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THE SECULAR CREATION OF COMPOSER
GHEORGHE DANGA

Florinel-Ciprian CAZAN,

Ph.D student at „Andrei Şaguna” Faculty of Orthodox Theology, „Lucian Blaga” University of Sibiu,
Romania, E-mail: e11baritone@yahoo.com

Abstract

Gheorghe Danga is a well-known composer in our church for his religious works. A large part of his creation includes many secular and patriotic compositions. This article aims to detail this aspect, starting with the compositions of his teenage years, since he began to compose since the age of 16-17. He composed many reference folklore works that are sung a lot in our country and even in others at various festivals or choral competitions. Also, patriotic compositions had a special place in his work, the most important being the „Choral suite 190”, the largest among his creations, a work who captures the events of the peasant uprising of 1907. Of course, to be complete as a composer, he wrote some songs for children, and also instrumental and vocal-instrumental works, and choirs with orchestra. So I consider that it is absolutely needed that his entire compositional work to be known, in order to have a complete image of the Composer Gheorghe Danga.

Keywords: composer; choir; worker; choral suite; folklore, patriotic; instrumental; musician;

1. INTRODUCTION

His beginnings as a composer were early, starting to compose as early as the age of 16-17. The songs were simple, first for two or three voices and included religious songs and some folk works. He composed light pieces, inspired also by the monodic chants he heard in the pew during Sunday matins. The psalms that were read and sung in Sunday services were a model for early discipleship in choral art. In this direction he composed a lot, and the mastery of the liturgical compositional style make him unsurpassed among the composers of sacred music in our country. He did not stay with a master from whom he could learn and copy stylistically in his works. Also, he was not influenced by Russian or classical choral harmonies, outlining his own, unmistakable style.

For these reasons, when extremely bold and unheard or unknown harmonies appeared in his compositions, and the way he asked choristers to perform them was also different, some envious contemporaries unfairly called them dangisms, classifying them as harmful to the genre. Obviously, envy made such malicious appraisals exist, but these trivial and petty findings did not affect in any way the activity of the master or choirs. The native talent cannot be replaced by any school or specialization, they



could only develop and amplify the capacities with which Danga was endowed by God. As a result, any new and daring performance, even if pretentious, was received with great curiosity by choristers, who sang with enthusiasm and passion.

1. BEGINNINGS

The beginnings were timid, but the desire for improvement and innate abilities in musical art propelled him to more advanced creations. It was for this reason that he first studied harmony and counterpoint in private, in order to complete and complete the natural dowry, the genius with which he was endowed. Obviously, after training at the conservatory, he returned to many of the compositions of his adolescence, enriching them with new harmonic figures highlighted by the rather extensive vocal ambitus he used in his creations. I deduced this aspect from the concert programs, in which, in order to check the audience impact of those revised compositions, the maestro signed under different pseudonyms. The early pieces being lighter in nature, they could be sung by the amateur choirs for whom he actually wrote them, but much of the choral jewels that appeared later were more difficult, were not accessible to amateur choirs, requiring individual study and a very good vocal technique.

The men's choir was the great passion of maestro Gheorghe Danga, the compositions for mixed choir appearing later, first for the *Lyra* choir from Campina, which was a mixed church choir, then for the mixed bands he conducted in Bucharest after 1941. He wrote many choral pieces for children, for equal voices, starting during the 5 years of teaching spent in Campina. Unfortunately these were lost, as well as many later creations, as we shall see.

He was a very thoughtful and conscientious composer, who responded to all requests from all over the country, from conductors or various other personalities asking him to write new pieces for them, either for the choirs he conducted, or for quartets or other bands, and the level of scores sent was specially designed for the possibilities of that band.¹ A very meticulous musician, he was very careful about what he put on the score, rigorously examining even to excess, his pieces and manuscripts.²

He arranged, processed and orchestrated a series of mass songs of Romanian and foreign composers for the bands of the Romanian Radio Broadcasting Company. It should be remembered that due to the prohibitions imposed on the status of conductors and performers of church choirs during the more than four decades of atheism in Romania, some of the authors of these religious choral creations were not known, even by professionals. This explains the appearance and existence of religious choral works, created during that period, which circulate from one church to another, without the author being known. In order not to fall under the censorship commission and for this reason, Gheorghe Danga signed, as mentioned above, some works under the pseudonyms G. Postencu, Moinistova, A. Popa, P. Bârsan.³

