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Study Ecumenical church music in Banat

elaborated within the project

RORS 35: Religious music – Establishment of Cross-border Touristic Routes

**Elaborated by Politea Association
Coordinated by dr. Bakk Miklos**

Project title: Religious music – Establishment of Cross-border Touristic Routes – RORS 35

Material editor: Reformed Center Timișoara

Publishing date: February 2018

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Study

Ecumenical ecclesial music in Banat

The well-known researcher of the Central and Eastern Europe's musical life, Dr. Franz Metz, stated in a paper published in Beograd in 2000 that church music in this part of Europe is still at the beginning of the third millennium, a white tab of the history of European music, and lists a few elements that contributed to this state of affairs. In fact, ecclesiastical music was something that was tolerated in the time of communism, and there was no support for research, for data gathering sometimes endangered. This situation is more than sad, it is even tragic, if we consider the volume published in 1858, entitled "Banater Liederbuch", that is, Banat Book of Songs, more precisely its preface, which states that there is no other place on the earth with so many languages and dialects, Banat being a place where different languages and cultures influence one another. We find cultures such as Romanian, German, Hungarian, Serbian, Czech, Croatian, Bulgarian, Slovak, and Yiddish before the totalitarian era, each of which has a strong component of church music. Research in this area is hampered not only by linguistic and cultural diversity, but also by the confessional. Some of the famous cantors of some churches functioned in several localities of historic Banat. There are cases when one and the same person composed ecclesiastical music for both a Catholic church and a Serbian Orthodox. The name of Karrasz Rezső is mentioned in this respect by Fr. Metz in the quoted paper. On the other hand, soundtrack names of Banat's musical life, such as organ builder Carl Leopold Wegenstein, settled in Timisoara leaving behind Vienna. Thus, ecclesiastical music in the Historical Banat can offer, for the scientist faithful, unique satisfactions.

The present paper is a review of the situation regarding the status and role of ecclesiastical music in Banat, research in the field, important projects of established authors, being aware that at the moment they cannot be considered finished even fundamental research for each culture, among the above, and comparative research is a superior level and is about the future.

A land at the edge of empires

Banat has lately become a predilection for various analysts in an attempt to find those characteristics that make the Banat different from other historical regions in Romania, but also from other regions in this part of Europe, from neighboring countries. Below we present an approach of the Banat region, made by Adriana Babeți.

Fools of writing (be it Germans, Hungarians, Romanians, Serbs, Italians, or Turks) searched for centuries memorable formulations to return the result of their encounter with an interesting place in South-Eastern Central Europe - Banat. At first they saw what they saw, not without honesty and dilettantism, chroniclers and travelers, then more rigorous, more professional, geographers, historians, ethnographers, and eventually with exalted imagination, novelists and poets. It was trying to capture the specificity of this particular country, always on the edge, always between the borders. The phrase was correct because, since the Middle Ages, the Banat has always been on the outskirts of the kingdoms, empires, states, trapped between borders.

Banat was, in turn, through its various areas, a province disputed by the Hungarian kingdom, the Bulgarian country, the pre-state and state formations of Romania (between the 9th and 14th centuries), with the borders always exposed. As for Timisoara, the future center of Banat, it reaches the beginning of the 14th century even the temporary capital of the Empire of Anger (between 1315-1323), the residence of Carol Robert of Anjou, king of Hungary and a powerful center of the anti-Ottoman struggle . The same location is reserved for Banat after the Battle of Mohács (1526), but especially after the conquest of Timisoara by the Ottoman armies (1552), this time on the other side of the barricades of history: gradually, the whole region becomes pashalak and Timisoara , the center of a vilayet, some even outside Banat. And the city, and the countryside is for more than 150 years on the edge of the Ottoman Empire, as if at the end of the world.

An entirely different state of mind animates the new conquerors of Banat: the Habsburgs. After 1716, when Timisoara was liberated by Prince Eugene of Savoy and following the Passarowitz Peace (1718), Banat became a province of the Austrian Empire with a special status, temporarily under the direct coordination of the Vienna Court. This status is the direct consequence of a good territorial positioning: military, economic, political strategic knot on the border with the Ottoman Empire, the intersection of commercial roads to the Balkans. Nicolae Bocşan sees the situation of Banat in the 18th century as follows: "The settlement of the province along the main river route of Europe, at a time when the direction of the continental expansion is oriented towards the east, assured continuous communication with the other territories of the empire, with Central Europe, prolonged the old ties with the Balkans and the Romanian territories on the Danube. Geo-political and internal policy considerations of the monarchy have collaborated in the designation of this particular legal status of Banat, which has become, from 1718, the Habsburg Crown of many privileged aspects, a quality that will considerably influence the history of the province in the 18th century that began the extension to the East."

From this moment begins the new history of Banat, transformed into the crucible where civilizations and cultures meet and merge, at an accelerated pace, which dislodges traditions and builds another model. This modern construction is based on a typically luminous vision, specific to Austrian reformism, dictated by rationality, pragmatism, cosmopolitanism, emancipation through education and technological progress. All these principles turn into sets of policies, from demographic (successive waves of colonization) to economic, fiscal, social, urban, educational, cultural.

Many of them have an innovative character not only in the area, but in the whole of the Empire and even of Europe, which is why not once Banat has been called the "laboratory" where successful projects have been successfully experienced, among which the most spectacular the colonization system and the implementation of new technologies (agriculture, hydrology, industry, transport, public lighting, etc.) have been proven.

Although, once again, at an edge of the empire, the Banat begins to be perceived not as an end of the world, but gradually as a Promised Land, a Terra Nova, Little America. Obviously, these syntaxes idealize and even idyllise a land whose savage and innocuousness only remembers the first travelers and colonists. It is no less true, however, that since then Banat has become the target of hundreds of thousands of people from their homes looking for

welfare, with a taste of risk and even adventure to a distant and unknown country, even if not gold was his main wealth. They have met together over the years, cohabited, recognized and accepted, communicated and learned something from each other, cooperated, and sometimes solidified, over 20 ethnic and ethnic groups (in different configurations from one epoch to another): Romanians, Serbs, Germans, Hungarians, Jews, Gypsies, Slovaks, Croats, Bulgarians, Ukrainians, Poles, Italians, Turks, Tatars, Czechs, Greeks, Armenians, French, Russians, Arabs . 8 is the number of confessions (Orthodox, Roman Catholic, Greek Catholic, Lutheran-Evangelical, Reformed-Calvinistic, Jewish, Neo-Protestant, Islamic) where these communities manifest and manifest themselves religiously, and over 20 languages which they expressed and expressed (in quite different proportions in 2007 than 250, 150 years ago and even 50 years ago).

All communities have preserved the myth of Banat as an interethnic paradise in the collective imagination (perpetuated through family education or school). And real history can confirm the results of the study conducted by ISIG, the prestigious sociological institute in Gorizia. According to its statistics, compared to other areas of the world where such diversity exists, Banat is again unique in terms of its potential for conflict on ethnic or religious grounds: close to zero.

In the almost 50 years of communism (Stalinist orientation: 1948-1964 and then national-communist - Ceausescu era: 1965-1989) Banat has retained something of its privileged (economic, social, cultural) position in Romanian context, due to its own tradition, but also to the two-state neighborhood (Hungary and Yugoslavia) which benefited from communist regimes more permissive than the native ones, to which were added the relatively intense communication with the Western space on various branches (economic, media, tourism etc .). However, the region could not escape to a oppressive regime that exercised its hegemonic force and limited and controlled freedom of expression (individual or collective), which has been reflected in all forms of individual or group creativity. The tension that has accumulated for decades, but also the specificity of the Banat model of social and cultural emancipation, have made it unfortunate that the events of 1989 that led to the collapse of the Romanian dictatorial system began in Timisoara. After 1989, Timisoara gained the outpost of Romanian civic militancy for the establishment of an authentic democracy, claiming both a dynamic, economically, administratively, socially and culturally-prepared city for European integration. The phrase "Timișoara model" still works today, positively appreciated, in the Romanian public discourse.

General considerations

The local Banat historiography must be circumscribed to the provincial multicultural context, accommodating concurrent or antagonistic historical ideas. Historic Banat has never been a feast only for the native historians, but also the object of study of some strange historians or non-historians, among which A. Fessler, Fr. Grisellini, H. Herrschaft, F. Millecker, Frigyes Pesty, R.J., Schwicker, Mathilde Uhlirz, Leonhard Böhm, Fr. Wettel, N. Engelmann, H. Schneider, A.P. Petri, Szentklaray Jenő, Borovszky Samu, Ortway Tivadar, Mirjana Maluckov, etc.

The first historiographical approach of the epoch is the work written by the imperial clerk Johann Jakob Ehrler at the request of the new Governor of Banat, Joseph of Brigido, who in the spring of 1774 asked provincial officials to draw up a synthesis documentation on the state of the facts Banat. The second monograph of the region was written by the Italian Francesco Grisellini, who wrote letters addressed to the various personalities of the epoch, which represent the real chapters, the work titled "Political and Natural History Testing of Timisoara Banat" in letters addressed to some of the most prominent and learned .

In the second half of the 18th century, the Banat cultural environment is still characterized by a strong current of traditional history, which is continued in part by the works of Nicolae Stoica of Hațeg, which somehow remind of the chronic manner of the 17th century improved to introduce a contemporary perspective of the reconstruction of the past in which there are motifs and ideas belonging to the common spirit of the Austrian Enlightenment or Reformism. The most significant work of the Banat scholar is the Banat Chronicle written between 1826 and 1827, with a return to it in 1829. Another Banatan historian who tried to assert the methodical cultivation of history was Vasile Maniu. The only information he provides to the public about the history of Banat is those contained in the work Historical-Critical and Literary Dissertation tracing the origin of the Romanians in Dacia Traian, printed in Timisoara in 1857.

The authors of the present analysis, not historians but historians interested in history, knowing the sensitivities related to national historiographies, continued to read a text from a postdoctoral work done by Adrian Magina (From Exclusion to Cohabitation, Traditional Churches, Reformation and Islam in Banat).

The historical writing on the religious life in Banat, although it has been stated early, has failed to rise to the level of historiography of the same type in the other Romanian provinces. This is understandable because the systematic editing of springs has started quite recently. A further synthesis of the history of the Banat church is lacking, as are the synthetic works on the Catholic or reformed church in the same area. In Banat there are four major historiographies: Romanian, Hungarian, Serbian and German. The latter only dealt tangentially with the period preceding the 18th century, its subject matter being mainly related to the modern period, after the Habsburg colonies.

The Romanian historiography, as well as the Serbian one, focused its attention on the Orthodox Church, most of the time excluding the study of the other denominations. The motivation is simple: the Romanians belonged to the Oriental Church, and the few exceptions either did not deserve the effort to be mentioned, or they were an uncomfortable subject to be treated. Chronologically, the Romanian historiography begins late, under the influence of the Hungarian or German, the predilects being related to the modern or medieval period, with a tangential approach to the reality of the 14th and 17th centuries. Another characteristic of the Banat historiographical approach, regarding the religious phenomenon, is that those who write come from overwhelming proportions among the clergy. The situation has been perpetuated until the 1990s, when professional historians began to address confessional issues. The first Romanian historians who researched the past of the church in Banat were Nicolae Stoica de Hațeg and Nicolae Tincu Velea.

The latter, though writing about the monasteries of the medieval period, does it without any documentary input, only on the basis of tradition. In his synthesis in 1904, George Popoviciu deals with the history of the church in a separate chapter. His information is taken from Pesty Frigyes, Johann Schwiker or Serbian authors. There are many mistakes and mistaken suppositions, unverified information being circulated, which in turn has made a career in historiography, as was the case with the bishop of Caransebes, Partenie, which in reality did not exist. The Catholic or Reformed presence is mentioned in passing, with no comment. More important pages are dedicated to the Banat by Stefan Meteş in his synthesis of the history of the church in Transylvania as well as in the monograph dedicated to the Romanian monasteries. The project initiated by Meteş in the interwar period is continued in Banat by priest Gheorghe Cotosman. He published numerous studies on the Banat church from the Middle Ages to the modern and contemporary period. His information is taken from the Serbian and Hungarian literature, but the interpretative analysis of the data was vitiated, not by a few times, by the author's too rich imagination. His monograph on the Caransebes diocese is true in terms of gross data, but the conclusions are in many cases totally erroneous. As expected, the largest percentage of pages is dedicated to Orthodoxy, which is natural for the proposed theme. Unlike his predecessors, Cotosman reserves a larger space to the study of Reformed Confessions and Catholicism. His conclusion, which was tributary to a certain vision, was that neither Catholicism nor reform had a great impact on the Romanians, they remain attached to the Eastern tradition. In the 50's of the 20th century, the same author put into circulation a series of hagiographical texts (about Iosif the New, the Metropolitan of Timisoara, for example) that proved to be obvious forgery. Although they are not part of the category of true sources, they are still historians attracted by the data of those texts. After the Cotosman moment, Romanian historiography approached quite a bit the religious problem of the 16-17 centuries, the causes being ideological and political. In a connection with the subject, but limited by the informational level of the respective period, is the study by I. D. Suciuc about the history of the Banat literature, which contains useful pages for understanding the cultural phenomenon of Banat in the 17th century.

In 1977 appeared the monograph of the Banat metropolitan, a critical and synthetic attempt to present the history of the Banat church, but the majority space of the work is still assigned to Orthodoxy. For the first time, however, the issue of the impact of Catholicism and Reformation on the Romanian elite in the Banat was seriously raised, and serious amendments were made to the theories regarding the "Romanian" Orthodox hierarchy. Although overcome as an informational and methodological level, the work remains the starting point for any study of ecclesiastical history of Banat. Only in the '90s began to proliferate the studies of ecclesiastical history, which also touch the premodern period in the history of Banat. It is the merit of the generation of Banat historians formed in the 70s and 80s, who bent more in detail on the history of the church. In Contributions to the Banat History, which appeared in 1990, Vasile V. Muntean treated Synthetically and the history of the Banat church. Although it was published after the 1989 revolution, the book was conceived and written in the 1980s, with specific topics specific to the protoconism of the era. The author focused his attention on Romanian Orthodoxy without discussing the issue of the

Serbian superior hierarchy, another deficiency being the reduced space allocated to the other denominations in the province.

One of the few authors who analyzed the religious phenomenon and cultural production of the Catholic and reformed Romanians in Caransebes is Doru Radosav. The historian turned out to be a road opener analyzing the work of Gabriel Ivul, a Romanian Jesuit from Caransebes, and following the evolution of Banat humanism in the 16-17 centuries. The idea of research on cultural production and Banat humanism was continued in the volume of synthesis *Culture and Humanism in Banat. The 17th Century*, where the entire cultural phenomenon specific to Catholic and Reformed Communities in the Banat of the 17th Century is reviewed. The history of the Catholic communities in Banat was the subject of study by Viorel Achim in an article published in 1996, an introductory overview, on a very large subject. A number of less useful information is used in domestic historiography, especially regarding the Catholic impact among the Romanian population. Viorel Achim also analyzed the role of the Franciscans on the Romanian medieval territory, a study which also touches on the functioning of the order in Banat.

Concerns about the history of the Banat church are found in Dumitru Teicu and tangential in the studies of the Boldea League. The first one analyzed the ecclesiastical history of medieval Banat by calling both the archaeological sources and the edited ones. The history of the Orthodox monasteries in Banat was more extensively followed in a collection of studies published in 2002. The same researcher published the ecclesiastical geography of medieval realities, whose purpose was to identify in the field and present all the places of worship (Orthodox and Catholic) which operated south of Mureş. Ligia Boldea, although not particularly concerned with the history of the church, approached the subject in studies focusing on the history of the nobility in the Banat Mountains. Both in the doctoral thesis and in some articles he analyzes the relationship of nobility-confessional membership, indicating that the Banat nobility has circumscribed the Western religious area since the 14th-15th centuries. In the same context, certain aspects of the religious issues of Banat were studied by those who followed the evolution of the families and the noble structures of the area. It is the case of Dragoş Lucian Țigău, in the articles dedicated to the nobles Fiáth and Bizere - Gaman or the money from Caransebes - Lugoj; Ionuţ Costea, in the volume on the Transylvanian nobility from the 17th century or Adrian Andrei Rusu, in the monograph dedicated to the churches of medieval and pre-modern Haţeg. For the social and religious issues during the Ottoman vilage, especially on the Turkish communities, the work of Cristina Feneşan, recently appeared.

