

GRIGORE NICA'S YOUTHFUL "SUBVERSIVE ACTIVITY" AND ITS EFFECTS

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МЛАДАЛАЧКА „СУБВЕРЗИВНА АКТИВНОСТ” ГРИГОРЕА НИКЕ И ЊЕНИ ЕФЕКТИ

Цецилија Бенедикта Павел

Уредник у издавачкој кући
Националног универзитета за музику у Букурешту, Румунија

Received: 1 September 2024

Accepted: 22 November 2024

Original scientific paper

ABSTRACT

This study presents results of the research of the archival documentation on the life and activity of the Romanian composer Grigore Nica (1936–2009). Starting from the files kept in the archives of the Union of Romanian Composers and Musicologists, National University of Music Bucharest, and the National Council for the Study of the Securitate Archives, to the personal correspondence and interviews I have conducted with some of his colleagues, I have traced the composer's personal and professional path, emphasizing his imprisonment in 1952–1953, the consequences of this traumatic experience, and the strained relationship he had with the communist regime throughout his life, until his emigration to the USA, in 1990.

KEYWORDS: archival research, censorship, cultural trauma, music and politics, communist regime.

АПСТРАКТ

Ова студија представља резултате истраживања архивске документације о животу и активностима румунског композитора Григореа Нике

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(1936–2009). Полазећи од досијеа сачуваних у архивима Удружења румунских композитора и музиколога, Националног музичког универзитета у Букурешту и Националног савета за проучавање архива Секуритатее, до преписке и интервјуа које сам водила с појединим његовим колегама, сагледала сам композиторов лични и професионални пут, истичући затворске казне које је издржао у периоду 1952–1953. године, као и последице овог трауматичног искуства и затегнуте односе које је имао с комунистичким режимом током свог живота, све до његове емиграције у Сједињене Америчке Државе 1990. године.

Кључне речи: архивско истраживање, цензура, културна траума, музика и политика, комунистички режим.

THE SEED OF RESEARCH

The biographical data outlined in the first sub-chapter of this paper have been predicting a promising future for the young Grigore Nica: he was thoroughly studying the violin and had already made attempts at composition. However, adolescence often marks us with certain traits that are difficult to come to terms with and which, unfortunately – or fortunately, in this case – we lose in adulthood: a mad courage and a fierce desire to live in the present, the latter having as a side effect the reduced ability to anticipate the consequences of present actions in the distant future.

Those who lived under the communist dictatorship regime know that anti-establishment outbursts were consistently punished, often regardless of the young age of those who rebelled. Especially since, after the withdrawal of the Red Army from Romania in 1958, a practice initiated by Nikita Sergeevič Hrušev in the USSR was also implemented in Bucharest: the phenomenon of “unmasking.” These experiences, which have led to cultural traumas, involved political trials against intellectuals¹ (even against certain privileged members of the regime), for absurd reasons. Workers, *Securitate* agents, and other intellectuals took part in these trials as accusers (Tănase 2010).

Thus, during this traumatic period in the history of Romania, any activities against the socialist realism, even by composers, have led to social censorship, arrests, and imprisonment (Meinhart and Rogers 2023, 13). This was also the case with Grigore Nica. He was admitted to the Ciprian Porumbescu

¹ Among those indicted in these political trials was the composer Mihail Andricu, one of the founding members of the Society of Romanian Composers. On the unmasking of Mihail Andricu, see Pavel 2021.

Conservatory in Bucharest in 1956, but in the Centralizator of the examination results of the Faculty of Composition, Conducting and Pedagogy in 1957–1958 (Vol. 3), Nica is listed as a student only until 10 April 1958, when he was expelled.² Why? “For past ‘subversive activity’ which he concealed when entering the Conservatory.”³

To better understand the context in which Grigore Nica was imprisoned at such a young age (he was 16), I looked into his file kept in the archives of the *Consiliul Național pentru Studierea Arhivelor Securității* [National Council for the Study of the Securitate Archives] (C.N.S.A.S.), the Union of Composers, the National University of Music Bucharest, as well as the correspondence that the composer carried out in 2008–2009 with his colleague and friend, the Romanian musicologist Grigore Constantinescu. As interview is a useful method through which a portrait of a researched person can be completed with information, testimonies, and anecdotes, I used this method in order to create the fullest possible portrait of the composer Grigore Nica, conducting discussions with several of his colleagues from the Conservatory and Radio.

“SUBVERSIVE ACTIVITIES” IN THE YOUTH OF COMPOSER GRIGORE NICA

Composer, violinist and teacher, Grigore Nica was born on 14 October 1936, in Ploiești, in a family of doctors: his father, Mihail Nica, was a surgeon, and his mother, Eugenia Nica, a dentist. His sister, Mihaela Maria Ana Nica, two years his elder, studied painting at the Nicolae Grigorescu Institute of Fine Arts in Bucharest.⁴

From 1943 he attended the primary classes of St. Anton School, and from 1947, for one year, St. Peter and Paul High School in Ploiești.⁵ He took his first violin lessons from Ion Mateescu, in Ploiești, and after his parents were transferred for work to Tulcea in 1948, he continued to study the violin there with Gheorghe Toader. In his correspondence with his colleague and friend, the Romanian musicologist Grigore Constantinescu, Nica told him that the two teachers “were not Conservatory graduates, but they had studied seriously and

² The Faculty of Composition, Conducting, and Pedagogy, which was a part of the Ciprian Porumbescu Conservatory, later changed its name to the Faculty of Composition, Conducting, and Music Teachers.

³ Archive of the National University of Music Bucharest, File Nica Grigore, “Report,” 12 June 1962.

⁴ A.C.N.S.A.S., Network Fund, File R 249740, f. 11, “Report,” 25 January 1958.

⁵ A.C.N.S.A.S., Informative Fund, File I 779094, f. 49–50, “Autobiographical statement,” 24 November 1952.

were virtuoso violinists.” Of Gheorghe Toader he also said that “he was also very skilled in orchestral arrangements; he was the one who introduced me to this direction. In this way I began to compose small pieces on my own, as a self-taught composer, which, of course, required harmonic and contrapuntal ‘combing’.”⁶ During that period, he wrote a cycle of songs on George Bracovia’s verses, a movement for a String and Piano Quartet, folkloric works for mixed choir, piano pieces for flute, violin, oboe and piano, a *Mic poem* [Little poem] for English horn and strings, arrangements of folk songs for voice and piano, and two choral suites.⁷

The “subversive activity” started when he was a tenth-grade student at the Mixed High School in Tulcea. In the summer of 1951, Nica was on the banks of the Danube with his classmate, Gheorghe Ianuris, when they were approached by a former classmate, Corneliu Antache, who had come on vacation from Bucharest. Antache proposed to the two to join a secret subversive organization, O.S.A.C. for short, which aimed to print and distribute anti-communist manifestos. The organization is said to have originated among young people in Bucharest and was headed by Ion Stoica,⁸ together with Gheorghe Căldare and Corneliu Antache. The latter two are said to have taken steps to expand the organization, adding new members from Bucharest, Tulcea, and Galați.

