

## 10. THE INFLUENCE OF EUSEBIE MANDICEVSCHI ON THE FORMATION OF THE PERSONALITY OF THE COMPOSER MARȚIAN NEGREA

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**Abstract:** *The composer, choir conductor and musicologist, raised from the lands of Bucovina. Eusebie Mandicevschi (1857 - 1829) left posterity a complex musical work: vocal, symphonic, chamber, choral music, prestigious critical studies on Johann Sebastian Bach, Ludwig van Beethoven, Joseph Haydn, Franz Schubert, Johannes Brahms, distinguishing himself, throughout his life, through a sustained and competent pedagogical activity, through a prodigious social activity he was a teacher at the "Akademie für Musik und darstellende Kunst" in Vienna, as an archivist and librarian at the "Gesellschaft der Musikfreunde" in Vienna.*

**Key words:** *music creation, Eusebie Mandicevschi, Marțian Negrea*

### 1. Introduction

In the last 165 years since the birth of Eusebie Mandicevschi, many articles have been written about him and his cultural and musical activities. However, few have drawn attention to the facts about the place where the great composer was born, about his family, and his origin. Little attention was given to his students who became great musicians, composers, famous worldwide conductors, a separate monograph should be written about them. Eusebie Mandicevschi collaboration with the cultural-musical societies of Romanians, Germans, Ukrainians, etc. about the first concerts devoted to Eusebie Mandicevschi in Europe: Vienna, Chernivtsi, Prague, and Cluj-Napoca, etc. these issues today are quite controversial and require thorough and scientific research.

### 2. The life and work of Eusebie Mandicevschi

Eusebie Mandicevschi's work on the shore of the compositional creation, totalling about 800 musical plays, as well as his activity as a musicologist (musicology studies, critical editions, etc.) and as a teacher, remains as a true legacy, as an important contribution to the enrichment of our spiritual heritage [1]. Although Mandicevschi's work enjoys the attention that he deserves, his life and his work, the meanings of this creation are still waiting to be highlighted by corresponding studies and reference works.

Eusebie Mandicevschi, born on August 18, 1857, in Bahrinesti village or Chernivtsi, in the family of priest Vasile and Veronica (Popovici) Mandicevschi, originating in Bahrinesti commune, not far from the Siret fair, which in the years of Habsburg rule was part of the Radauti district. Eusebie develops his "career" in the

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musical atmosphere at the family home where music played an important role in their family, as in other Bukovinian families since then. He received the most important moral and perhaps material support from his uncle Eusebie Popovici who intuitively sensed his great talent. It should be noted that all the children of the Mandicevschi family stayed at this uncle when they were students in Chernivtsi.

After studying theory-solfeggio and harmony, at Chernivtsi, between 1867 and 1875. This is the beginning of the national revival movement of the Romanians from Bucovina. His passion for music was instilled by Isidor Vorobchevich (1836 - 1903) who, in fact, developed his talent during his studies at the Chernivtsi Gymnasium. In parallel, he attended the School of Music of the Philharmonic Society, where he was guided by Heinrich Josef Vincent (1819-1901), composer and music teacher. After the baccalaureate, in 1875, he enrolled at the University of Vienna. Between 1875 and 1880 he studied German Language and Literature, history, philosophy, literature and art history. But the attraction to music turns out to be stronger, prompting him to devote himself entirely to musicology. He is guided by famous teachers: Eduard Hanslick (History of Music and Arts), Martin Gustav Nottebom (composition, counterpoint, and fugue) and Robert Fuchs (musicology). In 1878 he interrupted his studies to do the military service. Eusebie took part in the Bosnian War, serving in the 41st Infantry Regiment "Archduke Eugen", made up of Bukovinian only [2]



Eusebie in the military uniform of the 41st Infantry Regiment "Archduke Eugen"

After the military service Eusebie Mandicevschi returned to Vienna in 1879 to finish his studies. His parents wanted him to become an official or to pursue a military career, but he decided to make music. In the same year, he met the German composer Johannes Brahms in the home of industrialist Arthur Faber, which marked the beginning of their long friendship. J. Brahms played an important role in his musical career, appreciating the compositions of the young Bukovinian. J. Brahms supported his young colleague, making him secretary and ultimately manager of his musical legacy [3].

