work entitled *Religious Choral Music*, completed in Bucharest, but lost on the road to publication, around the office of the Metropolitan Administration advisers.

E.g. 2

Ms. 5666

Glasul I M.B.

Vecernia

Sau
Prugăciunile și cântările
de seară. -

Slujba bisericească se împarte, simbolic, în trei părți:

- 1) Vecernia ce se cântă în ajunul sărbătorii seara
- 2) Utrenia în dimineața sărbătorii
- 3) Liturgia . . . oficiată în ziua sărbătorii între orele 10-12. -

Fiecare din aceste părți sunt precedate de psalmi citiți sau cântați. - Între aceste părți se poate strecura o bună parte de timp dar ele trebuie făcute toate la vremea lor și nu se poate oficia liturgia singură fără cele două părți precedente. -

In the summer of 1911 we would find Gh. Cucu in Bucharest, with two children and a sick wife (in 1912 Lucreția Teodorescu died), the composer trying to get a life. Kiriac gave him a substitute position at the Conservatory (*Department of Theory and Solfeggio*, 1911-1912) and starting with 1912 he would become a Metropolitan choir conductor with a low salary, accepted because of unemployment. The Metropolitan gave him a house. The Metropolitan Choir gave him the possibility to work with a choir and bring his works alive. Since the choral work did not provide the necessary daily living, he was bound to take an additional teaching job in Pitesti, Slatina and Turnu Severin, provisionally and by commuting. The daily life of the composer and his family was a problem until 1920 when he was appointed a music teacher at Nifon Seminary, and in 1928, a professor at the religious music Academy. In 1917 he remarried with Justina Cucu and had another three children, a thing which would load his daily agenda even more, having to teach private lessons.

The end of Cucu was rushed by his hereditary liver disease, combined with hard work, a struggle with endless financial difficulties and bitterness occasioned by intrigue and injustice. His life was, however, very rewarding as well. All students loved him and appreciated him for the clarity of his explanations during the courses he held. The dull object "Theory and solfeggio" would become a relaxation with him when he sat down at the piano. When the intervention of the Master would bring the solfeggio accompanying melody or surprising harmony "... we did not want to leave the course," a former student, Olga Boga, a pianist⁹ would say. At Nifon Seminary his teaching work with children outnumbered the hours of curriculum, requiring time and energy to achieve performance with seminary students. He had to instruct choirs on age levels and appoint them to sing on Sundays and holidays in the school chapel or other churches in the city. Naturally, they were led by student conductors and they had to be prepared by their Master. Here he brought off the *Theory and solfeggio Course* in four parts for seminars and schools.

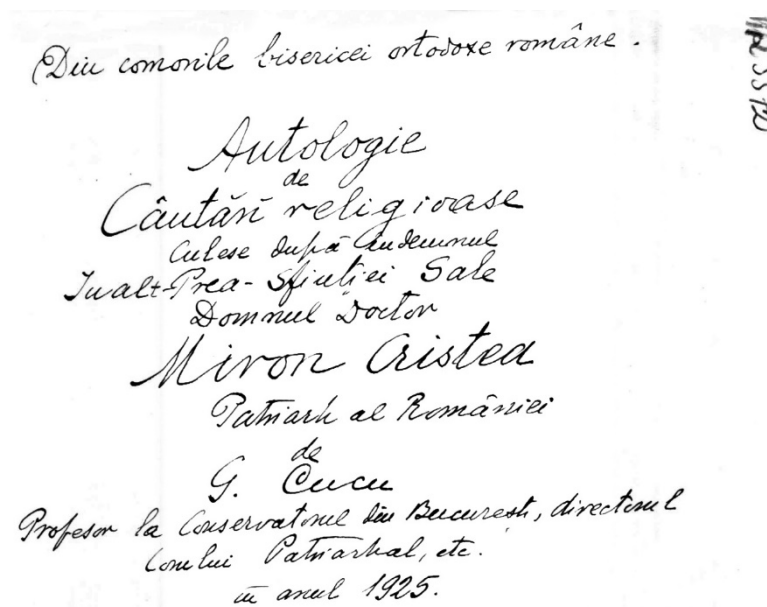
In 1928 he was called to teach at the Religious Music Academy. It was recognition - late – of his qualities and relief from private lessons heaviness. In 1928-1929, a series of intrigues attempted to remove him from the leadership of the Patriarchate Choir. The problems he was facing were the lack of seriousness of choristers who would not provide stability and continuity to the choir. However, the Choir never lacked a suitable repertoire and the expected artistic level was grounded on a faithful nucleus of musicians. In order to grow chorus wages, he made lobby to the City Hall

