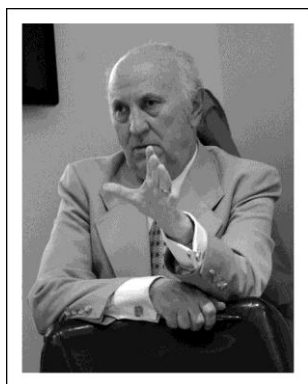


MARȚIAN NEGREA'S TEACHING ACTIVITY AT THE MUSIC CONSERVATORY OF CLUJ

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ABSTRACT

Martian Negrea is one of the forefront teachers of the Cluj Conservatoire, widely acknowledged not only for his professional rectitude, but also for his theoretical and musical works that brought him to the attention of the specialists of the time. He also held a leading position in the musical life of Cluj as a conductor and founder of the Philharmonic Society, which was joined by the students of the institution as well as by professionals from other musical institutions. The years he spent in Cluj were marked by outstanding professional accomplishments both in his teaching and in his creative work, rewarded with the prestigious *George Enescu* and *Cremer* composition prizes. He published important studies dedicated to illustrious Romanian music figures: Eusebie Mandicevschi, Gheorghe Dima, Ion Căian. All these are subjected to a summary analysis with a special focus on his ties with the powerful cultural centre where he spent his early professional career. The paper also presents the works he composed during the time he spent in Cluj and which received their first public acclaim in the city to whose cultural and artistic life he so largely contributed.

Keywords: teacher, conductor, organizer, composer, musicologist, Philharmonic Society

An outstanding personality of Romanian music, Marțian Negrea is one of the great cultural figures of Cluj, the city where he worked for two decades, which can be considered to be the most important period in his artistic and creative development. His name is inextricably linked to those of the Conservatoire, Philharmonic or Opera House, to the musical life of the city, but also to major figures and places for whose presence on the Romanian spiritual map he has his share of credit, among whom Ioan Căian and Gheorghe Dima, or the geographic and spiritual Transylvanian landmarks like the Apuseni Mountains or the Târnavelor Valley. At the same time he remained firmly rooted in the cultural life of Cluj through his indelible ties with its representatives, foremost of who were Gheorghe Dima and Lucian Blaga.

His remarkable results obtained in Vienna and confirmed by the certificate of graduation of the courses he completed "in record time" – as he would say later –, served as a recommendation on his behalf for the new Romanian conservatory founded in the old Transylvanian cultural centre. His attraction for the city at the foot of the Feleac Hill was fuelled by his desire to serve the new trend of cultural emancipation, but also by his older ties with Gheorghe Dima, who had eagerly accepted the task of reorganizing the institution (the former local Romanian conservatoire), convinced of the necessity to furnish it with competent teachers and broad cultural openness. It was perhaps due to this stringent necessity of prestigious teachers that young Negrea invited professor Eusebie Mandicevschi, his Viennese teacher, to teach in the city at the heart of Transylvania. Although the invitation strongly impressed the eminent musician from Bukovina, it came too late for his age (he was then 65).

The reunion with Gheorghe Dima, then leading an increasingly strong artistic front, could provide a significant boost to his forces, enabling the young maestro to gain a profound knowledge of Dima's works – who would also lend his name to the institution – and to develop normal relationships between the new Romanian music and that of its predecessors.

There is sufficient evidence that the two musicians had a very close relationship, which allowed them to know each other well and even to discuss issues related to Romanian music, which was on its rise to European acknowledgement, as well as to create their own language, based

on the centuries-old experience of the Romanian people and of Western music. This may be one of the reasons why the young musician had feelings of deep and eternal gratitude for Gheorghe Dima.

He talked about Dima on several occasions, he played his music and championed its performance, using it as a source of inspiration even in his works (see, above all, the *Divertimento for Orchestra*).

In memory of his good mentor he helped his family by offering them moral and financial support. Thus, on October 18, 1954, Maria Moga-Dima, the musician's daughter, sent him a letter from Braşov, thanking him for his "gesture of homage and gratitude offered to the memory of our unforgettable father, which had such a beneficial effect upon his daughters". She was probably alluding to the restoration of the artist's heirs' rights by the musicians' community. Long before that, namely on June 14, 1925, and shortly after the disappearance of the author of the ballad for bass, mezzo-soprano, mixed choir and piano/orchestra *Mama lui Ştefan cel Mare (Mother of Stephen the Great)*, Maria Dima wrote him the following heartfelt words, at his long-held address in Cluj (12 Andrei Mureşianu street): "We are all deeply grateful to you for the love you showed him during his illness and especially before, when, with your pleasant nature (...) you brightened his days and amused our beloved deceased on many occasions". Both autograph letters are stored in the "Marţian Negrea" archival fund, kept by the musician's daughter and granddaughter – Miruna, in the house from Ariceştii-Rahtivani, near Ploieşti, to whom we are grateful for providing us with the necessary materials for the preparation of a monograph dedicated to the musician, which is currently waiting for financial support in view of publication.