Corneliu Antache, Grigore Nica, Gheorghe Ianuris, and Valeriu Pușcariu took part in one of the meetings that O.S.A.C. held in Tulcea. Nica and Antache, who listened to forbidden foreign radio stations and provided information from the radio at the meetings, allegedly wrote eight counter-revolutionary manifestos each,⁹ which contained the following phrases: “Young people to fight against the regime and to be with the Americans,”¹⁰ or “Romanian brothers, do not listen to what the communists say because it is all just rumours and lies.”¹¹ In the end, the manifestos were not disseminated for fear of being found by the *Securitate* police, and they were destroyed by Corneliu Antache.¹²

Also in the summer of 1951, Nica, Ianuris, and Pușcariu allegedly received membership cards from Antache, made by him, which contained the initials

⁶ Grigore Constantinescu’s correspondence with Grigore Nica.

⁷ Grigore Constantinescu’s correspondence with Grigore Nica.

⁸ A.C.N.S.A.S., Informative Fund, File I 779094, f. 54, “Interrogation Minutes,” 10 December 1952.

⁹ According to Antache’s statements (File I 779094, f. 51-52, “Statement,” and f. 54, “Minutes of interrogation,” 10 December 1952, and File P 1174/1, f. 156, “Minutes of interrogation,” 29 January 1953).

¹⁰ A.C.N.S.A.S., Informative Fund, File I 779094, f. 45 and Criminal Fund, File P 1174/1, f. 274–275, “Minutes (interrogation of the accused),” 16 October 1953.

¹¹ A.C.N.S.A.S., Criminal Fund, File P 1174/1, f. 145–146, “Statement,” 9 June 1952.

¹² According to Antache and Nica (File I 779094, f. 47, “Minutes of interrogation,” 17 December 1952, and f. 51–52, “Statement” and f. 54, “Minutes of interrogation,” 10 December 1952).

of the O.S.A.C. organization, a crossed S (the dollar sign) and the code names of the three founding members.¹³ Nica destroyed his card by burning it to avoid being caught.¹⁴ But the inevitable happened when Valeriu Pușcariu told colleagues from the Union of Young Workers (U.T.M.), Octavian Vlad and Nicolae Munteanu, about the organization. The latter advised Pușcariu to denounce all members of the movement. Thus, on 23 December 1951, Pușcariu, Vlad, and Munteanu made the O.S.A.C. organization known to the leadership of the Tulcea U.T.M. district.¹⁵

CONSEQUENCES SUFFERED BY THE COMPOSER

After several months during which all those involved in the O.S.A.C. organization (or who had links with them) were repeatedly interrogated, Nica was detained on 7 January 1953 (see Figure 1), and imprisoned for "conspiracy against social order," according to the "Arrest warrant No. 1789" of 2 December 1952¹⁶ (see Figure 2). From the Galați Penitentiary he was transferred to Bucharest (Rahova), after which he was hospitalized for typhoid fever, and then sent to Jilava Penitentiary.¹⁷

Although it may seem hard to believe, there was a silver lining for the sixteen-year-old composer to his imprisonment – according to musicologist Alice Mavrodin, the composer's colleague in the Romanian Radio Broadcasting Company editorial office, Grigore Nica told her that he found himself in prison in an exceptionally good environment, being put in a group of political prisoners, all high-class intellectuals, with university professors lecturing them on various subjects.¹⁸

From sentence No. 1148, dated 16 October 1953, it appears that Grigore Nica was sentenced to "eight months of correctional imprisonment, six months of correctional prohibition, and 100 lei in court costs" for "the crime of conspiracy against social order."¹⁹ In a note dated 17 October 1953, the Bucharest

¹³ It seems that O.S.A.C. would have matched their initials, too: Organization Stoica, Antache, Căldare.

¹⁴ A.C.N.S.A.S., Informative Fund, File I 779094, f. 46, "Interrogation Minutes," 17 December 1952.

¹⁵ A.C.N.S.A.S., Criminal Fund, File P 1174/2, f. 117, "Interrogation Minutes," 6 February 1953.

¹⁶ A.C.N.S.A.S., Informative Fund, File I 779094, f. 56, "Arrest warrant No. 1789," 2 December 1952.

¹⁷ A.C.N.S.A.S., Informative Fund, File I 779094, f. 40–41, "Interrogation Minutes," 16 February 1958.

¹⁸ Alice Mavrodin, testimonies about Grigore Nica, October 2020.

¹⁹ A.C.N.S.A.S., Informative Fund, File I 779094, f. 43, "Sentence No. 1148/1953 (extract), File 992/53," 8 January 1958.

Territorial Military Tribunal asked the Jilava Penitentiary to release Nica immediately, “since the sentence had expired,” the remand being counted from 11 November 1952.²⁰ So, Nica had already served ten months in prison by the time the sentence was handed down.²¹

After his release from prison, the young man completed his studies at the Theoretical High School in Tulcea.²² Because Mihail Nica wanted his son to study medicine, Grigore Nica applied twice, in 1954 and 1955, but without success. Taking his musical inclinations into consideration, Mihail Nica went with his son to Mihail Jora and other music teachers – who confirmed his talent and advised him to enrol Grigore at the Conservatory of Bucharest. Thus, in 1956, Grigore Nica was admitted to the Music Teachers Department of the Conservatory.²³ About this period, he told Grigore Constantinescu the following:

In the meantime, I was admitted to the Conservatory, which we called “Sorbonica.” I should note that the instrument on which I took the exam was the violin, with Professor Ionel Geantă, who praised me and gave me a grade 10 (ten).

In 1956 I trained privately with Doru Popovici – on the recommendation of Florin Eftimescu – in harmony and counterpoint, and I took the exam. I passed in all subjects, which was a great victory.

I attended classes from 1956 and halfway through my second year I was dismissed from the Conservatory. My teachers during this period were Victor Giuleanu and Paul Constantinescu. I had close relations with my friend Grigore Constantinescu, Irina Odăgescu, Petre Vasilescu, Gheorghe Zamfir, Richard Oschanitzky, and Monica Alexandrescu.²⁴

With his colleague Grigore Constantinescu, Nica had a long and beautiful friendship, which he was careful to keep away from the eyes of the *Securitate* police:

We met at the Conservatory in 1956. We spent together the first student vacation of the first year, very pleasant, in Tulcea, where we lived with our family, having a good time, discussing music, even contradicting each other, supporting each other’s points of view, but having, of course, some common

²⁰ A.C.N.S.A.S., Criminal Fund, File P 1174/1, f. 298, “To Jilava Penitentiary,” 17 October 1953.

²¹ A.C.N.S.A.S., Criminal Fund, File P 1174/1, f. 308–311, “Sentence No. 1148,” 16 October 1953.

²² Grigore Constantinescu’s correspondence with Grigore Nica.

²³ A.C.N.S.A.S., Network Fund, File R 249740, f. 20, “Report,” 10 January 1958 and f. 11, “Report,” 25 January 1958.

²⁴ Grigore Constantinescu’s correspondence with Grigore Nica.

ones. Our conversations lingered around the table, especially in the evenings. An atmosphere I have never forgotten! On my return to the Conservatory, I deliberately did not continue to meet him, as I was under surveillance all the time, and was therefore in danger of having compromised him.²⁵

In 1958, the *Securitate* police tried several times to recruit Nica by blackmail, but he categorically refused,²⁶ although he was aware that he would be expelled from the Conservatory, according to the *Securitate* police's plan: "If the above-named does not accept the proposal to collaborate with us, it will be shown that he has been interrogated in order to clarify his school situation. After this, measures will be taken to have Nica Grigore dismissed from the institute."²⁷

In the same correspondence with Grigore Constantinescu, Nica told his friend how a day of interrogation went:

On a Sunday morning in 1958, I found myself taken away from home by the *Securitate* police and taken away to Ciofliceni commune, a few kilometres from Bucharest, near Snagov. There, some "comrades" began an investigation that lasted from 9 a.m. until 7:45 p.m., without water or food. While one kept me questioning, another would come and go, and so on, until evening. I tried to "manage," to keep my temper, but to no avail. At 7:45 they let me go!