Gheorghe Danga felt attracted to our musical traditions, being especially concerned to highlight and make them known. We remember with joy the moment when he chose to name and sign Gheorghe instead of George, elegantly and sincerely stating that it is more Romanian and so he feels closer to what he is, this is how he likes to be called.⁴ He collected and processed Romanian folklore especially from Prahova, but also from many other areas of the country. He also collected and processed elements of Albanian, Tartar, Macedonian folklore. Later chronicles testify to the rapidity with which his compositions spread, *with lightning speed*, without being promoted by the printing press or creative houses of that time.⁵ Once again, the value of the pieces written quite quickly is confirmed, some from

¹ Viorel Cosma, "*Gheorghe Danga identified himself with popular song*", in Iosif Sava, *Memories of Romanian musicians - dialogues, evocations, confessions* Musical Publishing House, 1982, p. 133

² Viorel Cosma, "*Gheorghe Danga identified himself with popular song*", in Iosif Sava, *Memories of Romanian musicians - dialogues, evocations, confessions*, Bucharest, Musical Publishing House, 1982, p. 129

³ George Cătălin Dobrea, "*Composer and conductor Gheorghe Danga-life and opera*", thesis, Bucharest, 2004, p. 23.

⁴ Rev. Lect. Dr. Victor Frangulea, "*Conductor and composer Gheorghe Danga*", in *Tribute Volume Rev. Prof. Dr. Nicu Moldoveanu on his 70th birthday*, Basilica Publishing House, Bucharest, 2010, p.207.

⁵ Ion Dumitru Creveniceanu, "*Romanian choral creation*", in *Contemporanul*, no. 1376, March 23, 1973 pag. 6.

one day to another, as we learned from Alexandru Danga and the appreciation enjoyed by the master, both in the country and abroad.

"When it comes to composition, Gheorghe Danga manifested himself with vigor, creating a choral style of expressiveness as simple and direct as vivid and colorful. His craft in choral writing gives wings to the phrase, everything about Gheorghe Danga is flowing".⁶ His merits as an exceptional composer led his being awarded the *Labour Order, third class* in 1954 and the title of Merited Artist in 1957.⁷

2. SECULAR CREATION

The secular creation of master Gheorghe Danga was particularly extensive. It manifested itself in several directions: folk works, workers' songs, patriotic songs, culminating in vocal-instrumental ones of large proportions, among which I mention here the *Suita corală* 1907⁸ (Choral Suite 1907). Folk renderings and retreads for men's choir, then for mixed, either new pieces or arrangements for mixed choir, after men's ones, were the first manifestations in this respect. Unfortunately, many of the titles I will list here have been lost since then, and another part of them are no longer played, because with the passage of time, the scores have also disappeared.

Children's songs are not missing from the master's compositional work, even if very few titles have been preserved, but when it comes to the scores, I say again that they no longer exist, or no one has found them yet. I hope with all my heart that one day someone will discover them in a forgotten drawer, in some archive and bring them to light for the most part, to the delight of the Romanians, whom Gheorghe Danga respected and loved so much.⁹

2.1 Folk compositions

Most of the works that honor him and have borne his name abroad, are inspired by folklore, showing ingenious choral effects.¹⁰ The desire to capitalize on the traditions of our nation determined him to transpose dance, play into choral art. Moreover, he introduced instrumental procedures into the harmonized pieces, popular musical ensemble accompaniment effects, rhythm and metrics being still as simple and clear. „*Sârba în căruță*”, „*Sârba fetelor*”, „*Ca la breaza*”, „*Sârba pe loc*”, „*Foaie verde maghiran*” are just a few examples of the above mentioned. The feelings of peace and inner happiness she experienced in the middle of nature, both in his free time when he went hiking and excursions, and in the trips he made on foot to various concerts, have also contributed to turning this environment into a source of inspiration.¹¹ This is how pieces of inestimable value appeared, of which I mention here: „*În poieniță*”, „*La fântâna cu găleată*”, „*Pe muscelul din Câmpina*” and many other masterpieces.