So, in the third year of existence of the new institution of Cluj, Marţian Negrea made his appearance at the *Harmony and Counterpoint* Department. He joined the ranks of the new generation that was called to consolidate the foundations laid by Gheorghe Dima: Dimitrie Popovici-Bayreuth (singing), Ion Scarlatescu (theory), Ilie Sibianu (piano), Ana Voileanu-Nicoară (piano), Augustin Bena (theory-solfege), Remus Cionca (violin). Along with him, at the newly-founded Transylvanian musical institution, arrived Lya Pop (singing) and Jean Bobescu (violin), the latter arriving in Transylvania after a traineeship in Iaşi and Chişinău, which was the object of a previous study [21, p. 149-199].

Thus, he started his teaching career under the mentorship of Gheorghe Dima, who had also guided his compositional career for long periods of time. On July 1, 1922 he applied for the teaching position at the department of *Counterpoint and Composition* and on September 30, the Ministry appointed him as substitute teacher at the artistic institution of Cluj.

In 1923, the same Ministry issued the Decision no. 973, granting him a temporary position – as was customary in those times. He got his permanent position on September 6, 1926, by the document signed by poet Ion Minulescu, after he had been appointed headmaster of the *Theory and Composition* classes by Rector Augustin Bena, on November 1, 1925. Given the lack of specialized staff, he also had to teach the courses of *Musical Forms, Theory of Instruments, Chamber Music* and *Orchestral Ensemble*. The thoroughness he displayed in teaching these supplementary subjects that were entrusted to him is illustrated by the lithographed course books that were generously made available to the interested students.

It was under his leadership that the concerts of the musical ensembles of the Cluj institution began, whose organization had been fervently advocated by Gheorghe Dima himself. A poster was announcing the end-of-year concert of the students of the local Conservatory, which was to take place on June 11, 1925, in the National Theatre Hall in Cluj, with the orchestra conducted by young Marțian Negrea presenting Beethoven's *Coriolanus* overture and Johannes Brahms' *Song of Destiny*.

The latter was performed with the participation of the choir of the artistic education institution of the city on the Someș river, organized by the same enthusiastic teacher. According to the information provided by pianist Ana Voileanu Nicoară³, [28, p. 130], provided to her by Constantin Zamfir⁴, [29, p. 141], this was the last choral work rehearsed by the ensemble prepared by Dima. However, due to his illness, Dima could no longer present it in concert, and therefore the work was presented by young Marțian Negrea at the end of the 1924-1925 academic year.

The personal and artistic ties between the two musicians, one at the end of his career and the other at the beginning, did allow such a transfer. One must not forget that the young musician was highly regarded by his maestro and director, who recommended him for a composition grant [29, p. 173].

His professional rise continued with his involvement in the artistic life of the city, eager to build himself a cultural and artistic climate in accordance with the times.

In May, 1926, Negrea's name appeared on a poster of great interest to us in pursuing his organizational and interpretive development. It was the concert of the Philharmonic which was already bearing its founder's name, Gheorghe Dima, featuring Claude Debussy's *Suite*, Wagner's *Siegfried* idyll and the *Preludes*. The press recorded that "Mr. Marțian Negrea, the conductor, deserves the largest share of credit for this musical audition. An inspired composer and a distinguished professor at the local Conservatory, he is also a consummate master of the baton. The «Gh. Dima» Philharmonic will therefore enable him to improve this last quality" [2, p. 390].

Thus, we note that less than a year after the death of the founder of the Cluj Conservatory, one of his youngest colleagues had the initiative to set up a philharmonic that would not only continue Dima's incipient efforts, but also bear his name.

His debut as a conductor was not very auspicious. Conductor Eugene Pricope quotes the confession of the musician who was his mentor in Bucharest, about his first appearance before the orchestra, in *Samson and Delilah*, in a performance of the Romanian Opera of Cluj. "It is easy to offer possibilities that could be likened to pushing a non-swimmer into the water" [19, p. 27]. Thus, lacking a special training for this activity, here is what the conductor said at the other end of his career: "I do not know how I pulled it off. I was just following the orchestra... These are events that can halt one's momentum for a lifetime" [19, p. 28].

