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## Salon Music in Nineteenth-Century Iași

**Keywords:** Eduard Caudella, music analysis, manuscript sources

### HISTORICAL ASPECTS

#### Stages of opening the musical culture from Iași to Western models

**H**istorical documents attest to the early beginning of the interest of the elite class of Iași in the values of Western civilization and culture. The process of modernisation in Romanian society starts from the last decades of the 18th century, constituting a long transition from the fanariotic, patriarchal, to the European, dynamic and positivist world.

This decisive influence is related to the successive periods of Russian administration and the Russian-Turkish war of 1769-1774, bringing the first forms of Western life assimilated previously by the Saint Petersburg society. Under the next Russian occupation (1806-1812), “worldly life” becomes manifest in the high sphere of Romanian society, as the royal court and the great boyars adopt the way and the forms of life in Western states. During the ceremonies offered by Russian generals, balls and dance evenings, the taste of high society is transformed, both in terms of clothes and manners, as well as regarding the reception of another type of dance or ambiental music.

Following historian A. D. Xenopol’s evocation, at the dances in the first decades of the 19th century, one “no longer heard those huge *hore*<sup>1</sup> or *brâuri*<sup>2</sup>

<sup>1</sup> *Hora* is a Romanian folk dance with a slow rhythm, in which the dancers hold hands, forming a (large) closed circle.

<sup>2</sup> *Brâul* is a peasant dance where the dancers start holding their neighbors’ belts behind their backs.

led by a locksmith or a postman, in which boyars and skirts were dancing outside the courtyard. The national dances were played now only to satisfy Russian officers's curiosity" (Xenopol 1986: 151).

The cultural mutation around 1850 can only be explained by considering several phenomena that coexisted, resisting for a long time in the second plane. I am referring first to the constant influence of Polish Catholicism<sup>3</sup> and to the insertion of German Protestantism (Latin Schola from Cotnari, 1563). From the beginning of the 18th century<sup>4</sup> the neighboring Russian culture becomes a way of entering European cult music. Another role is played by the French and Italian emigrants established in Iași after 1800 (also as a result of the terror of the French revolution), among them, trained musicians, some becoming music teachers in big boyar houses (Boțocan; Pascu 1997: 33).

Thus, in 1835, when "at Mihai Sturza's royal court, everyone spoke French", the Mihăileană Academy, the first institution of higher education was founded. In general, the importance of the geographical position of Iași and its historical evolution in this spectacular assimilation of European culture is recognized. Located at the crossroads of West and East, Iași was visited by countless musicians, theater and opera groups, while its quality of capital during three centuries (1564-1862) favored its economic and cultural growth and the formation of a class of illuminated boyars. Thus, in the first half of the 19th century, the town of Iași had a cultivated society that valued music and was already developing a concert life.

### **The music halls of Iași. Mihail Sturdza and the great boyars**

During Mihail Sturdza's reign (1834-1849), the worldly life of Iași was bright. In addition to his residence in the Rosetti-Roznovanu Palace, where sumptuous dances were organised, he patroned artistic halls opened by the great boyars of the time: Cantacuzino, Mavrocordat, Rosetti, Ghika, Catargi, Moruzzi, Mavrogheni, Callimachi, Balș, Conache, Pogor and others.

The level of culture and the civilised life of the Iași high society around 1850 were completely special due to certain peculiarities clearly presented in the memories of the time:

<sup>3</sup> "Through the Jesuit school, the Polish Catholic influence was beneficial to us by preparing the appearance of the great chroniclers Grigore Ureche, Miron Costin, Ion Neculce; an elite of highly cultivated people was formed in Iași through its emphasis on teaching" (Boțocan; Pascu 1997: 16).

<sup>4</sup> In 1711, Tsar Peter I visited Iași.