The most valuable observations related to songs of folk inspiration are made by Gheorghe Danga himself, in the *appendix of the creation sheet for the Union of Romanian Composers*. The master chronologically expounds his impressions of his creations that were very successful. Here is what he says about the play „*În poieniță lângă plopi*”, written for male choir in 1929 and for mixed choir in 1954: "It was sung by the officers' choir Reg. 1 Hunters - Guard No. 2, in 1930, led by Captain Bongor Leon. Then, in 1934, by the A.C.T. choir at the Romanian Athenaeum and abroad. In Germany in 1936, in Rome in 1939. There is the printed version of it in London. It was sung by the choir «Valea Prahovei» from Campina, in 1936 on the Radio. In 1954 by the choir of C.F.R. Giulești- in Budapest, it won the second prize, singing this song. C.F.R. Giulești also played it for 28 days, in a big tour in the German Republic. Bulgarians sing it. It is printed in the brochure «Poporul cântă» around 1945, some notes can be seen on the cover. It was multiplied by the House of Popular Creation of the Ministry of Culture in six thousand

⁶ George Deriețeanu, "Gheorghe Danga", in Music, no. 9, (September), 1959, p. 38.

⁷ George Deriețeanu, "Gheorghe Danga", in Music, no. 9, (September), 1959, p. 38.

⁸ The choral suite 1907, is a large-scale work written two years before his death, in 1957, being a piece for mixed choir in six parts: Doina, Song of Buccium, Uprising, Song of Lullaby, Calling, Victory.

⁹ Viorel Cosma, „Gheorghe Danga s-a identificat cu cântecul popular”, în op. cit., pag 133.

¹⁰ George Deriețeanu, "Gheorghe Danga", in Music, no. 9, (September), 1959, p. 39.

¹¹ George Deriețeanu, op. cit., p. 39.

copies. It was translated and sung into Russian by students in Moscow. A song that is still part of the repertoire of almost all trade union choirs - especially - in mixed form. It was sung by the choir of 2600 comrades - in 1953 at the Giulești stadium - conductor D. D. Botez".¹²

Here's how compositions made around the age of 23 became extremely known and appreciated, the composer being appreciated as a young hope in Romanian choral art and beyond. The piece „*Foaie verde maghiran*”, a composition from 1930 for male choir, for which he made an arrangement for mixed choir in 1945, propelled him further among genius composers, as he confessed in the same appendix: *"This song made me famous, to the greatest extent, crossing the border, as did the choir «În poieniță» in 1936. I sang it at the Romanian Athenaeum in 1934 with the choir «Zori de zi». With this choir I think I started to bring something new to the arrangement of folk song, introducing imitation band to the voices. I don't know if I succeeded... But I notice that some composers follow me."*

Another reference work that had a fabulous success both in the country and abroad is „*Sârba în căruță*”, written in 1934 also for men at first, then for mixed choir in 1942. About this, the composer said: *"Written in Campina, thanks to engineer Gicu Mantescu. My song of long endurance, along with «În poieniță» and «Foaie verde maghiran». I consider it - however - to be my most successful work in Romanian style, which brought something new to the choral writing system - especially male - by introducing in the realm of voices the imitation of a popular musical ensemble, more obviously than in «Foaie verde maghiran». The A.C.T. Choir won the first prize at the Berlin Olympics in 1936. In 1935 I won in Bucharest the first prize - with the choir of the Association of Petroleum Industry Officials, at the competitions organized by the Bucharest City Hall, at the Roman Arenas, as well as 500 lei (Romanian currency of the time) for the work. Most union choirs have it in their repertoire. It is being performed in Bulgaria and Moscow. It is being sung all over the country and abroad. It was printed in Berlin and Bucharest."¹³*

The master could talk for hours about his compositions.¹⁴ Each had an impressive story, which began with where he had heard the theme or musical motif, from whom, then appeared the version for male choir and, a little later, for mixed choir. As I said in another context, the maestro returned to certain compositions in order to improve them, either on his own initiative or by being "commissioned" by various choirs or institutions. This is the case of another masterpiece, "*Ca la Breaza*", written in 1935 for men only, while in 1946 he wrote the mixed version. This piece also has a very beautiful story, put down in great detail by Gheorghe Danga: *"Written in Campina, on motifs heard from Ion Chitu from Breaza de sus village; male choir in C major. It is also printed in the notebook «Gheorghe Danga» from 1955, in G major. I also developed it with baritone solo - commissioned by C.F.R. Giulești, this in 1948 - with symphony orchestra, my orchestration. The Philharmonic Choir sang it in 1956."*