His decision to follow the career of musician becomes definitive in 1879 when he writes to his brother Gheorghe: *"I find that I have thought enough, and as proof, I want to tell you something of what I thought. From now on, I want to devote myself completely to music. The thing divided into two, the attention divided and the diffuse*

*interest, like my situation for years, do not go to my goal. I have to focus my attention, my interest, my work, and go to one goal. What is this goal and what is the path that leads to it, you know it too. It is the path I have always walked independently, unfortunately less independent from the material point of view than from the soul, the path I have come to Vienna, the path that music takes me. My goal is to become a musician and nothing else. That I am not able to pour my daily wisdom upon high school banks, I have known it for a long time. But that I can try something in the big world as a musician, and that I can mean something in it, in this respect I will not be so easily deceived by a Nottebohm (Gustav), a man so severe and, because of this, afraid of some semi talents. Therefore, I will probably, give up my studies at the faculty of philosophy in the very semester that comes and will only listen to subjects that can contribute to my humanistic and artistic culture in general, such as practical philosophy, art history, aesthetics, etc."* [4].

Eusebie Mandicevschi goes on to put it into practice from the same year. The immediate follow-up is felt through a rapid progress in the study of music, which leads him to appreciate that the time when he will occupy "a respectable place among musicians" is not far away. In a letter to his sister Virginia of Chernivtsi, Eusebie describes the Christmas days of 1879 and 1880, which he spent with Gustav Nottebohm and Johannes Brahms at the Arthur Faber family. Johannes Brahms noted the talent of the Bukovinian, who was taking private composition lessons from Gustav Nottebohm. In the same year, on the recommendation of Eduard Hanslick: In particular, Mandicevschi should be praised, his works are gratifying. A certain progress in learning and a surprising talent should be noted. Brahms' attention encourages the young man and helps him to stand out early among colleagues.

From the conclusions of J. Brahms's appreciation before the commission for awarding scholarships for artists: *"I consider much more worthy of Mandicevschi, whose works are fully gratifying. They not only show, in a word, in what is to be learned, a significant, peaceful, and certain progress, but also testify to a development of his talent, which we would not always have been entitled to expect. The present works go so far as those before, that you are very tempted to praise in part all that, in such a case, is to be considered and examined. It should be noted that Mandicevschi still studies diligently elsewhere, and that his excellent father takes care, in the same beautiful and devoted way, of six other children."* [5].

Here is a very valuable business card with which Eusebie Mandicevschi starts his journey. Immediately after his success, the young musician announced to his parents: *"Mr. Brahms – will write Mandicevschi – the greatest musician who is now alive, expressed his praise about my works. He had received these papers from the ministry to express his opinion on them. He said he wanted to visit me, to see what I was doing and to encourage me to do bigger things. A few days later, I met Professor Hanslick at the class, who came to me and congratulated me, with the observation that he enjoyed seeing so beautiful works, composed by me, and that Mr. Brahms and Goldmark (who together with him form the committee of referees for music would give an extremely favourable report on my works."*

There was an affinity in the way Brahms and Mandicevschi listened to music, in the sense of old music and popular songs. This gave them the opportunity for

long and friendly discussions. In the everyday life. Eusebie Mandicevschi proves to be a helpful companion, ready to help him in practical matters, for example, to copy scores or to send packages for him with mail. Since his arrival in Vienna, Eusebie Mandicevschi has been working as a secondary conductor of the Wiener Singakademie choir, an ensemble Brahms had led years ago (1863). Eusebie Mandicevschi conducted this choir between 1879 and 1882. But private choirs give performances in the great bourgeois families. He led the Faber Choir for a decade (1882-1892). Only in 1887 did he acquire a stable commitment as an archivist of the Society of friends of Music in Vienna (Gesellschaft der Musikfreunde in Wien).