The Romanian historiography has not yet reached many of the Banat issues, which provides a fertile research ground for those interested in the history of the church. The Middle Ages were somewhat better studied, while the premodern period remained somewhat widowed. Also, the most important pages came from the history of the Orthodox Church, where most Romanians confess, although the contribution of Catholicism and reform among the Romanians was significant, at least in the case of Banat.

The confessional life of medieval Banat

According to Adrian Magina, the Orthodox sources are very poor in information. There is no chronicle written in Orthodox environments in the Banat of the 16-17 centuries, nor any official document issued by church representatives. Historical documents on Orthodoxy come from the Ottoman Empire, the Transylvanian Principality, or the Catholic missionaries. Regarding the situation in other provinces, the Orthodox church south of Mureş left nothing written, because the plain was under the jurisdiction of the Serbian Patriarchate of Ipek, and the mountain area was politically and institutionally affiliated with the Principality of Transylvania. Apart from some scrawled notes on religious books, so far the only source of documentary Orthodox provenance referring to the realities of Banat is the catastrophe of the Serbian Patriarchate of Ipek, made in the 17th century. The document itself is a register in which the benefactors of the church and those who have donated to patriarchal representatives on canonical visit to the territory. The concierge provides only financial data and records, however, which allow the institutional organization of the church, the names of the priests from different localities, or the functioning of the monasteries in Banat. The patriarchal messengers were not at all interested in dogma, the correction of errors or the religious feeling of the population, but only in material matters. There is no information about other Christian communities in the visited area or about inter-confessional relations. However, this source is important because through it we find data about priests, parishes, and the Orthodox monastic environment south of Mureş. The catastrophe, written in Serbian, was published in the interwar period and then, in original and in translation, was edited in 1980 by Ioan Dimitrie Suci and Radu Constantinescu. The editing and translation of the document were not made entirely, but only for the localities on the Romanian territory. Its value is given by the fact that it captures the institutional organization of the Eastern church in Banat, and the shortcomings come from the lack of information about the other confessional realities of the province.

The history of reform and orthodoxy in the Banat region can best be captured by the Catholic sources, which are of tremendous wealth especially for the 17th century. These are mainly reports of the missionaries of the Holy See, sent to Rome or to the centers to which the senders belonged. The missionaries' relays give details of what they have met in the mission. To these can be added letters of the Catholic population in the area, describing the precarious situation of these communities, usually south-slave. These reports belong to the missionaries of the two orders that were activated during the 16-17 centuries in Banat: the Franciscan and the Jesuit ones. Jesuit sources are mainly found in the General Archives of the Order of Rome (Arhivum Romanum Societatis Iesu). For the Hungarian space of the mission, they have been largely published. The temporal framework until 1600 is covered by the monumental collection of Jesuit László Lukács, in which documents are published about the activity of the first Jesuit in Timisoara, Bartolomeo Sfondrato, or the relations related to Caransebes. Lukács's documentary edition happily completes Endre Veress's older collection in five volumes, which appeared at the beginning of the 20th century. The relations reproduced in the two collections capture the era of the Catholic revival during the Báthory Principles and the extension of the mission to the territory south of Mures. It was mainly targeted at the Banat of Lugoj and Caransebes, where he activated the Jesuit Valentin Lado, the one who offers concrete data on the Romanianness of the inhabitants of the area.

Part of the reports published by Endre Veress was taken over and translated by the team of authors of the Foreign Travelers series about the Romanian countries. Until recently, most researchers who studied the Jesuit presence in Banat or the Reformation issue appealed to Veress's publication because *Monumenta Antiquae Hungariae*, unfortunately, has a fairly limited circulation. After 1990, the editing of the Jesuit documents on Ottoman Hungary, which included the Banat, was also initiated. In that year, two volumes appeared, under the title *Jesuit Missions in the area occupied by the Ottomans*, containing numerous documents related to the religious history of Banat. Their editing covered the range 1609-1625, one of the most fertile periods of the mission. Reports are particularly valuable sources because they capture both aspects of material life and the impact of a confession or other among believers. Much of the aspect of the history of orthodoxy or reform, which otherwise would not have come to be known, is given in the contents of these letters.

Jesuit reports after 1630 remain unprecedented. The most numerous and detailed details of the mission can be found in the Austrian fund, volume 20 of the *Arhivum Romanum Societatis Iesu*. For the Banat space, this volume has a higher temporal mark in 1653, when the Jesuit mission ceased. Most of the documents related to Banat are stored in the deposits of the Hungarian National Archives. Those looking for Caransebes bring numerous data on local nobility and the confessional situation in the fourteenth and fifth centuries of the 17th century. Most are acts of donation for orders or interventions in favor of Jesuit parents. From these we can conclude that the great part of the nobility was still attached to Catholicism and that the Reformation had a slightly lower impact on the traditional Romanian elite. The information in these reports must be supplemented by the annual records of the mission, known as *Litterae Annuae*, and the eulogies (*Elogiae*) to the Jesuits who died on mission. The *Litterae Annuae* on Caransebeș are at the National Library of Austria and they present the situation faced by Buitul and his colleagues at Caransebes. The eulogies for the Society's defunct on the mission in Hungary are kept at the manuscript section of the University Library in Budapest. Those that are relevant to Banat are those of the missionaries George Buitul, Ioan Sebesi, Ștefan Mako and Rodolfo Calleli. More numerous than the Jesuits are the Franciscan springs. Bosnian Franciscan missionaries, after activating in the Middle Ages in Banat, returned to the territory in the first half of the 17th century. They settled in Carasova, Lipova and Caransebes, where they started missions throughout the Banat region. Most often, the Franciscans worked in the Ottoman occupation, their letters providing an abundance of information. Their relations contain references to missionary aspects, relationship with authorities, and cohabitation with other denominations.

The presence of the Reformation is sporadically mentioned in these documents, while the Orthodox world is revealed in its entire complexity, the reformed sources of origin referring to Banat are quite modest both in number and as informative value. Only in conjunction with other types of springs can they provide an overview of the impact of Protestantism in Banat.

Confessional School in Banat

The confessional school in Banat and Transylvania had since 1868 a legislative basis that detailed the principles of existence and functioning. It constituted a basic component of the

system of national autonomy, defining itself as an emancipated institution in the context of the confessional independence recognized by the two Romanian churches (United and Orthodox), starting in 1868.

The History of the Two Institutions: The Church and the Confessional School experienced a synchronous evolution, the evolution of their destiny creating converging intersections. The direction of these tangential influences migrated mainly from the church institution that sponsored the confessional schools to the educational institution. As a supporter of the confessional schools, the Church had well-established powers in the establishment, organization, management and inspection of denominational schools, which required the diocesan conservatories or the metropolitan conscripts to adopt school policies capable of ensuring the observance of school laws and, implicitly, the maintenance of the character of the confessional schools. The Romanian churches, in their capacity as "national Romanian" institutions, organized the confessional school not only as a component of the autonomy of the church but also as the most important means of maintaining Romanian as a language of education and as a factor of national education to preserve the individuality of the Romanian nation.

The centralized Hungarian state authority, in the beginning of the 20th Century, sought to impose its control over the school in the context of the program of modernization, uniformization and centralization of all the components that had so far enjoyed a greater or lesser degree of autonomy. That is why the destiny of the confessional schools was not the happiest, because since 1876 the school legislation, in the name of the modernization of the state and society, has imposed criteria of financial existence that the Church and the communal churches still find harder to achieve. As a result, in this evolving evolutionary development of the Banat society at the end of the 19th century and the beginning of the 20th century, the Romanian Confessional School has to undergo a continuous modernization, sometimes forced, and only in order to meet the legal requirements. This is manifested in the legislative and organizational plan by the multiplication of the number of schools and the typological diversification of the educational institution. There is also a renewal of the educational concepts and the way the School interacts with the social sphere.

The political measures, correlated with the actions of the Romanian, secular and ecclesiastical elites of the 18th and 19th centuries, promoting the education and raising the literacy of their own citizens or believers, led to the massive establishment of primary denominational schools in the Banat rural area. The establishment of political dualism in 1867 represents an important crossroads for the education of the historic Banat, since the transition from the multinational and multicultural state organization of the Habsburg type to the Hungarian "national" was also reflected in the school legislation.

The school has been permanently organized and restructured according to specific legislation. In the second half of the 19th century, the Education Law no. XXXVIII of 1868 imposes the obligation of elementary education of 6 classes, a provision in line with the spirit of the century. Children between 6 and 12 were forced to attend school. The rehearsal school, for young people aged 12-15, held classes on all religious holidays and Sundays after church service, except for Christmas, Easter and Pentecost. Subsequent laws on education amend the provisions of Law XXXVIII / 1868 on the financial support of denominational schools,

increase the necessary amounts to be allocated to the salaries of teachers, and those for the material endowment of educational institutions. Behaving essential components of social modernization policy, school laws, after 1876, restrict religious autonomy and Church jurisdiction over the school. The provisions of the XXVIII / 1876 Law regarding the introduction of the Hungarian language and the 18th Law of 1879, which transforms its study into binding, argue this thesis.

Attempts to maintain the Romanian character of the confessional education institution give rise, within local communities, to special situations and cause the population to resort to gestures of sacrifice, especially material. In the press, the "school case" begins to overlap with the goal of defending national rights.

After 1900, at the beginning of the 20th century, the Confessional School faced a new offensive of the governments against church autonomy and confessional school, considered to be the main obstacles to promoting the policy of assimilation and integration of nationalities. In school policy, this approach materialized through the promulgation of the Education Law no. XXVII / 1907, also known as the Apponyi Law and then the XVI / 1913 Law. The teacher became an official of the state, with all the political consequences that arose from this statute, and the confessional school imposed high financial and quality standards, hard to achieve only by the material support of rural local communities. The state will undertake a massive process of modernization in all areas, along with the implementation of some Magyarization policies that will thus clearly come in contradiction with the interests of ethnic minorities other than the Hungarian one.

On the whole, beyond the particular situations, the direct result of the functioning of the confessional school and its attendance materialized at the end of the 19th century and the beginning of the 20th century in the increase of the level of literacy of the rural population of Banat. The percentile evolutions of the category of bookkeepers are conclusive and indicate an average level of literacy in the rural area of the Banat society as a whole within cities. Between 1880 and 1910, the share of those who knew to write and read rose, according to official Hungarian statistics, with 114.5% in the county of Caraș-Severin and 81.3% in Timis compared to the beginning of the 19th century.

The involvement of the confessional teaching body in activating the cultural life of the Romanian villages in Banat is certain. It was achieved by: setting up school and village libraries; organization of "cultural sessions"; initiating practical courses and eliminating illiteracy; "Cultivation" of love for the book in general, and for the writing, in particular, by enrolling and activating the majority of residents in associations and reading meetings; by organizing choirs, folk music and dance groups, specific Romanian, etc. This vast mosaic of cultural actions was carried out by the constant, massive and qualitative small Banat intelligentsia.

At the beginning of the 20th century, many funds and school foundations will be set up in rural Banat. Through them they were helped to reach the higher education and training levels, the sons of Romanians without financial possibilities from rural areas. Of these, some of the future political opinion leaders of the new generations will rise. The progress of the Romanian and the Romanian confessional education of Banat and society will also be linked to the process of intellectual, professional, specialized training of a large number of teachers. The

analysis and examination of the qualifications for qualification and finalization of the teachers of that period, the presentation of the contest for filling vacant teaching positions, by presenting the methodology of the deployment, the conditions of enrollment, the criteria for filling the post, as well as the retirement mode of the teachers, describing the details and the elements that make up these aspects is a historical scientific approach which has hitherto been missing from the systematic historical analysis of the history of history of Banat, but which is essential to reflect all the essential aspects that characterized the confessional education system from the Banat and defined it.

In the second half of the 19th century and early 20th century, the pursuit of a school and, above all, the achievement of the status of teacher or priest was a chance of definite social ascension. However, at the beginning of the 20th century, the number of preparatory graduates and the interest of the Romanian population in general for this career drastically decreased. From this point of view, of the collective elite mentality, the status of the "little intellectual" priest or confessional teacher in the village is no longer attractive after 1907. The Romanian churches in Banat are forced to struggle to assure them a stable status and certainly in the concern of the Autonomous Institutional Systems of Austria-Hungary.

School becomes a "financial burden", which is becoming increasingly heavy and pressing more and more on the shoulders of its own believers. The idea that they could even lose the "Church" if they insisted on the unconditional continuity of the School continued to infiltrate the clergy. The school, together with the Church, helped to solidify Romanians around national values, specific identity components. The Church and the Romanian School were thus constituted, for the civil society, as factors of aggregation of the nation.

Teachers have evolved in their loyalty to the Habsburg House, migrating increasingly to admiration and open support to the royal house of Romania at the beginning of the 20th century. The way in which this mutation occurred in mentalities is very clear from the "cultural behavior" of the teachers' guild and is spread over the whole period

Between the end of the 19th century and the beginning of the 20th century.

Byzantine and popular music

The music of nature, of waves, of leaves, of wheat fields, somehow suggests the character of that music given to man with the dominion over Eden. It was without rhythm in the modern sense of the word, it was singular and did not have a tonal center of gravity. This manner of singing lasted about five thousand years, more precisely until the end of the first Christian millennium, when in the music of worship appeared the singing on two and three voices in parallel queues and octaves. The new form of harmonic singing is attributed to the monk Hucbald, as well as to Guido d'Arezzo, these two being the ones who have recorded such choral techniques; then (para 11-12) appears in the third verse and parallel sexes, which are usually called 'faux-bourdon'. These primitive harmonizing techniques developed at the beginning of the sec. 14 the art of counterpoint, with its precisely determined rules.

Returning to the old Hebrew song of worship we conclude certain that she runs in unison in three ways: solo supported by the cantor, choir in unison doubled tools that address some phrases sung by cantor, choir singing community. The ancient peoples did not know the

polyphonic chant, nor did the Jews use any other way of singing than monodic (unison). The rhythm of these songs was the one spoken (*parlando rubato*).

This kind of song was practiced by the first Christians in Asia Minor or even in Europe. The Hebrew songs have gone along with the doctrine of Christianity in all the new foundations. The language of propagation was Greek. The adaptation of Hebrew songs to the Greek literary language was achieved with the assimilation of popular intonations specific to each region. In the crystallization of new music called Byzantine after the name of the largest cultural center East European Bizantis that in 330 will become the capital of the Eastern Roman Empire with the name of Roman Emperor Constantine, was attended by three factors: songs Hebrew original music culture Greek, with a musical theory and a notation of several centuries established and the Roman folk culture.

Orient different travelers, monks or priests (some come to study, others were in exile) going to Western music with Christian Byzantine Greek modal systems that perform the music of worship. Among them we mention Hilarie of Poitiers, Ambrose of Milan and the future Pope Gregory the Great, who served as ambassador to Constantinople. The latter was a learned man and a great culture musician; he is studying Byzantine music and 'importing' that 'octo-ehos', the eight voices that the Roman Catholic Church will call them ways. The first was protos ehos (re-voice) and symbolized the air. The second was deuterus ehos (the voice of mi) and symbolized the earth, the third was tritros ehos (the voice of the fa) and symbolized the water, the fourth tetrardos ehos (on the ground), symbolizing the fire. Besides these four voices (modes), called authentic, the Greeks still had four modes derived therefrom referred beaches and began a quint lower than modes authentic hence the prefix "hypo" (below) - for example : the authentic Dorian generates the hypodorian plague (Mi-La).

Without going into the midst of the construction of these modes or ecclesiastical voices, we will say that this musical system taken over by Westerners during the time of Pope Gregory the Great (6th century to the end) will form the theoretical basis of cultural and cult music for a long historical period measured with centuries (about 12 centuries). It was not until Bach's time that theoreticians laid the foundation for the theory of temperate tones, as we know them today, starting from the medieval modes systematized by Gioseffo Zarlino (1517-1590): the Ionian (major) and the Aeolian (minor) with their variants and transposition on all steps of the chromatic scale.

Let us return to the first Christian centuries to pursue the character of the cult of music promoted and recommended by the men of God at that time, as well as some views of the aestheticians of time in connection with this music.

A careful look at the classical Romanian music leads to the conclusion that it has its inspiration in the old Romanian folk music, as well as in Byzantine music and the psalms. These latter sources are the basis of the genre of religious music.