**Fig. 1.** *Balș House.*



**Fig. 2.** *Balș Salon – Franz Liszt held a concert here on January 18th, 1847.*

the *Society* from Iași included, beside the representatives of the local and fanariote (Greek-Byzantine) boyars, a certain number of Greek, Macedonian or Epirus families – who came between the 17th century and the beginning of the 19th. . . . This society in Iași was quite cultivated (especially women), its intellectual curiosity and abilities being stimulated by the Greek-Byzantine contribution. . . . Of course, Iași residents had much of this Byzantine charm, which became a Moldovan charm, to which was added the Slavic element derived from the Russian or Polish relatives. (Ghyka 2014: 30)

Referring to the worldly life of Iași, the thorough research of Dan Dumitru Iacob highlights the multitude, the luxury and the variety of fun and social networking events. As far as Iași is concerned, the author states:

if we sum up the announcements in the *Romanian Albina* in 1845, we obtain a number of nine large masked balls held between December 30th, 1844 and February 25th, 1845, respectively one each Sunday evening. These were only the masked balls, which were held in the theater hall, without counting the numerous dances and dance evenings in private rooms. (Iacob 2007: 295-6)

In order to reinforce the aesthetic and social importance of music halls, there is historical evidence that prestigious performers, such as Bernard Romberg and Franz Liszt, held concerts at such meetings. Proof would be the references given by another chronicler of the time, Rudolf Șuțu, about the fruitful activity carried out in the salons of the Mavrocordat boyar between 1870 and 1886:

Everyone came in Didița Mavrocordat's houses, because everybody was received here with the same kindness and the same politeness. . . . In the evenings, after the meal, good music was made here by different artists who came to Iași to give concerts and who first of all sought to obtain a recommendation to Didița, in whose house the artists had learned that they could meet the richest people from Iași and the most cultured. The following held concerts in Didița's house: Liszt, Wieniavski, pianist Rosenthal, flutist Terceak and many others. How many famous artists visited the house on Săulescu Street? The parties that took place in

Didița Mavrocordat's houses did not lack our well-known dancers, who also sang fashionable romances and who were great at night. (Șuțu 2015: 224, 225-6)

Another source reveals the level of amateur musicians' musical instruction, performed at the reception given by Maria Rosetti-Roznovanu in honor of prince Carol I in 1871:

Above the Roznovanu palace was the tricolour flag. The Moldovan *protipendada*<sup>5</sup> started by giving Prince Carol a gala performance in the theater room of Iași. . . . At 10 o'clock, Mrs. Elena Cazimir and Miss Elena Mavrocordat performed together at the piano the *Scherzo* and the *Finale* of Beethoven's *Septuor*, and the *Finale* of the *Concert in G Major* by Mendelssohn; Ms. Barozzi performed a piece from *Tannhäuser* by Wagner and *Polonaise* by Chopin: at 11 o'clock the dance began. (Sturdza 2014: 582)



**Fig. 3.** The Rosnovanu Palace (1871).

<sup>5</sup> Totality of the first-rank boyars, who enjoyed special privileges in the feudal arrangement.

### **Moldavian composers of the 19th-century and genres of salon music**

A widespread practice in 19th-century European society, salon music had special merits in promoting local performers; the salon is the place of assertion for the first amateur instrumentalists (Ermiona Asachi, Smaranda Șaptesate, Eufrosina Lățescu) and future professional musicians, such as Alexandru Flechtenmacher, Gheorghe and Teodor T. Burada, Eduard Caudella and others. The first chamber-music ensembles also asserted themselves in the auspicious setting of the music hall during the mornings initiated by Eduard Caudella in 1876. The repertoire featured the works of great European composers and the creations of the young representatives of the national school of composition.

The genres of this compositional category can be associated with those practiced in European salon music, constituting dances (polkas, waltzes, menuets, gavottes, etc.), medleys (dance and song suites), vocal miniatures (songs, romances, patriotic hymns).