It is now certain that not only was his momentum not halted, but it grew even more, as he dedicated himself to founding the future and still distant philharmonic of Cluj, which was to shine over the decades under the baton of Antonin Ciolan, another illustrious figure of the musical community of Cluj, whose life and work were recently profiled in a book awaiting publication [23].

As we have already shown in a press article published in Cluj, illustrating the atmosphere of the centennial, Negrea guided the destinies of this institution for 13 years [22, p. 5].

For a while he had to face, just like his colleague from the old Moldavian city of Iași, the challenges of a work that was not supported officially, but only by the enthusiasm of a group of people who were eager to bring the joy of great music to their fellow citizens.

Together with instrument players and a few soloists of the Opera House, he organized vocal-instrumental concerts in different schools of the city.

The orchestra directed by him paid tribute to the centennial of the titan of Bonn, performing *Missa Solemnis* and *Christ on the Mount of Olives*, under the baton of Marțian Negrea. The Philharmonic Society performed, under the same conductor, the *Fourth Symphony*, the *Third Leonore Overture* and *Concerto in C Major* (soloist – pianist Ana Voileanu), the head of the orchestra being remarked for his "precision and seriousness" [7].

In the second commemorative concert that was held two weeks later, Marțian Negrea, at the head of the same orchestra, presented the audience of Cluj with the *Fifth Symphony*, the *Seventh Symphony* and the *Violin Concerto in D Major* (soloist – Keller).

The journal *Societatea de mâine (Tomorrow's Society)*, debating "social and economic issues", provides details on the performance of the orchestra conducted by Marțian Negrea: "Rarely is such a well balanced program offered as the one presented by Mr. Marțian Negrea, on the occasion of the symphonic concert of the *Gh. Dima* music society" [1, pp. 467-468]. The program included the *Coriolan* overture, Rabaud's *Eclogue* and Brahms' *Third Symphony*, culminating with George Enescu's *Second Rhapsody*, "especially since it is for the first time that our maestro's symphonic pieces are performed in Cluj" [1, pp. 467-468]. According to the reviews, the success of the concert was due in great measure to the conductor's skill and to the Opera Orchestra, whose valuable performers formed a symphonic ensemble that was nurtured by the enthusiasm and work of the professor from Cluj.

In the winter of 1927, Marțian Negrea repeated the formula of folk concerts proposed by Teodor T. Burada in Iași. These events were highly acclaimed by both the local media and the public. We are therefore not surprised to find, in the press of the time, appreciations that enable us to reconstruct the portrait of the music promoter and performer: "Under Mr.

M. Negrea's vigorous baton, the various talents have found their perfect diapason" [3, p. 128].

From this statement we understand that the symphony orchestra of Cluj did not include only performers from the Romanian Opera, but also some of the most talented students of the Conservatory.

The author of the first monograph dedicated to Negrea also mentions the laurels that the artist was still keeping on the date of recollection of his life journey, received after a memorable musical performance. On them were written the following words: "6 III/1927, to Maestro Marțian Negrea, on the occasion of Beethoven's Centennial, from the students of the Cluj Conservatory" [19, p. 28].

The young artistic director and first conductor of the Philharmonic Society was certainly counting on the advantage of the existence in Cluj of a lyrical institution, in his intention to broaden the musical arena with the symphonic genre, convinced that the three artistic institutions (Romanian Opera, Philharmonic and Conservatory) must join their efforts in order to promote culture.

He seemed to be the best linking element between these musical institutions, in his capacity as teacher, conductor at the Conservatory and at the Opera House, director of the Philharmonic Orchestra, and later artistic director of this musical institution (1927-1940).

In 1931, on the occasion of the 140th commemoration of Mozart's death, Negrea organized a festival with works composed by the genius musician: the *Magic Flute* overture, the *Symphony No. 40 in G Minor* and one of the piano concertos (soloist – Ana Voileanu). On May 15, he conducted *Bastien and Bastienne*, Mozart's singspiel in one act, with performers, singers and orchestra members recruited from among the young students of the conservatory.

In 1935, the young conductor took the initiative of presenting Romanian works in every symphonic concert. The first work presented was "a symphonic poem of his own" (probably the *Symphonic Fantasy*, awarded in 1921 at the "George Enescu" competition), "conducted by composer Marțian Negrea, whose competence needs no additional praise from us" [27, p. 75].

