

# *ROMANIA AND BYZANCE APRÈS BYZANCE: THE CASE OF MUSICAL CULTURE*

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## **Abstract**

The existence of Christian music in the territory of Romania is attested through written documents since the 4th century (St. Sava from Buzău, a church singer and martyr, 12th April, A.D. 372, as stated by S. Barbu Bucur). According to musicologist Gheorghe Ciobanu, Romanians adopted Byzantine music in the 6th century. The languages used in the ecclesiastical services in different places and times were Greek (from the first centuries up to 1863), Latin (in early times), Slavonic (from the 10th century, up to about the 18th century), and Romanian (since the 16th century until today, firstly written with the Cyrillic alphabet, and mainly from the 20th century onwards with the Latin one).

The paper contains a brief historical and geographical overview about Byzantine music in the regions of Walachia, Moldavia and Transylvania, with focus on the School of Putna Monastery (16th century) and early Romanian composers, like Eustatie Protopsaltul, as well as on the process of ‘românire’ (adaptation of Byzantine chant in Romanian language) of the Church music repertory, which began on large scale with the famous *Romanian Psaltike* of Filothei sin Agăi Jipei (1713), was carried further by great composers like Macarie Ieromonahul and Anton Pann (19th century), and is still continuing up to nowadays.

Some of the main themes addressed are the following ones:

- aspects of the *românire*-process, like translations of texts and shaping of the ecclesiastical Romanian language, adaptation of already existing Byzantine chants into Romanian, taking into account the differences in metrics and phrase structure, composition of new chants, directly in Romanian, the prosomoion singing;
- the exegesis, and the rediscovery of older layers of repertory;
- Romanian singing style and the larger issue of performance practice;
- polyphonic Church music since the 19th century, the national Romanian Music School, and contemporary Romanian composers inspired by Byzantine music;
- the renewal and flourishing of Romanian Psaltic Art since the end of the 20th century until today.<sup>1</sup>

**Keywords:** Psaltic Art, Byzantine musicology, old Romanian music.

## **1. Prooimion: Romanian ecclesiastic chant of Byzantine tradition and Byzantine Musical Studies in Romania today**

After the political changes in 1989 in Romania, the ecclesiastic chant of Byzantine tradition in Romanian language began to regain wide dissemination. The following photographs

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<sup>1</sup> This article is based on a presentation given at Hernen Castle, at the International Symposium *Byzantine chant, radiation and interaction*, December 2015. For its title, see Iorga, *Bυζάντιο. Rev. Ρωμανίδης, Ρωμηοσύνη*.

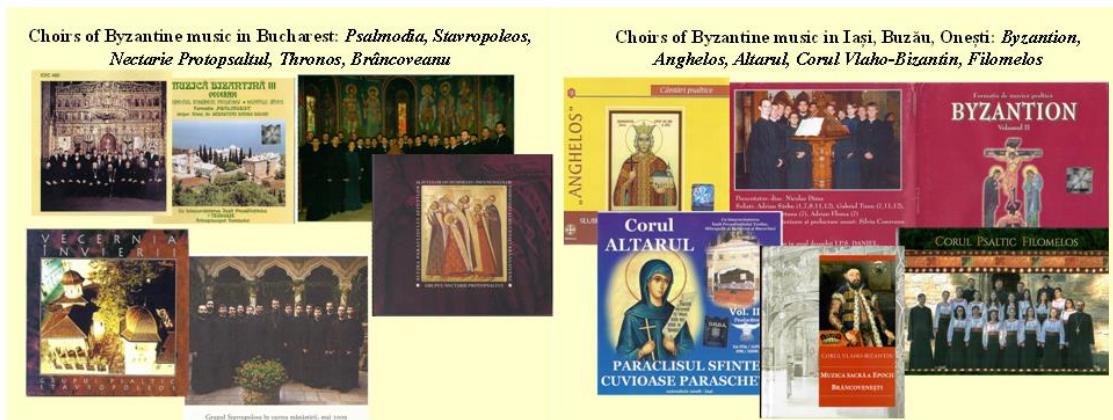
intend to briefly document this new flourishing, which encompasses both the Psaltic Art and Byzantine musicology (see **plates 1–14**).

One of the largest cultural events in Romania referring to Byzantine music became the masterclasses (Masterclass de Cânt Bizantin) at Iași, initiated by the late Lycourgos Angelopoulos in collaboration with Georgios Konstantinou, Adrian Sîrbu and other chanters and musicologists, finding the warm support of the University of Arts “George Enescu” in the aforementioned city, as well as the Metropolitan of Moldavia and Bukovina.

The revival of Psaltic music in Romania is supported by many new professional choirs of chanters, founded in the 1990s and the first decades of the 21st century in Bucharest, Iași, Buzău and several other cities (**plate 2**). In parallel, the secular music after the Fall of Constantinople and until the 19th century in the Romanian Principalities has attracted the interest of several new ensembles and musicologists (**plates 3–5**).



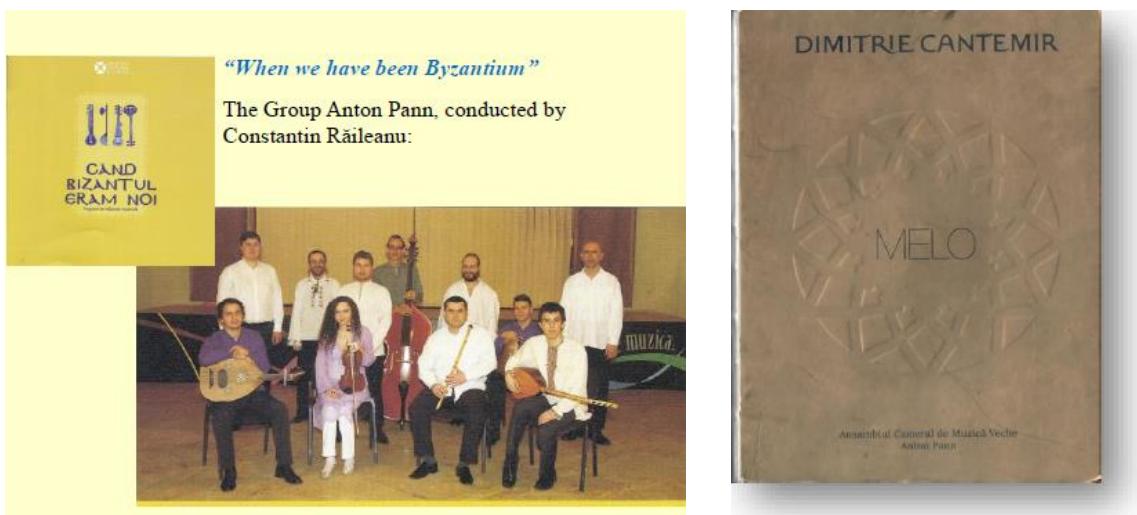
**Plate 1.** Lycourgos Angelopoulos, Archon Protopsaltis of the Most Holy Archbishopric of Constantinople, and professor Gregorios Stathis, honored by the National University of Arts “George Enescu”, Iași, for their contribution to the promotion of Psaltic choir music and Byzantine musicology in the contemporary world.<sup>2</sup>



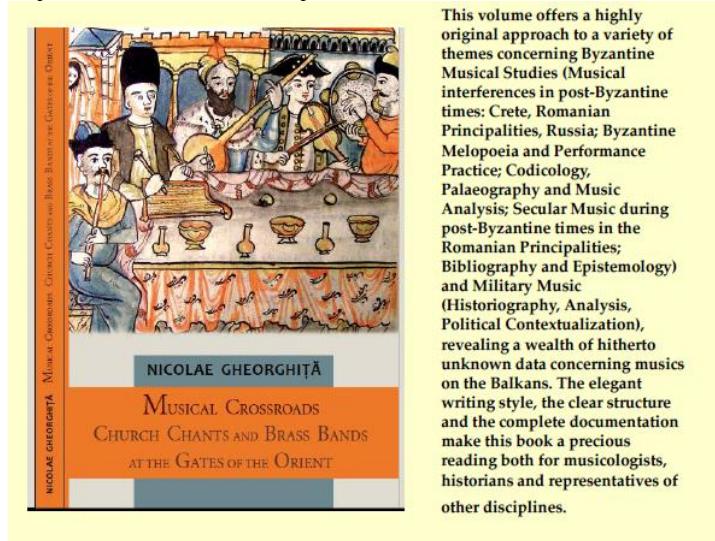
**Plate 2.** Since 1990 until today, Byzantine ecclesiastic chant in Romanian language gained a large dissemination through the recordings of many new professional choirs.<sup>3</sup>

<sup>2</sup> For the impact of Lycourgos Angelopoulos’ way of interpretation in Romania, see, e.g., *Irmoase calofonice*, Grupul Stavropoleos, dirijor Arhid. Gabriel Constantin Oprea (București: Mănăstirea Stavropoleos, 2012), CD 1, track 1. See also Gr. Stathis, *Offers of Gratitude – Speeches on Festive Occasions*, transl. M. Alexandru and S. Chiper, eds. M. Alexandru, A. Sîrbu and D.-B. Andron (Iași: Artes, 2018), in Greek, Romanian and English. Idem, *Scara Virtuților*, Dramaturgie – Rânduială și Melos a Scării Sfântului Ioan Săracul, transl. Rev. I.A. Tărlescu and C. Brînză, eds. M. Alexandru and A. Sîrbu, (Iași: Doxologia, 2018).