## **APPLIED ANALYSIS**

### **My research method**

This study aims to highlight some old manuscripts or prints discovered through applied historiographic research based on cataloging and analysis. I will focus on Gheorghe Burada's pianistic works from 1848 to 1865 and on Eduard Caudella's vocal miniatures from 1872 to 1915, unknown pieces found in manuscript in various library collections.

The starting point of the manuscript research is the method used by Clemansa Liliana Firca in *Noul catalog tematic al creației lui George Enescu. Vol. 1: Muzica de cameră* [The New Thematic Catalog of George Enescu's Works. Vol. 1: Chamber Music] (Firca 2010), a method improved by the addition of the 13th point:

1. The nomination of the work:
  - full title, in the original Romanian formulation or in a foreign version
  - presumptive or attributed title (for manuscript compositions, without a title)
  - a record of the stage of completion of the composition (for unfinished works)
2. Original title and subtitle. Dedicator of the work
3. Place of storage – quote number/inventory numbers of the manuscript(s) with/without autograph



4. Number of pages
5. Tone
6. Constitutive parts. Movement indications
7. Type of formation
8. Locations and dates (in the original formulations in the manuscripts of the compositions)
9. Relationships between versions/variants or inter-works
10. Place, date and performers of the first audition
11. Print editions/characteristics of the manuscript (ink color, format)
12. Discography
13. The musical form
14. Musicological commentary
15. Incipit

### **Gheorghe Burada and Eduard Caudella**

Descending from a Boyar family, Gheorghe Burada (1831-1870) was a teacher and a choir conductor, his name being related to the establishment of the Metropolitan Choir in Iași (1864). Gheorghe Burada studied violin in his family's house, continuing abroad, with different private teachers of Paris, Chernovitz and Dresden. A composer belonging to the first generation of musicians, he assimilated the models of Russian culture and Western music into the composition of miniatures or larger works including orchestras, for entertainment. He directed the orchestra of Teatrul Mare [Grand Theatre] of Copou, making musical arrangements for a series of pieces in the theatre repertoire.

Gheorghe Burada's pianistic creation for salon practice reflects the genres of polka, waltz, potpourri as a reduction for piano, song (miniature) for voice and piano from 1848 to 1865. I would like to mention that these works are very little known, so they have a documentary character. Some of them are incomplete, they are compositional sketches, but they have been researched to extract, as far as possible, elements of style, techniques of composition or indeed a perspective on how and at what stage they were designed. The writing elements observed are the following: an intonational tonal or tonal-modal system, influences of urban folklore, the frequency of the accompanying melody, the homophony, and the incipient polyphony.



Composer	Musical genre	Type of formation	Titles	Period of composition	Style elements
Gheorghe Burada	Polka	Piano	2	1848 - 1865	<b>Source of inspiration:</b> - European entertainment music - folk song; <b>Intonational system:</b> - tonal - tono-modal (urban folklore) - diatonic modalism - chromatic scales <b>Divisive rhythm</b> <b>Strophic forms</b> <b>Musical techniques:</b> - accompanied melody - homophony - early-stage polyphony
	Fantasy	String quartet	1		
	Valse	Piano	1		
	Pot pourri	Piano	2		

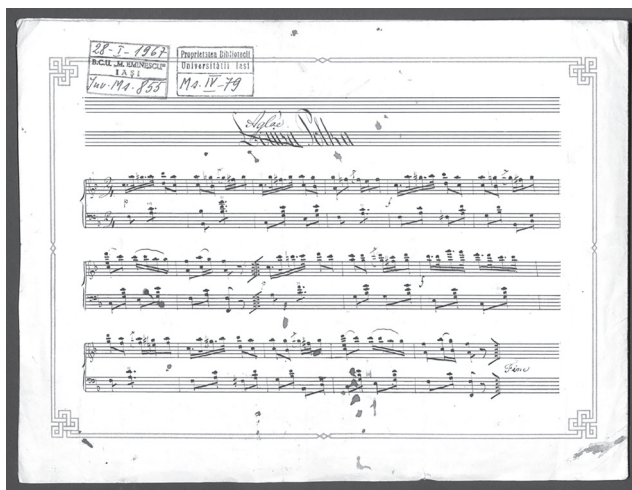
**Table 1.** Gheorghe Burada: piano creation for salon practice.