This conducting activity at the forefront of the Cluj orchestra continued until the outbreak of World War II and expanded over time to

include other events as well, such as the ones mentioned by Ana Voileanu-Nicoară. Together with the eminent lieder singer Veturia Ghibu, the pianist approached the vast literature of the genre: Brahms, Wolf, Brediceanu, Negrea.

"The performance of the three Romanian vocal music concerts, which we offered to the public of Cluj in 1928 – including works by Marțian Negrea – is probably unique in the Romanian concert history" – recalls the great pianist [26, p. 101].

Together with the local Roman Catholic music school he presented *Stabat Mater* by Pergolesi, *Missa in C*, *Missa brevis* and the *Requiem* by Mozart, *Missa Papae Marcelli* by Palestrina etc.

All these would later help him in conceiving his own work, the *Requiem – Office for the Dead*, which was written, however, in a unique style, as shown by us two decades ago [24, p. 61-69]. On September 31, 1931, he was appointed member of the board of administration of the Romanian Opera House of Cluj by the Ministry of Education, Cults and Arts, and he also joined the higher council of the Music Academy, along with Zaharia Bârsan, Flor Breviman, Ionel Crișan, Ecaterina Fotino etc. [12].

As member of the board of administration and of the commission of reading of the Opera House. Negrea also stood at the conductor's desk of the same institution, as orchestra leader in *Samson and Delilah*, *Faust*, *Coppelia*, *The Pearls Fishers* etc.

His appearance at the conductor's desk in Bizet's opera brought him "praises for the understanding with which he conducted the performance" directed by Nicolae Bretan, which was a real success [13, p. 1].

We will not go into the details of the cooperation between the two artists, as they have been the subject of another monograph now in course of publication. We will recall instead their reunion when Negrea's opera, *Păcat boieresc (The Boyard's Sin)*, was put on stage by the author of the opera *Horia*, who was director of the lyric stage of Cluj for almost three decades. In trying to reconstruct the milestones of Marțian Negrea's interpretative and conducting activity in Cluj, one must not forget his reputation as a folklorist. Brediceanu remarked him among those who "focus their interest on collections", realizing that the new Romanian music must be "deeply rooted in the musical folklore" [9, p. 11].

This reputation is confirmed by the fact that Sabin Drăgoi, who had already finished the collection of *303 Carols* and the accompanying study, looked for Negrea in Cluj and asked his opinion – according also to Nicolae Rădulescu, the biographer of *Năpasta's* author²⁰ (*The False Accusation*), [11, p. 46], an opera related to *Păcat boieresc* (*The Boyard's Sin*) both in terms of conception and of themes, drawn from the rural world of Caragiale and Sadoveanu.

All these activities complemented his teaching activity at the Conservatory. His employment book covering twenty years only includes the following data: September 1, 1921 – substitute teacher, 1923 – temporary appointed teacher, 1926 – permanently appointed teacher, 1928 – first gradation, 1932 – second gradation, 1936 – third gradation.

We must note that he also held the position of music teacher at the Cluj Pedagogical Seminary.

In 1936, as a result of all these activities and of his professional performance, he was elected rector of the Cluj Conservatory. Several details related to this high position can be found in his and Augustin Bena's letters addressed to George Breazul, then holding the position of inspector general of secondary education in the Ministry of Education, this activity being detailed in a recent monograph in course of publication at *Editura Muzicală*. On November 15 and 16, 1936, both of them sought Breazul's support for occupying the aforementioned position (Negrea because Bena would not submit his appointment forms to the Ministry, Bena because he was asking for support to stay in the position). Both letters reveal the fact that Negrea had won ten votes and Bena eight, two being awarded to Simonis [8, p. 507-509].

The news of his appointment as rector was taken over by the Bucharest journal *Muzică și poezie*, announcing that "Professor Marțian Negrea, our journal's distinguished composer and collaborator, has been elected rector of the Academy of Music of Cluj, with an absolute majority of votes from his colleagues" [5, p. 29]. No details are known of the extension of Bena's office term or of the refusal to appoint Negrea at the head of the artistic education institution of Cluj.

However, the record of his accomplishments is well known: 1st prize at the "George Enescu" composition contest – 1938, for the *Romanian Rhapsody No. 1* the symphonic suite for orchestra *Povești din Grui* (*Tales from*

Grui), conducted by George Enescu in 1943, the *Cremer* Award – 1940, for the carol-passacaglia *Ferice de el (Happy Is He)*, the studies on Mandicevschi [14, pp. 15-17], and Dima [15, pp. 11-12] the monograph dedicated to Ioan Caioni [14], the synthesis of Romanian contemporary music [17, pp. 585-588], the folklore collections from Vorumloc, Poiana Sibiului and Banat [6], the collections of lieder on poems by Lucian Blaga, printed later, after their completion.