Byzantine music. - The place where this valuable treasure of ecclesiastical chants was formed, taking on forms specific to cult, melodically continuously embellished over many centuries, was the medieval Byzantium, the great political, cultural and religious center of the former Byzantine Empire. For this reason, contemporary scholars call it "Byzantine church music" or Orthodox, since Byzantium was also the center of the Ecumenical Patriarchate. Byzantine music was, however, a work of synthesis. It carries the seal of universality, expressed in a

"code" that knows no boundaries and does not represent the "monopoly" of the Empire's capital. On the contrary, Byzantine music sums up the combined contributions in a pattern specific to Eastern sense coming from different lands. The entire Byzantine community contributes to the building of a unitary weighing, capable of gaining adhesion and spreading, by virtue of the generalization of some structural formulas. Being, by its universal character, Byzantine music does not claim paternity when it comes to the territories in which it controlled the ecclesiastical song. This explains why in the historical period that followed the fall of Byzantium the continuation and further development of this music could remain at the hands of the Orthodox national churches who were in canonical unity with Constantinople; Among them, the Romanian Orthodox Church had and has a preponderant role. The Byzantine song has its own compositional laws that govern a sound world whose originality is easy to set up at a simple hearing. Sobriety and the absence of external elements in favor of depth and emotionality are features that give this music austerity, interiorization and monumentalism. Byzantine music also has its specific homographic forms (tropar, condac, canon) and an entirely original notation, we explain why today it has such a large public audience, both nationally and internationally.

All Orthodox Churches that have been in a canonical connection with the Ecumenical Patriarchate of Constantinople adopted, sooner or later, for their cult, Byzantine music, for the adoption of this music for worship meant at that time the penetration into the sphere of circulation one of the most advanced cultures.

Byzantine music to the Romans. - Among the Churches that adopted cult and Byzantine music is also the Romanian Orthodox Church, where Christianity has penetrated, as it is known, from the first centuries after Christ. The geographical location in the immediate vicinity of Byzantium, as well as the many economic, cultural and religious links with Byzantium, made Byzantine music not only transplant into the Church of the Slavs and then of the Romanians, but to register a special course and development.

What makes today's national and international communication of Romanian church music and an interest in its fullest research and knowledge is, first and foremost, its age, which despite the centrifugal forces, managed to last for centuries, keeping its essence and robustness unaltered.

Some news also talk about practicing music in us, such as the story of the martyrdom of Saint Sava in Buzau († 372), which is said to be a singer of psalms and cultivating this song with great zeal.

Another feature of Byzantine music on the land is its unity. Like folk music, Byzantine music had a unitary character in all Romanians, even those united with Rome, at the beginning of the 19th century. 18, of course, with some stylistic differences due in large part to the influence of folk creation and especially oral, as in Banat, Transylvania and Bucovina. Another very important aspect of the Romanian Byzantine music is the discovery of an impressive number of Byzantine musical manuscripts in the libraries, archives and museums in the country, and even in some abroad. The current Romanian researchers, who have undertaken an action of studying and capitalizing on past musical documents, have found over 1,000 such musical documents, out of which over 200 with old Byzantine music and notation, before the 19th century, when a reform of Byzantine music. This fund of musical manuscripts

from the medieval period is a treasure of great musical and cultural-national importance. Their research gives us an insight into the church music on the land of Romania, on the development and the cultural-artistic role of the medieval and post-medieval period of the history of the Romanian people and of the Romanian Orthodox Church.

In 1715, in the grammar of Patriarch Samuil of Alexandria, it is clear that there was a school where the church chant was taught at the Coltei church in Bucharest. In 1765, a special professor of church music was appointed to the Princely Academy in Iasi, and in 1776, through the communal Christ of the schools given by Alexandru Ipsilanti, a Sava Theological College in Bucharest was provided for a sacred theology teacher ... and a music teacher.

From the sec. 17 there are kept in the libraries in the country and abroad over 20 manuscripts, all with Greek text. From the sec. 18 were cataloged 145 manuscripts, of which 116 with Greek text, 9 with Romanian text, 19 bilingual (Greek-Roman or vice versa) and one with Slavic-Greek text. Also from this century (17) comes the first musical manuscript known so far with the text in Romanian: Psaltichia rumâneasca written by Iromonahul Filothei sin Agai Jipei, in 1713, in Bucharest.

From the analysis of these manuscripts we can know some aspects of the evolution of church music itself in our country. Thus, given the language in which these manuscripts are written, it can be clearly inferred that the origin of the music is Oriental-Byzantine. From the 10th century, the Romanians adopted in the Church and the Slavonic churches and languages, serving in both languages, but the rite and song remained the Byzantine.

The first mentions about the execution of Byzantine music in Romanian are preserved from the 17th century, and at the beginning of the sec. 18 is recorded the complete fulfillment of the Liturgy in Romanian, in Bucharest, and from now on our cult, together with the church chant, will be done in Romanian.

Thus, in 1640, in Iasi, along with the Princely School, there was a school of pupils who recited and sang, before the ruler, Latin and Romanian. Missionary monk Marco Bandini commemorates in his travel journal through Muntenia and Moldova that in 1647 on the Epiphany day, "7-year-old children with beautiful girls were singing in a clear voice in Romanian," *Doxologia* ". The 18th century is the age of the full introduction of the Romanian language into worship. The music was translated and worked in Romanian for all, representing the first phase of the Romanization of church services, initiated by Filothei Jipa and continued throughout the rest of the sec. 18 and the beginning of the sec. 19. Psaltichia of Filothei becomes the type of translation and is taken over by all his followers, including the Braşovian Ion Radu Duma who introduced him to Braşov in 1851. Recently this Psaltichie has been transcribed entirely in modern notation for the use of all those interested he knows the Byzantine songs before the reform of the psaltic music from 1814-1816. Due to the establishment of music schools in Romanian, in Bucharest, Neamt and Brasov, the manuscripts in Romanian are multiplying, the names of the Romanian writers appear more and more frequently as chapel masters, teachers or cops. Among these we can call Filothei Jipa, Sarban teacher, John to Radu Duma Braşoveanul, Constandin protopsaltul, Naum Rimnicianul, Joseph from Neamţ, Mihalache Vlahul, Nil Poponea, Visarion the Ieromonahul from Neamt etc.

The second half of the 18th century is a period of Byzantine musical bouts that prepare the ground for the reform that will take place in 1814 in Constantinople and will be adopted without delay by the Orthodox Church. On June 6, 1817, the founding of the school of church music in the "new system" at Saint Nicholas Selari Church in Bucharest was documented, and Peter Petru Manuil Efesiu († 1840) was professor, who "himself was perfected in the newly founded school in Constantinople." This, supported by the ruler Caragea Voda, organizes the school on new, more pedagogical and more scientific basis. In 1820, it is the basis of the first printing house of the Psaltic musical notes from the Oriental Orthodox world, here in our country, printing two volumes of church chants with the Greek text: The new Anastasimatar and the Doxastar abbreviated.

We believe it is useless to mention some figures among the great protopsalti - Romanian composers from the 19th and 20th centuries in all the Romanian provinces. In Muntenia, the great protopsalts are imposed: Macarie Ieromonahul (1775-1836), who published in Vienna in 1823 the first books of church music in Romanian: Theoretical, Anastasimatarul and Irmologhionul; Anton Pann (1797-1854), who in fourteen years (1841-1854) managed to bring to light in his own printing house fourteen titles of church music books, to which, if we add the number of volumes and reprints, we reach an impressive figure; Stefanache Popescu (1824-1910) continued the work of the two, leaving then the baton of the illustrious or apprentice Ion Popescu-Pasarea (1871-1943), who surpassed even Anton Pann by the number of musical prints. Here also in Muntenia they activated: I was the protosinghel (1808-1894), with his inspired axions (Vrednica you are, the angel cried) and liturgical answers on the fifth void; Ghelasie the Archimandrite (Bessarabian) († after 1854), the creator of the beautiful and so popular Doxologii on the fifth; Neagu Ionescu (1837-1917) and Nicolae Severeanu (1864-1941), representatives of the Buzoi School; Amfilohie Iordanescu (about 1870 - about 1934), Anton Uncu (1909-1976) and many others.

In Moldova, the Protopopalsants Dimitrie Suceveanu (1813-1898), who became famous throughout his musical activity, but especially by the elaboration and printing in Romanian of the Idiomelos united with Doxastarul, in Neamt in 1856/1857; Nectarie Frimu, becoming Necaria Tripoleos († 1850); Iosif Naniescu (1818-1902), from whom we have the famous liturgical responses on the 8th tones, kept with holiness today, along with those of Anton Pann, on the fifth, in their unaltered form - purely Romanian creations; Filos Morosanu (1876-1951), from the Varatec Monastery, the composer of the melody on the 8th voice of the Vespers, "Lina Lumina", a melody which nowadays has the widest spread to the Romanians; Victor Ojog (1909-1973), who composed and printed the Anastasimatar of St. Neamt Monastery and others.

In Transylvania and Banat are active the following: George Ucenescu (1830-1896), from the Romanian school in Scheii-Brasov, "student of Anton Pann"; Dimitrie Cuntan (1837-1910), Trifon Lugojan (1874-1948), Atanasie Lipovan (1874-1947) and others, as some who recorded in writing all the church chants that circulated orally in these parts of the country, where Byzantine music had spread equally.

Musical life in Banat in the interwar period

The one who is committed to describing the inter-war musical life in Banat has a rather difficult task. To accomplish this, there are no works of the epoch. We can not regret the fact that, after publishing the first volume devoted to the musical life of Banat, Dezső Braun, life did not give him the chance to finish his work. We find references and information on inter-war musical life in the book by Josef Brandeiss and Erwin Lessl, in Franz Metz's book on the Church's musical life in Banat, the monographs of the musical institutions of the city, monographs of prominent personalities of interwar world music, collections of musical chronologies. These are important, however, there is a lack of work that addresses all aspects and the entire interwar period in terms of music. We propose that this analysis should bring elements to be taken into account in the realization of the Banat inter-war music picture.

We have shown, through the press analysis, that inter-war Timisoara benefited from a rich and diversified musical life. In one single year, 1937, taken at random, the local press reflected 129 events, that is, two or even three a week. This happens in the conditions of lack of professional institutions, if we take abstraction from that music school, which according to the statute was not a show institution. The main promoters and actors of the musical life were, however, the teachers, and besides them a leading role was played by the musicians at the service of the churches. The analysis carried out revealed the great variety of musical programs, among which the symphonic concerts were at the forefront, even though the problem of the professional orchestra remained unresolved throughout this period. The musical events usually have a large audience, which can be said in a few cases reported in the press, when the meloman in the city did not respond for various reasons to the invitation to the concert. In these cases, very few, the chronicler criticizes the indifference of the Timișorean public, being unable to recognize certain musical values in the meantime.

The institutional framework, namely the lack of a permanent orchestra and a local artwork, was a problem that was increasingly akin to the different approaches of the situation of culture and art in Timișoara. Cluj, a city of the Timișoara dimension, also "capital" of the region, as Timișoara claimed for Banat, had a state opera. Craiova, another "capital" of Oltenia, enjoys the existence of a permanent local theater. Timisoara failed to convince the central officials that it was "worthwhile" to be given the chance to benefit from theater, opera and / or symphony orchestra. Sabin Drăgoi, the director of the communal conservatory, went to Bucharest in particular to treat the ministry of culture with the establishment of a work in Timisoara without success.

Professor Dezső Jánosy, organist and headmaster of the Dome, dedicates an extensive material to the opera performances in the province, a genre more popular with the music world. In the opinion of this representative of local, consistent, and professional authority, the performance of some high quality opera performances raises several issues: "The performance aspired by a provincial ensemble is conditioned [negatively] by the existence of only three or four soloists of professional opera. For this reason, the vast majority of repertoire works, which involve a parallel distribution of difficult roles (note M. B.), are either totally abandoned or are made with the participation of illiterate actors that make impossible the achievement of artistic unity. [...] Beyond the lack of professional soloists, the overall effect is also deficient in terms of the choir and the orchestra. "The situation reported by D. Jánosy, at least in Timisoara, remained unchanged in the interwar period.

Even if the concert life was resumed immediately after the war (the first inter-war symphonic concert took place on February 5, 1920), the situation was not the one desired by the symphonic concert promoters and lovers. Main reason: lack of a permanent orchestra. Mood was in this respect under the influence of three parallel projects. The symphonic orchestra that presented itself with the first concert in 1920, before the audience, was to continue a valuable tradition of the orchestra that operated during the pre-war period under the aegis of the Philharmonic Society. At the helm of the new orchestra, Gida Neubauer, a professional engineer, was invited, with persuasive presence on local musical scenes as a pianist. The concert of this ensemble enjoyed the attention of the press, both before and after the event. It could be considered jubiliary, since it took place half a century since the founding of the most important structure of musical life, the Philharmonic Society, but the press of the time did not think so. Probably due to the existence of competitive projects. The second project was a group of musicians grouped around the communal conservatory. The third initiative belonged to local officials, the city hall's leadership to have a permanent orchestra.

The problem of the symphonic orchestra can not be approached, in Timișoara's case, separately from the urban musical society. This link, I would say, inherently between two structurally unconnected issues, originates in that evolution that led, in 1871, to the establishment of the Philharmonic Society of Timisoara, respectively in the events that followed this act. The first musical society of the city was in all likelihood the Temesvarer Musikverein, founded in 1845. The troubled events of the period 1848-1849 led to the cessation of society's activity, being re-established in 1858. Nor did this attempt have the chance of longevity, present stability that facilitates cultural and artistic activities. This favorable moment arrived after the conclusion of the Austro-Hungarian concord, and it is no coincidence that the text of the status of this musical society felt the need to bind, in addition to culture and art, to the purpose of activities.

Even though they worked in the city in the second half of the 19th century, over 20 reunions and singing and music associations, this company managed to maintain its leading position in promoting instrumental music in Timisoara. The structural changes that occurred during the course did not affect its position, the pre-war period being a success for the Philharmonic Society.

After the first war, there is a period of structuring and restructuring. The world's conflagration has destroyed many cadres and ties, has affected, like any war, even cultural and arts institutions. Music is among the first areas to be reborn, following a first ascending period, not without hardship and deviation. Three months after the first symphonic concert, the one already mentioned, will be held the second concert, on May 10, 1920, but also the other musical genres find their interpreters. The Béla Tomm Quartet has a third concert on January 10, after the autumn of 1919. The pianist Ionel Virgil Economu from Bucharest, originally from Timisoara, presents, with the violinist Ludwig Schück, a sonata evening (February 3, 1920) , followed by just a few days of another sonate night offered by Martha Schwenk (violin) and Leo Freund (piano, February 8, 1920). The first concerto of areas and lieds has as a protagonist Juliska Kulcsár (January 21, 1920, piano Nándor Irsay) and the Romanian Reading Meeting organizes a coral concert with a pretentious program (works by I. Velceanu, T. Popoviciu, I. Vidu, January 19, 1920). If we also look at the Beethoven Mayday 1920,

actually a trip into the monumental Beethoven opera when Professor Dezső Jányosy lectured with musical illustrations by vocal soloists and the Schück Quartet, we have the image of a strong beginning with great music diversity, which reveals the local potential for musical performances at the time.

Regarding the organizational framework and the existence of an associative structure for the promotion of orchestral music, the situation is not at all clear. The war and the passage of the region, together with Transylvania, through the great Union, under Romanian jurisdiction, the new political relations will have a direct impact on the existence of cultural structures that have previously worked but do not annihilate them. In the epoch, studied in this research, the term Philharmonic Society does not appear in the early years. Instead, the Verein der Musikfreunde, the Society for Musicians, first appeared in the narrative of Professor Jányosy's intention to found an oratorium, under the formula: "the new society will be a sister organization with the Music Pals Society." The occurrence of the phrase deserves attention, since there are no signals to date about the intention to set up this company.