Throughout the investigation they were trying to find out why I did not declare in my autobiography that I had been convicted. I replied that I had a written and signed agreement with the *Securitate* Service on the Rahova Road that "I am not allowed to say where I was and with whom I was in contact in prison." I had the file and I showed them that I respected the agreement. They were determined to kick me out of the Conservatory!

One explanation was that they were afraid of those who had been convicted, that the police did not want to agitate and stir up riots and revolution, as had happened that year. The Hungarian revolution was terrorizing them, so I was kicked out. I kept quiet, but I always felt in my heart the "oppressive shield of the Party and *Securitate*."²⁸

As a result, he was expelled from the Conservatory – the official reason being his failure to declare his "subversive activity" in high school and his imprisonment at the time of enrolment. In reality, due to a lack of agents in the

²⁵ Grigore Constantinescu's correspondence with Grigore Nica.

²⁶ A.C.N.S.A.S., Network Fund, File R 249740, f. 5–7, 10–13, 15, 17–22.

²⁷ A.C.N.S.A.S., Network Fund, File R 249740, f. 13, "Report," 25 January 1958.

²⁸ Grigore Constantinescu's correspondence with Grigore Nica.

Composition Department of the Conservatory, the *Securitate* tried to recruit him by coercion, but without success.²⁹

Before his expulsion, the *Securitate* police checked the composer's academic record and asked for references from colleagues such as Grigore Constantinescu,³⁰ Lucia Alexandrescu,³¹ and Nicolae Țurcanu.³² The three colleagues described Nica in positive terms, even in a situation which the *Securitate* police would probably have interpreted as defiance: the composer's absence from the History of the Labour Movement course, thus motivated by Nicolae Țurcanu:

Analysing the work done by comrade Nica in the last year of studies, we see that he has honourably discharged the professional tasks that he had to face. In his examinations he obtained the majority of *F.B.* [Very Good] grades. Because of his illness, he had difficulties, especially in the History of the Labour Movement where he had to absent himself. However, through hard work, he managed to pass the end of year exam with a *Good* grade.³³

A year later, he was employed at the Construction Enterprise No. 2 Tulcea as a distributor of materials and at a horticultural farm, and shortly after he changed his field of work, starting as a substitute teacher at the Violin Department of the Elementary School of Music and Fine Arts in Tulcea, until 1964.³⁴

In a report dated 12 June 1962, found in the composer's file in the archives of the National University of Music Bucharest,³⁵ Nica's re-enrolment at the Conservatory has been brought up. The Teacher's Staff Service did not approve his re-enrolment, on the grounds that he "does not present sufficient political guarantees," as he had carried out "subversive activity" which he had concealed when entering the Conservatory in order to be accepted as a student. However, he obtained the approval of the Ministry of Education³⁶ to resume his studies

²⁹ A.C.N.S.A.S., Network Fund, File R 249740, f. 13, "Report," 25 January 1958.

³⁰ A.C.N.S.A.S., Network Fund, File R 249740, f. 24, "Reference," 11 November 1957.

³¹ A.C.N.S.A.S., Network Fund, File R 249740, f. 25, "Reference," 15 November 1957.

³² A.C.N.S.A.S., Network Fund, File R 249740, f. 26, "Reference," 14 November 1957.

³³ A.C.N.S.A.S., Network Fund, File R 249740, f. 26, "Reference," 14 November 1957.

³⁴ A.C.N.S.A.S., Documentary Fund, File D 8932/64, f. 150–151, "Nica Grigore," and File D 8932/62, f. 341–342, "Nica Grigore," n.d.

³⁵ Archive of the National University of Music Bucharest, File Nica Grigore, "Report," 12 June 1962.

³⁶ Ministry of Education approval No. C.B.8442/1962 (Archive of the National University of Music Bucharest, "Register of students enrolled in the first year (one), academic year 1962–1963, vol. 2, Faculty of Composition, Conducting, and Music Teachers – non-attendance").

in the Music Teachers Section (without full-time attendance), and in 1964, the rector (at that time, Victor Giuleanu) approved his transfer to the day courses, in the third year, at the Composition Section – his last two years of study were equated: 1962–1964.³⁷

As a composition student, Nica was awarded Second Prize for the piece *Cântec la Dunăre* [Song on the Danube] at the *Ion Vidu* Competition (1965), a prize at the competition organised by the Central Committee of the U.T.C. with the work *Cântec de constructor* [Song of a Builder] – published in the newspaper *Scînteia tineretului* [The Spark of Youth], and in the magazine *Tînărul leninist* [Young Leninist] – and, later, Third Prize at the National Festival *Cîntarea României* [Singing of Romania] with the work *Diptic*.³⁸

During his second stage of education at the Conservatory, Nica's teachers were, among others, Florin Eftimescu (harmony), Victor Giuleanu (theory and solfeggio), Carmen Petra Basacopol, Zeno Vancea (counterpoint), Viorel Cosma (music history), Tudor Ciortea (musical forms), Emilia Comișel (folklore), Ioana Minei (piano), and Aurel Stroe (composition and orchestration). From his recollections of Aurel Stroe, Nica shared with Grigore Constantinescu that “in Aurel Stroe's class I wrote the Piano Sonata (1966–1967), String Quartet No. 1 (1967), String Quartet No. 2 (1967) and Symphony No. 1, dedicated to my parents. [...] I have fond memories of Aurel Stroe, besides the fact that he was the godfather of my marriage.” And about the period of his studies, Nica recalled: “I composed many fugues in the counterpoint class of master Zeno Vancea, who admired my talent in advancing very well [in] the Bach style.”³⁹

At that time, Grigore Nica's classmates were Dan Buciu, Maya Badian, and Anton Dogaru. Dan Buciu told me, in an interview he gave me on 19 January 2023, about the compositional style of his classmate who was seven years older:

He had his own language that he had developed. A fundamentally tonal language, I would say. Certainly, a tonality [...] not that of the 19th century, but a tonality that we find in the twentieth – twenty-first century. That post-tonalism, the neotonalism cultivated since the beginning of the 20th century by Prokof'ev, afterward by Stravinskij, in their neoclassical works, but without placing him in that area. His music was quite balanced, with

³⁷ Rector's approval No. 2617/18.IV.1964. (Archive of the National University of Music Bucharest, “Register of students enrolled in the first year (one) and transferred students, Academic year 1964–1965, vol. 2, Faculty of Composition, Conducting, and Music Teachers”).

³⁸ On 20 May 1966 (Archive of the Union of Romanian Composers and Musicologists, [Grigore Nica's] “Autobiography,” 27 May 1969. Partial information also found in the A.C.N.S.A.S., Documentary Fund, File D 8932/62, f. 341–342, “Nica Grigore”).

³⁹ Grigore Constantinescu's correspondence with Grigore Nica.

tensions, with emotional charges, of very good quality, but with a certain modesty in what it expressed.⁴⁰

And these remarks were also confirmed by the musicologist and composer Laura Manolache, who told me in an interview that Grigore Nica's style was "not very modern, not avant-garde, but a style of the time, so to speak, made with knowledge and talent."⁴¹

In June 1968 he took the state exam, passing with a grade ten. Shortly after the exam, on 13 June 1968, Nica wrote to his parents to tell them how happy he was and to thank them:

My dears,

First of all, I give you the long-awaited news in writing: I have finished Conservatory! I passed the state exam with a grade 10 (ten) and was congratulated by the entire committee, which unanimously appreciated the value of my Symphony. One by one, the members of the committee shook my hand and wished me success both in art and in life.