And in 1895, after Hanslick's retirement from the musicology department of the Conservatory, he was offered his post. Richard Heuberger recounts in his memories: *"Brahms said that Mandicevschi would be very well in question for the position of teacher after Hanslick... Brahms would have urged him to accept, both with word and with signature, for otherwise someone much weaker would come.... But this stubborn Slavic claims that he is not the right man, and no one can convince him of the opposite."* Due to the difficult financial situation, Eusebie had to earn a living by giving private music lessons to wealthy Viennese families. Already in 1879, Eusebie became a choir master at the School of Vocal Art of the Conservatory from Vienna [6].

In 1887, Eusebie Mandicevschi was appointed archivist of the Society of friends of Music, which for decades was at the centre of musical life in Europe, where he taught the history of music, the vocalist, and the theory of musical instruments. He had to have not only outstanding skills, but also considerable success, and after a few years he became a professor at the Vienna Conservatory in 1896, at the same time he was head of the Department of Music History. After publishing the complete works of Joseph Haydn and a 42-volume edition of Schubert, in 1897 Eusebie received the title of doctor from the University of Leipzig. At the same time, the Metropolitanate of the Danube assigns him the status of honorary citizen of the city of Vienna. From 1887 until the end of his life he was an archivist and librarian of the "Friends of musicians" society, whose choir will be conducted by him between 1892 and 1896. Since 1896, he has also been a music teacher at the Conservatory of the same society, a conservatory which became since 1909 "The Academy of Music and Dramatic Art". Here he teaches courses of harmony, counterpoint, history of music theory and history of musical instruments as well as the literature of singing [7].

Eusebie Mandicevschi never broke the ties with his native Bukovina, continued to maintain ties with the musical circles of Chernivtsi and Suceava. It is interesting that in the Chernivtsi newspaper "Desteptarea" in 1903, we find information about The country Museum of Bukovina (currently the Museum of History and Ethnography in the Chernivtsi region). From where we find out that Eusebie Mandicevschi participated in the celebration of 50 years of the archaeological society in Vienna. Eusebie presented Bucovina, also here we see that exhibits of the Chernivtsi Museum were sent to Vienna, he was given this honour! Below we will present the obituary in the newspaper: Desteptarea - No. 14 - February 16 - 1903 (Country Museum in Bukovina). A deputy of the curator of the country's museum presented himself at his Eminence, the Archbishop and

Metropolitan Dr. Vladimir de Repta, asking him to please to receive the seat of honorary president of this institute, which His Eminence promised to fulfil.

At the 50-year celebration of the archaeological society in Vienna, the country museum will be represented by Dr. Eusebie Mandicevschi from Vienna. The collections of the museum were stopped by an interesting collection of seals of all communes, churches and large properties in Bukovina, about 1000 logos on 700 sheets. Gifts received the museum from: N.Schärt, 5 foreign coins; El. Kampelmanher, a royal patent of June 28, 1848; E.Vesloschi, 2 cannon bullets; D. Dan, "From its drawers"; V.Sirate, 2 old Austrian coins; H.Langberg, 1 commemorative medal; St. Grigorovici, a 10 fl old banknote; A. Mikuliez, an English book "Frasers Magazine" with a writing about Bukovina; O. Kment, an old Moldovan coin and an old painting; E. Fibivh, an old silver coin and a copper coin; M. Ungwar, 2 Roman silver coins; 68 archaeological objects at the excavations made in Sirenita with the support of Mr. Baronet Pulcheria Vasilco, Baroness Anisia Mustatza and Mr. Em. Cav.de Costin; L. Madev, 1 old greek coin and a romanian gemstone. The museum bought: 12 photo views from BuKovina, 1 drachma from Syrakus, 12 ancient coins, 1 obol from Athens, 2 Hungarian coins (Matthias and Sigismund)" [8].