<sup>3</sup> Photographs from the following CDs: *Muzică bizantină III*, *Vecernie la Chinoviul Românesc Prodromu*, *Muntele Athos*, Formația Psalmodia, dirijor Arhid. Dr. Sebastian Barbu-Bucur (Bucharest: Electrecord, 2001), EDC 480, front and back cover. *Vecernia Învierii*, Grupul Psaltic Stavropoleos (București: Fundația Stavropoleos, 1999),



**Plates 3–5.** Rediscovering the “Music outside the Church” (εξωτερική μουσική) in the centuries after the Fall of Constantinople, in the Romanian Principalities.<sup>4</sup>



This volume offers a highly original approach to a variety of themes concerning Byzantine Musical Studies (Musical interferences in post-Byzantine times; Crete, Romanian Principalities, Russia; Byzantine Melopoenia and Performance Practice; Codicology, Palaeography and Music Analysis; Secular Music during post-Byzantine times in the Romanian Principalities; Bibliography and Epistemology) and Military Music (Historiography, Analysis, Political Contextualization), revealing a wealth of hitherto unknown data concerning musics on the Balkans. The elegant writing style, the clear structure and the complete documentation make this book a precious reading both for musicologists, historians and representatives of other disciplines.

front cover. *Cântări la prăznuirea Sfîntului Martir Iustin Filosoful*, Grupul Stavropoleos, dirijor Daniel Oprea (București: Mănăstirea Stavropoleos, 2009), booklet, p. 70. *Slujba Paraclisului Sfinților Slăvătilor de-Dumnezeu-Încununați Voievozi și Mucenici Brâncoveni*, Grupul Nectarie Protopsaltul, condus de Sabin Preda (București, 2010), cover. *Slujba Paraclisului Sfântului Ierarh Nectarie din Eghina*, Grupul Psaltic Nectarie Protopsaltul (București: Asociația Nectarie Protopsaltul, 2008), inner part of back cover. *Slujba Binecindinciosului Voievod Ștefan cel Mare și Sfânt*, Anghelos (Iași: Trinitas & Mănăstirea Sfintii Trei Ierarhi), cover. *Lumina Crucii, Concert de Florii susținut în Catedrala Mitropolitană Iași*, Byzantion, vol. II, dirijor Adrian Sârbu (Iași: Trinitas, 2002), front and back cover. *Paraclisul Sfintei Cuvioase Parascheva*, Corul Altarul, condus de Arhim. Dosoftei Șcheul, vol. III (Iași: N & V Inter, 2008). *Muzica sacră a Epocii Brâncovenești*, Corul Vlaho-bizantin, dirijor diac. Constantin Justin Stoica (2014), cover. *Slujba Paraclisului Sfântului Voievod Ștefan cel Mare*, Corul psaltic Filomelos, dirijor Paula Cătuș (Borzești: Asociația Culturală Filomelos, 2017), inner cover. See also <https://www.youtube.com/watch?v=3iFFWCsKfnk> (25.08.2018).

<sup>4</sup> *Când Bizanțul eram noi*, Program de educație muzicală, coord. Oana-Valentina Suciu & al. (București: Institutul Cultural Român, 2011). Double CD: Constantin Răileanu, *Dimitrie Cantemir, Melo, Integrala compozitiilor cantemiriene din “Kitab-i İlmi l-musiki ala Vechi l-Hurufat”* (Cartea științei muzicii după felul literelor), Ansamblul Cameral de Muzică Veche Anton Pann (București, 2017), cover and p. 10. Nicolae Gheorghiță, *Musical Crossroads. Church Chants and Brass Bands at the Gates of Orient* (Bucharest: Editura muzicală, 2015), cover.

The music of the Eastern Roman Empire along with its transmission through the centuries gained an important place in national and international musicological congresses held in Romania during the last decades (see **plate 6**).

The image shows the front cover of a book titled "Musical Romania and the Neighbouring Cultures". The cover is white with dark blue and green accents. It features the names of the editors: Laura Vasiliu, Florin Luchian, Loredana Iațeșen, and Diana-Beatrice Andron. Below the editors' names, the title "Musical Romania and the Neighbouring Cultures" is printed, followed by the subtitle "Traditions - Influences - Identities". Underneath that, it says "Proceedings of the International Musicological Conference July 4-7, 2013, Iași (Romania)". At the bottom of the cover, it indicates "Volume 2" and "Eastern European Studies in Musicology", edited by Maciej Gołęb. To the right of the book cover, there is a list of topics for the conference:

- Romanian Church music repertoires
- Greek repertoires
- Theory of the Psalitic Art
- Interrelations with folk music and with modern compositions
- Local traditions (Secară)
- Modality (rev. Bucescu & Bărleanu)
- Texture (Chițu)
- Therapy (Filimon)
- Musical cultures of minorities (Gaspar)
- Folk and art music interrelations

[http://www.peterlang.com/download/datasheet/78593/datasheet\\_264880.pdf](http://www.peterlang.com/download/datasheet/78593/datasheet_264880.pdf)  
(14.11.2012)

**Plate 6.** Byzantine musicology: a dynamic presence in the realm of musicology and music life in Romania today.<sup>5</sup>

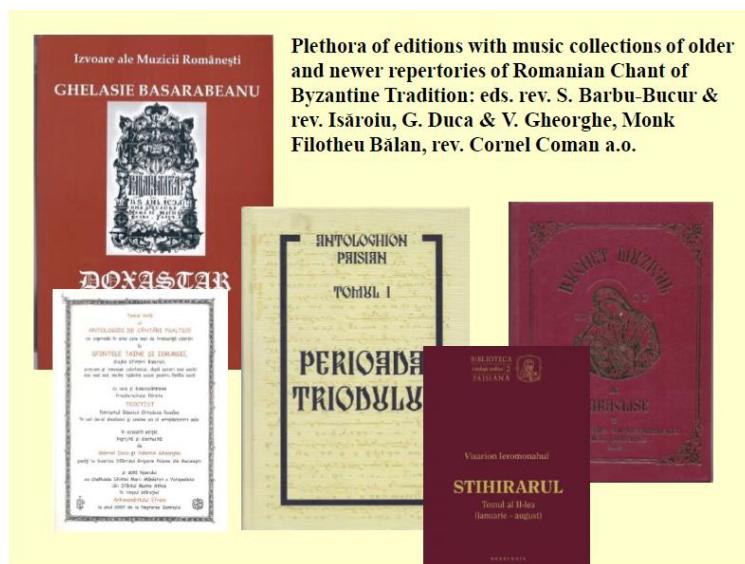
The “new wave” in Romanian Musicology also brought to light older repertoires which had sunk into oblivion, through an impressive series of new editions (see **plate 7**).

The analytical description of Byzantine and post-Byzantine musical manuscripts – kept in different state and monastic libraries in Romania<sup>6</sup> – and of Romanian mss at Mt. Athos has been a continuous endeavor for Romanian specialists in the field (see **plate 8**).

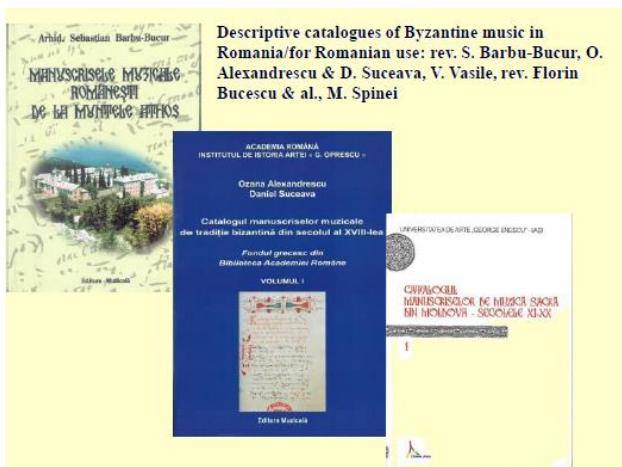
During the last decades, one can also observe a prolific writing activity on various themes of Byzantine musicology, such as history and historiography, musicological analysis, musical exegesis, local traditions, Byzantine music and contemporary Romanian art music a.o. (see **plate 9**).

<sup>5</sup> L. Vasiliu, F. Luchian, L. Iațeșen, D.-B. Andron, eds., *Musical Romania and the Neighbouring Cultures. Traditions-Influences-Identities*, Proceedings of the International Musicological Conference, George Enescu Academy of Arts in Iași, and I.M.S. Regional Association for the Study of Music of the Balkans, July 4–7, 2013, Iași (Romania), *Eastern European Studies in Musicology*, edited by Maciej Gołęb, Volume 2 (Frankfurt am Main: Peter Lang Academic Research, 2014).

<sup>6</sup> See also Γιαννόπουλος, «Η εύξεινος και εύκαρπος διάδοση», p. 287–316.