The following notes narrate a less pleasant event from the master's life as a composer, which, however, with phenomenal elegance and tact, he remembers, without having malicious impulses or traces of hatred because of the injustice done to him: *"«Ca la Breaza» was audio printed on the Radio with the combined folk orchestra, soloist being Ștefănescu - Goangă, print which was deleted by order of V. Popovici and Sergiu Sarchizoff, in my opinion without a true reason. The score was requested by Radio Moscow and sent - without a piano - so that it could not be played. I was summoned to Radio to check the score and I wrote on it that the symphonic orchestration can be found at the Giulesti theater. Today there is no audio print of it, although it has been printed twice. The first was lost; I did the second one - with the Goangă solo, which I said had been deleted, but in the meantime the first had been found. Today there is no audio print of it."¹⁵*

¹² George Cătălin Dobrea, "*Composer and conductor Gheorghe Danga-life and opera*", thesis, Bucharest, 2004, p. 40.

¹³ George Cătălin Dobrea, "*Composer and conductor Gheorghe Danga-life and opera*", thesis, Bucharest, 2004, p. 41.

¹⁴ Viorel Cosma, "*Gheorghe Danga identified himself with popular song*", in Iosif Sava, *Memories of Romanian musicians - dialogues, evocations, confessions*, Bucharest, Musical Publishing House, 1982, pp 130-131.

¹⁵ George Cătălin Dobrea, "*Composer and conductor Gheorghe Danga-life and opera*", thesis, Bucharest, 2004, p. 42.

A special work, with a patriotic, triumphant flavor, is „Zamfira”, written for male voices in 1936, and for mixed choir in 1943. Here are the composer's mentions: *"written in Campina - with solo tenor Coca Ionescu - Sung in Campina on December 19, 1936. Today it is being played all over the country. I also wrote it for voice and piano. The A.C.T. Choir sang it a lot - in Iasi on 20.XI.1943, at Dalles on 27.XI.1943, in Germany in Berlin and Hamburg..."*.

One of George Coşbuc's most beautiful poems, „Rea de plată” , was put on notes by master Danga, inspired by the girl's instinctive play, which invites to a little erotic amusement the boy willing to help her carry her bag home. The song retains its title, and the composer's observations are telling: *"Written in Campina where it was first performed. It was printed at the radio in 1956. It was printed in notebook «G. Danga» on 20.V.1955. It is interesting about this song how closely the music follows G. Coşbuc's text"*.

His collaboration with state institutions is evident through the orders he received to compose or at least arrange certain songs they had heard in various concerts. It seems, however, that the disappointments on the part of these institutions have originated in the lifetime of Master Danga, as even after years he was not remunerated for his work. I relate below the story that happened on the side of the play *"Resteul"*¹⁶, written in 1937, later requested in large form, for the Men's Ensemble of the Army: *"Written in Campina - text adapted by me. Heard in Călimăneşti. It was published in notebook «G. Danga» on 20.V.1955. At the behest of the M.F.A. assembly, they will redo the text... This was around 1955. To this day I have not been honored with payment and I have been told that they have lost my work. It's June 1958 and I'm thinking about what the M.F.A. assembly has in mind to solve this unpleasant situation. They must necessarily answer. Is that possible?"* From this it emerges once again, if necessary, the character of the great composer, very fair and devoted, seriousness regarding the work performed and its reward being sine qua non principles, in his sense. And again, everything elegant, sketchy, without making a tragedy out of it, but manifesting its indignation and disappointment.

One of the reference creations for both men's and mixed choirs is *"Sârba pe loc"*, written in 1939 for men and in 1950 for mixed. A play that conquered the Romanian public and immediately went beyond the borders of the country, to be published in collections abroad. About this composition, the master noted: *"Written in Campina - text adapted by me. It was sung in Campina for the first time at the Valea Prahovei Choir. It was sung ten times only at the Romanian Athenaeum and is being sung all over the country. It was printed on leaflets in 1951 and in many magazines or brochures in the country. I am still being asked for it to this day. The Bulgarians translated it into their own language and printed it at the State Publishing House, in notebook no. 23 of 1956."* This is how, through Gheorghe Danga, traditional Romanian values gradually became known outside the country's borders.