Ioan Tomi, in the monograph dedicated to the semicentenary of the "Banat" Philharmonic, indicates that the date of establishment of the "Friends of Music" Society 29 May 1920. The press of the time leads us on June 27, 1920, when the meeting of the new society is taking place. Since the works that deal with the theme of the musical life in Timișoara, in general, and the music society, in particular, do not present details regarding the establishment of the "Friends of Music" society, the most important until the revival in 1929 of the Philharmonic Society, we allow to present these details on the basis of the newspaper *Temesvarer Zeitung*. The general constituent assembly was held in the City Hall. On behalf of the officials, instead of the mayor general Stan Vidrighin, left for Bucharest, those present were welcomed by dr. Dimitrie Nistor, a senator, actually a cultural counselor. The second speaker, Árpád Mühle, described in warm words the process that gave birth to the "Friends of the Music" Society and talked about the city's musical life. It was wanted, according to the same speaker, that society should serve: 1. music through chamber, orchestral and choral music concerts; 2. attract real artists in the city to make them feel like music lovers; 3. to perform concerts, having as core the city orchestra; 4. Promote initiatives along with the communal conservatory to ensure that each talented young person receives solid musical education for the future. He followed Gida Neubauer's report on the preparation of the constituent meeting. Thus, the Society had 12 founding members, 6 supporters and 170 members, respectively 70,000 crowns for activities. The status was presented by Zsigmond Szana, and after his adoption, the leadership was elected, as follows: Honorary President Stan Vidrighin, President Eduard Prohaszka, Vice-Chairs Zsigmond Szana and Árpád Mühle, Secretary Eugen Hoffman. Finally, there was the need for a merger with the old Philharmonic Society, which had a very valuable inventory.

The city's orchestra, which appears in the above-mentioned text, was founded after a meeting, held at the mayor's office, at the initiative of mayor Stan Vidrighin. The meeting took place, on May 20, 1920, so one month before the establishment of the "Music Pals". The chronicler (S), a sign that sends us to the most prolific cultural chronicler of Interwar Timisoara, Gabriel Sárkány, signaled in *Temesvarer Zeitung*: "The establishment of an orchestra of the city has returned to the present. This important issue for our musical life has a solution. General Mayor Stan Vidrighin, who wants to raise Timisoara's cultural and economic life to her glory,

has made an important decision: he decided to set up the city orchestra [...] The Mayor wants to keep them in Timisoara on those members of the Sebestyen Theater Orchestra who stayed in the city [after the band's departure] and to hire them for the new orchestra. [...] This orchestra of the city will also be the kernel of the Philharmonic Orchestra of the Society 'Music Pals', which, in the opinion of the mayor, will work together. [...] The mayor asks for the new orchestra to be composed of 28 members. [...] She will perform theatrical music, participate in popular concerts, at official celebrations, will be available for restaurants as well. [...] The organization of the orchestra was entrusted to Professor Guido Pogatschnigg, with the orchestra having the task of having a program as soon as possible and starting to work. "

The orchestra of the city, after a few concerts, has never appeared before the audience. I have quoted more extensively from the previous article because it allows us to identify, or at least to hypothetically present, certain causes of the failure that led to the meritorious initiative of Mayor Vidrighin. The cause of the orchestra demanded, as the press lets us understand, abnegation, devotion, the financial problem (the fee) reaching the second level. Or, for the members of the former theater orchestra, the financial problem was a priority: it was the source of their existence. This explains that the first concert, June 6, 1920, was followed very shortly by others (the next on June 13), while the "Music Pals" orchestra usually had 2-3 months between concerts. There is a difference of conception, we could say an incompatibility between part of the orchestra - the one coming from the theater - and those who joined them, a difference that could not be overcome. The team around G. Neubauer continued to work, the project on the name of Mayor Vidrighin remaining an element of local musical history.

Interestingly, the Mayoralty project was based on several levels - organizationally, institutionally - on the communal conservatory, with Guido Pogatschnigg as an apparent promoter. That musician whose name was linked to a third initiative, which is chronologically the first. Guido Pogatschnigg, the director of the communal conservative, started in 1913 a fundraising action and signatures of adhesions for the establishment of the Timisoara Symphony Association, succeeding by 1922, collecting the significant sum of 102,632 lei and having a list of 1,725 supporting members .33 The following leadership was elected at the constitutive meeting in May 1922: President Zsigmond Szana, Vice-Presidents Marcel Mărculescu, Josef Nemes, Ede Prohaszka, Mor Wiener, Nándor Irsay, Cornel Trăilescu and G. Pogatschnigg. The first concert of the orchestra took place in June 1922, and by the end of the year two other symphonic concerts were held. This third project has failed, we believe, due to the change in Pogatschnigg's position in musical life: he was replaced by the Conservative in the fall of the same year.

We can not help wondering why society / new societies and not the revitalization of the Philharmonic Society? The following answer is contextual and hypothetical. The Philharmonic Society had, above all, proposed the promotion of choral music, according to a very authoritative columnist, Dezső Braun. At the constitutive sitting, a future president of society, Albert Strasser, told colleagues, who regularly met to sing from the Regensburger Liedersammlung, that is, from the Regensburg song collection, that the situation of the choirs in Timisoara, since the Temesvarer Männergesangverein was abolished, is critical. The

conclusion we come from, on the basis of this information, is that the Philharmonic Society had, at its inception, a dominant concern for the choral life. Even if, in the course of time, there was a considerable interest also for the orchestral musical genres, the activity of the society was mainly dedicated to the coral genre. In 1920, the founding of the "Friends of Music" Society, the main problem of music lovers and, implicitly, of the municipality, was the absence of a permanent orchestra. We assume that the option for a new society, instead of the old one, would send everyone a message about priorities: it became a priority to have a permanent orchestra.

So let's go back to the second concert of the "Music Friends" orchestra in May, about which chronicler Dezső Járosy writes in very eloquent terms. The sonority of the orchestra, the fact that instrumentalists, who in their everyday life belong to very different activities and ages, succeed in realizing an artistic whole, is the main proof of extraordinary work by conductor G. Neubauer. This tenacious conductor was the one who, at the setting up of the Society "Music Buddies", presented the report on the preparation of the establishment, so this orchestra, as well as Professor Járosy's work on the oratory, were or were at least close to the circle which promoted the establishment of the "Friends of Music" Society. In the article cited, Járosy refers to steps not too far away, to establish a permanent orchestra, projects that have been placed in the communal conservatory area. He almost refers to Guido Pogatschnigg's approach to the symphonic society, which was later finalized after the attempt to create the city orchestra after the project failed. Gida Neubauer seems to have been the soul of everything that was done within the "Music Pals" Society, he was the key to the success of this initiative.

Despite the existence of the "Music Pals" orchestra, the problem of the permanent orchestra has not been resolved, it is re-emerging from time to time on the agenda of the city's cultural life. These moments were usually conditioned by events in another plane, with influences and commitments on the orchestra. Thus, in 1926, the question of the existence of cinematographic orchestras, which, with the appearance of the soundtrack, was lost. And this moment was meant to be exploited for the achievement of the old desideratum, finding a promoter of the project, in the person of violin teacher Alexandru Garabet, who was then newcomer in Timisoara, Bucharest. He wanted to reorganize the cinema orchestra in order to be able to play a symphonic repertoire, an unrealized goal due to his departure from the city, only a few months after coming.

A year later, the town magistrate resumed the project of setting up the city orchestra in a session chaired by Deputy Mayor Josef Reiter. According to the proposed draft resolution, a 42-member orchestra was set up to fund 350,000 lei from the city's budget. It was also established during the meeting that the cultural senator Emil Grădinariu to make an exchange visit to Brasov and Sibiu, cities that had, at that time, communal orchestras. Furthermore, the press does not provide details on the project, the orchestra has not been formed.

It was revived, in 1929, the Philharmonic Society. The importance of the event for that moment can be deduced from the newspaper space given for its presentation: almost a page in the "Temesvarer Zeitung" in a news newspaper, like TZ then. The event, already evoked by us, and known to the well-known ones in the works quoted by Fr. Metz and Ioan Tomi, is the expression of the desire to capitalize on tradition, to continue what was valuable in the pre-

war period. At the time of the revival, some of the distinguished members of the Philharmonic Society were also active, including the former president, ministerial councilor J. Nemes and last conductor D. Járosy. We both find them in the new leadership, as president, respectively conductor of honor. In the various structures of the Society, we find sounder names known to those interested in the history of music in Timisoara, the president becoming the priest K. Géza Rech, chief secretary Dezső Braun, conductor Antal Gokler.

To the question of whether the waters around the permanent orchestra have calmed down through the years, through the prodigious activity of the "Friends of Music" Society, we will respond by no. Without mentioning the other moments, we refer to the one in 1937, when the chronicler of the journal "Fruncea" informs: "[With regard to the Symphony Orchestra] on signs, the city leaders found that it would be the case to end with the half-solving. [...] It was decided, as early as December 1936, to establish a symphonic orchestra by reorganizing and amplifying with Romanian musical elements the company "Friends of the Music", to be patronized by the City. this time, it was not on the side of those who militated for the much-desired orchestra. Without a permanent symphony orchestra, Timisoara had a vibrant, diverse musical life with world-class soloists. The Orchestra of the Music Pals Society functioned as Friedrich Pauck in the second half of the 1930s, and gave the audience masterpieces of the symphonic genre. The variety of musical life was preserved throughout the interwar period, even though there were differences in time regarding the presence of world soloists in Timisoara. On the basis of the press information, I have compiled a list of soloists who concerted in Timisoara between 1920-1929.

There is no exact situation about famous soloists who evolved in the interwar period in Timisoara. Brandeiss-Lessl give data in their work, being the only ones to date, but if we make a list of interwar concerts and recitals, based on the data from the press, we come to a table that, compared to the data presented here sense, by Brandeiss and Lessl, we will find differences. Such lists include world-renowned soloists. The question arises: Apart from art collages, present in all specialized lexicons, who can be considered renowned? We could set up several categories of soloists to allow us a better analysis of the situation. Thus, we can introduce the category of really great ones; the category of those who were greatly quoted at that time, but the later value judgment does not coincide with that of the time; the category of those who deserve, is seen today, greater attention; and finally, the soloists of local musical life. The discussion about these categories will be resumed later.

According to the literature, in the interwar period there were 4 exceptional quartets in Europe: those in Brussels, Prague, Vienna and Budapest. Of these, 3 sang in Timisoara: the Ševčík quartet in Prague (the band's name comes from the common teacher of the band's members), the Rosé Quartet from Vienna (the conductor of the band being the great violinist and professor at the Conservatory, Arnold Rosé, born in Iasi); the Waldbauer-Kerpely Quartet in Budapest. A list of how it can not be more beautiful. Among the outstanding violonists who honored the city, we remember, first and foremost, the name of George Enescu who, since 1921, has been systematically returning to Timisoara, offering in the city of Bega, during the 20 years, 18 concerts, most of all provincial towns in this part of the country. Enescu held two or even three concerts in one or two days difference, in 1921, 1922, 1923, 1927, 1929, 1931, 1936, 1937, 1938. Frenchman Henry Marteau, from the violin department in Berlin, successor

Josef Joachim (Joachim and him, some time ago, guest of the city), a repertoire of the Conservative himself, was present to us in 1925. Jan Kubelik, the great virtuoso, soloist worshiped on the most famous podiums in the world, concerting with us in 1928. Your Pédihoda, another phenomenal violinist of the same Ševčík School in Prague, came to Timisoara in 1922, 1924 and 1926, its evolution in 1924 awakening so much enthusiasm and admiration from the public that it accepted to offer a concert - a gift to the Timisoara. The great founder of the violonist and extraordinary instrumentist school, Jenő Hubay, came from Budapest, arriving in a way home, his father pulling from a family in Variaș. Hubay concerting in Timisoara in 1924. Another world-class violonist, the Hungarian Emil Telmányi, settled in Copenhagen, a disciple of Hubay, concerting in the city in 1923, 1925, 1927 and 1928. Violinist Ferenc Arányi, a former miracle child, who astonished at his time, and Hubay's disciple, sang in Timisoara in 1925. The violinist and composer Marta Linz, born in Budapest and also at the famous Hubay School, lived in Berlin in 1924. He concerting with us in 1921. Alma Moody, born in Australia, with violin studies in Vienna, becomes one of the world's great violonists. He concerting in Timisoara in 1925, with great success. The concert of violinist Erna Rubinstein, born in Sibiu, which was celebrated in the US, remained in memory of the Timisoara people. He concerting with us in 1924 and 1928. Florizel von Reuter, another marvelous child and great virtuoso, made a reverse tour, born in the USA, became a great violinist in Europe, more precisely in Berlin, sang in Timisoara in 1925 Kathleen Parlow from the US came to St. Petersburg to be L. Auer's pupil, becoming a successful violinist after returning to the United States. In Timisoara he concerting in 1924. Judith Bokor, a native of Hungary, established in the Netherlands, played great successes on important European scenes. He had two concerts in Timisoara in 1924 and 1927.

Greek violoncellist Nicolas Sokrates Papazoglou is the only foreign renowned instrumentalist who, in the interwar period, has settled for about two years, 1921-1922, in Timisoara, being the director of the communal conservatory. After his departure, for six years he did not return, and in the late 1920s he would have to play again here. One of the most famous violoncellists of those years, Arnold Földesy in Budapest, had a concert scheduled in Timisoara, which was not realized in the end. In this category of great guests, with a concert announced but unrealized, so great absences are Ferenc Lehár and Richard Strauss, respectively the singer of the Vienna opera, Alfred Piccaver.

There have been many canto recitals, compared to the concert life of the late twentieth century. Among the most influential of the genre he sang in Timisoara, coming home, Traian Grozavescu. He, like Mihail Nasta, is included on the list of soloists coming from abroad due to the cities where they lived at the time. The Swedish Valborg Svärdröm, the Viennese Franz Steiner, Karl Burian (the Czechs settled in Vienna and later in Budapest), the Finnish Helge Lindberg, the Latvian Hermann Jadowker, the Viennese Emmy Heim, then Friedman-Lwow, born in St. Petersburg, and Ana D'Artesi of Madrid, present in Timisoara, were admired on any musical scene in the world.

The list of well-known soloists for the period 1920-1929 would allow many annotations, much more than the above. Finally, a general observation is required: the interest of the great soloists in Timisoara was not constant over time. At the beginning of the 20's, as a beginning of a new era, there is an ascending evolution, there are more and more outstanding soloists,

the peak year, in this respect, being 1925. At the end of the 1920s, the "sonority" of the name - except for G. Enescu - and the number of those who came. Thus, we find the existence of this second period in the musical life of Timisoara, whose appearance has no local causes related to the structures and phenomena of the city life. An explanation could be the economic and social crisis that the whole country was going through at that time. The period of the 1930s will also show a similar evolution: as shown in the press analysis, the first period ascending in terms of the presence of soloists renowned in Timisoara will be followed, with the closeness of the war, by a clear regression in all aspects of musical life. Thus, referring to D. Braun's book on pre-war musical life, entitled *Rapsodie of Banat*, we allow to qualify interwar musical life as an unusual, four-part rhapsodic with spectacular evolutions and undesirable regressions due to external causes of the city.

Interwar Timisoara had some first-rate musicians, appreciated not only in the country but also abroad. Of these renowned musicians, the first places are the composers, those who, through works on music, about musical pedagogy, have also been heard elsewhere. The singer, at that time, was much more cantoning in the locality, the radio being a young institution, unable to be a true partner for the remote transmission of quality music, and the recording techniques did not provide fidelity to interpretative valences. A provincial pianist, therefore, had far less chances to notice himself in a wider circle than his creative colleagues did not work directly with the living sound.

We formulated these ideas because Timisoara had for more than half a century a pianist who served the interpretative art with an extraordinary tenacity. Timisoara had Leo Freund. This outstanding pianist, with remarkable successes on many European scenes (from Austria, Hungary, Germany, Holland, Switzerland, Italy, Yugoslavia), soloist, accompanist, conductor, professor, impresary, member of several societies and musical meetings - a musical institution embedded in one person. We do not know if anyone would have dedicated any work of highlighting and acknowledging merits and values. However, without such an evocation posteriority, we are poorer in terms of the local values on which the constituent elements of the present value structures can be placed.