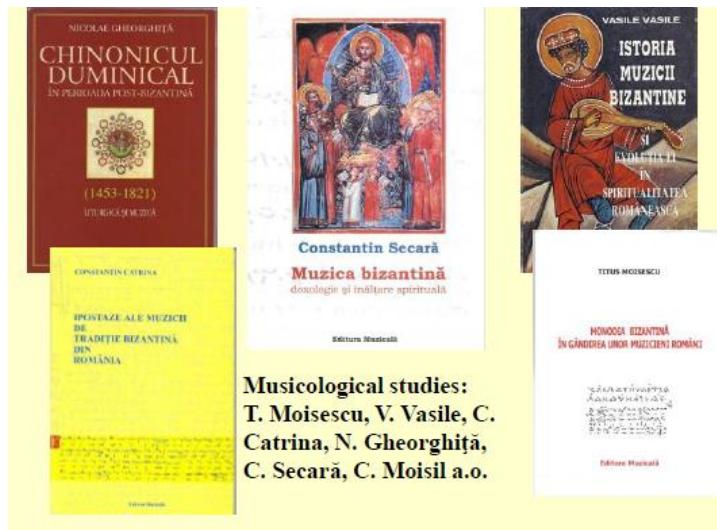
**Plate 7.** The recovering of older layers of psalitic repertory in Romanian language (18th and mainly 19th century), the rediscovering of the beauty of the eight mode system with all its branches and traditional sonorities, and the creation of new compositions with special care for the metric structure of the poetical texts, are complementary movements during the last decades.<sup>7</sup>



**Plate 8.** New Romanian catalogues of manuscripts containing Byzantine chant in Greek, Slavonic, and Romanian, kept in Romanian libraries and abroad.<sup>8</sup>

<sup>7</sup> Ghelasie Basarabeanu, *Doxastar*, Cântări adunate, transliterate, diortosite și transcrise în notație liniară de Arhid. Sebastian Barbu-Bucur/Preot Ion Isăroiu, *Izvoare ale Muzicii Românești*, vol. XI C (București: Editura Muzicală, 2006). *Antologie de cântări psalnice*, tomul I, Cântări la Sfintele Taine și Ierurgii, eds. Gabriel Duca & Valentin Gheorghe (București: Asociația Nectarie Protopsaltul, 2007). *Antologhion Paisian*, tomul I, Perioada Triodului, ed. monah Filotheu Bălan (București: Σοφία, 2005). *Buchet muzical de paracrise către Preasfânta Născătoare-de-Dumnezeu și alți Sfinți ai Bisericii cuprinzând în sine și Paraclisul Binecredinciosului Voievod Ștefan cel Mare al Moldovei și pe cel al Sfinților Slăviielor Voievozi și Mucenici Brâncoveni*, diac. Constantin-Cornel Coman (Sf. Munte Athos: Chilia “Buna-Vestire” – Schitul Sf. Dimitrie-Lacu, 2009). <http://manastirea.petru-voda.ro/2013/12/16/stihirarul-doxastar-al-parintelui-visarionduhovnicul-1794-1844-de-la-manastirea-neamt/> (01.12.2015). For the reduced and standartized repertory of Romanian psalitic Art during the Communist period, see rev. Grăjdian, “iii. Rumänisch-orthodoxe Kirchenmusik”.

<sup>8</sup> See rev. Sebastian Barbu-Bucur, *Manuscrisale muzicale românești de la Muntele Athos* (București: Editura Muzicală, 2000). Vasile Vasile, *Tezaur muzical românesc din Muntele Athos*, 2 vols. (București: Editura Muzicală,



**Plate 9.** A few examples of Romanian monographs, dissertations, manuals and collections of articles issued since 2000.<sup>9</sup>

Among the new *instrumenta studiorum*, the lexica about Romanian chanters, composers, musicologists and teachers of Byzantine music should also be mentioned (**plate 10**).

As to the various local traditions of ecclesiastic chant in Romania, they still need a systematic investigation on large scale. A pilot study with paradigmatic role is the work conducted by rev. Vasile Grăjdian, which documents the highly interesting intermingling of Byzantine chant with elements of folk music in Transylvania (**plate 11**).

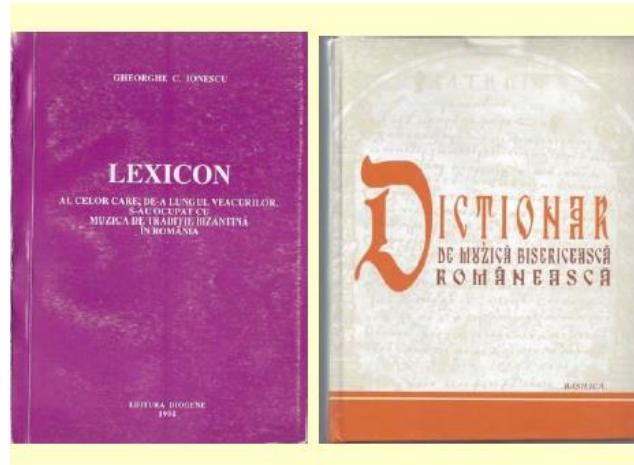
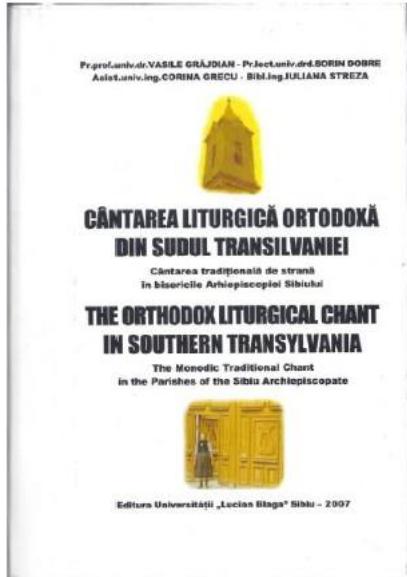
The digging into the history of Romanian musical culture in the larger context of *romanity* (*ρωμηοσύνη*) also led to the rediscovery of forgotten Greek (Πωμηοί) masters active in the Danubian Principalities during the time of the Phanariot rulers (1711 Moldavia, 1716 Wallachia – 1821).<sup>10</sup> Furthermore, a new interest in the actual theory of Psaltic Art, as taught by contemporary Greek theoreticians and chanters, can be observed among ecclesiastic musicians in Romania (**plate 12**).

2007, 2008). Ozana Alexandrescu, *Catalogul manuscriselor muzicale de tradiție bizantină din secolul al XVII-lea* (București: Arvin Press, 2005). Ozana Alexandrescu & Daniel Suceava, *Catalogul manuscriselor muzicale de tradiție bizantină din secolul al XVIII-lea. Fondul grecesc din Biblioteca Academiei Române*, Vol. I (București: Editura Muzicală, 2010). Ozana Alexandrescu, *Catalogul manuscriselor muzicale de tradiție bizantină din secolul al XVIII-lea. Fondul grecesc din Biblioteca Academiei Române*, Vol. II (București: Editura Muzicală, 2015). Rev. Florin Bucescu, Constantin Catrina, Alexandrel Barnea, and Zamfira Dănilă, Grantul *Catalogul Manuscriselor de muzică sacră din Moldova – secolele XI–XX*, 2 vols., Universitatea de Arte “George Enescu” (Iași: Editura Artes, 2010). For the titles of catalogues on Byzantine manuscripts written by Marcel Spinei, see <http://bentodica.blogspot.gr/2014/09/marcel-spinei-curriculum-vitae.html> p. 20–21 (24.03.2018).

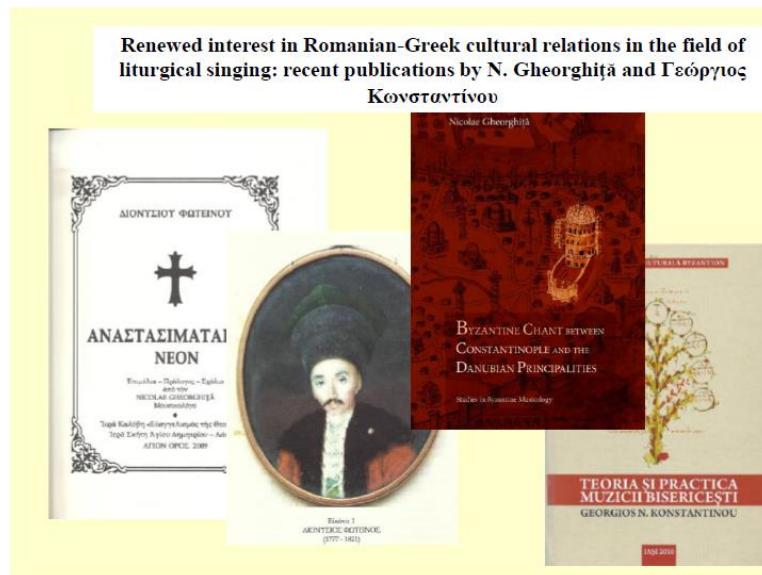
<sup>9</sup> Nicolae Gheorghită, *Chinonnicul Duminical în perioada post-bizantină (1453–1821). Liturgică și muzică* (București: Editura Soțiu, 2009) – a book introducing to the Romanian musicological discourse at length the phenomenon of musical exegesis. Constantin Secără, *Muzica bizantină: doxologie și înălțare spirituală* (București: Editura Muzicală, 2006). Constantin Catrina, *Ipostaze ale muzicii de tradiție bizantină din România* (București: Editura Muzicală, 2003). Vasile Tomescu, *Muzica Renașterii în spațiul cultural românesc*, 2 vols. (București: Editura Muzicală, 2006, 2007). Titus Moisescu, *Muzica bizantină în spațiul cultural românesc* (București: Editura Muzicală a Uniumii Compozitorilor și Muzicologilor din România, 1996). Id. *Cântarea monodică bizantină pe teritoriul României. Prolegomene Bizantine II. Variante stilistice și de formă în muzica bizantină*, ed. C. Secără (București: Editura Muzicală, 2003). Costin Moisil, *Românirea cântărilor: un meșteșug și multe controverse. Studii de muzicologie bizantină* (București: Editura Muzicală, 2012). Maica Timoteia Țereea, *Canonul, una din cele mai importante forme ale iconografiei bizantine* (Cluj-Napoca: Editura Ecclesia, 2017).