Before outlining his compositional activity in Cluj, we should mention two more aspects of major importance for the life of the man and teacher Marțian Negrea.

In 1922, he married the primary school teacher Cornelia Socol, born in Petroșani in 1894. It is also there that he witnessed the birth of his three children, whom he baptized, in the old Transylvanian tradition, with names that were untranslatable in Hungarian, combined with another old Romanian name: Nicolae-Marian (January 6, 1924), Sorin-Zeno (December 10, 1925) and Alexandru-Radu (May 25, 1927). Although he had always dreamt of having a daughter, he never had one, so her role was played by his middle son's wife and later by his daughter, Miruna, the artist's granddaughter, currently piano teacher in Ploiești and keeper of the musician's archive.

Despite these apparently straight and unswerving paths, the musician had to face the trials and tribulations of the times of crisis. Around 1929 he lost his teaching position and therefore got into such a bad financial situation that "I have to part with these books that I am so fond of" [8, p. 133] – as he wrote in his letter of April 23, 1929 addressed to George Breazul, who was interested in buying them. These books, which he was now giving to Breazul, whom he considered the "the only one interested in *Paleography*", are worth mentioning because they had served the composer as a source of documentation in the field of Byzantine music: Hieromonk Macarie's *Anastasimatarion*, printed in Vienna in 1823, the *Irmologion* by the same reformer of psaltic music in Romania, printed in Vienna in the same year, the *Antologion* from Neamț – 1840, the *New Anastasimatarion*, printed in 1854 and the 1853 *Antiphonary*.

Apart from his activity as teacher, he wrote and published treatises of utmost importance for the compositional process. He knew best the amount of theoretical and practical knowledge possessed by the future

representatives of the Romanian music. Therefore he came up with concrete proposals for the improvement of their training system. On June 21, 1931, he put forth the proposal that the students of the Conservatory should attend the course in *Principles and Harmony*, along with a two-year course in *Counterpoint and Fugue* and at least a one-year course in *Composition*. He also suggested that students should be given the opportunity to conduct the choral and orchestral ensembles and that besides the teaching training they should also attend the piano, violin and singing classes, as auditors. Thus, the future music teachers would receive a multilateral professional training and would become promoters and organizers of the musical life.

In 1925, in Cluj, he lithographed *Tratat de instrumente muzicale* (*Treatise on Musical Instruments*), the first work of the kind in the Romanian language, which in 1932 was followed by the first *Tratat de forme muzicale* (*Treatise on Musical Forms*), published in 1937 at Ioan Kiraly's printing house. It was also in Cluj that he started working on *Tratat de armonie* (*Treatise on Harmony*), based on Alexandru Pașcanu's course, which he lithographed and then printed in Bucharest, and *Tratat de Contrapunct și Fuğă* (*Treatise of Counterpoint and Fugue*) – which are fundamental books for our musical education.

His lectures at the Conservatory and in other cultural establishments of Cluj were meant to substitute the absence of the key literature in the field. Worth mentioning among other lectures is the one entitled *Impressionism and Expressionism*, which he also repeated in Bucharest.

From a correspondence with George Enescu, we learn that Negrea was considered to be the most appropriate leader for a radio station that was to be launched in Cluj. Here is the entire content of the maestro's letter dated June 15, 1935, addressed to the composer from Cluj:

"Dear Mr. Negrea

Our colleague, Alfred Alessandrescu, has not yet heard anything about the launch of a radio station in Cluj. However, both he and I agree that there couldn't be a more appropriate musical director for this station than You, whom we all hold in our highest esteem. Please feel free to show these words to whomever it may concern. I wish you

good luck and I hope that the radio station's management will be happy to offer this position to you. Until then, I am sending you my (illegible word, author's note – V. V.) and collegial greetings.

George Enescu".

While Vienna had witnessed the compositional debut of the young man originating from the Târnavelor Valley, the city of Cluj was the cradle of his creative journey. It was there that pianist Ana Voileanu, his friend and colleague, performed the *Sonatina* in first audition, whose score also reached Enescu's hands, as confirmed by a letter dated July 2, 1924, from Rogozea – a professor interested in the position of clarinet teacher at the Cluj Conservatory. He therefore wrote the author of the *Sonatine*, telling him that "I have been asked (by maestro Chiriac (sic!) to give the piano score (your composition) to maestro Enescu, with whom we have talked a lot about you and who is delighted".