In February 1920, Freund's musical timisoara has Freund on the stage of concerts on a sonata evening with Marta Schwenk, that over three decades, at another start, the first season of the Timisoara Philharmonic inaugurated in 1948, he was the first (1892, Topolovăţu Mare - 1972, Timișoara), with studies in Vienna (Prof. Paul Weingarten), collaborator with the great Arthur Rubinstein (concerted to two pianos), he did not leave his home country, despite being appreciated and welcomed on major European musical scenes. Over the years, Freund has appeared to his beloved audience hundreds of times, and his most frequent presence has been as an accompaniment to famous soloists around the world. The very first musical news of the period under investigation, which appeared in *Temesvarer Zeitung*, refers to the City Hall's desire to buy a concert piano for the retreat hall, since the music school's instruments due to transportation to and from are subject to deterioration. This project has not, of course, been achieved by lack of funds. The news gets another connotation, corroborated with another story, one year later, linked to a move by Leo Freund. Thanks to him - bought by him - a concert piano Bösendorfer arrived in the city in January 1921, having the honor to sing the instrument at the "inaugural" concert. Freund impersonator did not stop here, in a few years

he opened his own music room. The newspaper TZ informs that the salon has 80-100 seats and will "serve the cause of modern music, with the participation of listed artists from the country and abroad". At the opening of the salon, on February 2, 1926, the program was offered by the Tomm Quartet, with Freund at the piano.

The concert life in which the piano was involved, as a solo instrument or accompaniment, was animated, varied and quality, right from the beginning of the decade of the last century. At that time, some pianists with presence and major musical theaters in Europe were active in Timisoara: Leo Freund, Karl Mathes and Dezső Delmár. Karl Mathes, a professor of the music school (the communal conservatory) in 1920, gave up school work in exchange for stage and studio activities. During his time in Timisoara he had the most frequent presence on the podium, among all local pianists. We ask ourselves if he stayed in Timisoara, did he have the chance to be present in musical lexicons? The question is not worthless, because the third Timisoara pianist of those times, appreciated and loved by the public, was Dezső Delmár, with remarkable successes in Budapest and Vienna, a musician whose life is very little known. While Mathes has publicly announced, and there are press releases about his intention to leave for the US, about Delmár, the press does not provide such information. We only know that since 1922 he no longer appears on the podium in the city.

The question is, were the pianists really great? How can we estimate their true value without falling into the trap of natural desire to overestimate our own musicians? We could establish, as I suggested a little earlier, several categories of soloists, which would allow us to have a better analysis of the situation. Thus, we can introduce the category of really great ones; the category of those who have been greatly quoted in their time, but the judgment of later value does not coincide with that of the epoch; the category of those who deserve, is seen today, greater attention; and finally, the soloists of local musical life.

We can admit that the activity of local soloists is a prerequisite for coming to Timisoara and the perception of their true value of the great performers. Musical life is generated and maintained by local musicians, they provide the setting both from the organizational point of view and from the point of view of values, education for beauty. If local soloists are appreciated on the scenes of other cities, it is an important element in every respect. Speaking about the pianists of Interwar Timisoara, we need to talk about the piano teachers of these decades, most of them being present on the musical podium. Béla Tolnay's name is, in this context, due to the fact that he was, besides Freund, the second, loyal and honored accompanist of soloists. At the same time, for a decade, he had his own orchestra - called Odeon - with which he performed orchestral works loved by the audience. Tolnay was a great musician in his day.

Eugen D'Albert, Béla Bartók, Ernő Dohnányi, Ignaz Friedman, Edwin Fischer, Leo Sirota, and Julius Wolfsohn are among the great pianists in this period in Timisoara. Highly-known artists have each written a gold page in the grand piano book. We are aware that the art of each of them is not known to ourselves for the same reason, for various reasons, however we consider them to belong to the same categories of great performers. The pianists Cela Delavrancea (Bucharest) and Ana Voileanu-Nicoară (Cluj) have been highly appreciated until today.

In the press, we did not, in our opinion, pay due attention to the evolution of Julius Wolfsohn. He was considered one of Chopin's great performers of his time, his true value is mirrored in the appreciation of current musical lexicons. Wolfsohn's concert in Timisoara is anemic, giving him, in TZ, 3 not too long news. The chronicle devoted to its evolution only partially succeeds in balancing the situation. At the opposite end, we have the evolution of two pianists who have enjoyed a much broader and more powerful press release: Sasha Gorodinsky and Dimitri Nenoff. They both came to Timisoara at a relatively young age and were presented in the press as extraordinary hopes of piano art. According to the literature, these expectations were subsequently not confirmed.

It is worth paying special attention to Timisoara, which we can divide into two categories: teachers and disciples. The first category includes Emil Mihail, Magda Kardos. The first one was active in Timisoara, the latter becoming, after the Second War, a teacher at the music academy in Cluj. Besides Emil Balázs dr., Included in the list, we mention another doctor, accompanist, friend of Traian Grozavescu: Andor Friedmann dr. Among the disciples who had a recital, Roland Raupenstrauch was considered an exceptional talent. During his studies in Budapest he often came home, to play concerts. We can say, Raupenstrauch has confirmed the expectations of any gifted child: he has become a highly regarded pianist, professor of the Vienna Conservatory. Magda Kardos's pupil, Ella Gerő, married Philipp, will be one of Timisoara's most renowned piano teachers with world-renowned pianist disciples. Unfortunately, we have no information about Margarethe Tietz and Margit Uhrmann.

It could be thought that under provincial conditions, criticism was indulgent and that developments were not quoted at their true value, using - as I said - a veil of indulgence in appreciation. We think it was not like that. It happened only once, when the chronicler conspired in public: the recital, for reasons of quality, should not have been programmed. On the basis of the presented facts, we believe, rightly, that Timisoara had, during the interwar period, an exceptional musical life, worthy of the great existing tradition, due to the presence in the pre-war period of some giants of music in the locality. This situation is due, on the one hand, to the local values, revealed and presented, on the other hand, the interest that could be awakened, for Timisoara and its melomanms, from great interpreters. This musical life has as an important and prestigious component the local press with true musical chroniclers, the circle of musical life actors who are happily fulfilling those artistic impres- sions who have been successful in this activity.

We do not hide our regret that we have not been able to make a comparison of Timisoara's musical life with another city of its size in this part of Europe, but the lack of data obtained under conditions similar to those presented in this chapter makes it impossible to meet this goal.

Church Music in Banat

The question of the existence of church music in Banat, as in all the regions of our country, intertwines with the historical, literary and especially the religious one, to which it is inseparable. Thus, we must include in this chapter all the data provided by the History of the Romanian Church, given the fact that the direct musical documents are missing. But there is

no lack of allegations regarding the singing of the stranger, or at least the church life that implies it. Thus, from the historical data, we find that until the 9th-10th centuries, the religious life of the Romanians in Banat was identical, in all its respects, to that of their brothers in the South Carpathians, so also with regard to church music. We must also mention that nowadays church music is indissolubly linked to the preparation of future clergy. Because they brought with them, in the midst of men, the preparation made before.

In connection with our Byzantine music in the 10th-15th centuries, a series of obscure points are being born that for the moment evade the observation due to lack of documentary evidence. Transylvania, Banat, Wallachia and Moldavia have known this church musical branch with Byzantine origin. An explanation seems plausible to the question of why the Dacians in the two Christian, European, Latin and Greek languages chose the latter; a valid explanation for not adopting his own language. That is, Romanian had not yet affirmed by its elite scholars the multiple literary availability of Greek (Latin); our ancestors were not politically united, they were not organized into a state administrative, economic, homogeneous military formation capable of creating the necessary framework for the pursuit of creative activity on the literary and artistic realm; from the 9th-10th centuries until the middle of the 17th century the presence of the Slavic language in cult and the liturgical chant used in the Bulgarian Church is also known. This influence in the south of the Danube is also due to the fact that here the Latin influence has considerably weakened with the establishment of the Slavs during the time of Vasile II Bulgarocton in these lands. Many Bulgarians are fleeing after this event, in the north of the Danube, especially clergy, eliminating Latin from worship and introducing Slavonic, Cyrillic alphabet, Slavonic rite and Slavonic liturgical terminology. These clergy have taught servants of our churches a more complicated job. Now Vespers, Matins, Liturgy, and other services are beginning to take place, as the Slavic clerics were taught by Cyril and Methodius, the apostles of the Slavs. The singers sang and read on the side of the Church Books as: Ceaslov, Psaltery, Cazanie.

There is, therefore, a wider ecclesiastic music, at millennial milestone, linked to well-established worship books and orders, and thus began the organization of church life in general on the shores of our country. As far as the glory has become an official church language, we do not know much about it except that it was only in the 14th century that this language was used in the documents of the princely courts and religious manuscripts. In Wallachia, Transylvania and Banat circulated the same Byzantine rite in churches, monasteries and organized schools. Even though there have been no manuscripts since then (14-15), it is known that there were cultural monastery centers where, according to the custom of time, the psaltic music had to be taught. In the 14th-15th centuries, Transylvanian Orthodox Romanians (and here we call both Romanians in Transylvania and Banat) have their own church organization. If this church organization exists, we assume that someone is also engaged in preparing the theology of the future clergy. Certainly, religious places, including monasteries, played an important role in this. The tent of churches and monasteries was the first framework for the organization of church education and not only of it. Many of the schools have remained anonymous, others have disappeared with churches, monasteries, and we also have the documents that would have made more light today if it had come to us. The knowledge of the church musical phenomenon in Transylvania as well as the connection on

the church musical line with the other Romanian provinces is too little supported by written historical evidence, although no one doubts today about the existence of church musical life in Transylvania. We are referring, in relation to the above, to the fact that the Transylvanian Church had the same teaching of faith, the same church organization and the same cult as the Orthodox Church in the Romanian Lands.

We note for the entire Transylvanian area the uniformity and the lack of variety of songs, compared to those in Wallachia and Moldavia. At least this is the way the songs from the publications that have appeared so far, in literary notation, because a study of the oral practice is not done. The Romanian church music with all its regional stylistic variety is based on Byzantine music.

The Banat Party Song was along the time, and today it is still a living organism. It has been transmitted centuries by word of mouth until only in the 20th Century some church music lovers have first recorded these true masterpieces of creation. The preoccupations for church music - the party singing in Banat were less numerous compared to the writings and researches of the same music from Wallachia or Moldavia. However, some sounding names of the Romanian musical world were also interested in this particularly beautiful music. Among the leading researchers willing to address the issue of strange music in Banat can be mentioned Gheorghe Ciobanu. He studies the issue of voices in order to better understand the differences that exist between the church chant practiced in Moldova, Muntenia, Dobrogea and Oltenia, and that practiced in Transylvania and Banat.

Until the middle of the 19th century, we can not speak in the Romanian Orthodox Church than the old "strange" song. The choral song began to appear only in the second part of the last century, at first manifesting something more shy, with the time being growing stronger. The Oriental musical spirit has been removed from the Orthodox Church and has penetrated the West-specific spirit. Important to illustrate this idea would be the words of the great historian AD Xenopol as well as those of the Bishop of the Lower Danube, Partenie Clinteanul. The Banat can rightfully assume the priority in the musical movement and moreover the systematic and lasting organization of so many meetings of vocal and instrumental music that still exist today. No part of the entire Romanian earth has ever come to the fore, have made so early musical circles, as in Banat.

In Banat the first choir was made by the teacher Ghina in 1840 in Lugoj. Though abolished only six years later by the Habsburg imperial authorities due largely to its Romanian national component, the choir restores its activity in 1860 due to the desire to sing its members, acting as the Reunion of Songs to Unirea with the Romanian Principalities from 1918.

Serbian church music. Origin, appearance, evolution

Traces of ancient rituals and faith have been preserved all through today through popular customs, although many of them have been adapted to the demands of the church. Finding the roots and origins of Serbian music leads us to research music data during the genealogy of the old Slovenes. The sources of the research are twofold: on the one hand comparative studies based on current folklore remains and on the other hand historical documents. Apart from the

historical data of the contemporary, quite poor, some data on the role of music in the life of the Slovenian peoples provides us with philological research.

In order to confirm the musical talent of Slovenes and to establish the practice of collective cultivation of music, researcher Vatroslav Jagič notes that the verb "sing" (pjesti) and the noun (pjesn) are common to all groups of Slovenes because the groups have served by these two words every day, as something absolutely necessary, not only individually but also collectively. A linguistic finding of the age of the game (dance), we had it through the verb "plinsjan" (dancing), which in the Gothic language has come since the sec. 4 of Slovenian religious vocabulary, as a name for dance (play). Similarly, in Hungarian, even before the 19th century, 13, we meet the word "igric" and "igrech", used by precious popular singers, as a kind of Hungarian influence.

The oldest testimonies about the musicality of the southern Slovenian ancestors still arise from the pre-Christian era on the territory of Dardania (now part of Macedonia and part of southern Serbia). In the second half of the century. 14, began conquering the Balkans by the Turks. In the middle of the century. 15, the Turks finally conquered all Serbian lands, and at the beginning of the sec. 16, penetrated to Buda (Hungary). Because of the loss of war and the change of borders, the major mutations and changes in the composition of the population have been achieved. After the Ottoman Turks conquered the most powerful Serbian prince in 1459, most of today's Serbian territory became the Turkish pashalah (province). After the death of the patriarch

Arsenie II in 1463, no successor was elected. Thus, the Patriarchate was de facto abolished, and the Church of Serbia passed under the jurisdiction of the Ecumenical Patriarchate. The Patriarchate of Serbia was reestablished in 1557 by Ottoman sultan Soliman the Magnificent when Macarie, the brother of the famous Mehmed Pasha Sokolovic, was elected patriarch in Pec. The heirs of the Serbian royal title, the Brankovic family, found refuge in Hungary, where they continued to preserve the ancient customs and the worship of the Serbian saints. The Krušedol Monastery was built as the inheritance of Metropolitan Maksim Brankovic (+1516).

The tradition of singing is kept carefully, as long as it was possible under the terms of oral, exclusive transmission. However, not all cultural centers have been closed. In Moldova, at the Putna monastery, there was a significant school for the printing of the Slovenian and Greek manuscripts. The most notable is the 17th-century Neum manuscript, "Stihirar Svetotorskog Manastira Lavra" (of the Lavra Monastery), containing the "Osmoglasnik" (octopus) and a large number of verses, songs that glorify Jesus, St. Mary and saints. Although musical activities in Serbia and Vojvodina have existed since the first half of the century. 19, Serbian musical historiography claims that their history began with Kornelije Stankovič. This is considered because, on the one hand, the history of his predecessors was not quite well known, and on the other hand because Kornelije Stankovič did not compete with his specialty training, and so begins with not only the professional musical creation, but also a certain (current) national direction, which, as we will see in the history of 19th-century Serbian music, will begin to grow more and more.

The Serbian religious music in Banat has two distinct directions of development. On the one hand, the strictly ecclesiastical music, a specific music, with many interesting elements,

developed, but with time and easily detached from the Byzantine origins, framed in certain rules, characterized by a certain style of execution, developed through its natural course. In Banat, this music bears the name of the soprano - Karlovacki pojanje, because at the Sremski Karlovci (today in Serbia), the archbishop's headquarters of the Orthodox Serbs and Romanians north of the Danube, the so-called popular church clergy (crkveno -narodno pojanje), both by people with studies but also by the simple people of the people. The popular church song from Karlovci was first noted in a modern writing by Serbian composer Kornelije Stankovic (1831-1865). He was a remarkable personality of Serbian musical history. Stankovic's personality is important to us, especially because he was the first researcher to be sure about the approach and valorisation of church chants at the Sremski Karlovci side. In 1864, a year before his death, the third part of his work, called Pravoslavno crkveno pojanje u srpskoga naroda, was printed, an extremely important research work for his descendants.

The history of Serbian choral music began in the 19th century with the works composed by Kornelije Stanković. Kornelije's creative work occupies a special place in the history of Serbian music because he is the first composer concerned with choral harmony. His first liturgy was sung in 1851 at the Castle of Patriarch Josif Rajacič in Vienna, the Second Liturgy in 1852 in a Viennese Greek church, later dedicated to the Serbian musical society of Panciova (Pančevo). Stankovic's preoccupations with Serbian choral singing were also continued by composer Josif Marinkovic.

Stankovic's most important survivor is, however, the composer Stevan Stojanovic Mokranjac. Mokranjac composed many pieces of sacred music in a polyphonic style similar to that of the Renaissance composer Giovanni Pierluigi da Palestrina. He has often traveled to Levač and Kosovo in Central Serbia to collect older versions of church chants that have been suppressed or forgotten later, and to record traditional songs. Mokranjac played a significant role in promoting music in rural areas of Serbia.