<sup>10</sup> See Constantin C. Giurescu, *Istoria românilor*, vol. III, București: Editura Fundației Regale pentru Literatură și Artă, 1942.

**Plate 10.** Lexicography on Romanian Church Music, end of the 20th century and beginning of the 21st century.<sup>11</sup>



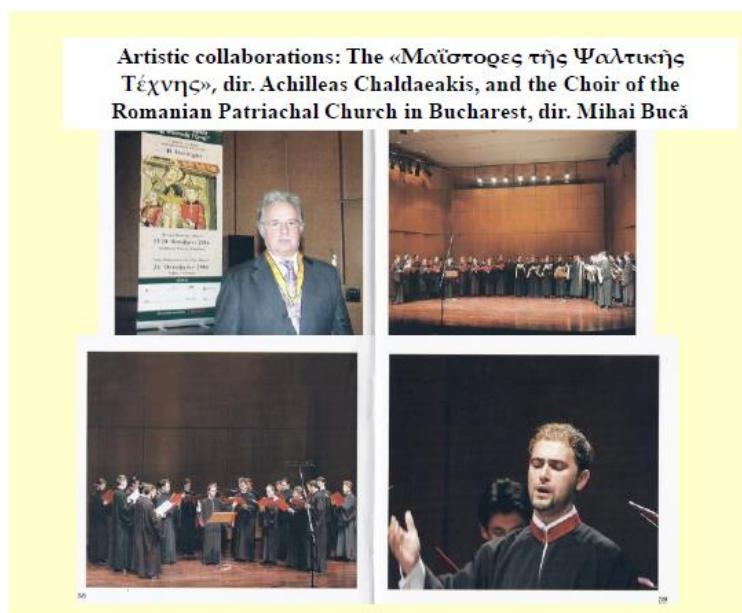
**Plate 11.** Multimedia chartography of local traditions of liturgical chant: the case of Transylvania: rev. V. Grăjdian & collaborators.<sup>12</sup>



**Plate 12.** Some cyclic movement of revitalisation of the psalitic Art in Romania, by intensive collaborations of Romanian chanters with Greek teachers, can be observed through the centuries and until today.<sup>13</sup>

<sup>11</sup> Gheorghe Ionescu, *Lexicon al celor care, de-a lungul veacurilor, s-au ocupat cu muzica de tradiție bizantină în România* (București: Editura Diogene, 1994). *Dicționar de muzică bisericescă românească*, eds. rev. Nicu Moldoveanu, rev. Nicolae Necula, rev. Vasile Stanciu, rev. Sebastian Barbu-Bucur (București: Basilica, 2013).

<sup>12</sup> Rev. Vasile Grăjdian, Rev. Sorin Dobre, Corina Grecu, and Iuliana Streza, *Cântarea liturgică ortodoxă din Sudul Transilvaniei. Cântarea tradițională de strană în bisericile Arhiepiscopiei Sibiului. (The Orthodox Liturgical Chant in Southern Transylvania. The Monodic Traditional Chant in the Parishes of the Sibiu Archdiocese)* (Sibiu: Editura Universității „Lucian Blaga”, 2007).



**Plate 13.** Psaltic Art in Greek, Slavonic, and Romanian was a strong experience in the Danubian Principalities of the post-Byzantine era. Today, encounters of Psaltic choirs from different countries at festivals of Church music, give a glimpse of the beauty of Byzantine chant in its ‘diverse unity’ when passing from one language to the other.<sup>14</sup>



**Plate 14.** The Center of Byzantine Studies in Iași, an important platform for the promotion of Psaltic music in post-communist Romania.

<sup>13</sup> Διονύσιος Φωτεινός, *Αναστασιματάριον Νέον*, ἐπιμ. – πρόλογος – σχόλια από Nicolae Gheorghită (Άγιον Ὅρος: Ιερὰ Καλύβη «Εὐαγγελισμὸς τῆς Θεοτόκου», Ιερὰ Σκήτη Αγίου Δημητρίου – Λάκκου, 2009), frontispiece and painting of Dionysios Fotino (born in 1777 in Old Patrai on the Peloponnes, he moved to Bucharest around 1796 and became a well-known historiographer, painter, poet and musician in Valachia, † 1821 in Bucharest), on p. iv, with biographical data from p. iv–xiii. See also Nicolae Gheorghită, “The Byzantine Chant in the Romanian Principalities”, p. 39–82. Id., *Byzantine Chant Between Constantinople and the Danubian Principalities, Studies in Byzantine Musicology* (București: Editura Sofiia, 2010), cover. Georgios N. Konstantinou, *Teoria și practica muzicii bisericești*, ed. a 2-a (Iași: Asociația Culturală Byzantium, 2012), cover.

<sup>14</sup> Photos from the booklet of the CDs: Ιερά Σύνοδος της Εκκλησίας της Ελλάδος, Τίρυμα Βυζαντινής Μουσικολογίας, Ψάλατε συνετῶς τῷ Θεῷ - Γ', Γ' Διεθνὲς Συνέδριο Θεωρία καὶ πράξη τῆς Ψαλτικῆς Τέχνης, Αθήνα 17–21 Οκτωβρίου 2006, Χρονικό καὶ Ψάλματα, p. 54–55, 58–59. See also the site of the First Festival of Byzantine Music in Iași 2017: <http://www.ibmf.ro/ro/festivalul-de-muzica-bizantina-de-la-iasi> (09.04.2018).

The exchange of experiences and expertises is not restricted to the classroom and the musicological writings, but encompasses also the liturgical practice and performances in choir festivals, concerts a.o. (**plate 13**). A crucial step towards the revival of Byzantine musicology and Psaltic Art in Romania during the last decade of the 20th century and the first years of the 21st, was done by the Center of Byzantine Studies in Iași, founded by the spouses Traian and Gabriela Ocneanu (**plate 14**).

## 2. Telling the history from the beginning...

The new blossoming of Psaltic music one comes to witness in Romania today is like a beautiful flower on an ancestral tree which roots deep in the cultural history of this country.

The Carpatho-Danubian-Black Sea region represents one of Europe's oldest cultural cradles.<sup>15</sup> The ethnogenesis of Romanian people in that geographical space has preoccupied many historians during the 19th–21st centuries.<sup>16</sup> Strong historical evidence speaks for Thracians, Getae, Dacians, and Romans to be the main ancestors from whom the Romanian ethnic community emerged in Antiquity.<sup>17</sup>

Christianity began to spread on the Romanian territory since the 1st century A.D., with the mission of St Apostle Andrew in the zone of the western shore of the Black Sea, in Dacia Pontica or Scythia Minor.<sup>18</sup> Some of the oldest attested Christian communities are the Episcopate of Tomis (A.D. 369; today the city is named Constanța, and the Church of the Goths (4th century).<sup>19</sup>

St Sava the Goth from Buzău († as a martyr on the 12th of April 372) is the first eponymous ecclesiastic chanter attested in the Romanian territory (**plates 15–16**).<sup>20</sup> In his *vita* found in the ms Venetus gr. 359, a Menaion of the 10th–11th centuries, fols. 190r–1193v, it is mentioned that “he sang in the church with uttermost attention”.<sup>21</sup>

St Nicetas of Remesiana (334–414) is one of the famous missionaries and bishops of the Dacians-Romans, to whom the Latin hymn *Te Deum Adoramus* has been attributed by several scholars.<sup>22</sup>

<sup>15</sup> The Cucuteni-Trypillian culture (ca. 5500–2750 B.C.): <https://www.youtube.com/watch?v=xDEVDCj74M>; [https://www.academia.edu/Documents/in/Cucuteni-Tripolye\\_culture](https://www.academia.edu/Documents/in/Cucuteni-Tripolye_culture) (10.04.2018).

<sup>16</sup> Giurescu, *Istoria Românilor*, I. Protase & Suceveanu, *Istoria Românilor*, II. Pascu & Theodorescu, *Istoria Românilor*, III.

<sup>17</sup> See also Historische Museen, *Die Daker*. For information regarding mythology at the Thraco-Getae, as well as for the vocal music, choreography, instrumental music, and theater in the Roman province Dacia, see Vasile Tomescu, *Musica Daco-Romana*, vols. I–II. Thanks prof. Moisil for help with this book.