It was the happiest day of my life; I saw that a long-awaited wish had been realized; I was satisfied with the results of my work, which was not in vain. Now I have all the confidence to say that the outlook can be brightened and that I could someday succeed in life.

So, now I can say: I am a Composer!!! And if I have come to have this result, I must confess that the ones I have to thank from the bottom of my heart are you, my dear parents. I am glad and I am soulfully satisfied that perhaps I have not deceived your expectations and the trust you have always shown me.

I would like to know you happy as I am at this moment. It gives me great joy and the Symphony that I dedicated to you was so much appreciated because of you, my parents: you, mom, and you, daddy, were also indirectly appreciated.

Wishing that you continue to participate in such moments with me and feeling love and longing for you both, your son who loves and cherishes you dearly,

Ghighi⁴²

In 1968, Nica was assigned to the Romanian Radio Broadcasting Company, where he worked for twenty years.⁴³

⁴⁰ Interview with composer Dan Buciu, 19 January 2023.

⁴¹ Interview with musicologist and composer Laura Manolache, 8 February 2023.

⁴² Letter addressed by Grigore Nica to his parents on 13 June 1968.

⁴³ A.C.N.S.A.S., Informative Fund, File I 474227/1, f. 1, "Report," 7 April 1987, and f. 31, "Report," 30 January 1988.

In April 1969, a new directive was issued for the pursuit of the composer⁴⁴ – even though he had been pursued before based on a 1965 “Decision to enter in register.”⁴⁵ So, sources around Nica challenged him to discussions about the communist regime, which they then reported to the *Securitate* police. Looking through his discussions with these sources, it would seem that Nica was inconsistent: in the presence of some informers, he was satisfied with his life, while in the presence of others, he showed his repulsion towards the regime. In fact, Nica was cautious, exposing his true convictions only to the people he trusted. Still, his intuition did not help him deduce who all his informers were.

Among those who reported their conversations with Nica to the *Securitate* police were agents “Rădoi Ion” – whom Nica knew from a Cenacle in Constanța;⁴⁶ “Doru Damian” – a teacher at the Music School in Tulcea, to whom Nica provided the information what the regime wanted to hear from citizens;⁴⁷ “Verdescu” – student or teacher at the Conservatory;⁴⁸ “Cosmineanu Dan” – who worked in the medical field in Tulcea, alongside Nica’s father;⁴⁹ “Badea Marin” – former neighbour from Ploiești, who worked in the Danube Delta, and to whom Nica told what he really thought about the regime.⁵⁰

Depending on the topics of discussion reported by the informants, the *Securitate* agents assigned them new well-defined tasks, as follows:

The agent [“Doru Damian”] has been given the task to discuss with the suspect when he comes from Bucharest on vacation about the conditions of training, study, maintenance, etc. that students have at the Conservatory, how the students appreciate the measures taken by the Party to ensure the students’ mastery of the subject matter and hearing different musical works presented on the stage of theatres in Bucharest by foreign and Romanian artists.⁵¹

⁴⁴ A.C.N.S.A.S., Informative Fund, File I 779094, f. 2, 4, “To Direction I,” 19 April 1969.

⁴⁵ A.C.N.S.A.S., Informative Fund, File I 779094, f. 5–6, “Decision of entry in the register,” 21 January 1965.

⁴⁶ A.C.N.S.A.S., Informative Fund, File I 779094, f. 6, “Note,” 28 November 1967.

⁴⁷ A.C.N.S.A.S., Informative Fund, File I 779094, f. 8, 11, 28–29 and f. 26–27, “Informative Note,” 8 October 1966.

⁴⁸ A.C.N.S.A.S., Informative Fund, File R 249740, f. 40, “Note,” 23 January 1958.

⁴⁹ A.C.N.S.A.S., Informative Fund, File I 779094, f. 20–21, “Informative note,” 15 April 1966.

⁵⁰ A.C.N.S.A.S., Informative Fund, File I 779094, f. 30–33, “Informative notes,” 10 May and 21 August 1963.

⁵¹ A.C.N.S.A.S., Informative Fund, File I 779094, f. 11–12, “Informative note,” 21 January 1965.

At that time, however, Nica was busy with radio broadcasts and his own music,⁵² preparing his application for the admission to the Union of Composers – as can be seen from the letter addressed to his parents on 8 October 1969:

Caught up in my busy schedule, I haven't been able to keep you up to date with absolutely everything that is happening, much of which may or may not be unknown to you.

Much of my time is absolutely dependent on the score of the Violin Concerto. Some ideas are more on hold. I'm trying to finish the work by the end of this year and then move on to the actual orchestration.

At the same time, I started to work on the fourth Sketch for orchestra which closes the cycle – which I have kept waiting until now.

The pieces for flute and harp I have finished and tied them up nicely at our Radio station. And since it's about the Radio, I'm actually writing programs about the Chopin Trio and the Mendelssohn Bartholdy Trio. At the same time, I have taken up again a work written in 1967, a little Cantata also with a view to finalizing and binding the score.

As you can see, I'm not standing still [...]

Ghigi⁵³

At the meeting on 28 January 1970,⁵⁴ the Symphonic and Chamber Music Office analysed Grigore Nica's application for admission to the Union of Composers, which contained eight chamber, symphonic, and vocal-symphonic works: *Patru cântece de dor* [Four Longing Songs] for Voice and Piano, on lyrics by Ion Pillat (written in 1965), Piano Sonata (composed between 1966 and 1967), Piccola Cantata *Monodie* (from 1967), String Quartet No. 2 (written in 1967), Symphony (conceived in the last year of his studies, between 1967 and 1968), *Canto libero* (from 1968), Five Lieder for Mezzosoprano and Orchestra, on verses by Giuseppe Ungaretti (written in 1968–1969), and *Ad-Hoc 1, 2, 3* for Flute and Harp (from 1969). This time too, Nica shared the news with his parents in a letter dated 23 April 1970:

We have recorded music on the lyrics of Italian poet Giuseppe Ungaretti, recently, *Canto libero*, on 15 April, here on Radio. So far, I have composed two of the 5 (five) proposed pieces. They will be very simple songs but

⁵² He was also in the process of divorcing his first wife, Margareta Nica (Archive of the Union of Romanian Composers and Musicologists, [Grigore Nica's] "Autobiography," 27 May 1969).

⁵³ Letter addressed by Grigore Nica to his parents on 8 October 1969.

⁵⁴ Archive of the Union of Romanian Composers and Musicologists, Minutes of the meetings of the Symphonic and Chamber Music Bureau, "Register No. 10 (20 June 1969 – 4 November 1970)."

consistent in substance. They are now going through a commission and then they will make their way to our editorial office where they can be programmed. I will probably submit them, if possible, to the Union of Composers when I apply for membership.

It took place a couple of days ago, but last night at the concert I found out about the Union of Composers Committee meeting, where I was warmly nominated. The recommendation made by composer Pascal Bentoiu⁵⁵ was highly commendatory, with exceptional and enthusiastic qualifications. I will soon find out the details and let you know. Work has started on the sketches for orchestra and the Violin Concerto.

During this period, I also wrote two other pieces for piano dedicated to Sandu Hrisanide, which I composed in his spirituality, and if they are accepted, they will be played by him there, when he goes.