Among the manuscripts researched in the Mihai Eminescu Central University Library of Iași collection we propose the following:

- *Aglaè polka. Piano* (1849);
- *Valses pour piano*;
- *Romanian national potpourri for orchestra* (reduction) (1859);
- *Polka Mazurka* (undated);
- *Fantaisie* [for string quartet]: [sketch] (undated);
- *Potpourri for orchestra* (sketch score, unfinished).

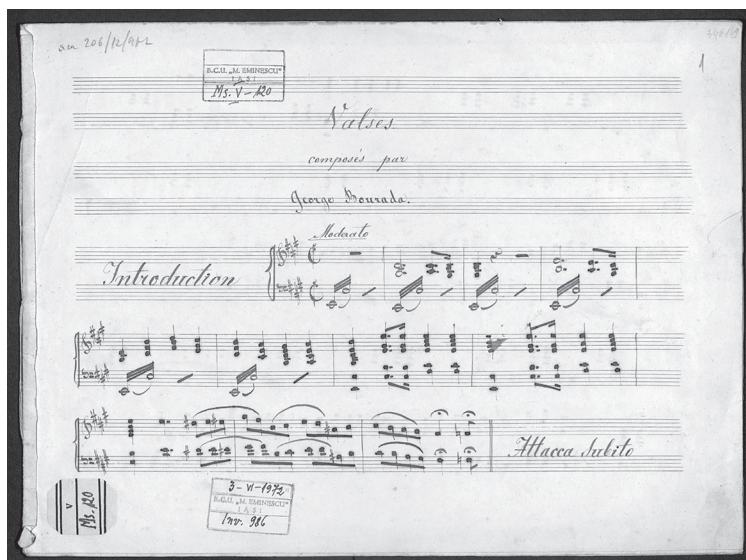
The analysis form with the research method for three of them:

1. *Aglàè polka* (1849)
2. *Aglàè polka composée et très respectueusement dediée à son Altesse la Princesse Aglai Ghyka par George Bourada*
3. BCUME – Ms IV 79 inv. Ms 855
4. 2 music notes pages
5. F Major
6. –
7. Piano solo
8. *Iassy*
9. –
10. ?
11. Manuscript in black pen with dedication on the engraved title page.
12. –
13. Small tristrophic structure da capo.
14. The melodic flow is created through the frequency of the scalar elements, of the simple leanings, of the sequential treatment of the melodic motifs, of the predominantly punctuated rhythm in the verse, equal and divisive in the trio, of the chordal accompaniment. The contrast between the sections is realised on a rhythmic level: punctuated in the verse, equal and divisional in the trio.
15. Incipit: see Fig. 4.