I will conclude with the author's appreciation of one of his most sung folk creations, the song *"Cimpoareasă"*, composed in 1950, this time only for mixed choir. It was a disappointing moment related to the performance of this piece in a concert, which is why I will fully quote from the notes referring to that moment: *"Following a competition promoted by the cenacle of composer conductors on a theme given by Mircea Chiriac. It was printed in the notebook «The Song of Working People» edited by «Scântea», p.105, around 1951-52. In 1952 the Radio Choir «Budapest» came to Bucharest and they prepared and sang this song in the gala concert at «Patria». I was sorry I wasn't invited to this concert because... alas... there was me in the program, a Romanian composer sung by a foreign band. But the more regretful I felt when the U.C (Union of Composers) invited Hungarians to the union headquarters and I had not been invited, not this time... A photograph was also taken at the union headquarters in which there were other composers than the ones played by this foreign band."*¹⁷

What else could be said? I do not know the reasons why the leadership of the Union of Composers made these choices, but whatever they were, it would have been appropriate for maestro Gheorghe Danga to be part of the delegation Romanian at this event. He was fully entitled as the composer of the piece, which was sung for the first time by a choir from a foreign country. He may have

¹⁶ Explanatory dictionary of the Romanian language, 2nd edition, revised and added, Univers Enciclopedic Gold Publishing House, Bucharest, 2009, p. 179

¹⁷ George Cătălin Dobrea, *"Composer and conductor Gheorghe Danga-life and opera"*, thesis, Bucharest, 2004. 43.

trespassed some imaginary boundaries, as he was very direct and vocal when defending the interests of the bands he led.¹⁸ But since not everything in life follows the path it should, and very often, merits are not rewarded, God has allowed these shortcomings as well, the creations left to posterity being much more important than the pettiness of heart with which certain people treated the genius with which their peers were endowed. Remembering the words of scripture, which teach us that without renunciation, without sacrifice of strong faith, we cannot gain or accomplish anything truly valuable,¹⁹ we can grasp the nobility shown by the master composer, overcoming this wave of sorrows.

2.2 Workers' and patriotic compositions

In addition to the two basic pillars of his creation, namely folk and church music, Gheorghe Danga composed countless choral pieces for workers in factories, or other workers' or state institutions. These compositions were initially written freely, the content being deliberately chosen by the composer, depending on the specifics of each band.

After the coup d'état of August 23, 1944, King Michael I broke ties with the West and began cooperation talks with the Soviet Union.²⁰ Obviously, Moscow began to intervene in Romania's governance by imposing a so-called renewed cultural system, which used the arts in the service of state policy, to educate working people in a progressive mobilizing way.²¹ That is why workers' compositions with even more patriotic flavor appeared in Gheorghe Danga's creation starting with 1945, period until which he had written very few similar pieces, so to speak.

I was emphasizing that before 1945 there were several workers' creations being sung by the choirs from Campina and Bucharest, which belonged to companies or factories from different branches of industry. Thus, in 1935, the maestro writes the song "*Uniți prin muncă și onoare*", for male choir, and in 1939 he performs the accompaniment of this piece for symphony orchestra. Being employed at "*Steaua română*", in 1936 he wrote "*Imnul ucenicilor Steaua română*", for male choir. Written in Campina, it was composed especially for the Society's School of Apprentices, being a music teacher of the apprentices within this school, hired on February 2, the same year. After returning to Bucharest, the maestro composed "*Marșul I.O.R.*", obviously, for the choir from *Optica Romană*, which also sang this piece during the concerts at Dalles Hall and Romanian Athenaeum.