⁹ Nicolai Parocescu, *Gheorghe Cucu...*, p. 117.

and endured the humiliation of the Archdiocese¹⁰ administration, requiring the intervention of Constantin Brăiloiu in 1929 not to lose his job and the given house, the official guilt being "repertoire disarray". His liver disease worsened its degradation owing to his more frequent outings to "schituleț" in recent years, a restaurant on the Principatele Unite Street at the corner of Olympus street. On August 24, 1932 he died¹¹.

¹⁰ From *Arhiva Arhiepiscopiei Bucureștilor (The Archive of Bucharest Archdiocese)* we find out that Gheorghe Cucu complained – around 1930 – of “the treatment” offered by the Economic Sector Administration that would delay the filling in of “forms for chorister salary payments” (*The Archive of Bucharest Archdiocese, file no. 387/1930*), considering this as “unpermitted meddling in (its) duties” because “the church choir staff is a lodger, changing places many times from one month to another”, “chorister wages would differ according to voice quality and their number in variable either by their firing or by their withdrawing or, on the other hand by some good voices acquisition”. As conclusion he prayed not to be “teased, harassed and suspected” so that he could continue his activity of a conductor and composer, for only peace of mind offered him the time to be the author of so many works as well as of the famous “Patriarchal Hymn”, a referential musical piece until nowadays¹⁰. (Stelian Ionașcu, *Corală Catedralei...*, în „Glasul Bisericii”, no.4-6 (2008), p.368).

¹¹ Gh. Cucu’s funeral was made without too great honours from lay and church authorities. He was buried in Ghencea cemetery, being attended by a group of priests – without a hierarch – a choir made up of a few Carmen choristers, few speeches and cold and laconic announcements in the media of the time. Step by step, in the years of his anniversary after his passing away, all these shortcomings have been recovered and made right through a number of studies and articles about the composer’s life and works and his bones movement to Belu Cemetery, next to all the Romanian composers. The most comprising article on Gh. Cucu’s funeral was written by Teodor Manolache, *Gheorghe Cucu. Cuvinte de prețuire și de amintire la un popas comemorativ*, in: “Glasul Bisericii”, no. 12, year XVI, December 1957, pp. 895-908. Gh Cucu’s image was outlined with a lot of mastership by Rev. Prof. Nae Popescu and by Cucu’s wife, Justina Cucu: “He was not commanding, he was not towering. Shorter more than tall, with a round face, dark brown skin, black hair, vivid, brown eyes; not giving importance to dressing, it was not in his personality; he never wore a tie but a black lavalliere. Nevertheless he was likeable; one would easily familiarize with him and would have positive feelings under his baston, even when he used to make sharper observations. One could not get upset with him. His likeness brought him by pure, abiding friendships. His grave had seen tears not only for the composer but also for the likeable man with unhidden thoughts” (Rev. Nae Popescu, *Muzică și poezie (Music and Poetry)*, Filarmonica Magazine, year I, 1936, no.9-10, p.2). “He had a good height, with a well-built body, vivid but never rash in speech or gestures. He was temperate, patient and calm in all circumstances, in professional injustice or in the multiple concerns and hardships in his family life. The few people that understood him would not forget his eyes full of light, attentive to details, always mastered by deep thoughts. He was a lonely person, but not surly, obsessed with sound harmony, always looking for their true and deep expression. Gentle and unpretentious, he lived away from ambitious unrest and earthly speculations, far from the importance of recognition, although he had a lot of needs knocking at his door. He was a perfect friend and a guide to his disciples, in whom he was looking to develop the sense of true musicality, dedicating time and guiding lessons outside school, without material interest. He hated lies, oppression,