**Fig. 4.** Gheorghe Burada, *Aglàè polka*.

1. *Valses* [pour piano]
  2. *Valses composees par George Bourada*
  3. BCUME – Ms V 120 inv. 986
  4. 7 musical notes pages. The complete waltzes are arranged on 4 pages, the others are sketches, with unfinished starting points. In the end, we find a pencil work, sketched, titled *Bataille from Tehrania*, which seems to be a new piece, but is unfinished.
  5. A Major
  6. *Introductione – 5 Valsuri scurte*
  7. Piano solo
  8. Undated manuscript
  9. The piano version of *Valses* (Ms V 97)
  10. –
  11. Manuscript in black pen
  12. –
  13. Strophic structure in chain A B C D E Coda
  14. The strophic form in chain, with internal symmetries specific to dance music, gives the composer freedom of expression. Each moment has a bistrophic structure, the differences being of tonal and thematic nature. One can notice the simple harmonisation, with a tendency of uniformisation framed in the Western major-minor functionalism. The melodic profile features scalar elements in sequential treatment, ornamental variations of the main motif (*Valsul* No. 1), included in homophonic writing. In other waltzes (e.g. *Vals* No. 4) we notice a more elaborate polyphonic treatment. The melodic line is supple, romantic in appearance, an aspect that could be a pleasant audition for today's music-loving audience if the score were printed and known.
  15. Incipit: see Fig. 5.
- 
1. *Romanian National Potpourri for Orchestra* (reduction) (1859)
  2. *Potpuri național român pentru orchestră de Iorgu Burada*
  3. BCUME – Ms VI 261 inv. 864
  4. 4 musical notes pages
  5. B Major
  6. *Allegro-Allegretto giocoso-Allegro con fuoco-Large-Allegro-Moderato-Largo*
  7. Piano reduction
  8. *Eșii, 1859 februarie*
  9. General score and parts – Ms. VI-263



**Fig. 5.** Gheorghe Burada, Valses.

**Fig. 6.** Gheorghe Burada, Romanian National Potpourri for Orchestra.

10. –
11. Manuscript in black pen
12. –
13. Strophic structure in chain
14. The work is structured on the principle of chain strophicity. The distinguishing elements of the manuscript are the harmonisation of the beginning section in minor tonality (although the key of B major is noted) and the higher degree of use of chromatic harmony in successive tonal inflections. The sections are individualised by different tempo, meter, tone, and theme. The structure of the song betrays the popular origin by using oligocordic formations and a repetitive technique specific to dance (*Allegretto giocoso*). The compositional contribution can be observed, along with harmonisation, in the metric breaks within the section, materialized in alternative measures.
15. Incipit: see Fig. 6.

Eduard Caudella (1841-1924) was a much better-known musician due to his multilateral activity as a violin teacher, conductor, composer and music critic. His works are more elaborate, more compositionally mature, with particular expressiveness in songs, in which European stylistic elements intersect, following studies in Berlin, Frankfurt and Paris.

In capitalising on the Romanian folk song, Caudella had a structured conception, which caused Clemansa Liliana Firca to describe his modalism through the expression “Caudella’s Romanian chromatic scales”. The system comprises: Mode I (major scale, or acoustic mode 1), Mode II (minor Gypsy or Oriental scale, meaning the current chromatic double mode), and Mode III (“Romanian” minor scale, another chromatic form of Mode II, i.e. bi-chromatic ionian).

Six manuscripts and two old prints from the Library of the George Enescu National University of Arts, Iași were subjected to analysis:

- *Cântec de leagăn* [Lullaby], Op. 47, No. 2 [voice and piano];
- *Se bate miezul nopții... Cântec pentru o voce de mijloc cu acompaniament de pian* [The clock strikes midnight... Song for a middle voice with piano accompaniment];
- *Cine știe, cine știe... Cântec pentru Sopran sau Tenor cu acompaniament de pian* [Who knows, who knows... Song for Soprano or Tenor with piano accompaniment], Op. 45, No. 2;
- *Curcile. Cântec pentru Sopran sau Tenor cu acompaniament de pian* [The turkey hens. Song for Soprano or Tenor with piano accompaniment], Op. 51, No. 1;

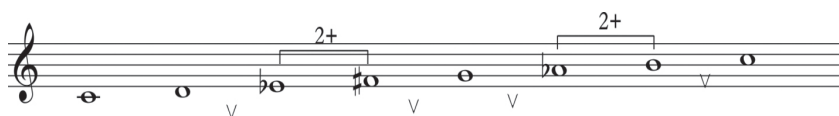
Composer	Music genre	Type of formation	Titles	Period of composition	Style elements
<b>Eduard Caudella</b>	Miniature / romance	Voice and Piano	8	1880 - 1917	<b>Source of inspiration:</b> - European entertainment music - folk song <b>Intonational system:</b> - tonal - tono-modal (urban folklore) - diatonic modalism - “Romanian” chromatic scales <b>Divisive rhythm</b> <b>Strophic forms</b> <b>Musical techniques:</b> - accompanied melody - homophony - polyphony - recitative