Since 1945, countless compositions have appeared *on demand*, due to Party rules imposed on the basis of Soviet influences. The following creations appeared:

- *1 Mai* - 1945, on a theme by Tados Bella, mixed arrangement by Danga, sung by many trade union choirs;
- *Victoria* - 1945, male choir, which he says was never sung
- *Cântă nicovală, Truda, Banii* - 1946, mixed choir;
- *Minerii* - 1946, with lyrics by Ion Serebeanu, written for men's choir and symphony orchestra, and in 1949 for mixed choir;
- *Colindul strungarilor, Marș muncitoresc, Muncitorilor, Mașina* - 1947, apart from caroling, the rest were never sung, as the author confesses;
- *Marșul petroliștilor* - 1948, mixed choir, sung by the Muntenia choir and other trade union choirs;
- *Elan și Cântec pentru un tovarăș căzut* - 1948, male choir, also never sung;
- *Cântec de ziua muncii* - 1949, mixed choir and symphony orchestra, sung by many union choirs in competitions;
- *Voinicii de la S.M.T.* - 1949, choir with three equal voices and mixed choir. It has also been translated into Hungarian;

¹⁸ Rev. Lect. Dr. Victor Frangulea, "*Conductor and composer Gheorghe Danga*", in *Tribute Volume Rev. Prof. Dr. Nicu Moldoveanu on his 70th birthday*, Basilica Publishing House, Bucharest, 2010, p. 222.

¹⁹ The Bible or Holy Scripture, Book of Exodus, ch. 32, verse 29, EIBMBOR, Bucharest, 2000

²⁰ Mircea Ciobanu, *Conversations with king Michael I of Romania*, Humanitas Publishing House, Bucharest, 2004, pp. 19-21.

²¹ Valentina Sandu- Dediu, "*Romanian music between. 1944-2000*", Bucharest, Music Publishing House, 2002, p. 16.

- *Construim canalul, Partidul meu* (1954 for mixed choir), *You hardened me soldier* - 1951;
- *Ionică brigadierul, Cântec de Mai, Vom birui* - 1953, for mixed choir and orchestra;
- *Floare roșie* - 1955. It was written for mixed choir, with lyrics by Ion boldici. About this composition, in the last days of his life, the master said: "If I can be allowed to reaffirm a wish, it is for the song «Floarea roșie» to be printed. A lot of listeners have asked me for it lately."
- *Cântec despre eliberare, Nu vrem război* - 1955, for mixed choir and symphony orchestra;
- *Urare fruntașilor, Vin tinerii lumii sub steag, Cântec pentru patrie* - 1956, for mixed choir and symphony orchestra (written in 1957);
- *Biruitor e marele octombrie*, for mixed choir, lyrics by Vlaicu Bârna, commissioned in 1957 by the Radio Broadcasting;
- *Drapelul, Noroc bun, Equal Voices Choir and Mixed Choir, Students' March, Mixed Choir and Symphony Orchestra*, all composed in 1958; Good luck was initially the name of the work "*Urare*", according to the author's note, but to be clear it terms of who it had been written to, he added at the end "*to the steelworkers of Hunedoara*".²²

Here I exhibited most of the patriotic compositions, which included the workers' ones, written for people whom he admired very much, being very often in their midst and speaking to them as a close friend. Due to these beautiful feelings, he formed many friendships with the members of the trade union choirs from Campina, Bucharest and from the Hunedoara Steel Plant.

2.3 Children's songs, other vocal, vocal-instrumental and orchestral compositions

Gheorghe Danga is not known for his instrumental compositions, most listeners knowing only a few of the folk works, liturgical compositions and carols. Nothing was known about children's songs, until the discovery in the archive of the Radio Broadcasting Company of this gem, the original *Fișa de biografie și creație* (Biography and Creation Sheet) of the master. In addition to the orchestrations required for certain pieces on mixed or male choir, he also wrote large vocal instrumental works.

Children's songs are not many, there is not a single one to be found of those written as a music teacher in Campina. The compositions written in Bucharest have been largely preserved, some of which are mentioned below:

- *Culesul viilor* -1949, two-voice song on folk lyrics;
- *Botoșanca* - 1950, written for three equal voices and piano, on folk lyrics. He wrote its arrangement for mixed choir in 1953;
- *Cântec de primăvară* - 1951, for two equal voices;
- *Cântec de iarnă* - 1954, for three equal voices;
- *Partidul nostru*, written in 1954 for two equal voices, in 1955 for mixed choir and in 1955 with the symphony orchestra;
- *Sârba în căruță*, sung by children in Berlin in 1956;
- *Românașul and Sârba pe loc*, later acquired by Radio Broadcasting;
- *Fiul pădurarului* - 1956, for 3 equal voices.