The number of students influenced by his powerful personality is huge. Among them we find the greatest names of the generation of musicians formed at that time in Vienna and affirmed between 1896 and 1929 [9]. They all recognized and proudly recognize themselves as students of Mandicevschi: Conductors Karl Böhm, George Szell, composers Leone Senigaglia, Hahns Gall, Karl Prohosca, Gheorghe Mandicevschi, Mihai Ursuleac, Ecaterina Mandicevschi, Constantin Şandru, Ilarie Verenca, Martian Negre and Emil Riegle-Dinu and many others.

### **3. Eusebie Mandicevschi's relationship with Martian Negrea**

In this article we will present the friendly relations and the role of Eusebie Mandicevschi in the development of Martian Negrea as composer. Martian Negrea was born in 1893 in Valea Viilor, Sibiu County – July 13, 1973, Bucharest. He was a Roman professor and conductor, one of the country's greatest composers. Every year there is a music festival that bears his name. Martian Negrea began his studies at the Andreian Seminary in his hometown, where he had the composer and conductor Timotei Popovici among his teachers. As a student, he was a member of the Astra choir and conductor of the choir of the Romanian Craftsmen Union in Sibiu, the rich musical life of the city awakening, at the same time, his passion for composition.

After the end of the first World War, he became a student at the Akademie für Musik und darstellende Kunst in Vienna, where he studied harmony and counterpoint with the great German musical tradition, with the illustrious Romanian musicologist Eusebie Mandicevschi and composition with Franz Schmidt. Martian Negrea elaborated many musical compositions that enriched the repertoire of Romanian music with works of the most valuable. Returning to the country, the composer carried out a rich didactic activity, as professor of harmony, polyphony, and composition, both at the Cluj Conservatory (1921-1941) and at the Bucharest Conservatory (1941-1963) [10].

In 1940 he composed a symphonic suite in 4 parts *Stories from Gruï*, which through harmonious melodies presented how the people from Valea Viilor gathered on Sundays and holidays in Gruï, located in the middle of the Romanians' homes, where they discussed and informed about their concerns and troubles. He has also written numerous works: *A Treatise on Counterpoint & Fugue*, *A treatise on harmony*, *the Theory of Musical forms*, or *the Theory of Musical instruments*. Martian Negrea is one of the greatest composers of the country, born on these lands of Valea Viilor. Negrea's article written seven years after the death of master Eusebie Mandicevschi presents the friendly relations between Martian Negrea and Eusebie Mandicevschi. This article was published at "Music and Poem" Philharmonic Magazine, Bucharest, Royal Cultural Foundations Publishing House, year I, 1936, May, no. 7, p. 15 – 17, under the title: "Dr. Eusebiu Mandicevschi – personal memories" [1]. We will present the article written by Master Negrea, presenting his beloved teacher and friend. The article is reproduced by the magazine *Scriptum* – year IV, no. 3/1997, of the Library of Bukovina "I.G. Sbiera" Suceava.

#### **4. Composer Eusebie Mandicevschi and creation**

It has been 7 years since several Romanian and foreign newspapers and magazines (especially German) announced on several laconic occasions the death of Eusebie Mandicevschi. The person of the deceased as well known and appreciated in Vienna, as little known by the Romanians, although a man of his size would deserve more attention from us, because he was our brother, being also born of Romanian parents. I will try, therefore, to paint in a few words the person who, through his honest and prodigious skill and work in the field of music, has been able to bring glory and fame to the German people, especially to the Viennese people, glory, from whose rays a good beam flows over our country.