Msr 5572 - Antologie de cântări religioase - foaie de titlu

His short life, too excited and full of material shortcomings, did not allow Gheorghe Cucu to see too many works printed during his lifetime. His *Liturgy* for mixed choir was published in 1970 with a preface, through the care of professor Nicolae Lungu and concerts were inserted through various collections (*I will love you, O, my Lord*, or Nicolae Lungu's Psaltic Liturgy).

A cursory check of the composer to the Romanian Academy Library file cabinet – the Music cabinet¹² - surprised by the large number of works inventoried as creation manuscripts. Researching these manuscripts, we

speculation and arrogance in any form. He used to attack these sins through irony and advice. His childhood, spent in the countryside, had taught him to know rural beauty, the soul of a simple, working man; to know the melos and folkloric rhythms, to love nature. The pew, where he started to learn the musical rudiments, with difficult psaltic deciphering, had awakened the ardent wish to know the laws of binding sounds that would be so magic to him....” (Justina G. Cucu, manuscript text from *Colecția Viorel Cosma*).

¹² We use this occasion to thank to bibliograph Daniel Gabriel Achim, a curator of the Music Cabinet in the Romanian Academy Library, who had the patience and kindness to offer us the occasion to study Gheorghe Cucu's manuscripts.

reviewed the tortuous course of works which undergone changes until their publication, or scores that could be found in 2-3 variants due to passages for which the composer found another harmony (eg., *Responses in voice V* by Anton Pann, or *To Your Cross*), also works left unfinished or in the stage of design. The manuscripts were brought and donated to the Romanian Academy Library in 1967, that year we remembered as allowing more freedom of expression to values related to the Church and the Orthodox Christian faith. No one knows who brought them, because it was not recorded in the register, but it is possible that they were donated by Justina Cucu, taking into consideration that she lived until 1982¹³.

I. Theoretical Works in Manuscript:

a. The fate of an important work - *Religious Choral Music* - was sealed by declaring it lost on the way to publication. Nicolae Parocescu remembered it and reconstituted a few ideas on the basis of drafts (approx. 20pp.): In the introductory part he writes a history of choral music in our Church, considering that the legacy of predecessors had to be carried forward and improved, the composer is a proponent of reforming choral church singing, on a new basis of psaltic tradition. As one who had experienced pew singing, he said that musical training in 'cantorum' schools was insufficient, "for city churches pew singers should graduate the Conservatory"¹⁴. However, the approximately 20 pp. of remaining draft will not be able to render the content of a doomed work.

b. In the Romanian Academy Library there is a *Harmony Treaty* in a single volume of 139 pp. (MS 6427), on which there is a note: "*This work we started in autumn 1918 at the Romanian armies' re-entrance in Bucharest.*" This course would be completed and restored in a work called *Consonant Harmony* (MS 6428-1,2,3) in three volumes comprising 496 pp, and an annex, MS 6429, *Two Notebooks with Harmony Exercises* in four voices, solved by Gh. Cucu, 81 pp. The three volumes are made small, manuscripts book-tied with regular leaves and lined staves. The value of this Harmony Treaty is undeniable even for our time; no doubt it had been so for the period it should have been printed. It is true that some musical

¹³ "The family painfully announces the passing away on September 3, 1982, of beloved and kind Justina G. Cucu (96 years old). A distinguished music professor and school choir conductor, old Carmen chorister, researcher and editor of her husband work, composer Gheorghe Cucu. A devout thought on the 40 days memorial from her passing away". (From *Colecția Viorel Cosma*)

¹⁴ Nicolai Parocescu, *Gheorghe Cucu...*, pp. 36-39.