About the latter, the composer says that it circulated under several titles because of the publishers, but that he called it "*Tablou de iarnă într-o stână*".

Among the vocal music scores, we mention:

- *Pescarul*, written in 1950, for baritone and piano.
- *Cântec*, 1954, for soprano and piano
- *Bărbăjelul meu*, for soprano and piano, then arrangement for four female voices, in 1957;
- *Nu gândi mândruță ce-mi pasă*, for voice and piano;
- *Oltenașul*, for voice and piano, then in 1957 he wrote an arrangement for voice and symphony orchestra;
- *Lenka*, for baritone and piano.

²² Viorel Cosma, "*Gheorghe Danga identified himself with popular song*", in Iosif Sava, *Memories of Romanian musicians - dialogues, evocations, confessions*, Bucharest, Musical Publishing House, 1982. p. 133.

Other vocal compositions of Gheorghe Danga can be found in the form of vocal trio or quartets for 4 voices:

- *Voinicii de la SMT*, three-voice chorus written in 1951;
- *La paloma (porumbelul)*, a vocal trio composed in 1955
- *Bate murgul din picior*, piano vocal trio dated 1956, four female voices arrangement made in 1957;
- *Cântec de leagăn*, a vocal trio written in 1956
- *Torna picina (întoarce-te iubito)*, 1943 men's quartet;
- *Marș din băieți veseli, Marșul entuziaștilor, Marș sportiv*, Men's quartets on a theme by Dunaevsky, radio orders, not fulfilled.

The maestro also made many arrangements for men's choir or mixed choir, of which we first mention a series of national anthems, sung on various occasions: Albanian, American, English, Polish, R.P.R., Soviet. Choirs with symphony orchestra are also present in his creation: *Minerii, Cântec de ziua muncii, Cântec de bucurie, Pentru pace, Hora stacatto, Șapte noiembrie, Cântec țigănesc*; coruri cu orchestră pentru suflători: *M-am jurat de mii de ori, În poieniță, Paidușca(dans machedonesc)*; coruri cu orchestră populară: *E harnică Anuța, Ca la Breaza, Mai am un singur dor, Pe umeri pletele-i curg râu, Uite-așa cobzarul, Ionică brigadierul*.

It is appropriate to mention the cantata "*Visul lui Petru Rareș*" with lyrics by Vasile Alecsandri, composed in 1946 and "*Idila Zamferei*", unfinished, written on the theme of one of his compositions, "*Zamfira*".

3. CONCLUSIONS

We notice an impressive compositional activity, stemming from the creative genius with which God endowed master Gheorghe Danga. He was a modest musician and very hardworking, otherwise he would not have been able to compose so much until the end of his short earthly life. If we recall that the first compositions date back to 1922, that is, when he was only 17 years old, we infer that the entire period of creation was 37 years. It seems like a lot, but I want to make two points. First of all, these are only secular compositions, his entire compositional work comprising many liturgical compositions, religious concerts and carols. Then, the activity of composer was not his only concern, as he conducted many choirs, and as he confessed to his friend Viorel Cosma, he never conducted a single choir. Always, besides the place where he was employed as a conductor, he also conducted a church choir and another workers' or union choir, from who knows what Bucharest enterprise.

His flourishing activity as a composer made him known throughout the country and abroad, which is why many of his creations were required to be performed in other areas of the country or he was asked to compose others, especially for certain choirs and their vocal possibilities. As we have seen, the strength of his compositions is choral music, but the maestro did not stay away from instrumental music either, as he composed many vocal-instrumental pieces and wrote orchestrations for other works.

Currently, many choral groups²³ have in their repertoire creations of maestro Gheorghe Danga, and at competitions or festivals around the world, most choirs in the country and not only, present compositions signed by him. It is the strongest proof of the beauty of his songs, and the awards obtained by those who choose to perform Danga are telling in terms of their musical value.

²³ The most famous formation in our country is the "Te Deum laudamus" Men's Choir, which through its conductors since the 90s, brought to light the exceptional compositions of maestro Gheorghe Danga.

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