<sup>18</sup> See rev. Barbu-Bucur, *Cultura muzicală*, p. 23, where the author refers to the facts that:

- from 369 to 553, in Tomis there were nine bishops attested, which depended on the Patriarchate of Constantinople, and

- more than 20 Christian basilicae and 70 inscriptions (most of them in Greek language), dating back to the 4th–7th cent., have been discovered in the Greek settlements in Skythia Minor.

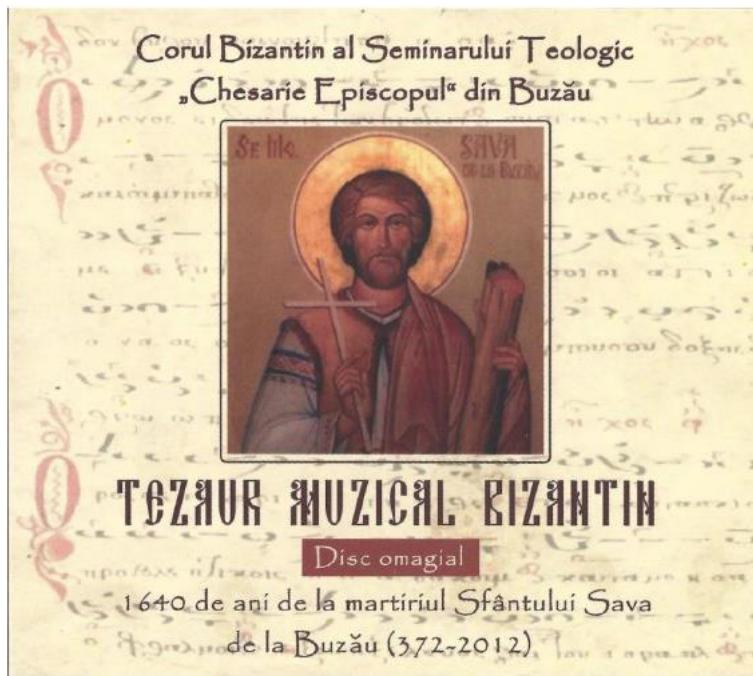
It should also be mentioned that Ionians and Dorians had created Greek colonies on the western shore of the Black Sea already in the 7th cent. B.C.: see Cucu et al., *Romania*.

<sup>19</sup> See rev. Constantin Stoica, *Slujba Sfinților 26 de Mucenici din Gotia (sec. al IV-lea)* (Buzău, 2018, in course of publication): Service in honor of the 26 Martyrs from Gotia, 4th cent.

<sup>20</sup> For the city Buzău, see <https://en.wikipedia.org/wiki/Buz%C4%83u> (11.04.2018).

<sup>21</sup> «φάλων ἐν ἐκκλησίᾳ καὶ τοῦτο πάνυ ἐπιμελόμενος»: apud Rev. Barbu-Bucur, *Cultura muzicală*, p. 24 with note 24. See also Liddell & Scott, *Lexicon*, p. 645.

<sup>22</sup> See rev. Barbu-Bucur, *Cultura muzicală*, p. 24. In the Roman Martyrologium it is stated about St Nicetas: “quod barbaros oves factos Evangelium edocuisse atque in pacis aulam duxisset et quondam inperiti ac latrones Christum corde romano resonare didicisset”: *Martyrologium Romanum* (Libreria Editrice Vaticana, 2001), p. 330, quoted after: [https://en.wikipedia.org/wiki/Nicetas\\_of\\_Remesiana](https://en.wikipedia.org/wiki/Nicetas_of_Remesiana) (17.04.2018), reference 4.



**Plate 15.** Contemporary icon of St Sava from Buzău, on the cover of an omagial CD, celebrating 1640 years since his martyrdom (dir. Constantin Stoica, Buzău, 2012).

According to the musicologist Gheorghe Ciobanu, the ancient Romanians (*străromâni*) adopted the so-called Byzantine chant since the 6th century, a period when the Christian Daco-Roman population entered the jurisdiction of the Iustiniana Prima (in A.D. 535, through Justinian's *Novella Constitutio XI*).<sup>23</sup> "During the entire period of the Middle-Ages, it developed in strong connection with the music of Constantinople and the Holy Mountain".<sup>24</sup>

As to the languages used in the Christian orthodox cult, the aforementioned musicologist writes that "Romanians used the Greek language since the time they became Christians until the Edict of Cuza, in 1863. However, it's not an exclusive use of this language, but together with Latin in the beginnings, later (10th century) together with Slavonic, and finally (since the 16th century) together with Romanian."<sup>25</sup>

The oldest of the more than 1500 manuscripts of Byzantine chant found in the three Romanian Principalities, namely Moldavia, Walachia, and Transylvania,<sup>26</sup> is the famous

<sup>23</sup> "DE PRIVILEGIIS ARCHIEPISCOPI PRIMAE IUSTINIANAE. *Idem*, A. *Catelliano viro beatissimo archiepiscopo Primae Iustinianae*. Multis et variis modis nostram patriam augere cupientes, in qua prima deus praestitit nobis ad hunc mundum quem ipse condidit venire, et circa sacerdotalem censuram eam volumus maximis incrementis ampliare: ut Primae Iustinianae patriae nostrae, pro tempore sacrosanctus antistes non solum metropolitanus, sed etiam archiepiscopus fiat, et certae provinciae sub eius sint auctoritate, id est tam ipsa mediterranea Dacia quam Dacia ripensis nec non Mysia prima et Dardania et Praevalitana provincia et secunda Macedonia et pars secundae Pannoniae, quae in Bacensi est civitate.": *Iustiniani Novellae*, recognovit Rudolfus Schoell, opus Schoellii morte interceptum absolvit Guilelmus Kroll, *Corpus Iuris Civilis*, vol. III: <https://droitromain.univ-grenoble-alpes.fr/Corpus/Nov11.htm> (10.04.2018) and <https://droitromain.univ-grenoble-alpes.fr/Corpus/Novellae.htm> (24.08.2018). See also Ciobanu, *Studii*, vol. III, p. 54–56, 155.

<sup>24</sup> *Ibid.*, p. 157.

<sup>25</sup> *Ibid.*, p. 98 (quotation), and further p. 59, 155, 157, 98, 58, 97. The dates in brackets are added by the author of this article, according to the evidence given by Gh. Ciobanu in the aforementioned book. Concerning Alexandru Ioan Cuza (elected as prince of Moldavia and Walachia in 1859).

<sup>26</sup> See some historical maps of the three Romanian Principalities in: <https://en.wikipedia.org/wiki/Wallachia> (10.04.2018).

Lectionary from the Central University Library in Iași, ms BCU IV-34, from the 10th century, stemming most probably from Constantinople.<sup>27</sup>

The first eponymous medieval Romanian hymnographer and composer of Psaltic music known today is Filotei the Monk of the Holy Monastery Cozia in the Southern Carpathian Mountains, Oltenia (see **plate 16**), 14th–15th centuries.<sup>28</sup> His so-called *pripeale* with an under-category of *mărimuri* or *veliceanii* have been written in Church Slavonic (medio-Bulgarian redaction), before A.D. 1437. They consist of brief troparia to be sung after the Polyeleos (Psalms 134–135) on great feasts. Their texts had a broad dissemination in the Romanian Principalities and among the Slavs, and can be found in numerous mss of the 15th–17th centuries (oldest extant copy: in the Sticherarion Kriukovy 407, Library of the Lavra of the Holy Trinity-Sergiev close to Moscow, A.D. 1437; see also Romanian Academy BAR, ms. sl. 251, f. 289v–). Their melodies have been located in mss with Kiev/partes notation, as well as in transcriptions into the New Method with Romanian text, from the 1st half of the 19th century onwards, presenting a large gamut of small variations (see **plate 17**).<sup>29</sup>



**Plate 16.** Buzău (in Walachia) and the Monastery of Cozia (↓ in Oltenia, close to Râmnicu Vâlcea), together with some other famous centers for the cultivation of Byzantine Chant in Romania. Source: <http://romaniatourism.com/romania-maps/historical-regions-map.html> (11.04.2018).

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For “Walachia, also spelled Wallachia, Romanian *Tara Românească*, Turkish *Eflak*, principality on the lower Danube River, which in 1859 joined Moldavia to form the state of Romania”, see <https://www.britannica.com/place/Walachia> (10.04.2018). Another name of Walachia is also Muntenia. Older maps have Oltenia + Muntenia together as forming Walachia.

For the Principality of Moldavia (Romanian: Moldova) in the Eastern part of modern Romania, see <https://www.britannica.com/place/Moldavia> (10.04.2018). Moldavia was founded in the first half of the 14th cent., and achieved a high blossoming under the voevode St Stephan the Great, who reigned from 1457 to 1504.

For the Principality of Transylvania (Romanian: Transilvania, Ardeal; German: Siebenbürgen; Hungarian: Erdély) in the western part of modern Romania and its tormented history, among others as a part of the Austro-Hungarian Empire, see <https://www.britannica.com/place/Transylvania> (10.04.2018).

<sup>27</sup> See rev. Barbu-Bucur, *Cultura muzicală*, p. 235. Barbu, *Manuscrise*, plates II, III. Rev. Panțiru, *Notăția*, p. 9–16. D'Agostino & Martani, “Iași 160 (IV-34)”, p. 17–42. See also a facsimile from the Iassy Lectionary in: Αλεξάνδρου, *Παλαιογραφία*, p. 213: <https://repository.kallipos.gr/handle/11419/6487>.