Manojlović and others, such as Mokranjac, Kornelije Stanković, Petar Konjovic, Miloje Milojevic, and Stevan Hristić, were some of the first composers of secular and religious music in Serbia.

Banat church music and Byzantine song. The place where the valuable collection of church charts was formed was Constantinople, the great political, cultural and religious center of the former Roman Empire of the East or Byzantine Empire. Byzantine music has gained new forms of our cult, and has been beautifully embellished in melodic terms for many centuries. For this reason, contemporary scholars call it "Byzantine church music" or Orthodox, since Byzantium was also the center of the Ecumenical Patriarchate. Some scholars have limited the Byzantine period until May 1453, when the Byzantine Empire collapsed. "Most researchers show that Byzantine music is the one used in cult. Some specialists assume that this music was used in Byzantine space even in political events. We can speak, therefore, of Byzantine music until the fall of the Byzantine Empire in 1453. After this, we can speak of post-Byzantine music. " From the Greek people, with the help of Byzantium, the musical system penetrated the other Christian peoples, implicitly also from the Danubian space. Folk influences in the Romanian and Serbian church music in Banat. Several Romanian musicians have shown a keen interest in researching the links between Banat Party music and Serbian

music, especially the church. In this respect we refer to Gheorghe Ciobanu, Timotei Popovici or Terentius Bugariu. Gheorghe Ciobanu's assertions about the approaches between church and folk music have already been discussed. Professor Ciobanu's views come close to the claims of other scholars when they refer to the imitation of folk music of religious music, a stench mirrored in the melodic and rhythmic vigor of popular music, and which receives regional character in contact with the people. Researchers' claims confirm the idea of existence of variants in the case of ecclesiastical singing, that is, the differences that church music presents from people to people, from one region to another and from one locality to another. The expert opinions, especially those put forward by Gheorghe Ciobanu, make us conclude that the variants, the regional differences are due mainly to the influences from the folk music. Milos Velimirovic, researcher Milos Velimirovic, also found support for the aforementioned claims, finding the differences between Byzantine songs in the manuscripts of European libraries, differences due to the obvious adaptations of church music to the mental and spiritual peculiarities of the people. Influences and confluences between Romanian and Serbian music on the side.

The similarities between the chanting practiced by the Serbian Orthodox Church and that of the Romanian Orthodox Church in Banat are obvious. It may be said that the similarities we are talking about (and for which we will give some telling examples) are due to the common Byzantine origin. It could be a plausible explanation. What causes us problems in accepting this idea is that the songs present in Banat's song and in Mokranjac's recordings or capitals do not meet them in other spaces populated by Romanians. What would then be the explanation for their presence only in Banat and in the practice of the Serbian Orthodox Church? (especially due to Mokranjac's creations). Could this explanation be sought in the Serbian-Romanian church jurisdiction of Karlovci, which lasted for decades or even a few centuries, in the fact that church music was studied together by Romanians and Serbs while on the differentiation of Orthodox on national criteria the Hapsburg Empire (Austro-Hungarian Empire) could not be said, or that the party in Karlovci was served by simple people from the people who practiced a popular-church song later mentioned by musicians such as Kornelije Stankovic? But it is certain that similarities exist, sometimes they are striking, and in other cases, discreet but sufficient to be ascertained. It is equally certain that the church music practiced today by the Serbian Orthodox Church knows both forms of resemblance to the Romanian party singing in Banat, and we can not but speculate that the origins of this similarity must, among other things, be sought after by the influence of folkloric patterns and in the oral approach used to assimilate the song.

Romanian and Serbian church music and their role in preserving the Orthodox tradition and spirituality in the historical Banat. As for the much-discussed problem of the relations between the Banat and the Serbian church music, Professor Gh. Ciobanu argues that "Similarities between Romanian and Serbian music are attributed to the influence of Serbian music on the Romanian one. Timothy Popovici, former professor of church music in Sibiu, says, for example, that "following the Serbian hierarchy, Serbian church chant is still in use" in Banat and Transylvania. Terentius Bugariu said, "Church churches are common [...] for the entire Serbian Metropolitanate and for the Diocese of Transylvania and Caransebes", finding explanations in the fact that "I borrowed it through Serbs and Russians from the Greeks." The

careful study of the Transylvanian and Banat variants and their comparison with the Serbian music leads to the finding not only of similarities, but also differences.

The religious-choral activity in Banat

For the Romanians of Banat, the epicenter of the choral movement in its authentic growth is undoubtedly Lugoj. The Choir of Lugoj was founded in 1810. His activity became more famous after 1840 when, in time, the members of this choir began to be trained in the knowledge of musical notes and the acquiring and understanding of the repertoire received other dimensions. This choir was called "The Romanian Meeting of Songs and Music", and later the "Ion Vidu Choir".

The artistic destiny of the Romanian choir chorus Lugojen knows, with the arrival of Ion Vidu at his leadership, a new and flourishing stage. The repertoire is more diverse, composed of the immortal choirs of Ion Viu: Lugojana, Negruța, Hill Presents, Transylvania of Transylvania. The music and music meeting in Lugoj is also involved in musical theater performances, promoting soloists even members of the choir.

In 1906, nine Moldavian choral formations pass the Carpathians to their motherland and participate at the great Romanian Exhibition in Bucharest at a grand musical festival. Two choirs from Banat are distinguished with First Prize: Choir of Lugoj directed by Ion Vidu and choir from Sânnicolau - Mare conducted by Atanasie Lipovan, each receiving a Diploma and the Golden Medal. At the festival of the festival are invited the nine choirs from Banat (bringing together 750 choristers), which, under the baton of Ion Vidu, will be received and applauded by the Bucharest public with an indescribable enthusiasm.

The example of the lugojenians had a great resonance throughout Banat. Thus, it was not long before Banat appeared - in front of all other Romanian provinces, a unique phenomenon in the history of Romanian music: the village choir, composed of peasants, organized by peasants and in many cases trained and directed by the peasants. As a truly historic fact, in 1857, he was born in Chizătău, the first choir of Banat, the first of the pioneers, "throbbled with apostolic animation by local priest T. Șepețeanu, a young enthusiast with musical talent and with a very nice and sounding voice" .

Following the example of the Lugojen appear almost spontaneously in the Banat, Singing and Music Meetings. La Caransebeș, Timișoara, Resita, Oravița, Anina, Bocșa-Montană, Făget, Vârșeț. What is surprising and enthusiastic is that the example of the Chișău is followed by almost all rural Banat settlements. Between 1880 and 1900, 140 choruses were formed. Thus, the productions in music and singing became, in Banat, a favorite national party. We're making music, singing and applauding with frenzy.

In connection with the appearance of the choirs in Banat we have to make it clear that they "did not originate from any particular initiative and even less from an official order. But from the collective enthusiasm and the joy of singing the whole village ". It can be said that in many cases the choir and then the conductor first appeared, which some of the village chorusmen brought from another village, paying for it and manning it appropriately and considering it as an outstanding guest, also during the training of the choir. Thus, only conductor Lucian Șepețean from Chizătău has registered his name as founder at 83 choirs.

Not only did he train choirs but also formed the first peasant conductors, who then went from village to village, laid the foundations of choirs, leaving behind other conductors trained by them.

So did other peasant conductors from the south of Banat: Vidu Guga, Nistor Miclea, Pau Farca, Romulus Guțu, Iosif Mincu and others, organizing dozens of choruses and initiating in the art of the youth a youth in all the villages of Banat.

A very important aspect to be revealed is that most of the Banat choirs had initially a church character because the priests were the ones who initiated them, with the help of the faithful, at times at their instigation, then because the Austro-Hungarian authorities at that time were not against religious activities, considering that a repertoire of religious music can not be harmful and dangerous to the chauvinist interests of their state. How could it be a repertoire of national and patriotic music. The phenomenon is underlined by Viorel Cosma in his monograph on Ion Vidu: The church choirs in Banat and Transylvania have developed a cultural and political activity, being the only Romanian ensembles unhindered in their public actions by the Austro-Hungarian state authorities. Almost all of these bands have approached and promoted alongside the popular and patriotic religious and lay repertoire. The carols concerts that became traditional by the end of the sec. past, have gradually incorporated patriotic works, and in many cases the revolutionary pieces have resounded in churches, enlivening the people gathered at the service.

The emergence of the first village choirs is the natural consequence of the same musical predispositions of the Banat who, for hundreds of years, have singled out the religious chant at the sides of the Orthodox churches or at the seating, clowns, weddings. From here it was just a step up to choral singing on several voices. This was the transition from ancient homophone chant to choral polyphony, that is to chant organized according to the requirements of some rules of choral art.

Thus, choirs from the Banat villages were founded so that until 1900, there was almost no Banat village without choir. A statistic of these choirs published in the Bucharest Mineral Calendar for 1907 (pp. 156-167), shows the nominal 76 existing village choirs in Banat until 1906.

In the choirs of Banat there were thousands of chorists who besides teaching religious and folk songs, patriotic learned something else: they learned to be human people, the corist distinguished himself from his associates not only because he knew singing, but also because he was considered by all "a venerable man", enjoying the esteem and appreciation of all. To be cortical means to be human, honest and trustworthy. For example, here are some extracts from some minutes from 1889, found in the Sintești choir's archive, where the choir was founded and set up: "In the evenings when the chorus will gather in a hall school class, it is also possible for other inhabitants of the commune, who are honorable and good men, to come and listen to the chorists' learning. " In another record of the following year, the chorus is required as in all the evenings when the choir is taught, not to forgive nobody to smoke, walnuts to laugh at each other, but all as one and all to listen to can keep the good order.

Iosif Vulcan, a representative figure of Romanian culture, tells in his travel sketches "Souvenirs from Banat" what it means to be corist. It means being a man of humanity in the village, a man who was different from his other consciences, through his social and cultural

prestige that goes to the choir as the children go to school, the choir being also a school where he learns not only to sing, but to defend his tongue, faith and race, participating in all the battles that fought against the oppressors of that time.

It is also known that each concert of the choir was not only an occasion of artistic delight and joy, but also a lesson of national pedagogy, of solidarity and fraternal cohesion, the program always starting with a patriotic account, by a mobilizing motto, which usually in the concise form of a cathedral and a flashy melody - a kind of bloated call - expressing the cult of the ancestral song, or exhorting, dissimulating, brotherhood and struggle for national freedom. The authors of these accounts are not known, most of them were composed by Banat authors, some of the peasant conductors like Nistor Miclea or Vidu Guga. Typically, the text of these motors was sewn with gold or silk on the rich ornamented choir banner symbolizing the honor, glory, pride and laurel of the choir.

Speaking of this cultural activity in Banat, which can be called a unique artistic and spiritual phenomenon, we must point out that the origin of these choirs was of ecclesiastical origin, which then under the protection of the Church and under their sanctified churches became combat detachments to affirm and defend our nation, our faith, our national being. Without this permanent support of the Church, not only moral but also material, the Banat choirs would not have survived, no matter how great their endeavor was for singing, being the only organized Romanian institution, tolerated by the chauvinist rule of that time that could support them either directly or indirectly, by providing them with the denominational schools for rehearsals or holding concerts in Churches where they sneaked past religious repertoire and patriotic songs. Likewise, the Church also obtains the necessary scores for repertoire or contributes money for other needs of choirs.

So the Banat choirs in order to fulfill their national affinities were initially church choirs, our Church always identifying with the high ideals of our nation.

Church Music in the Roman Catholic Diocese of Timisoara during Communism

Walter Kindl, professor at the Faculty of Music at the West University of Timisoara and headmaster of the Dome of Timisoara, presented Academic Days 2009 a critical analysis of church music during the communist era. In the following we take over passages from this text. Communism is characterized by an atheistic conception of the world. Religion and church are therefore their declared enemies. This applies especially to a Church that has its leadership outside the country, such as the Catholic Church.

Communist state measures against these churches have not been long awaited. Concordate with the Holy See was denounced in 1948, the Greek Catholic Church was forbidden and "brought back" back to the Orthodox Church. Who opposed was arrested and imprisoned, as was the case with all bishops and most priests. Those believers who wanted to remain Catholic - there were few, because as Romanians they did not know German or Hungarian - went from Roman Catholic churches, where later (after 1963), when the situation was strained, they were kept religious services and in Romanian.

The next blow turned against the Roman Catholic Church. In 1949 the arrests started, most of the bishops, the superiors of the religious orders, and the higher officials dictated political

processes following the Soviet models. The previously determined convictions were mostly life-long. Our bishop, Augustin Pacha, a seriously ill and 82-year-old, was sentenced to 18 years in prison, but after two years he was released so as not to die in prison; a few months later he even died. Many convicts either died in prison or were released in 1963 after an amnesty after having suffered for 13 years under the most inhumane conditions. An order decided not to recognize in Romania any more than two Roman Catholic bishops: Bucharest and Alba-Iulia. The other episcopates (Timișoara, Oradea, Satu Mare, Iași) were abolished and turned into deans.

For religious life, hard times have begun. The musicologist Franz Metz (from 1985 he lives in Germany) writes in his book entitled "Church Music and Spiritual Music in Romania after 1945", presented at the symposium "The History of Music between Eastern and Western Europe" which took place between September 28 and 30, 1999 in Chemnitz, he writes: "In none of the eastern or southeast European countries, except the former USSR, church music has been humiliated as in Romania. Let us only think of the fact that while in Hungary there were whole compilations of sacred music in different churches, cathedrals, in Romania the word "church" was subjected to strict censorship. During the time when a whole series of hymns with orgy music was recorded in the former Czechoslovakia, in Poland church music was studied in universities, church concerts were held in Yugoslavia; the creation of Silbermann and Bach was cultivated in the GDR, in Romania there was talk of church music as a remnant of capitalist bourgeois society".

The deportation to Russia of the Germans from Romania (1945-1950) as well as the displacement of a large part of the Banat population of Banat in the steppe of Baragan (1951-1956) greatly weakened the potential of church choirs. In many cases, qualified cantors lacked, and laity actively engaged in the church were traced and arrested. They were usually interned in labor camps with the purpose of "being re-educated through work".

One of the many musicians who suffered this fate was Josef Brandeisz (1896-1978), violinist, pedagogue, member of the Dome Orchestra, concert-master of the band "Deutsches Symphonieorchester" (which later caused "access" to the camp work) and a researcher of local history. In his journals - Franz Metz cites several passages in the paper - he describes life in such a camp. Even then, music gave prisoners the power to survive by composing a choir. Church works were also studied among which Missa Wohin soll ich mich wenden by Franz Schubert and Missa Hier liegt will deiner Majestät by Michael Haydn. In his diary, we often find notaries such as "conducting the choir's rehearsal," "religious service," "accompanied by violin." Easter celebrates even the Resurrection, and on this occasion, Te deum. On December 24 Brandeisz notes in his diary: "The saddest Christmas of my life". There were regular "concerts" where the most loyal listeners attended, playing the violin at the candles. Before such a concert once the violin was taken. It was only after a few days that the officer had endured him and gave him the violin back. The repertoire of the prisoner's choir was expanding more and more until Latin and Missa barbara were studied. Also Ave Maria de Ch. Gounod could never miss Brandeisz's plays. On October 5, 1945, during his internment in the Turnu Magurele camp, another prisoner writes in the notebook: "Thanks in heart for the many hours you have given me."

Prior to the war, the situation of church music in Banat was altogether different. As I have already said, our cantors were both teachers at the same time. As intellectuals, they enjoyed a great prestige, realizing a lot of music. Under their leadership were church choirs and male choirs from almost all localities. Teachers had a relatively good musical training, and many of them also achieved remarkable works as composers.

Church churches in the villages were mostly mixed choirs. Occasionally, and male choirs were singing during liturgies. In many villages there were also good fanfare, singing in the church on special occasions at the festive entrances and exits. They were also promoted with pleasure for the accompaniment of community song. At the big feasts, the choir usually accompanies the organ. In many localities - especially in the cities - there were instrumental groups and even orchestras. Very popular were the voices of Michael Haydn, Franz Schubert, Michael Haller, Anton Faist, Max Welcker, Joseph Haas and others. But larger Latin mistakes were also played, such as: Missa Coronation by WA Mozart, or Missa Sancti Nicolai by Joseph Haydn. Gregorian mistakes - for example Missa de Angelis, have often appeared in the repertoire of church choirs.