So much for the music. I've featured works on Program III recently on "News from Our Phonoteca" and this Tuesday I had a music review on Program II. I'll do another review next Monday at 6 p.m. on Program II, on "Concert Life of the Capital" (that's the heading).

I thank you for your help and look forward to seeing you again soon.

I kiss you with longing,

Ghichi⁵⁶

The details that the composer wanted to find out were in the minutes of the meeting of 28 January 1970⁵⁷ (which are also found in Figure 3). Subsequently, the Symphony would be heard on 2 November 1970 in Cenacle,⁵⁸ and then selected in the competition for the 1970 Union of Composers' Prize,⁵⁹ but it would not be victorious.

⁵⁵ Along with Pascal Bentoiu, the meeting was attended by Dumitru Bughici, Dumitru Capoianu, Mircea Chiriac, Tudor Ciortea, Gheorghe Dumitrescu, Liviu Glodeanu, Ștefan Niculescu, Aurel Stroe, Anatol Vieru, Alexandru Hrisanide, and Sergiu Sarchizov. Minutes of the meetings of the Symphonic and Chamber Music Bureau, "Register No. 10 (20 June 1969 – 4 November 1970)."

⁵⁶ Letter addressed by Grigore Nica to his parents on 23 April 1970.

⁵⁷ Archive of the Union of Romanian Composers and Musicologists, Minutes of the meetings of the Symphonic and Chamber Music Bureau, "Register No. 10 (20 June 1969 – 4 November 1970)."

⁵⁸ According to the minutes of the meeting held on 28 October 1970, attended by Pascal Bentoiu, Dumitru Bughici, Mircea Chiriac, Tudor Ciortea, Gheorghe Dumitrescu, Anatol Vieru, Mircea Istrate, Dan Constantinescu – on behalf of the Union's management: Theodor Grigoriu, Wilhelm Berger, on behalf of the Radio Broadcasting: Nicolae Beloiu. Archive of the Union of Romanian Composers and Musicologists, Minutes of the meetings of the Symphonic and Chamber Music Bureau, "Register No. 10 (20 June 1969 – 4 November 1970)."

⁵⁹ Following the jury meeting of 7 June 1972, which was attended by Theodor Grigoriu, Dumitru Bughici, Tudor Ciortea, Gheorghe Dumitrescu, Liviu Glodeanu, Ștefan Niculescu, Tiberiu Olah, Aurel Stroe, Anatol Vieru, and Zeno Vancea. Archive of the Union of Romanian Composers and Musicologists, Minutes of the meetings of the Symphonic and Chamber Music

A year after joining the Union of Composers as a trainee member, Grigore Nica had already been proposed to be a part of the delegations to Russia, Armenia, and Bulgaria, but he again encountered problems – because he was considered “a suspicious guy,” as he told Grigore Constantinescu:

In 1971 I was proposed by the Union of Composers to be part of a delegation to Moscow, Yerevan, and Leningrad. The delegation also included Mihai Moldovan, Constantin Romaşcanu, and Wilhelm Demian.

On a second trip to Moscow, however, everything failed: Liviu Glodeanu passed away, Corneliu Dan Georgescu had a very serious ear infection, George Draga had some kind of problem, and I ...? I couldn't leave because Teodora Albescu, editor-in-chief at the Romanian Radio Broadcasting Company, had told the *Securitate* police that I was “a suspicious guy.” With this characterization I was told to submit my passport to “Iorga”⁶⁰; failure to do so would have resulted in my dismissal from the Radio. What was I to do? I went to Iorga, handed in my passport, and the guy at the office told me: “Leave it here if you don't want to leave!” How ironic!

In 1982 I was sent to Sofia with Theodor Drăgulescu and Aurel Giroveanu.⁶¹

PREPARATIONS FOR EMIGRATION TO THE USA

The composer had relatives legally established in the United States in 1955 and relatives on his wife's side in France, whom she visited.⁶² In 1986, the *Securitate* police learned that Grigore Nica was unhappy with the economic and political situation in Romania and intended to leave the country, using a trip abroad with his wife, Anca-Rodica Nica.⁶³ The following year only his wife managed to leave the country, settling in Federal Republic of Germany.⁶⁴ In correspondence with her family, Anca Nica informs the family members that she will never return to the country and urges them to learn German.⁶⁵ Since 1987, the correspondence and telephone calls of the Nica family have been intercepted by the *Securitate* police,⁶⁶ following the report of 8 April 1987:

Bureau, “Register No. 12 (16 February 1972 – 16 May 1973).”

⁶⁰ Nicolae Iorga Street in Bucharest, where the passport office was located.

⁶¹ Correspondence of Grigore Constantinescu with Grigore Nica, 14 December 2008.

⁶² A.C.N.S.A.S., Informative Fund, File I 474227/1, f. 1–2, “Report,” 8 April 1987.

⁶³ A.C.N.S.A.S., Informative Fund, File I 474227/1, f. 4, “Note,” 6 October 1986.

⁶⁴ A.C.N.S.A.S., Documentary Fund, File D 8932/64, f. 129, “Table of composers who are members of the Union of Composers and have relatives abroad.”

⁶⁵ A.C.N.S.A.S., Informative Fund, File I 474227/1, f. 15, “Note of relations,” 25 April 1987.

⁶⁶ Written correspondence between Anca Nica and Grigore Nica, 12 March – 8 August 1987.

In order to prevent a possible intention of evasion by Nica Grigore and to know the nature of his links with his wife, we propose to approve having his work under informational surveillance, and to take the following measures:

1. Directing the source "Sanda" to the person concerned in order to establish his work behaviour and closer relations. [...]
2. Further exploitation of the "S" measures taken at the residence of Nica Grigore. [...]
3. Request for I.T.I. type T.O. measures to trace the nature of his links with his wife in the Federal Republic of Germany. [...]
4. Request to the S.M.B.'s Investigation Service for data that emerged after the stay abroad of the wife of the person in question, possible intentions to leave the country. [...]
5. Contact the I.J. [County Inspectorate] Dâmbovița to check who has given Nica Anca-Rodica the authorization and to communicate her intention not to return to the country in order to use measures of influence.
6. The management of the institution will be informed if Nica Grigore did not do so.

Depending on obtaining other data, we will propose to take other measures of knowledge and influence on Nica Grigore.⁶⁷

In a note dated 6 April 1987, an episode is recounted which demonstrates once again the risks that a person took when using third parties to make it more difficult for the *Securitate* police to intercept correspondence – the result being, in fact, the very thing that was intended to be avoided: the correspondence went straight to the *Securitate* police!

From the information provided by the source "Alexandru," in a note submitted to the *Securitate* police on 6 April 1987, it emerges that he was very close to the Nica family: he knew about the visits of the composer's wife to France and Federal Republic of Germany and other details, such as the fact that the relatives there had good material conditions and a noble title, covering the expenses of travel and visit of the composer's wife. He was also informed about the letters and postcards that Anca Nica sent to Romania, because she sent them to the informant's mother's address. The source "Alexandru" therefore provided the information that he received directly from his mother: the correspondence he received, the conversations he had with the composer – from which he learned, among other things, that Grigore Nica knew of his wife's intention not to return to the country or that he had been asked at

(File I 474227/1, f. 8–29) and transcribed telephone conversations between Anca Nica and Grigore Nica (and other family members), 18 April 1987 – 23 April 1988 (File I 474227/2).