<sup>28</sup> For the Holy Monastery Cozia, founded by the voevode Mircea cel Bătrân and built between 1386 and 1388, see <http://www.romanianmonasteries.org/other-monasteries/cozia-monastery> (24.08.2018). The historian Nicolae Iorga drew attention to the fact that this Walachian Prince is represented in the votive fresco in Cozia with the Byzantine bicephalous eagle on his knees: see Panaiteanu, “L'aigle byzantin”, p. 64–68: 64.

<sup>29</sup> See Ionescu, *Studii*, p. 9–41. Id., *Lexicon*, p. 133–134.

(1)

A. Pann

*Exemplu 9*

BENI iii i i i i h̄i TOOH̄i

S. Barbu-Bucur

Ehul I

Ve-mi — iti totu

(2)

↑ XN Tp88 8N ГЛАД АС СБ ТБ ТБ АБ 8 8 8 АБ Т ББМ

**Plate 17.1.** The ‘pripeală’ (or pripelă) for St Apostle Andrew (30th November), by the monk Filotei from Cozia, in Romanian translation, in two slightly different musical versions: upper lines for each kolon by Anton Pann, and lower lines by rev. Sebastian Barbu-Bucur.<sup>30</sup> Pann’s version, with the text in cyrillic alphabet, is more melismatic than the second version.

<sup>30</sup> Sources: Anton Pann, *Priveghierul* (Bucureşti: În a sa tipografie de Muzică Bisericească, 1484), p. 236–259; 243–244: [http://www.stavropoleos.ro/wp-content/uploads/BibliotecaVirtuala/Psaltichie/psaltichie\\_carte\\_veche/pann\\_priveghier\\_buc\\_1848\\_c5.pdf](http://www.stavropoleos.ro/wp-content/uploads/BibliotecaVirtuala/Psaltichie/psaltichie_carte_veche/pann_priveghier_buc_1848_c5.pdf) (13.04.2018). Ionescu, *Studii*, p. 29 (for the variant by rev. Sebastian Barbu-Bucur, 1997). For many Romanian collections of Psaltic music from the 19th cent. in pdf files, see:

<https://mostenireapsaltichiei.weebly.com/romacircne537ti.html> (11.04.2018).

<https://muzicabizantinablog.wordpress.com/colectie-de-carti-articole-si-partituri-pdf/> (11.04.2018).

(3)

με ε ε ε α α αν αετς

pre Am - drei

(4)

γε ε ε ε ε ι κε ε ε ε ε μα δη

πα=ψκε

ce el in tui che mat

**Plate 17.2.** Continuation of the previous plate. The version of Anton Pann (upper lines) is supplied with schematic transcription into staff notation (basic pitches and rhythm, microintervals, and meter indication) by the author of this article.<sup>31</sup> The second version is accompanied by a transcription into staff notation by rev. Sebastian Barbu-Bucur, according to the transcriptional habits of the Romanian School of Byzantine Music Studies. This type of transcription doesn't transcribe the microintervals. It conveys the small ornaments implied by the petasti and the expression marks (antikenoma, omalon etc.) mostly in a standartized form. One can observe the common cadences of the two versions in kola 4–6.

<sup>31</sup> For the notion of *schematic transcription*, vs. *detailed transcription* (protocol of an actual performance), and *synthesis of schematic & detailed transcription* (differentiation between structural level of a piece and elements of actual performance), see Stockmann, “Transkription”, p. 225–226. For the key signatures, see Αλεξάνδρου, *Παλαιογραφία*, p. 866–875 (electronic numbering in the pdf).

(5)

3i ~~u~~ i i i ii 3i ~~u~~ ~~x~~ ~~N~~ A

(6)

prę phra a a tę e e lę e y y y i pę e e e e n y i pę e e e e pę

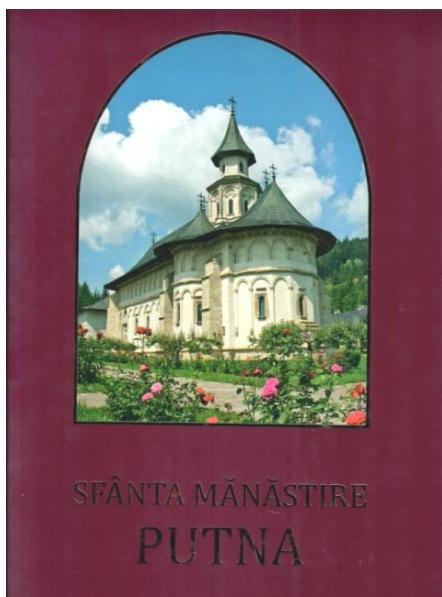
pre ce el de u un sım ge cu Pe tru

Plate 17.3. End of the collation for the pripeală in honor of St Apostle Andrew.

### 3. The Music School of Putna Monastery

Four years after the Fall of Constantinople, the voevode St Stephen the Great (Ştefan cel Mare și Sfânt) ascends on the throne of Moldavia. His reign (1457–1504), by far the longest in

the Moldavian history, as well as in the medieval history of the Romanian Principalities, set a strong defence against the invasion of the Ottoman Turks to Western Europe. St Stephen defined Moldavia as “porta della Christianita” and in the year 1477 he was called by Pope Sixtus IV “a true athlet of the Christian faith”. After each victory, he used to found a monastery.<sup>32</sup> Putna and Voroneț are the most famous ones. The Holy Monastery Putna was constructed between 1466–1469 and became a major center of Orthodox spirituality and art during the Middle Ages<sup>33</sup> (see **plate 18**).



**Plate 18–1.** The Holy Monastery Putna, a symbol of Romanian history and culture through the centuries, necropole of St Stephen the Great.



**Plate 18–2.** The Holy Monastery Voroneț (erected 1488), decorated in 1547 with unique frescos in the interior and exterior of the church.<sup>34</sup>

<sup>32</sup> See Irimia & Vasiliu, *Monasteries*.

<sup>33</sup> See *Sfânta Mănăstire Putna*, p. 31, 32, 41, and *passim*. We would like to thank the abbot, arhim. Melchisedek, for this book. See also Iorga, *Pomenirea*.

<sup>34</sup> Sources: *Sfânta Mănăstire Putna*, ed. îngrijită de Centrul de Cercetare și Documentare “Ștefan cel Mare”, [https://en.wikipedia.org/wiki/Vorone%C8%9B\\_Monastery#/media/File:Voronet\\_Intrare.JPG](https://en.wikipedia.org/wiki/Vorone%C8%9B_Monastery#/media/File:Voronet_Intrare.JPG) (14.04.2018). Irimia &

From the scriptorium of the Putna monastery and from other Moldavian scriptoria, more than a dozen musical Anthologies have been preserved in libraries of Romania, Russia, Ukraine, Bulgaria, Greece and Germany.<sup>35</sup> They testify the existence of a very important music school at Putna<sup>36</sup> at the end of the 15th and during the entire 16th century, promoting the kalophonic repertory i. of the Eastern Roman Empire, along with compositions by ii. Romanian and iii. Serbian melurs. Some of the representative composers mentioned in the Putna-Anthologies are:

- i. Ioannes Kukuzelis Maistor, Korones, Agathon, Agallianos, Phokas, Manuel Chrysaphes, Dokeianos, David Raidestinos, Moschianos, Vlateros, Manuel Argyropoulos, Ioannes Lampadarios Kladas, Theodoulos, Magoulas, Eugenikos, Koukoumas, Gerasimos, Laskares, Longinos, Ampelokepiotes, Nikephoros, Glykys, Georgios Panaretos, Georgios Kontopetres, Kornelios, Anthimos,
- ii. Evstatie Protopsaltul, Arhimandritul Ioasaf, Paisie, Gheorghe David, Ioan Diaconu, Dometian Vlahul, Macarie Diaconul, Theodosie Zotica,
- iii. Stefan Srpina.<sup>37</sup>

Vasiliu, *Monasteries*, p. 18-21. Another monastery founded by St Stephen the Great is Pătrăuți (1487), famous for its fresco representing Emperor Constantin's *Cavalcade* with many military Saints (*ibid.*, p. 29).