**Table. 2.** *Eduard Caudella: miniature creation for salon practice.*

- *L'oiseau bleu. Romance pour Soprano ou Tenor avec accompagnement de Piano;*
- *Ochii albaștri-s drăgălași. Cântec pentru soprană cu acompaniament de pian* [Blue eyes are sweet. Song for Soprano or Tenor with piano accompaniment];
- *Lângă mare: Romanța* [By the sea. Romance], Op. 24, No. 2;
- *O lacrimă. Romanță în formă de scenă pentru Tenoru sau Sopran cu acompan. De Orchestru (sau de piano)* [A tear. Scene romance for Tenor or Soprano with accompaniment. By orchestra (or piano)], Op. 11, No. 1.

In this study, we propose Eduard Caudella's vocal miniatures from 1872 to 1915:

1. *Se bate miezul nopței... Cântec pentru o voce de mijloc cu acompaniament de pian* [The clock strikes midnight... Song for a middle voice with piano accompaniment] (1909)
2. "*Se bate miezul nopței*", poem by Mihai Eminescu. By Eduard Caudella. Composed for the album "*Eminescu*" on the occasion of 16 June, commemorating 20 years after his death
3. UNAGE II – 1582/D
4. 2 musical notes pages
5. C minor / mode II Caudella version
6. *Andantino*
7. Medium voice and piano
8. May 1909
9. –
10. ?
11. Manuscript in the collection *Songs* by Eduard Caudella: 1910
12. ?
13. Monostrophic structure
14. The punctuated rhythm, the equal pulsation of the accompaniment base, together with the chordal arrangement of the sonic material, impregnates the work with a solemn, funeral, amplified character as well as the resonance of Caudella's "Romanian chromatic scales", as mentioned above, this time, being Mode II, the Caudella version called the minor Gypsy or Oriental scale:

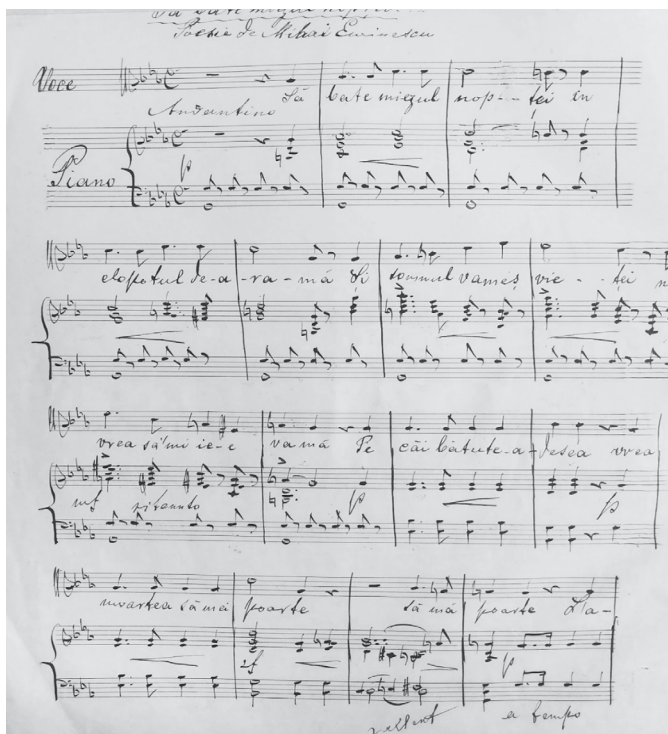


**Ex. 1.** *The Caudella version of "Romanian chromatic scale".*

The tonal principle is present and decisive in the phrasal structure (a-a1-a2), especially in the piano part, although the melodic solo interior still suggests the modal belonging.