⁶⁷ A.C.N.S.A.S., Informative Fund, File I 474227/1, f. 1–2, "Report," 8 April 1987.

his work to call his wife to persuade her to return. In this latest episode, the source's mother played an important role as the person who sent a letter to Nica's wife, at his request, so that Anca Nica would know that he did not actually want her to return.⁶⁸

In a letter from Federal Republic of Germany, sent to the Nica family on 16 June 1987, Anca Nica tells Grigore Nica to send all "the boxes with his works and everything related to his activity" because "Picky" (most probably a relative of Nica's wife) has found employment opportunities in teaching and radio broadcasting (for orchestrations) and that his works could be played there.⁶⁹

A month later, in a directive dated 16 July 1987, the Ministry of Internal Affairs was informed that Grigore Nica had packed up his belongings (including curtains and carpets) and was avoiding discussing his family situation or his intentions with others.⁷⁰ Grigore Nica was therefore preparing to leave the country.

The departure of the composer's wife inevitably led to Nica's dismissal from his post at the Romanian Radio Broadcasting Company. The entire file I 474227/2 of the Informative Fund in the C.N.S.A.S. Archive contains transcripts of telephone conversations between Anca Nica (from Federal Republic of Germany) and other members of her family: her mother, Grigore Nica, and their two children, Alexandra and Mihai. In their conversations, the two spouses often tried to communicate in code, knowing that their conversations were being monitored.

In a telephone conversation on 7 November 1987, Nica told his wife that he was told that after his vacation he would have to retire or resign due to illness.⁷¹ Three months later, however, in a telephone call on 3 February 1988, Nica told his wife that as of 1 (probably February), his employment contract has been terminated.⁷² The musicologist and composer Laura Manolache, Grigore Nica's colleague and a close friend of the Nica family, revealed to me the circumstances in which the composer was dismissed from Radio Broadcasting Company. However, he was not the only one, because at that time – as Laura Manolache recounts – the management of the Romanian Radio Broadcasting Company dismissed all those who had relatives abroad. Grigore Nica and another colleague, Bogdan Dorneanu, were dismissed after a meeting in 1988, at which Doru Popovici also spoke. Grigore Nica's work and talent were praised by Doru Popovici, who said that he was a victim of

⁶⁸ A.C.N.S.A.S., Informative Fund, File I 474227/1, f. 17, "Note," 6 April 1987.

⁶⁹ A.C.N.S.A.S., Informative Fund, File I 474227/1, f. 19, "Note of relations," 16 June 1987.

⁷⁰ A.C.N.S.A.S., Informative Fund, File I 474227/1, f. 23, "To Direction I," 16 July 1987.

⁷¹ A.C.N.S.A.S., Informative Fund, File I 474227/2, f. 19, "Telephone conversation," 7 November 1987.

⁷² A.C.N.S.A.S., Informative Fund, File I 474227/2, f. 26–26v, "Telephone conversation," 3 February 1988.

his wife, who had caused him trouble when she decided not to return to her country. Since the Radio Broadcasting collective had nothing to reproach the two, they "praised them and kicked them out."⁷³

In another letter addressed to Grigore Constantinescu, Nica recounted that:

In the period before I left, a few "Party secretaries" at the Radio sought to make me a Party member and promised me that I would succeed. I always told them: "I was an 'illegalist' but of 'Jilava'⁷⁴." At a meeting to check up on the editors of the Radio Broadcasting, *Poalelungi*, a member of the C.C. [Central Committee] of the P.C.R. [Romanian Communist Party], was present and was told that there was a proposal to become a member, but that I also had a political problem. He then clarified that you could not become a member if you had a criminal record. So, things were very clear to the "Party secretaries" and I was left alone.⁷⁵

Grigore Nica was first employed at the Romanian Radio Broadcasting Company as a record editor, an activity closely linked to the editorial one, as he provided new material for music programs – following discussions with the editorial staff and according to its needs. Until 1985, Nica was a member of the symphonic and chamber music editorial staff, producing broadcasts, concert presentations, symphonic and chamber music programs "with the best documentation and in attractive radio forms" – as musicologist Olga Grigorescu notes.⁷⁶

He has collaborated with prestigious musicians and has produced, as editor, a series of very interesting programs, veritable documents for the Radio Broadcasting archive, such as *Enesciana*, *Tablouri de epocă* [Vintage Pictures], *Studioul muzicii contemporane* [Contemporary Music Studio], *Triouri celebre* [Famous Trios], *Poezii noștri și muzica vocală* [Our Poets and Vocal Music] and *Tribuna tinerilor compozitori* [Young Composers Tribune] (Dogaru 1986, 13). He also conducted a series of conversations with composer Mihail Andricu – probably one of his last meetings at the microphone – in which Andricu presented his famous collection of records with which he had made waves in Bucharest, at a time when few had access to records from abroad, and which he invited young musicians, then students, who later became renowned composers, to listen at his home.

⁷³ Interview with musicologist and composer Laura Manolache, 8 February 2023.

⁷⁴ Jilava is a town in which a prison is located, and a reference to the name of this town was enough to indicate the prison.

⁷⁵ Grigore Constantinescu's correspondence with Grigore Nica.

⁷⁶ Olga Grigorescu, testimonies about Grigore Nica, October 2020.

Olga Grigorescu recalls that “Grigore was delighted with the master he had befriended, showing tact and great availability, as it was not easy to work with Mihail Andricu.”⁷⁷

Since 1985, he has worked as a music editor in the creation and repertoire section, in charge of programming and supervising special symphonic music editions (made by symphony orchestras in the country), as well as selecting the tape recordings to be included in the Radio Golden Archive and in the National Phonoteca (Dogaru 1986, 13).

Nica shared with Grigore Constantinescu some of the memories of his time at the Radio – pleasant and not so pleasant, including the episode when he was dismissed from the Radio, as well as the period before he left for good to the United States of America:

I have good and bad memories from the Radio Broadcasting. Pleasant ones about my relationships with my special colleagues in the symphonic and chamber music editorial office where I worked for twenty years, programming music on radio stations, writing programs for the auditorium, making programs with collaborators or presenting live concerts on radio stations. I cannot forget my real colleagues and friends Olga Grigorescu, Lucia Ioanovici, Mioara Baci, Cornelia Bărbulescu or, from other departments, such as Georgeta Stegaru, Theodor Drăgulescu, the godfather of my son Mihail.

About unpleasantness at the Radio? About the terror of the “executives” who often threatened me, periodically having to update my “autobiography” in the lists of those asked to be dismissed. I was always being dug in because I was politically convicted and because I had two relatives – cousins – going to the United States. It was a real sad terror for twenty years at the Radio Broadcasting. The nightmare stopped when I was kicked out in a meeting that took place at the Television.

But another nightmare began, a three-and-a-half-year wait until departure, during which I sold everything, leaving only the money for the three plane tickets to New York – Los Angeles, re-established with my wife and cousins...

It was an emotional and memorable moment. It happened in January 1990.⁷⁸

After his dismissal from Radio Broadcasting in 1988, Grigore Nica applied for American citizenship, as he intended to move with his two children to the United States (where his wife had settled in the meantime), a request that was approved in early 1989.⁷⁹ Thus, after lengthy efforts, the Nica family would

⁷⁷ Olga Grigorescu, testimonies about Grigore Nica, October 2020.

⁷⁸ Grigore Constantinescu’s correspondence with Grigore Nica, 2 January 2009.