Eusebie Mandicevschi was born in Chernivtsi on August 18, 1857. His father, who was a Greek-Orthodox priest, though a great music lover, at the beginning, did not think that his son would ever embrace an artistic career, but one that could have secured his existence better. Young Mandicevschi, who from his early childhood had the good fortune to grow up in a healthy musical environment, and especially after he arrived in Vienna where he studied music with G. Nottebohm, who was also an apprentice at F. Mendelson and G. Shumann, feeling more inclined to music than to other studies, left the university in 1880, and at 1881 was entrusted with the leadership of the famous choral society "Wiener Singakademie" where, the Viennese, seeing the beautiful results achieved by the young ruler, his wit and musical competence, appointed him in 1887 as an archivist and librarian at the old and famous musical society "Gesellschaft der Musikfreunde", founded in 1812.

Once he had mastered such a vast archive and library as that of the "Gesellschaft der Musikfreunde" society, the young Mandicevschi (for he was only 30 years old), through a titanic work, in a relatively short time, came to become fully acquainted with all the treasures accumulated there. It was not a manuscript, a booklet, or any other file, with notes or text, that escaped the eagerness of his eye. In addition to keeping in perfect order such a large library and archive, which is along with a thousand hardships and especially the time-abduction, Mandicevschi knew how to find time for the enrichment of his knowledge.

Thus, he began to study, review, and order all the compositions of Fr. Schubert, obtaining by this an extraordinary merit, merit, which the University of Lipsca appreciated with the beautiful gesture, that in 1897 offered him the title of Doctor of Philosophy. From that moment on, his fate was sealed for the better. The Viennese Conservatory, which, at that time used to choose its teachers carefully, opened its doors, and the same year (1897), invited him to teach the study "Theory of Musical instruments", and after 3 years, at 1900, he was entrusted with teaching the course "History of Music". In 1914, the same institution that had since reorganized and had taken the title of Academy of Music and Dramatic Art also entrusted him with teaching the course of Harmony, Counterpoint and Composition. On several occasions he was elected President of the "Wiener Tonkünstlerverein" Orchestra.

We may ask ourselves; how could one man work so multilaterally? More we admire, when we see that the same Mandicevski was also the reviewer of the Ministry of Education, in the matter of scholarships and other money aids for music, everything was done only with his opinion. At the Music Academy he was kind of "see" and especially "know everything". He was perhaps the most popular and beloved of his colleagues, and the students adored him. Through his very wide-ranging qualities of soul, his good heart and his unwavering character, his simple and correct attitude, he knew how to make friends of the greatest composers and scientists of the time. Thus, Joh. Brahms, who could almost be his father (only 24 years separated them) and who, despite this age difference, was one of his most intimate friends. Joh. Brahms was very fond of consulting Dr. Mandicevski before publishing any work. Brahms has also done such things with other friends, for example His violin compositions were largely revised by the famous violinist and pedagogue Josef Joachim, which is well known.

In the class, when he taught his classes, he was the ideal teacher: *"He never omitted that student of various intellectual capacities stood in front of him, to whom he could not speak either too much science or too simply. He had a clear language and always spoke to everyone. Through his wealth of words, his spirit, and especially his fine anecdotes and jokes, with which he could sweeten his classes, the students saw in him rather a good father or friend, to whom you can address with the utmost confidence. There was only one thing that used to irritate him; he didn't love modern music – "come on, buddies, I like dissonances and I consider them like pepper in food, but a food prepared from pepper, isn't it good? i couldn't swallow it." He reached out his hand with a smile, and with quick steps disappeared."*

But if modern music could never warm him and excite him, he understood and loved the classics. This is confirmed by his numerous articles in several German music magazines; for example, in the magazine "Der Merker" of 2.II.1., we find under the title "Kostbarkeiten aus dem Archiv der K.K. Gesellschaft der Musikfreunde in Wien, Dargestellt; von Prof. Eusebie Mandicevski", an article commenting on the prism of his master G. Notebohm, Beethoveniana and "Soft songs", also giving the analysis and metamorphosis of the song "Minnelied"; among others the area: *"It is very surprising that the great Beethoven once dealt with the idea of writing light songs. We know more of Beethoven's songs to which we can call light, but at the same time we know that they did not intentionally become light,*