After the Communists took over the power, the king had been forced to abdicate on December 30, 1947 - in parallel with the new ideology, along with the measures already mentioned, the purification of the church and monastery libraries. What had not already been destroyed during the robberies by the Soviet soldiers has now disappeared either in state archives or museums, that is, it has simply been thrown. "The contemporaries reported about the confiscation of large quantities of books, wagons, rakes, and hoes. From the upper floor of the Timisoara episcopal palace, the books were thrown out the window in the carts that stood in the street. Those collections and libraries were taken to the isolated rooms of the Romanian state archives, where they were destroyed in time by dirt, rodent and moisture. The entire church and music archive of the Arad Minorite Church (about 40 shelves) is still in state possession without being inventoried or researched. In various temporary exhibitions, such as those with old print media from the late Middle Ages in Timisoara, in 1977 were presented some of these luxuries in the "ownership" of state libraries. Their presence is silenced. The same goes for old musical editions and valuable manuscripts. Negligence, lack of qualified staff, and low interest in these documents are a plus to keep this legacy out of the question and to lose time with research. What had already been done through the purification law of 24 November 1944 with the staff, when choirs, orchestras, opera and other musical institutions had been cleared of so-called "reactionary elements" now happened with cultural heritage. "

It follows from the above that the musical life in our churches has suffered greatly from these measures. People were helping out how they could. The retirees became active again, who knew how to play an instrument - the piano was, of course, a lucky case - intervened to help.

When the state's pressure declined in the 1960s and 1970s, it was the restoration of past traditions. In larger localities the church choirs were revived. Cities have occasionally been able to attract instrumentalists and professional singers to large holiday events. But no propaganda was permitted. Posters or announcements in the press were impossible. She used the printed sheets containing the program. During such celebrations we regularly concert the diocese priest, established in Bucharest, Josef Gerstenengst, who was known as an organist in the country and abroad. Later, younger-generation organists also said.

Within the concerts of the Philharmonic, religious works could also be occasionally performed. Because they had Latin or German texts, it was assumed that they were not understood. These executions were simply tolerated. In front of foreigners it was intended to create an impression of openness and breadth in views. In the spirit of this opening, in 1978, it was allowed to print an edition for Romania of the Gotteslob singing book in Germany and its bringing to the country.

In 1980, for the first time in Timisoara, a public organ concert was organized in the Millennium Church. The invited guest was the French organist Michel Robert. Perhaps the word "church" should not appear on the poster. The location of the concert was indicated by the "historic building on the Roman market", of course in Romanian. The titles of the performed works should also be paraphrased in the case of songs with obviously religious content: Minor soil coral for the Nun komm der Heiden Heiland, The minor part for O Gott, the Goth or the Orchestra in the Dieu parmi nous by Olivier Messiaen. The work for the Gebet organ of the Romanian composer Tudor Ciortea had to be re-titled Evening Song. As these concerts were organized by the State Philharmonic, there could be concerts with foreign organizers: Harry Grodberg and Alexander Fissesky (URSS), Andrzej Horonzinski (Poland), István Ella (Hungary), Gabriele Wardewitz (DDR) and others. The concert organizers of Romania: Josef Gerstenengst, Hans Eckart Schlandt, Ursula Philippi, István Dávid and Franz Metz have also been guests of our House several times. It must be said that in the Philharmonic church it was not entitled to present vocal-symphonic works with religious content.

Formation of cantors was also hampered because what Alba Iulia in Iasi, the two houses of formation for priests admitted to the Roman Catholic church, called school cantors, but was really small seminar. Only the boys who would become priests could be accepted here. Cantors were made only by those who no longer wanted to enter the priesthood or could no longer reach. The state, of course, had no interest in forming organizations, because Romania is a predominantly Orthodox country, and the Orthodox church does not use instruments, with only three concert halls. That is why only at the Bucharest Conservatory there was an organ class that offered every two years a place to study.

The Dome of Timisoara is not a parochial church. In the mid-1980s, under my leadership, we began to organize music regularly. These took place on Sunday evening and were announced with other announcements at the end of liturgies, since they were not allowed to be publicly celebrated. In this way all the Messiah of Handel, Requiem by W. A. Mozart, Stabat Mater by Franz Schubert, and G. B. Pergolesi, Missa in Do Major by Ludwig van Beethoven and Te Deum by Brumner were sung.

After the events of 1989, our bishopric was again legalized. From 3 March 1990 (consecrated on April 28) we again have a diocesan bishop. With the resumption of our ward, we could continue our work in the field of church music. Inside the House are now taking place, besides the regular religious services and ordination of deacons and priests. Meanwhile, I had the musical structure of two consecrations of the bishop and solemnities for the re-establishment of the Lord's captain.

In the last 13 years we have executed liturgies solemn concerts important works of classicism and romanticism: Mariazeller Messe, Nicolai-Messe, Grosse Orgelmesse Te Deum für den

Fürsten Esterházy Joseph Haydn, Krönungsmesse, Spatzenmesse, Grosse Credo-Messe, you Deum, Regina Caeli, Laudate Dominum in F-Dur und a-Dur Mozart Messe in G-Dur, Deutsche Messe, Stabat Mater by Franz Schubert Messe in a-Dur César Frank, Te Deum by MA Charpentier Messe in D-Dur by Antonin Dvorak, Magnificent Introduzione e Gloria by A. Vivaldi, Via F. Carrier Liszt Mass "Gloria concert" by C. Monteverdi Messi C-Dur, Requiem in Es-Dur by JG Rheinberger, Christus am Ölberge by L. van Beethoven, Jauchzet Gott in allen Landen, Osteroratorium de JS Bach and others.

Teachers, chapel masters and conductors from Banat

The church music in Banat, although of Byzantine origin, retains distinct features developed over centuries of historical evolution relatively different from other Romanian regions, Gheorghe Ciobanu mentioning that: "The Romanian liturgical music, with all its regional variety, is based Byzantine music ". Since the syllabus has been preserved and transmitted for centuries by the oral route, in this plane of oral expression one can speak of a symbiosis or synthesis between the characteristics of music of Byzantine and folkloric origin. This true treasure of traditional songs, through its morality, is an important cultural value and a brand of Romanian national identity in the context of European and world culture.

The church song in Banat has been passed from generation to generation, most of the time from father to son. There are parishes where five generations of chapel masters were from the same family, becoming a true "dynasty of chapel masters." At the same time, there was a real village music academy.

About the age of ecclesiastical singing in Banat we have a century ago. 11. An interesting piece of information, one of the very few noted in a document, in the Legend of San Gerardi at Cenad, "was the training of many students, who in turn would spread musical teachings in other churches and monasteries in Banat."

The old Banat monasteries, Hodos-Bodrog (1233), Ilidia (Civin), Orșova, Mănăștur, Cenad (Morisena), each according to the training of the monks, were also schools at the same time. Of all the schools of the monasteries of this period, the best organized and the oldest was Cenad, attended by 1030, by 30 students. The oldest Slavonic text written on the territory of today's Romania is "The Prayer of Saint Sisinia for the Eviction of the Devils", 184 verses written on lead sheets. The schools in the Banat monasteries and those in several larger village churches met the cultural pretensions of the people.

In the monastic schools of the time, besides learning reading and writing, church chanting was also learned. Here also the future clergy and dictionaries, calligraphists, manuscript copiers, border designers, book binders, icon painters and churches were preparing. The best Romanian school of the time before, but especially after 1580, Ioan Botos, in the cells of Prislop monastery, founded the monk Nicodim from 404-1405, a cultural-religious center, a nursery for teachers and monks, scholars and teachers, priests and cantors, and the Banat area. Slavo-Romanian and pure Romanian books printed in the 19th century. 16 are proof that the Romanians had schools and they knew to read Romanian, otherwise we can not explain the purpose of these books, they were not printed for the sake of the books, but because they

needed them. The teaching and educational character of the first Romanian translations and printings is obvious.

With all the poverty of the documents of attesting schools in Banat, where writing, reading and singing, various scribes on old church books are recalled, we recall the names of teachers who have carried out their school activities in Banat. Thus, in 1698, the teacher Gheorghe from the village of Iaz near Caransebes, who copies a liturgy in Latin letters, is remembered. Between 1680 and 1730, the Moldovan Vasile Sturza, originally from the village of Barboși (Moldova), who traveled to Banat, Bihor and Carasul, with many students, eminent clergy and teachers, continues to work on numerous books of worship.

Another teacher from Transylvania to Caransebeș, means the presence of an Octoih from the Church of St. George in 1695: "I wrote the Moldavian teacher from the Plosca Monastery in Transylvania in 1695 and it was cold and the Germans in the country." On a bark of a mine, a teacher from Caraș Valley scratched the goose feast in Romanian in the following: "In 1730, I was ordained as a priest of Vrsat, at the age of 26, being a school teacher and priest about six years. I wrote Ianș's poet Iancu from Tic-enul Mare

The Romanian writer Virgil Birou, the deepest connoisseur of Banat, presents to him in his work "Aims and Achievements," one of the few school documents in Tic-enul Mare from 1724. Here is how he presents the beginning of the education to the Romanians: "It was From the beginning: The first 10-12 children were gathered in the tent of the old church, then came directly from the field, dressed like the other villagers, the teacher or the priest (often distinguished from the others only by beard and long plaits). A book taught from a monastery or its predecessor, a peasant like him, did not know too much, some censorship, writing, and church affairs. He took a Ceaslov from the side and from that show to the children. In the winter when bad weather, the teacher called children at home. There, in his quiet room, he taught him the book and his humanity. As much as he knew, how many cantors came to go, and later even priests. That's how things started and hundreds of years passed in Banat. Their history has not been written, but has been inherited by living speech. "

In Banat as well as in other Romanian lands, the monasteries and parochial churches devoted much of their spheres to the religious-cultural life of the people. In these schools there was an empiric education, learning to read books, writing, copying old books, the talented ones were learning to paint. The school went hand in hand with the teaching of church chants, with the learning of jobs. The most learned of the young people were those who had made a school at the monasteries of Wallachia, they had walked to Athos, Jerusalem, and returned home with a book and experience in the field of church singing, they taught those in our Banat villages everything they knew.

In the 19 century, the care of church chant is maintained on all sides. In November 1812, Arad Preparandia opens, where both young men wishing to enter the priesthood and those preparing for education or cantoring are preparing. Andrei Saguna, with his ascension to the seat of the Metropolitanate of Transylvania, through a circular addressed to the priests in 1846, among many other social and religious precepts, says: "Church teachers and chapel masters live in love and good understanding by joining together the powers to teach young people in the celestial and church scales. " In 1854, Metropolitan Șaguna published provisions

regarding the internal and didactic organization of the "People's School and the Educational Plan, in which besides other objects of study, the church chanting was also compulsory.

At Metropolitan Șaguna's suggestion, the first book of church chant, made by Prof. Dimitrie Cuntan, titled "The ecclesiastical songs according to the songs of the eight voices", is printed in Sibiu. After this book, others appeared in different places in the country. A book with church songs by Atanasie Lipovan, in Arad, 1906, Church songs, by Dimitrie Cusma, Caransebes, 1934, more important songs at the royal feasts, by Trifon Lugojan, 1905, 1927. Book of chants by Dimitrie Cusma, Gheorghe Dobreanu and Ioan Teodorovici, and the most recent is the book entitled "Church Songs, Prof. Dr. Nicolae Belean, Timișoara, 1995.

Organ - a liturgical and concert instrument

If we meet the organ in the Catholic Church, it must be said that it appeared late. The first organ was given a gift by Byzantine Emperor Constantine Copronim to Pepin the Short in 757. The organ was a tool used in the Byzantine imperial court, but not in the church. Later, Carol the Great recommends the generalization of the organ in the Western cult.

The Gregorian song, a specific Western song, was at the beginning also vocal. But as the Catholic Church has come to no longer distinguish between the painting and the icon, for the saints are represented in a non-transfigured human, so it has not been difficult for them to straighten the liturgical chant to a song close to the laic. In conclusion, changing the world for the better will not happen when what is happening in the world will extend to the church, but vice versa.

The organ was invented and built by the Greeks in the 3rd century BC, and it was called organon, the first instrument being mentioned in Alexandria, say the scriptures. An organ in 228 BC. was discovered in the Roman city of Aquincum in Pannonia, the ruins of the city being in Budapest, the capital of Hungary. The first organ mentioned as a musical instrument in the church dates back to 824 at the Dome of Aachen. In the chronicle, the Legend of Sancti Gerardi Bishops mention the existence of a school beside the monastery of Cenad (Urbis Morisena). The oldest information about the musical activity, on the current territory of Romania, is linked to this school, where Walther Music Master, in the middle of the 11th century, has been activated, as emphasized in the study "Orgile din România", published by the publishing house West University of Timisoara. The documents note that, as early as 1350, an organ was functioning at the Church of St Mary in Sibiu, and not long after there was an organ builder. In Brasov, the documents record the existence of an organ at the Black Church in 1499.

The high level of musical life from the noble or episcopal residences has favored the construction of organs, among whom were figures such as Iancu de Hunedoara, King Mathias Corvinus, Queen Isabella, or Prince Sigismund Báthory. The ban on organ in the Reformed Church, following the 1619 synod, limited the spread of organs. In Banat, during the Ottoman occupation, between 1552 and 1716, Christians were forbidden to use organs and bells.

The presence of the organ in Banat is documented on May 14, 1719, when an organ brought from Vienna and put into operation at the Jesuits of Jesuits in Timisoara, appears in the Orgile study in Romania. In 1748, the organ of the Minoan Convent in Lugoj is remembered, and the

Church of St. Joseph from Timișoara is equipped with an organ in 1761. In 1736, the construction of the Dom Timișoara, endowed in 1754 with an organ made by Viennese Johann Henke, considered one of the most important organ builders in Austria in the 18th century. The organ from the Dome of Timisoara was replaced in 1907 by the current organ, built by Leopold Wegenstein.

Beginning with the second half of the 18th century there is an unprecedented momentum in organ building, says the Orgile study in Romania. From a stylistic point of view, the landscape in Romania has European features, given the migration of the builders and the permanent cultural contact with the central area of the continent. The earliest organ-makers come from Slovakia, namely Johannes West and Johannes Hahn, from Silesia, Johannes Prause, Vienna, Franz Anton Walter. In Muntenia, Oltenia and Moldavia, organs find a sporadic spread only from the 18th century and can be found mainly in the Roman Catholic churches in the big cities (Craiova, Ploiesti, Braila, Galati, Iasi, Bacau, Suceava), but also in some churches built by craftspeople colonized in different localities or in concert halls in Bucharest.

The oldest instruments in the country today, functional or recoverable, date back to around 1700. A true treasure lies in the Evangelical Church of Rupea, the work of an anonymous craftsman from 1726. The baroque prospect is of rare beauty and the instrument is the most old pedal organ in the country. The handles of the registers are made of wrought iron and have the shape of a key.

In the second half of the 18th century the Austrian family Walter founded a workshop in Timisoara, where such instruments go to the Roman Catholic churches of Jimbolia (1805-1807), Orțișoara (1806), Lovrin (1811), Cărpiniș 1817) or Bulgarus (1819). At the beginning of the 19th century, the workshops of the Walter family, brothers Josephy and Gaaly Pal were in Timisoara. Dangel Antal & Son, the Arad company, performs a remarkable activity between 1840 and 1909, being honored with the building of organs for the Opera, the Academy of Music and the Church of St. Matthew, all in Budapest. Dangel builds mechanical tracts, the largest preserved organ being located in Tomnatic, Timiș county (1850, 2M + P, 18 registers). Among the active builders of the late 19th century in Timisoara are Joseph Hromadka and Carl Leopold Wegenstein (1858-1937). The last, born in Vienna, settled in 1888 in Timisoara, after apprenticeships in Walcker and Cavaille-Coll. Its own workshop, founded in 1893, has become a factory where hundreds of organs, now spread throughout Romania, but also in Hungary, Croatia, Serbia, the Czech Republic and Slovakia, have been built until the abolition in 1944. Since 1926, the firm has been called Wegenstein & Fiii, three of his sons working in the firm and continuing to work after the death of his father. Large enterprise in Timisoara, Wegenstein C. Leopold and Sons, ceased its activity in 1944, and by closing the borders during the communist regime, foreign builders were practically excluded.