terms have evolved but, in general, themes are classic: *"About Accords. The Vocal Melodic Movement. Harmonic movement. Common Notes. Passing Notes. About the Musical Phrase. About Cadences. Modulation. Anticipation. Echappee. Tetrachords. Pentachords. Imitation ..."* Also, the *Two notebooks* with Gheorghe Cucu's worked examples would form the basis of thorough preparations for a conservatory or theology student who is fond of choral music. The conception of the work is original due to material systematization, due to its clear and comprehensive explanations. Approved, the treaty would have been more useful to several generations of students and it would have been the best work of its kind in the interwar period. In the publishing process the report of D.G. Kiriac was favorable and truthful¹⁵, but the Ministry also requested the opinion of Professor Castaldi and D.G. Kiriac's resolution did not appear on the publication request form any more so, the Harmony Treaty remained a manuscript until today. Proud, Cucu withdrew the request and did not even stencil duplicated the course, because size did not allow it.

c. The Music Theory Course (*Course of Theory and Solfeggio for Seminaries and Normal Schools*, MS 6104, 427pp.). The pedagogy of the *course* is a perfect exposure of ideas, it is a brick by brick conceived work, born from experience in practice with students and seminarians and brought to a level of understanding, order and clarity for anyone wanting to go through the text. Although approved, it will remain, as the above work, a masterpiece manuscript.

d. MS 6075 Ten simple pages with *Solfeggios* by Gh. Cucu for exams at the Conservatory;

e. MS 5666 Studies and Psaltic Transcripts. Vespers tones I and V. It is a theoretical work of ritual, liturgical and musical analysis of Vespers for tones I and V, with examples of Psaltic and score notation.

¹⁵ "The Harmony Treaty by Professor G. Cucu is a serious piece of work, with clear and methodical explanations and of great use for the students of music conservatories, especially for those who cannot use foreign treaties...This treaty is very useful for our students and we are of the opinion that certification asqed by the author should be granted, that of being introduced in curricullums of conservatories and music schools in the country. And because such a work in the special literature addresses a small number of readers and from its selling printing costs cannot be covered, we consider that the Ministry, as encouragement to the author, could grant him financial aid for publishing". D. G. Kiriac... *Avis (Approval)* on Request of August 9, 1923.

159 Imnul patriarhal Muzica de G. Cucu

Pe sta-pă-nul nos-tru Pa-tri-iar-hul Mi-ron Doaune il pă-
 șe-te Doaune il pă-șe-te Doaune il pă-șe-te lu-tru mult
 ai In-tru multi ai, multi ai

Msr 5572 - Imnul patriarhal - pp.139-140

II. Musical Compositions in Manuscript

Many of Gheorghe Cucu's works are printed and became immortal, being sung with love, both by church choirs and the secular ones. If we refer only to the religious creation, it is enough to recall the *Katavasia stichera of the Meeting of our Lord, At the Babylon Waters and Have Mercy on me, O Lord* - published in the collection *I Will Love You, O Lord*, printed in the time of Patriarch Justinian, pp.27-49, then we should recall *The Holy Liturgy Songs for Mixed Choirs* published in 1970 and the collections of *Carols* published in several editions. But our focus is on the composer's creation in manuscript.

a. *Anthology of Religious Songs* (MS 5572), in full title - *Romanian Orthodox Treasures. Anthology of Religious Songs collected at the urge of His Holiness Patriarch Miron Cristea of Romania*, PhD by G. Cucu, Professor at the Bucharest Conservatory, Patriarchal choir director etc. in

1925 - is a work of 160pp., in manuscript, that reveals Gheorghe Cucu's concerns for the liturgical repertoire of seminarians. It contains songs in one voice and harmonization in two or three voices, a total of 140 songs, written on notebook leaflets. The last work in the collection – *The Patriarchal Hymn* pp.159-160 - is an original composition composed especially for Patriarch Miron in 1925, at the proclamation of the Romanian Orthodox Church as Patriarchy and since then, this song has remained the same, with the name change for patriarchs enthroned in the helm of our Church, adapting music for two, three or four syllables, depending on the name of the patriarch.