15. Incipit: see Fig. 7.





**Fig. 7.** Eduard Caudella, *Se bate miezul nopții...*,  
Cântec pentru o voce de mijloc cu acompaniament de pian.

1. Cine știe, cine știe... Cântec pentru Sopran sau Tenor cu acompaniament de pian [Who knows, who knows... Song for Soprano or Tenor with piano accompaniment], Op. 45, No. 2 (1905)
2. Cine știe, cine știe... Cântec pentru Sopran sau Tenor cu acompaniament de pian. Poem by Badea Pletea. Song for Soprano or Tenor with a piano accompaniment by Eduard Caudella
3. UNAGE II – 1582/D
4. 4 musical notes pages
5. F minor / mode II Caudella version
6. *Allegretto*
7. Soprano / Tenor and piano
8. 1 June 1905
9. –
10. ?

11. Manuscript in the collection *Songs* by Eduard Caudella: 1910
  12. ?
  13. Monostrophic structure
  14. The classical-romantic structure a b a, supported by the tonic-major relative-tonic relation may explain the stylistic belonging of Caudella's work, but the modal substratum of the Oriental minor mode, as the composer himself explains, clearly indicates a disregard for traditional principles, a search for their own language of musical expression. At that time, it was called "national spirit", now, appreciating the stage of chromatising, we can call it a beginning of the outline of a modality, which is defined in movement, due to the principle of the mobility of the steps. Popular lyrics feature the philosophical substance desired by the composer.
  15. Incipit: see Fig. 8.
1. *O lacrimă. Romanță în formă de scenă pentru Tenoru sau Sopran cu acompan. De Orchestru (sau de piano)* [A tear. Scene romance for Tenor or Soprano with accompaniment. By orchestra (or piano)], Op. 11, No. 1 (presumed 1872)
  2. *O lacrimă. Romanță în formă de scenă pentru Tenoru sau Sopran cu acompan. de orchestru (sau de piano)*, Op. 11, No. 1. Poem by M. D. Cornea. To his Reigning Prince N. Sutz
  3. UNAGE II – 1496/D, inv. 27.052
  4. 8 musical notes pages
  5. A minor
  6. *Moderato*
  7. Voice and piano
  8. –
  9. –
  10. –
  11. Print: Iassi, Lithograph of Al. Roșculescu, in [*Clasa de canto Irimescu Gheorghe. 25 Junie 1872 Collection*]
  12. –
  13. Strophic structure ABAB Coda
  14. The form is conceived on the principle of strophicity, as a two-phrase launch, prefaced by a piano introduction. The song is shot in sporadic jumps and chromaticisms, which lead the sound to E major, although the key signature does not suggest this. The rhythm supports the ambiance of the salon with the already established



patterns: anacruses at the beginning of the phrase, punctuated or equal rhythm depending on the versification, accompaniment based on pedals, followed by figurative elements at the right hand, later unifying also in general contretemps. A polyphonisation of the sonic plans is observed, the accompaniment gaining importance in the melodic unfolding, which implies the Western resonances of the lied.

15. Incipit: see Fig. 9.

## CONCLUSIONS

Our real culture about 19th-century Romanian music is very low; few works have been recorded and fewer creations are being sung. The reality is that there are still unknown scores, not valued in interpretation, works that could contribute to a better knowledge of old music if the current publishing standards were fulfilled; this is not about involving the copyright given by the author, but by the institution that holds these musical works. Through cataloging, through the historiographic research of primary sources, we wish to make a contribution to the knowledge of Romanian music in European styles in the beginning stages of its development.

Regardless of the formula used, salon music promoted performers, used composers more or less known today, created the premises of an artistic taste in boyar societies and, of course, left musical documents attesting to all dimensions of the musical works existing in the area of Moldova, especially in Iași.

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