⁷⁹ A.C.N.S.A.S., Informative Fund, File I 474227/1, f. 31, “Report,” 5 February 1989.

find themselves in full form in the United States in 1990, where the composer would continue his work without constraints.

CONCLUSION

In the post-war period, musical life was strongly influenced by the doctrine of socialist realism: the Union of Composers, which filtered the creations of Romanian composers, conformed to the Party's directives, and the musical institutions – with the Bucharest Philharmonic and Radio Broadcasting at the centre – included in their concert programs works validated by the Union. Grigore Nica lived between 1936 and 2009. He wrote over 100 works in the chamber, concert, symphonic, and vocal-symphonic genres. Although he followed the usual path of the time, joining the Union of Composers as a trainee member in 1970 and then becoming a full member in 1974, he was a composer with a rather low visibility in the musical life of Romania. Only thirteen of his symphonic and vocal-symphonic works⁸⁰ were included in the programs of the George Enescu Philharmonic Orchestra and the Romanian Radio National Orchestra between 1971 and 1986,⁸¹ but he was constantly under the attention of the *Securitate* police, which continuously harassed him.

After 1990, however, he gradually made a name for himself in the United States of America, realizing various orchestrations, adaptations of scores for concerts, but especially new compositions, performed by the orchestral ensemble of which he was a member, and then by numerous other ensembles. He kept in touch with those close to him in Romania, with whom he shared the joy of his successes in the musical world overseas. He was inducted into the Society of American Composers in 1992, and his works have been performed, honoured, and published in the United States of America.⁸² He worked in California as a violinist with the Beach Cities Symphony and as a teacher of violin, viola, piano, and composition at the Gray School of Music and the European School of Music.

⁸⁰ Symphony, Violin Concerto, *Drapelul* Cantata for baritone and orchestra, *Alternații* for four wind instruments and orchestral quartet, *Mihai Viteazul* Cantata for soloist, choir and orchestra, Suite for orchestra, Three sketches for orchestra, Concertant piece for violin and chamber orchestra, Symphonic piece for strings, brass instruments and two percussionists, three Madrigals for mixed choir and orchestra, *Ovidiu la Pontul Euxin* Poem for recitator and orchestra, Concertino for two bassoons, percussion and string orchestra, *Năzuințe și împliniri* Symphonic poem. For a full list of works see *Grigore Nica – Romanian composer, music teacher and performer*, 2024.

⁸¹ Statistic based on Cosma V. 1968; Cosma O. L. 1999; Sandu-Dediu 2023.

⁸² Olga Grigorescu, testimonies about Grigore Nica, October 2020.

C.I.S.A.S.
DIRECȚIA CENTRALĂ
P.N. 9/142/2022

Nr. 1426 824 51 45 59

FIȘA PERSONALĂ

ocmită de Direcția, Serv. Județean Luc. București

Numele ș. pronumele: Nica Grigore

Cu porecla: /

Nume fals: /

Semnătura infractorului: Nica Grigore

Felul infracțiunii: <u>Încălțire Contra Ordinii Sociale</u>		EXPUNEREA REZUMATIVĂ A INFRAȚIUNII: <u>Învălmășește de activitate politică desfășurată în cadru organizatice Contra revoluționare democratice, organizația Secreta Anti Comunistă C.S.A.C.</u>
Ocupațiunea: <u>blu.</u>		
Origina socială: <u>Nic burghez -</u>		
Apartenența politică: <u>U.T.N.</u>		
Avere: <u>Nu posedă</u>		
Vârsta: <u>16 ani</u>		
Anul nașterii, comuna, județul, țara: <u>14.10.1936 Ploști, Jud. Ploști</u>		
Ultimul domiciliu: comuna, județul, țara: <u>Julea Jn. 14 Nov. 1938</u>		
Domiciliu anterior: <u>/</u>		
Naționalitatea: <u>România</u>		
Cetățenia: <u>România</u>		
Religiunea: <u>/</u>		
A fost	Fotografiat de	Starea civilă: <u>nevădat</u>
	Clișeu Nr.	Țara: <u>România</u>
	Dactiloscopia de	Nume: <u>Grigore</u>
		Sof(-ia): <u>/</u>
Studii: <u>clasa 10 de liceu</u>	Copii: <u>/</u>	
Limba ce posedă: <u>România</u>	Rude: <u>/</u>	
Titulația militară: <u>/</u>		
Specialitatea ca infractor: <u>/</u>		

Formula dactiloscopică:

FOTOGRAFIA

Figure 1. National Council for the Study of the Securitate Archives, Criminal Fund, File P 1174/5, f. 59, Grigore Nica's "Personal file."

CECILIA BENEDICTA PAVEL
GRIGORE NICA'S YOUTHFUL "SUBVERSIVE ACTIVITY" AND ITS EFFECTS

SEMNALMENTELE

1. Talia: m. 1 cm. 67.5 63 kg
f. mic, mic, mijlociu, inalt f. inalt.

2. Corpolența slab
slab, svelt, potrivit, bine făcut, marg.

3. Fața { culoarea albă
forma ovata lătră
culoarea: roz, palidă, brună.
forma: rotundă, ovală, pătrată, pilișă sau slabă.

4. Fruntea mică, lătră
mică, mijlocie, mare, purtă, pușă sau slabă.

5. Părul { culoarea negru
ondulat, neted, chelie.
culoarea: blond, roșu, castaniu, negru, sur, alb.

6. Ochii castani inchizi
albaștri, cenuși, galbeni, portocalii, castanii deschis, castanii închis, particularități.

7. Sprâncene { forma arcuite
culoarea

8. Nasul { forma: drepte, arcuite, îmbinate.
culoarea: se notează când alteră de statură capului.
profil pușă
faja pușă

9. Gura mică și subțire
mică, mijlocie, mare, buze groase/subțiri, restrânte.

10. Bărba subțiri
subțire, lată, dublă, cu gropiță.

11. Urechile mijlocii lipite
mici, mijlocii, mari, depărtate, lipite, găurite.

12. Semne particulare
cicatrice, pigmentări
ale pielii, tatuaj,
fracturi, anchiloz,
picior în X sau O,
gheboș, amputări etc.

LEGĂTURI POLITICE	CARACTERIZĂRI SPECIALE ASUPRA INDIVIDULUI
In perioada 1900-1951 a avut legături cu organizația contra revoluționară D.S.A.R.	Este un element cu inteligență medie, în timpul detenției a dat dovadă de sinceritate. - În prezent se află internat în spitalul Vaccinării fiind grav bolnav.

IMPRESIUNILE DIGITALE ALE MĂINII STÂNGI

MARE	INDEX	MIJLOCIU	INELAR	MIC

Figure 1, continuation.

53
61
27

REPUBLICA POPULARA ROMÂNĂ
PROCURATURA
 Judet. Jert. Me.

MANDAT DE ARESTARE Nr. 1789

Data: 2 decembrie 1952.

În numele legii și al Prezidiului Republicii Populare Române,
 Noi, 4. Iuj. de just. Constanța E. Procuror șef / Instructor penal al Procuraturii Judet. Jert. Me.
 Având în vedere actele de procedură încheiate în contra numit Nica
Grigore (se va trece numele de familie urmat de pronume) născut
 în anul 1936, luna Octombrie, ziua 14, în comuna _____
 Raionul _____ Regiunea _____, având ocupația Edv.
 cu domiciliul în comuna Fulcea, str. H. Nov. Nr. 2 etaj _____ apartament
 _____, Raionul _____, Regiunea _____, fiul lui _____
 și al _____, urmărit potrivit art. 218 din codul de proc. penală, pentru
incălțire contrar ord. Social.