<sup>35</sup> An open list of codices related to the Music School of Putna comprises the following 13 mss in Greek and Slavonic language (medio-Bulgarian redaction):

- M350: Anthologion, autograph by Evstatie the Precentor of Putna, A.D. 1511, today kept in Moscow, State Museum for History, Collection Șciuken, ms 350. Other 14 folios from the same mss are kept in St Petersburg, Library of the Academy of Sciences, Collection Iațmirskii, ms 13.3.16.
- M1102: Anthologion, autograph by Evstatie the Precentor of Putna, A.D. 1515, kept in Moscow, State Museum for History, Collection of the Synode, ms 1102.
- PI: Anthologion, around A.D. 1520, H.M. Putna, ms 56/544/576 I, fols. 1r–84v.
- Lm: Anthologion, autograph by the Deacon Macarie from the H.M. Dobrovăt, A.D. 1527, today kept in the Library of the H.M. Leimonos in Lesbos, ms 258, fols. 145–418.
- I: Anthologion, autograph by Antonie Hieromonk the Precentor, A.D. 1545, kept today in the Central University Library “Mihai Eminescu” in Iași, ms I–26.
- Dg: Anthologion of the period 1550–1575, H.M. Dragomirna, ms 1886.
- B283: Anthologion of the period 1550–1575, Bucharest, Library of the Romanian Academy, ms slav 283.
- B284: Anthologion of the period 1550–1575, Bucharest, Library of the Romanian Academy, ms slav 284.
- S: Anthologion of the period 1550–1575, Sophia, Library of the Museum for History and Ecclesiastical Archaeology, ms 816/S.
- Lz: Anthologion, before A.D. 1570, kept in Leipzig, University Library “Karl Marx”, ms 12.
- Lv: Anthologion, 16th cent. (probably from the period 1550–1575), kept in Lvov, Historical Museum, ms 1060.
- PII: Fragment of an Anthologion belonging to the chanters of Putna (contains mainly kalophonic stichera, reason for which this ms is mainly described as a Sticherarion), from the period between 1400–1450, Library of the H.M. Putna, ms 56/544/576 I, fols. 85r–160v.
- M1345: Greek Anthologion from the 15th cent., with a musical piece and some rubrics added by Evstatie the Precentor of Putna, today kept in Moscow, State Museum for History, Collection Barsov, ms 1345.

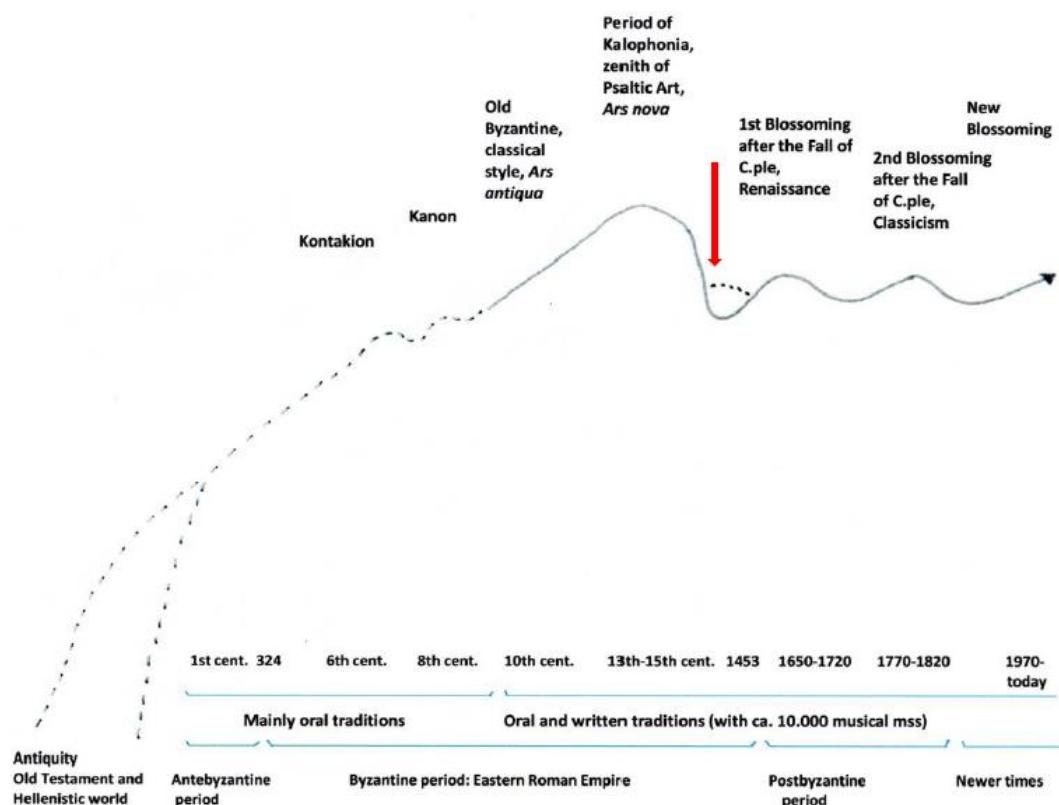
As stated above, this is an open list of mss written at and/or belonging to the Music School of Putna. Future publications will bring to light also other mss belonging to this School. We would like to thank prof. Anna Eliseeva for showing us the ms M1245 and for further information regarding the mss from Putna. Warm thanks also to prof. Irina Starikova and to the librarians of the State Museum for History in Moscow, as well as to the spouses Traian and Gabriela Ocneanu, and father Avraam from the H.M. of Putna, for providing us with important material for the study of the musical tradition of Putna.

For a description of the above mss, see Moisescu, *Muzica bizantină*, p. 14–15, 123. Ocneanu, “Al XII-lea manuscris”, p. 80–93. Ocneanu, “The School of Medieval Chant”, p. 123–125). Alexandru, “Calofonia”, p. 485–532.

<sup>36</sup> The Holy Monastery Putna with its famous liturgical books, embroideries and musical codices, continued and superseded to some degree the older School of the Holy Monastery Neamț: see. Pennington, *Music*, p. 10.

<sup>37</sup> See Moisescu, *Manuscrisul de la Dobrovăt*. Vasile Tomescu, *Muzica Renașterii...*, vol. 1, p. 32–34. Ciobanu & Ionescu, *Antologhionul lui Evstatie Protopsaltul Putnei*, alphabetical index of musical pieces. Ciobanu, Ionescu and Moisescu, *Manuscrisul nr. I–26/Iași*, analytical index of musical pieces.

The Music School of the Holy Monastery Putna represents a period of blossoming of Psaltic Art which comes immediately after the Fall of Constantinople, contributing to the irradiance and further development of this liturgical art during post-Byzantine times (see **plate 19**).

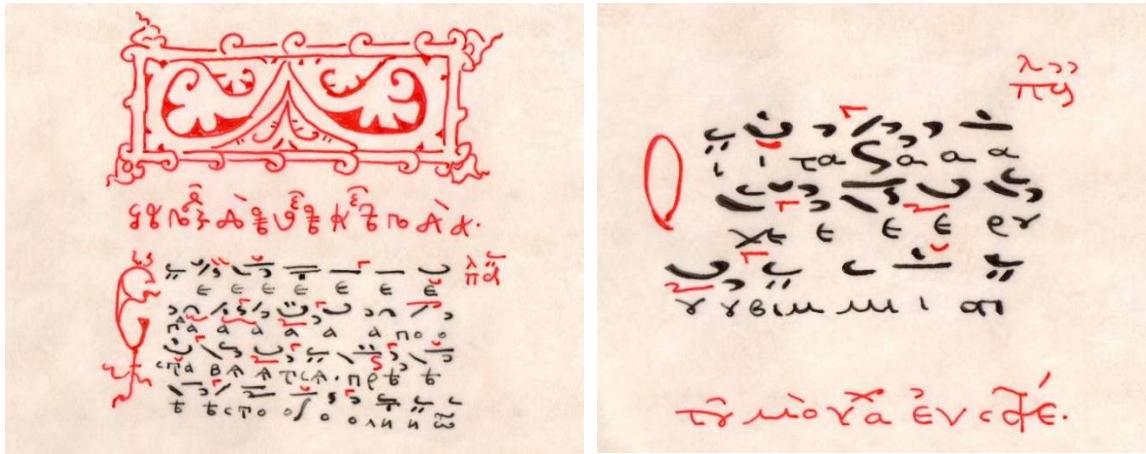


**Plate 19.** A diagram of the evolution of Psaltic Art from its origins to the present. An ↘ hints at the blossoming brought mainly in the 16th century by the Music School of Putna.<sup>38</sup>

The most prominent Romanian composers of the Putna Music School is Evstatie Protopsaltul (born in the 2nd half of the 15th century in Cristeşti, † about 1546). His compositions, both in Greek (100) and in Slavonic of the medio-Bulgarian redaction (86), have preoccupied several musicologists and philologists (see **plates 20–22**).<sup>39</sup>

<sup>38</sup> The diagram in its English version stems from: Study Group for Byzantine Musical Palaeography from the School of Music Studies of the Aristotle University of Thessaloniki, “Traditional innovation in Byzantine Chant: the case of *kalophonia*”, Proceedings of the International Congress *Ars Nova East and West*, International Society for Orthodox Church Music and Charles University in Prague, Prague 14–16 October 2016 (in course of publication), plate 8.

<sup>39</sup> See e.g. Pennington, *Music*. Ciobanu & Ionescu, *Antologhionul lui Evstatie Protopsaltul Putnei*. Moisescu, *Muzica bizantină*, p. 8–100, 127–150, 293–332. The biographical data about Evstatie and the indication of the number of his compositions have been taken from: Ionescu, *Lexicon*, p. 127–130.