By 1922, Negrea's work was already taken into consideration by the musicians of the time, the *Symphonic Fantasy* being awarded at the *Enescu* competition. On the occasion of the award, Negrea met Enescu personally and thereafter they developed a lasting and genuine friendship.

The most genuine proof of Enescu's admiration for Negrea's work was the performance by the former of several of Negrea's works and his admiration for Negrea's own particular style, which was to place the language of the new Romanian school of music on solid foundations. *The First Rhapsody*, also composed in Cluj, won the 1st prize at the same competition in 1938, along with Paul Constantinescu's *Nunta în Carpați* (*Wedding in the Carpathians*), while the suite *Povești din Grui* (*Tales of Grui*), also written in the city at the foot of the Feleacu Hill, was presented to the public by George Enescu in 1943 and later on April 23, 1945, in the festive concert celebrating 25 years from the foundation of the *Romanian Composers' Society*.

It was also in Cluj, in 1934, that he happily witnessed the premiere of his only vocal-dramatic work, *Păcat boieresc* (*The Boyard's Sin*), under his own baton, as was the custom at the local Romanian Opera House. In its 7th issue of 1936, the Bucharest journal *Muzică și Poezie* (*Music and Poetry*) published Negrea's piano piece *Din munți* (*From the Mountains*).

It was again in Cluj that the first signs of his future works appeared: *Romanian Rhapsody No.2*, the suite *Prin Munții Apuseni (Across the Apuseni Mountains)*, the *Strings Quartet*, *10 Songs to Verses by Lucian Blaga*, the chorus *Păstorița (The Shepherd Girl)* to verses by Coșbuc, whose first notes were composed while he was in Bucharest.

Though it may be difficult, if not impossible, to make a clear distinction between Marțian Negrea's Bucharest and Cluj periods, his affiliation to the Transylvanian spirituality is a certainty confirmed by the literary sources he drew upon (Blaga, Coșbuc, Zaharia Bârsan a.o.), by the subjects that inspired him and especially by the musical material incorporated into his music. As we have recently shown [23] the archaic sources dominate the composer's entire work, whether they were subjects like the one inspired by Sadoveanu, or folk music, which he masterfully incorporated into his music, or Byzantine music, which inspired him the aforementioned *Requiem – Office for the Dead*, based on the traditional songs of the Orthodox funerals, practiced in the archdiocesan cathedral from Sibiu etc.

By 1926, Tiberiu Brediceanu was already considering Marțian Negrea among the "Transylvanian composers of the newest generation" [9, p. 11], alongside of Gheorghe Dima, Iacob Mureșianu, Ion Vidu etc.

The journal he was writing for and which was closely following his activity, announced three Romanian music concerts in Prague, featuring works by Enescu, Jora, Golestan, Rogalski, Mihalovici and Negrea [4, p. 30].

Octavian Lazăr Cosma was therefore right to include Negrea, alongside of Enescu, Jora, Drăgoi, Constantinescu and Andricu, among "the most important composers of the early part of our century" [11, p. 2].

The culmination of his activity in the city standing on the Someș river is revealed by several synthetic works written at the time.

Although its headquarters had been moved to Bucharest, *Tomorrow's Society*, now writing about the musical life of Cluj from a distance, in a retrospect written through V. Capilu–Cheatră's pen, named three outstanding personalities of the city: writer Ion Agârbiceanu, Negrea and Ghidionescu (i.e. Grigore Ghidionescu, concert pianist, doctor of economic and legal sciences from Cluj) [10, pp. 62-64].

All three were considered among the pillars of the musical life of the city standing on the Someș river.

Among the letters received in Cluj there is an address dated December 18, 1931, received from the Press and Information Department of the Presidency of the Council of Ministers, informing Negrea about a musical lexicon due to appear in Bulgaria, which was to contain a chapter on Romanian music and for which he was required to submit the necessary information on his work and activity. This was an acknowledgement of the fact that at that time the musician was considered an artist of the front rank in Romania.

On March 13, 1942, *Deutsches Wissenschaftliches Institut Rumaenien* published a brief presentation of the history of Romanian music, including Marțian Negrea's profile among those of its most prominent representatives.

These are only a few facts proving that the musician was considered a representative of the art of sounds in our country even before his Bucharest period.

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