In the fortified church of the Evangelical Congregation in Cisnădie, built around the 1500s, there are two organs. The big organ of 1944 is the last instrument of this kind produced by the Wegenstein company in Timisoara. In the Second World War, the buildings and infrastructure of the factory were destroyed and organ production stopped. The great organ has been restored and is a typical example of organ construction at that time. Johannes Hahn, the

father, built the predecessor tool of this Wegenstein organ, which resisted until 1942, when it burned completely.

In Romania, there are over 1000 organs, most of them in Transylvania and Banat. In Romania, the organ with the most registers, 78, is in the Evangelical Cathedral in Sibiu. The organ of the Black Church in Braşov has 63 registers and the organ of the St. Michael Church in Cluj has 35 registers. The Black Church organ is the largest mechanical organ in Romania. Other important organs are found in the Romanian Radio Television in Bucharest, in the Palace of Culture in Târgu Mureş, in the Evangelical Church in Bistrita, in the Church of St. Margareta in Mediaş, as well as in all Roman Catholic, Evangelical (Lutheran) cathedrals, and unitary ones.

The organ has an unusual timbral variety. The Millennium Church in Timisoara possesses one of the most valuable and imposing organs of the renowned builder in Banat, Carl Leopold Wegenstein. The Millennium Orga was built in 1901 and completely restored with the financial support of the Marchegiano family in 2005. During his lifetime, Carl Leopold Wegenstein (1858-1937) built over 200 organs, mostly spread in Banat. The Wegenstein organ of the Millennium Church is a gift of the diocesan bishop Sándor Dessewffy (1834-1907), who thus wished to express his love for the faithful of this parish. The instrument is made in a neo-romanian style of solid oak wood, carved and ornamented with gold. The organization has undergone several changes over the years, the last being made between 2004-2005.

In Timisoara there are at least 18 orgies today, most of them playing during the traditional Timorgelfest festival. And in Timisoara there is, on 29 October of every year, a day of orgy music.

Musical - religious creations of Banat composers

The Banat Cornish activity is a well-known phenomenon about which many pages have been written in the past. The presence of a large number of choral bands led not only to the stimulation of the musical activity in the Banat localities, but also to the development of both secular and religious compositional creation. The vocal formations in Banat represented, in both musical spheres, ways of expressing the soul experiences.

The religious music of Banat has two distinct directions of development. On the one hand, his natural course has lived through his own church music, a music that was, but with time, easily detached from the Byzantine origins, framed by certain rules, characterized by a certain style of execution. In Banat, this music will bear the name of sideline. On the other hand, religious music is developed not necessarily within the Church, but only inspired by liturgical texts. Such creations, the works of famous or less famous composers, manifested in the form of Liturgies, Liturgical Answers, or other compositional constructions, have become more and more present in divine services, living their existence alongside the actual party singing. The latter gave up more and more space so that in the more recent period an integral party song in a religious service in Banat can be heard only in the absence of the choir. There are cases where the liturgical creations of the Banat composers are inspired by the song of the stranger

either in the form of quotes or even by harmonizing all the songs in it. In many cases, however, musical works are entirely a result of creative compositional talent.

The polls of the presence of the chorals in the Orthodox divine service are still current. It is often accused of the western approach of Byzantine church music. It remains to discuss this issue in church, canonical or even artistic terms. It is a fact, however, that the presence of the choral in the liturgy of Banat is a fact that has been preserved to this day and the liturgical works of the composers here present in church practice deserve attention.

One of the first liturgies in Banat is in Oravița - the Liturgy of Saint John Chrysostom, printed in 1854, not really in Banat but in Sibiu. The work was written for four mixed voices: Soprano, Tenore, Bariton, Basso. The original text was written in Romanian with Cyrillic characters. The liturgy was very accessible to the choral bands then by writing and was probably sung in many churches. Unfortunately, the author remained unknown.

A similar work was also found in Oravița bearing the name of the Liturgy of Saint John Chrisostom. It was composed by A. Nicoliciu and Randhartinger, two singing teachers from Budapest. Tiberiu Brediceanu also makes references to this Liturgy, saying that it was very much played. Another reference to the mentioned liturgy is made by Sever Sepetian in his monograph about the choir in Chizățău. He states that it is not possible to know for sure what the Liturgy sang the choir from Chizățău until it was transformed into a mixed choir in 1884. After this date, the Greek Liturgy of Randhartinger was performed at Chizățău, later in the repertoire to be introduced creations by Musicescu and Dima.

The composer and musicologist Zeno Vancea, referring also to Randhartinger's Liturgy, asserts a long presence in the liturgical practice of Banat. He sang for a long time alongside the liturgy of Serbian composer Kornelije Stanković, says Zeno Vancea in one of his works. Although the mentioned liturgy was well known among the Banat choral groups, it can not be said that this was the only Liturgy present at that time in the repertoires. As testimony we find the data according to which at the Romanian Bocsa, in the eighties of the 19th century, in addition to the existing choirs, two more vocal ensembles are born. The merits are especially for Mr. Stefan Kolofik, the author of a Mass, probably present in the repertoire of newly established choirs.

A lot of popularity was given to Ion Vidu in Banat. He composed a liturgy for four male voices in his youth. Another Divine Liturgy of St. John Chrisostom for mixed choir appears much later. Perhaps more than Mass, its famous irons and its prices have become famous, some inspired partly by the singing of the party. Besides the creations of well-known composers in the Romanian musical space, the works of less famous authors, some of whom were self-taught musicians, must be mentioned. Many of their opuses were very popular, primarily because of their accessibility. We recall, for example, the Liturgy of St. John Chrysostom of the author Pau Farca of Vărădia (Caraș-Severin County), written for children's choir, on two or three voices respectively. The opposite occurred in Timisoara.

Another musical personality of Banat, less well known by name and better known among the vocal artists here, is Nistor Miclea, the author of a mixed choir liturgy and a male choir. A special popularity among the Banat choral formations had its prices as: Praise Jerusalem on the Lord, We want the Lord, With us is God, Who will ascend into the mountain of the Lord. Most of them were left by the composer in the manuscript.

A Romanian choir conductor, Romulus Guțu from Ticvaniu Mic (Caraș-Severin County), author of two Liturgy, one for mixed choir and the other for male choir, should not be forgotten. Romulus Gutu has also written other religious works.

The musical-religious masterpieces of the composers dedicated to part of the life of the Banat space reached the climax with the creation of Sabin V. Drăgoi. The most representative religious works of the composer were the Liturgy of Saint John Chrysostom for male choir, written in Timisoara in 1926 and the solemn Mass in Fa Major for mixed choir, written in 1936. Drăgoi's creations represent a step before the way to approach the musical material until then. Although, the expression that dominates the works is a harmonic one, however, each melodic line that Dragoi approaches in its Liturgies has a distinct, autonomous, canvasic expressiveness.

The cute has, as is well known, a propensity for drama. This inclination is visible in its creations of religious inference that can be fully understood as broad-based dramas. As for the solemn liturgy for mixed choir, the composer himself leaves a few lines in which he confesses his feelings and experiences during the Liturgy. Draco sees his own creation as a confession, as an array of angelic clarifications. However, solemn liturgy is not accessible to any choral formation. Her interpretation requires a choir with great potential, well-trained and a conductor to measure. The work is dedicated especially to the artistic scene.

The common Banat choirs have many times and today have various liturgical combinations in their liturgical repertoire. In order to facilitate the Divine Liturgy, and for it to be performed during divine service, the conductors resorted to the typical composition of a Divine Liturgy composed of distinct authors. The only common point of the liturgical parts was mostly the tone. Thus, in the churches of Banat were heard masses composed by several authors such as: Iacob Mureșianu, Eusebie Mandicevski, D.G. Kiriac, Augustin Bena, Gheorghe Cucu, Francis Hubic, Nicolae Lungu, Gheorghe Dima, Nicolae Ursu, Filaret Barbu, Sava Golumba, Dimitrie Cusma, Ioan Teodorovici, etc. As you can see, among these names were not only Banat.

Itineraries of Church Music

In the following, we will present those churches in Timis County and the Banat region of Serbia, where there are elements of religious music either in the form of musical instruments or in the form of church choirs.

We identified 115 such places, including:

- Roman Catholic Churches
- Orthodox Churches
- Reformed Churches
- Evangelical Churches
- Greek Catholic Churches
- Serbian Orthodox Churches
- Baptist Churches
- Pentecostal Churches
- Adventist Churches
- Slovak Evangelical Churches

In most churches there are organs of inestimable value. Some organs have organ concerts on occasion of cultural events, festivals or celebrations.

At the same time, we present you several church choirs, which are mixed or unison choirs, children's choirs, women's choirs, male choirs. In some churches there is an orchestra, fanfare.

We also present in calendar calendar the important events and festivals that take place in some bisexuals in different cities.

In conclusion, we present a description of 10 cross-border routes starting from different cities in Romania and Serbia, where you can visit these places of worship.

Roman Catholic Churches - Timisoara

- 1. The Roman Catholic Church of Iosefin**
- 2. Notre-Dame Church in Iosefin**
- 3. Roman Catholic Church Brother "St. Joseph "**
- 4. The Church of Saint Catherine**
- 5. The Roman Catholic Church "Holy Virgin Mary" in Mehala**
- 6. The Roman Catholic Church "Saint Rochus" in Freidorf**
- 7. St. George's Cathedral / Roman Catholic Dome**
- 8. The Roman Catholic Church "The Most Holy Heart of Jesus" - Elisabetin**
- 9. The Roman Catholic Church Millennium**
- 10. The Piarist Church**

Orthodox Churches - Timisoara

- 11. The Orthodox Metropolitan Cathedral of Timisoara**

12. The Iosefin Orthodox Church

13. The Orthodox Church of Timisoara Dacia / The Descent of the Holy Spirit Church

14. St. Stephen's Orthodox Church, Timișoara - Calea Girocului

Reformed Churches - Timisoara

15. The Reformed Church Timisoara Cetate

16. The Reformed Center Timișoara

The Evangelical - Lutheran Church of Timișoara

17. Evangelical Church of Timisoara

Greek Catholic Churches - Timisoara

18. The Greco-Catholic Vicarage of Timisoara

19. The Greek Catholic Parish of St. Peter and Paul - Mehala, Timisoara

Serbian Orthodox Churches Timisoara

20. The Serbian Orthodox Cathedral in the Citadel with the Ascension of the Lord

21. The Serbian Orthodox Church in Traian Square with the Great Martyr Gheorghe

22. Serbian Orthodox Church in Mehala with the patronage of the Remnant of St. Nicholas Hierarch

Baptist Churches - Timisoara

23. Baptist Church "BETEL"

24. The Baptist Church "EMANUEL" (No.3), Timisoara

25. The Bethany Baptist Church, Timișoara

26. Baptist Church no. 2, Timisoara

27. The Baptist Hungarian Church, Timișoara

Pentecostal Churches - Timisoara

28. Pentecostal Church "ELIM", Timișoara

29. Pentecostal Church "SMIRNA", Timișoara

30. Pentecostal Church "SPERANȚA", Timișoara

31. The Pentecostal Church "FILADELFIA", Timisoara

32. Pentecostal Church "The Gate of Heaven", Timișoara

Adventist Churches - Timisoara

33. Seventh-day Adventist Church of Bethany, Timisoara

34. Adventist Church on Day 7 of Hope, Timisoara

Roman Catholic Churches - Timis County

35. Roman-Catholic Church Dudeștii Noi

36. The Roman Catholic Church Deta

Churches and Orthodox Churches from Timis County

- 37. Romanian Orthodox Church Foeni**
- 38. Orthodox Church Assumption of the Mother of God in Lugoj**
- 39. Romanian Orthodox Church in Jimbolia**
- 40. Romanian Orthodox Parish Sânnicolau Mare**

Greek Catholic Church From Timis County

- 41. The Greco-Catholic Church of Lugoj**

Reformed Churches from Timis County

- 42. The Reformed Church Dumbrăvița**
- 43. The Tormac Reformed Church**
- 44. The Reformed Church Moshnia Noua**
- 45. The Reformed Church Lugoj**
- 46. Dumbrava Reformed Church**

Baptist Churches from Timis County

- 47. HARUL Baptist Church, Lugoj**
- 48. The Baptist Church of Ghiroda**
- 49. Jebel Baptist Christian Church**
- 50. "BETEL" Baptist Christian Church, Făget**

Pentecostal Churches from Timis County

- 51. Pentecostal Church "EFRATA", Făget**
- 52. Pentecostal Church "Bethany", Jebel**
- 53. Pentecostal Church "MARANATA", Ghiroda**

Adventist Church from Timis County

- 54. Seventh-day Adventist Church Făget**

SERBIA

Roman Catholic Churches - Zrenjanin diocese

- 55. Skorenovac - St. Stephen's King Church**
- 56. Russia Selo - Church of the Holy Apostles Peter and Paul**
- 57. Nova Crnja - The Virgin Mary and Agata Martyr**
- 58. Choka - The Holy Trinity Church**
- 59. Sajan - St. Stephen's King Church**
- 60. Plandište - Church of the Queen of the Rosary**
- 61. Novo Miloševo - The Church of St. Mary Magdalene**
- 62. Jermenovci - Saint Ann Church The mother of the Virgin**
- 63. Kikinda - St. Francis Church in Assis**
- 64. Neuzin - Church of Santa Maria Maggiore**
- 65. Novi Bečej 1. - The Virgin Church of Clara**

- 66. Novi Bečej 2. - The Church of St. Stephen the King**
- 67. Novi Kneževac - St. George's Martyr Church**
- 68. Ostojićevo - St. Joseph's Church, the Blessed Virgin Mary**
- 69. Pančevo - The Church of the Holy Bishop Charles Borromeo**
- 70. Mužlja - The Church of the Holy Name of the Virgin Mary**
- 71. Mihajlovo - The Church of St. Michael the Archangel**
- 72. Belo Blato - St. Elizabeth of Hungary**
- 73. Bela Crkva - Saint Ann Church The Mother of the Virgin**
- 74. Hetin - The Holy Trinity Church**
- 75. Ivanovo - The Church of St. Vendelin**
- 76. Jazovo - The Church of St. Michael the Archangel**
- 77. Starčevo - The Church of Saint Martir Mauritius**
- 78. Vršac - The Holy Bishop and Martir Gerhard**
- 79. Zrenjanin - The Church of St. John Nepomuk**

Reformed Churches

80. Kikinda Reformed Church

Dean of Banat

- 81. Novi Itebej**
- 82. Debeljaca**
- 83. Zrenjanin**
- 84. Pancevo-Vojlovica**
- 85. Jasa Tomic**

The Slovak Evangelical Church in Banat

- 86. Araader**
- 87. Belo Blato**
- 88. Hajdučica**
- 89. Jánosik**
- 90. Kovačica Parishes 1 and 2**
- 91. Ostojićevo**
- 92. Padina**
- 93. Vojlovica**
- 94. Zrenjanin**

Serbian Orthodox Church - Banat Episcopacy

Mixed Choirs - Serbian Orthodox Church

- 95. Vrsat - Saint Nicholas Cathedral (December 19)**
- 96. Zrenjanin - The Assumption Church (August 28)**
- 97. Zrenjanin - The Church of Our Lady of Our Lady (December 4)**
- 98. Zrenjanin - Church of the Archangels (November 21)**
- 99. Kikinda - St. Nicholas Church (May 22)**

- 100. Kikinda - The Church of the Holy Martyrs Cosma and Damian (July 14)**
- 101. Cuvin - The Archangels Church (July 26)**
- 102. Melenci - St. Nicholas Church (May 22)**
- 103. Novi Kneževac - The Archangels Church (November 21st)**
- 104. Obilićevo - The Church of the Archangels (July 26)**
- 105. Ostojićevo - St. Nicholas Church (May 22)**

Vicar Pančevo

- 106. Pancevo - The Assumption Church (August 28)**
- 107. Becicherecu Mare - Saint Melania Church**

Churches of the Ada Commune

- 108. Ada - The Holy Trinity Church**
- 109. Mol - Saint Sava Church**
- 110. Mol - The Roman Catholic Church of St. George**

Churches of the Senta Commune

- 111. Senta - Jesus' Holy Prayer Church**
- 112. Senta - The Holy Theresia Church of Lisieux**
- 113. Senta - Serbian Orthodox Church Saint Archangel Michael,**
- 114. Gornji Breg - St. Joseph's Church**
- 115. Tornjoš - The Holy Virgin Patron of Hungary**