*but because of their content; they could not be otherwise composed; Beethoven was not the man of light songs. His idea of once composing such songs was perhaps only a cheerful, happy moment."*

In the same magazine of May 1, 1913, and under the same title, Mandicevschi comments on an unknown song by Mozart. Found in a book which until then no one had given it a special importance. Look at what he is writing, among others, about this book: *between page 96 and 97, there is a musical simplicity with a song entitled "Lied beim Auszug ins Feld" by Mozart. This little book shows Mozart in such an interesting political combination that he deserves a more detailed description, ignoring those that it is a rare and unknown copy. Its title is "Angenehme und Lehrreiche Beschäftigung für Kinder" (meaning the useful and instructive occupation for children), and because of its content it is intended rather for the youth of that time, to inspire him for the war of Emperor Joseph II against the Turks. This inspiration was necessary, because the Austrian people, and especially the Viennese, were not at all enchanted by the prospects of a war with the Turks."* Mandicevschi, in this article, shows more broadly how much Mozart cared for the emperor and how much he worked to enliven the population for the war launched by their monarch. This love and esteem Mozart proved even more beautiful in 1789, when on a trip to Berlin he refused all the enticing promises of the King of Prussia to stay there, returning to Vienna, although Emperor Joseph II, in that difficult time, was not able to do anything but only to give him a very modest remuneration.

Mandicevschi wrote several such critical studies, and it is not the place to remember them all, this is the task of historians. We may be interested in more people, especially in his soul, after the war. Who and how he was before the war, shows us better his musical career. The Germans considered him as one of them, and besides so many dignitaries, e.g. in 1919, they also offered him the title of government adviser; "but they still couldn't get into his heart so much, to see that there was still a little corner where the most beautiful Romanian feelings were cherished. *He moved me to tears, when in his first lesson, in front of all the German colleagues, he asked me in a Romanian with a small foreign accent, if I am Romanian. In the autumn of 1919, when I was living at the Romanian Greek Orthodox chapel in Löwel Street no. 8, one day, someone rang my door. I opened and suddenly the sympathetic figure of Professor Mandicevschi appeared before me. I was delighted with such honour and invited him into the room, and my surprise was not small when he told me that he came to talk to me a little and try the language that he had heard for the first time in the world, and which he forgot because he didn't speak it for 40-50 years. We were sitting for hours, and I barely knew how to answer so many questions about Great Romania after the war.*

In the autumn of 1921, when I was called to occupy the counterpoint and composition department at the Conservatory of Music and Dramatic Art in Cluj, I also invited him to the country. He looked long at me, and in a rattling voice he said, "No friend, I can't do that anymore, I'm too old to work in my country as I would like..." Two tears were shining in his eyes. In the last years he reviewed all the compositions of Jos. Haydn, which will be re-edited by Breitkopf and Hartel from Lipsa, and all areas for soprano, Alt, tenor, and bass with the required instruments: by I. Seb. Bach. ("Publikationrn der neuen Bachgesellschaft" year X, XI, XII; XIII



and XV). He was not lucky to see his country about which, with all his long time in Vienna, he still knew how to say beautiful things, because in 1927 he passed away, reaching the age of 72 years old. His bones rest in the land of Mozart, Beethoven, Schubert, for whose glory he also knew how to work for a lifetime.

## 5. Conclusions

In terms of composition activity, Martian Negrea, who died in 1973, has imposed himself in the history of music as an important representative of the Romanian musical school, he managed to combine in his works elements specific to the French Impressionist thought and German Neo-Romanticism with those that characterize the Romanian popular melos. Eusebie Mandicevski played an important role in the development of these personalities. There is still a lot to research, that there were many students and each one succeeded in his professional field.

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