Având în vedere că aceste fapte sunt prevăzute și pedepsite de art. 209 c.p.
 cu închisoare de la 3-7 ani.

Considerând că din cercetările făcute rezultă probe suficiente de culpabilitate contra susnumitului
 inculpat Nica Grigore

Văzând că inculpatul se găsește în situ așineu prevăzută de art. _____
 din codul de procedură penală, întrucât _____

PENTRU ACESTE MOTIVE,

Ordonăm tuturor agenților forței publice ca, conformându-se legii, să aresteze și să conducă la
 Penitenciarul Jilova pe Nica Grigore

Punem în vedere administratorului menționatului penitenciar să-l primească și să-l rețină până
 la noi ordine pe timp de 30 zile: de la 2 dec. 1952, până la 2 ian. 1953.

Dat în Cabinetul nostru.

Procuror, șef
 Instructor penal,
4. Iuj. de just. Constanța E.

C. 125. — Intreprinderea Poligrafică Nr. 3.

Figure 2. National Council for the Study of the Securitate Archives, Criminal Fund, File P 1174/5, f. 61, Grigore Nica's "Arrest warrant No. 1789," 2 December 1952.

CECILIA BENEDICTA PAVEL
GRIGORE NICA'S YOUTHFUL "SUBVERSIVE ACTIVITY" AND ITS EFFECTS

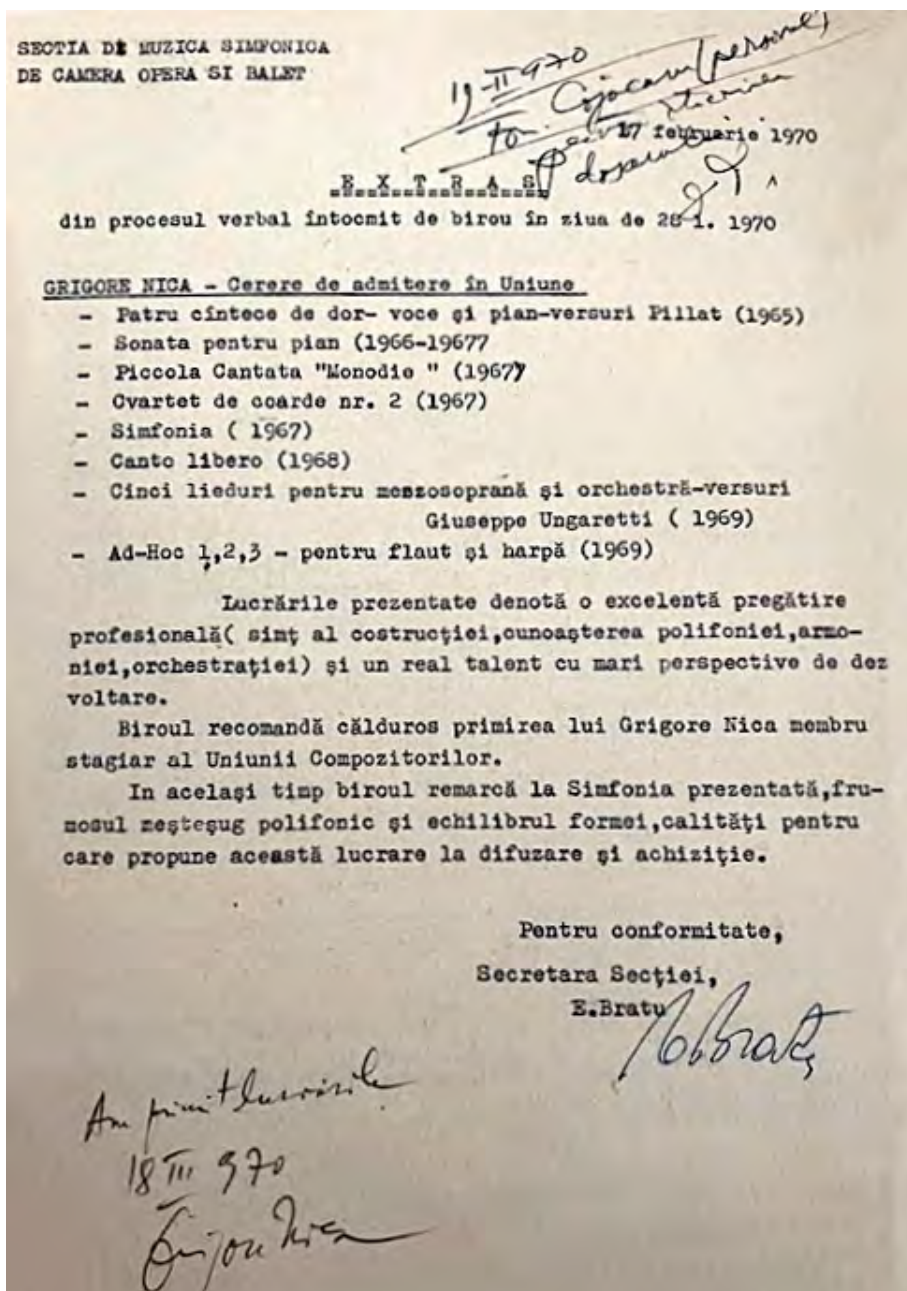


Figure 3. Archive of the Union of Romanian Composers and Musicologists, File Nica Grigore, "Excerpt from the minutes drawn up by the office on January 28, 1970," 17 February 1970.

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ЦЕЦИЛИЈА БЕНЕДИКТА ПАВЕЛ

МЛАДАЛАЧКА „СУБВЕРЗИВНА АКТИВНОСТ”
ГРИГОРЕА НИКЕ И ЊЕНИ ЕФЕКТИ

(РЕЗИМЕ)

У овој студији настојала сам да реконструишем животни пут румунског композитора Григореа Нике (1936–2009), који је био обележен трауматичним околностима репресивног режима током којег се школовао, уметнички формирао и професионално деловао све до емиграције у Сједињене Америчке Државе 1990. године. Проучавала сам његове досијее у архивима Удружења румунских композитора и музиколога, Националног музичког универзитета у Букурешту и Националног савета за проучавање архива Секуритатее. Вредан извор информација била су и писма која је Григоре Ника слао породици до 1990. године, као и преписка коју је водио са својим колегом и пријатељем, румунским музикологом Григореом Константинескуом, 2008. и 2009. године. Значајне информације добила сам и путем интервјуа с некадашњим Никиним колегом са студија на Конзерваторијуму у Будимпешти, композитором Даном Бучијем и с Никиним колегама из редакције румунске радио-дифузије, у којој је радио двадесет година (1968–1988): композиторком и музиколошкињом Лауром Манолаке и музиколошкињама Алиће Мавродин и Олгом Григореску.

У раду сам хронолошки пратила композиторов живот, почев од његових првих наставника виолине, а настављајући с његовом младалачком „субверзивном делатношћу” против комунистичког режима, одслужењем затворске казне, затим уласком на Конзерваторијум, искључењем и, касније, наставком и завршетком студија. Закључни део рада односи се на период композиторовог поновног доласка под присмотру полиције Секуритетее, по емиграцији његове супруге у Савезну Републику Немачку. Основни циљ истраживања односи се на откривање разлога Никиног политичког хапшења и издржавања затворске казне у младости (1952–1953), као и испитивање последица овог трауматичног искуства, које га је обележило и пратило све до одласка у емиграцију у САД.