Few have tried to compose a patriarchal hymn and none was equivalent to Gheorghe Cucu's composition. We remember that from this collection, carols were taken and published, also, fragments from *the Liturgy in three equal voices* or some concerts that he transformed from two or three voices into music for mixed choirs (*The Myrrh Women's Lamentation, Funeral songs, Palm Sunday Carols* etc.), but the Anthology, as it appears in the manuscript, was not printed, although it had hints and tips from the author to insert certain feast icons, before those songs.

b. Liturgical Responses. Mss 5573, 5574.

We do not know why these responses were not considered along with the Songs in the Holy Liturgy for Mixed Choirs in 1970. It is possible, due to variants - at least three - for the same work, and the editor and professor Nicolae Lungu's impossibility to opt for any of them. It is possible that Gheorghe Cucu dropped them, considering them "school staff", without glory and even epigonic, but since they were sung with *Carmen* at the Athenaeum, it was not appropriate to deny them under the pretext that the song was not the original one. We know that later, Nicolae Lungu and I.D. Chirescu wrote on the same song two different versions of harmonization, which is right, thinking that some folk or church songs can be assigned perfectly valid multiple-choice modal processing. The fact is that the score with Liturgical Responses in tone V remained in manuscript and those who would like to sing them must choose either the one sung with *Carmen* choir, or the two *corrected* variants. Note that Nicolae Lungu published in Cucu's Liturgy 1970 *Responses in tone VIII* (MS 5577), which are found among manuscripts in a single variant, which leads us to believe that the reason for not publishing *the Responses in tone V* is the indecision to choose one.

MS 5584 - *Cherubic*, two-sided pages identified by us as a song in tone V is an unfinished score. Although it gives indication "see another, better sheet", unfortunately, in the whole collection of manuscripts, no other copied variant of this *Cherubic* may be found.

Msr 5610 - Crucii Tale - variantă

To Your Cross. MS 5609 for ATTB, published in the *Mixed Chorus Songs for the Holy Liturgy* (XXV-XXIX). For this diatonicized melody in tone 2 and converted by Gh. Cucu, we can find three more variants in Mi, Fa and major Sol without large differences in harmonization (MSS 5610, 5568, 5565). Other works remained in manuscript:

Ms 5586 *Aghios o Theos*;

Ms 5588 – *The Voice of The Lord Over Waters*

- *Today the Nature of Waters*

- *Like a man You came* (men choir);

Ms 5590 *Psalm verses to The Three Holy Hierarchs* (men choir);

Ms 5591 *You Revealed Yourself to the World Today* (men choir);

Ms 5593 *Troparion in tone 3* (mixed choir);

Ms 5594 *Your Birth, Theotokos* (mixed choir);

Ms 5595 *Repentance Song*. The text of the song is the one of the Great Lent Prokeimenon, *Do not Turn Away Your Face...*, and we find one version with solo mezzo soprano and mixed choir and another, solo with piano accompaniment (Ms 5638). Both versions are incomplete;

Ms 5596 *Bless the Lord, O, My Soul*;

Ms 5601 *The Great Ektenia* (Fa) with 12 Responses for mixed choir;

Ms 5621 *Cherubim in Fa #*;

Ms 5626 *Cherubim in Re* for 4 feminine voices;

Ms 5636 *God is with Us* sung according to tradition, by choir and organon or piano;

Ms 5642 *May Their Memory Be Eternal*, mixed choir and men choir with original melody;

Ms 5644 *Christos Anesti*, mixed choir on a diatonized melody;

Ms 5654 *Myrrh Women Lamentation*, organon and female choir;

Mss 5655, 5657 *The Byzantine Liturgy Sol* – unfinished work, antiphone I-complete, antiphone II-without the final part;

Ms 5659 *O Heavenly King*;

Ms 5662 *Save, O, Lord* (men choir);

Ms 5663 *I will drink from the cup of salvation*;

Msr 5665 *O, Isaiah, Dance your Joy; Hear us, you Martyred Saints; Glory to You, O, Christ, Our Lord*;

Ms 7055 *When You Open Your Hand* (equal voices choir);

E.g. 6

Ms 5586 - Aghios o Theos

There is sometimes the opinion that unprinted works created by composers would be still in manuscript because they are "school" works or less successful, since they remained so.

Regarding Gh. Cucu's unpublished creation, we opened the door to a closer analysis of the scores we have listed throughout this study and of the theoretical work that never saw the light of day due to unfavourable circumstances, but which deserve the right to be published.

The Increased attention to the creation of Gh. Cucu finds its wanted legitimacy due to the original character and personal touch of his liturgical creation without contrasting with the previous choral tradition and with Church acriveia regarding "novelty" in worship. Those who analyzed Gh. Cucu's creation noticed, first, the synthesis between folk vein and the church. The two sources are found naturally in the personality of the composer, knowing that Psalts were recruited from rural areas but trained in monastic schools or institutionalized by the Church, the synthesis of archetypal elements being inevitable. This occurrence of folkloric and religious synthesis is practice with foundations in the long history of the Romanian Christian people. The beginnings of Christianity in the north of the Danube were not deprived of cult manifestation at local level, although without a rigorous church organization, leading to a rich expression of folk elements in worship, and after the Slavic-Byzantine organization activity of our Church under direct obedience to Constantinople, the imposing of musical repertoires formalized in Byzantium were adapted to Romanian language and Romanian feeling. Therefore, the emergence of choral singing of Protestant origin and its "planting" at the beginning of XIX century in the Romanian liturgical space was flagrantly contrasting not only to a long monodical tradition but with the very spiritual structure of the people, to which this kind of singing did not say anything. The manifesto promoted by D.G. Kiriac and picked by Gh. Cucu and his followers failed to replace Gavriil Musicescu's Liturgy, but offered an alternative that has found echo in the view of the *traditionalist* composers of choral church singing.

As a student of D.G. Kiriac, Gh. Cucu takes a step-ahead of his master, who was an adamant supporter of processing the pew monodic singing of the choir. Gh. Cucu preferred working in "psalt style" carefully choosing songs, transforming them and adapting them to his temperament. Suffice it to say that the monody beginning of the Cherubic in Mi is the monody transfigured of *Our Father* by Anton Pann. Gh. Cucu's pioneering action will be fully formulated by Paul Constantinescu who also wrote a *Liturgy in Psaltic Style*, while Nicolae Lungu and I.D. Chirescu remain tributary to the harmonization of psaltic quote for two liturgies (in tone V and tone VIII).

Another phenomenon encountered in Cucu and taken from his master D.G. Kiriac, is the *diatonization* of melodies in tone II (*To Your*

Cross and *Christos Anesti*). One should not question that Gh. Cucu could harmonize some chromatic melodies, but the judicious selection of melodies that suit his temperament was made in line with that of those who listen, eliminating whatever was foreign to rustic life where he was born and lived.

Finally, another feature of the works of the composer is to focus attention on some favorite liturgical issues: the theme of *Virgin Mary* to whom he dedicates all *Axions*, (Meeting of our Lord) *Sessional Hymn 1, Tone 1: Let the heavenly hosts marvel at this mystery* and the Theotokos Troparion of Matins in tone III: *Awed by the beauty of your virginity* or the theme of repentance (*Have mercy on me, O God; Repentance Song* and *By the Rivers of Babylon*).

Gheorghe Cucu's work represents an important moment in the development of Romanian choral music. His melodic line was full of bright colors with origins in homeland folk and pew practice, it bestowed him a personal style, of remarkable authenticity, achieved thanks to a craft mastered firmly in the art of composition and choral processing of carols, folklore songs and church songs.

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