**Plates 20–21.** Copies of the musical incipits of two pieces by Evstatiie the Precentor of Putna, from his two autographs:

- on the left, from the so-called Song Book of Evstatiie, Moscow, State Museum for History, Collection Šciukin, ms 350, A.D. 1511, f. 105r, the kalophonic sticheron in Slavonic **Е ГДА ПОСТАВАТСЯ ПРЪСТОЛН**

(corresponding incipit in Greek: «Όταν τίθωνται θρόνοι» -“ When the thrones are set up”), in the plagal of the fourth mode, for the Sunday of Meatfare (commemorating the Last Judgement), preceded by a cryptogram rubric (cipher of the Cyrillic type, tabareric form), which states **ЗДЕ почнастся кратимеле**

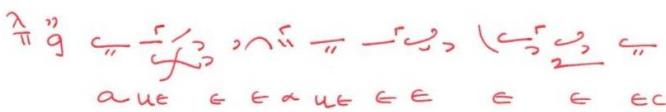
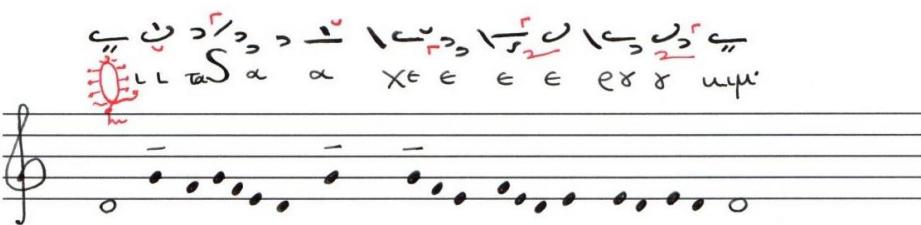
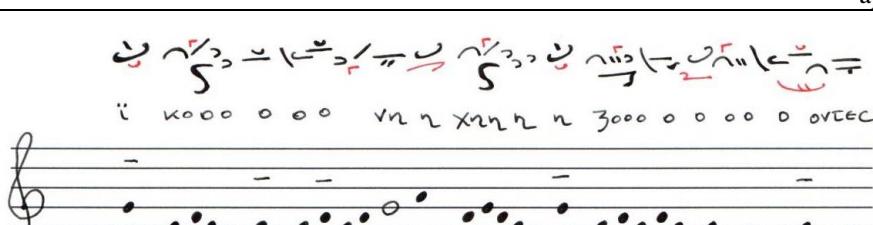
(here begin the *kratimele* [Romanian form for the articulated plural of the Greek word ‘kratema’, pl. τὰ κρατήματα])<sup>40</sup>;

- on the right: incipit of the Cheroubikon in the plagal of the first mode, in Greek, from the ms 1102, kept in Moscow, State Museum for History, Collection of the Synode, A.D. 1515, f. 82r. At the bottom, the rubric reads «τὸν μοναχ(oῦ) εὐστάτιε». The large and very clear shapes of the neumes is characteristic for the Putna Anthologies. Medial signatures are used seldom in these manuscripts.<sup>41</sup>

Evstatiie’s Cheroubikon in the plagal of the first mode is a good example for the refined fabric of kalophonic formulas used by the composer in his settings (**plate 22**).

<sup>40</sup> See Pennington, *Music*, p. 104, 123, 125. In Evstatiie’s Song Book, the use of six different cipher types has been identified: “two Cyrillic (tabereric and ‘Greek key’), three glagolitic (glagolitic proper [...], pseudo-glagolitic 1 and 2) and one numerical”: *ibid.*, p. 104. For a facsimile-edition of this ms, see Ciobanu & Ionescu, *Antologhionul lui Evstatiie Protopsaltul Putnei*.

<sup>41</sup> For facsimiles of the pieces presented in **plates 20–21** and other examples from Evstatiie’s autographs, see Αλεξάνδρου, *Παλαιογραφία*, p. 371–373 and 641 (click on the small icon ☰, p. 10–19 of the respective pdf).

		Formulas ( <i>theseis</i> )		
Intonation formula		diple, psephistoparakalesma diple	bareia + lygisma, diple	
				
Kolon 1		anastama, tromikon bareia katabate bareiai + lygismata, diple		
				
Kolon 2		anastama bareiai + lygismata bareia meta oxeias		
				
Kolon 3		tromikon bareia meta oxeias anastama, tromikon, homalon	bareia + lygisma bareia, epegerma apoderma	
				

**Plate 22.** The beginning of the Cherubikon in the plagal of the first mode by Evstatie Protopsaltul, from his *Song Book* (M350), f. 59v, supplied with a transnotation of the interval signs into staff notation, and with a microsyntactical analysis.<sup>42</sup>

<sup>42</sup> See a facsimile of this folio in Ciobanu & Ionescu, *Antologhionul lui Evstatie Protopsaltul Putnei*, p. 244 (photo 122). Concerning the identification of the formulas, cf. Αλεξάνδρου, *Παλαιογραφία*, p. 807–856 (electronic page numbering).

#### 4. Filothei sin Agăi Jipei and the first Romanian *Psaltike*

The first grand collection of Byzantine music in Romanian language, finished on Christmas A.D. 1713, under the title *Psaltichie rumânească* (Library of the Romanian Academy BAR ms. rom. 61), is due to the hieromonk Filothei sin Agăi Jipei (born 1670, Mârșa – † 1720, Bucharest). Filothei received his musical education in Bucharest and on the Holy Mount Athos. He activated as a prolific translator and publisher of theological and liturgical texts and became a famous precentor of the Metropolis of Bucharest. He was one of the major representatives of the Romanian Renaissance, during the reign of St Constantin Brâncoveanu in Ungrovlahia (1688 – † as neomartyr, 1714: **plate 23**), and under the hierarch St Antim Ivireanul (Metropolitan of Bucharest between the years 1708 – † as neomartyr, 1716, **plate 24**).<sup>43</sup> His musical œuvre has been published in facsimile and transnotated into staff notation by archdeacon Sebastian Barbu-Bucur during the 1980s and 1990s.<sup>44</sup>



**Plates 23–24.**

• **on the left:**  
St Voevode Constantin Brâncoveanu and his four sons, Constantin, Stefan, Radu and Matei, together with the counsellor Ianache, martyrs of the Orthodox Christian faith in Constantinople, 15th August 1714.



• **on the right:**  
Metropolitan St Antim Ivireanul.<sup>45</sup>

<sup>43</sup> See Ionescu, *Lexicon*, p. 134–137: 134. Rev. Barbu-Bucur, *Cultura muzicală*, p. 183–202. Rev. Moraru & Coman, *Sfântul Voievod Martir Constantin Brâncoveanu*, p. 5. Arhim. Boghiu, *Sfântul Antim Ivireanul*, p. 15–30.

<sup>44</sup> Filothei sin Agăi Jipei, *Psaltichie Rumânească*, I–IV. For the musical Renaissance in Transylvania, following Western models during the 17th century, see Tomescu, *Muzica Renașterii*, vols. 1–2. For St Constantin Brâncoveanu and St Antim Ivireanu in the broader context of the century of Illuminism in Western Europe, see Tomescu, *Muzica Secolului Luminilor*, p. 7–15. The term *transnotation* is used here to denote the fact, that the transfer of musical information from the late Middle Byzantine notation into staff notation is done without reference to oral tradition. For *transnotation* vs. *transcription* (transfer of musical information from one notation to another, with reference to oral tradition) in Historical Ethnomusicology, see Ellingson, “Transcription”, p. 111.

<sup>45</sup> Sources: **Plate 23:** Fragment from a contemporary icon with the Romanian Saints (many thanks to Sister Theodoula from the H.M. Râmeți). **Plate 24:** Votive portrait of St Antim Ivireanul, from the pronaos of the church in the H.M. Govora, 1711 (photo available at: [https://ro.wikipedia.org/wiki/Antim\\_Iuireanul#/media/File:Le\\_M%C3%A9tropolitain\\_Antim.jpg](https://ro.wikipedia.org/wiki/Antim_Iuireanul#/media/File:Le_M%C3%A9tropolitain_Antim.jpg)); description in Arhim. Boghiu, *Sfântul Antim Ivireanul*, p. 14.

Filothei sin Agăi Jipei is the pioneer of the romanization-process (românire) of Byzantine chants. According to rev. Barbu-Bucur,<sup>46</sup> the adaptation of Psaltic music to Romanian text could be traced, from a historical point of view, over the following stages:

i. oral stage, during the 15th/16th – end of 17th century, coinciding with the first translations of liturgical texts into Romanian language (*Psaltirea Șcheiană*, 15th century; Coresi, *Psaltirea slavo-română*, 1577 a.o.),<sup>47</sup>

ii. first written stage, from the last decades of the 17th century to the Reform of the Three Teachers (1814/15), with Filothei sin Agăi Jipei, Mihalache Moldovlahul (Iași, 18th century), and Iosif the Precentor from Neamț (18th century)<sup>48</sup> as main representatives,

iii. at Macarie the Hieromonk and Anton Pann (first half of 19th century),

iv. from Dimtrie Suceveanu (1816–1898), Neagu Ionescu (1836–1917) and Ștefanache Popescu until Ion Popescu-Păsărea (1871–1943).<sup>49</sup>

To this four stages, another one can be added:

v. since the 1990s until today, corelated to the new blossoming of Psaltic Art in Romania.

The Romanization process involves, from a systematic point of view, different ways of adaptation of the Romanian text to the Byzantine psaltic Art. Some of those processes are the following ones:<sup>50</sup>

a) keeping the same melody, where the translated Romanian text coincides with the metrical structure of the original Greek text,

b) slight adaptation of the original melodic line to a Romanian text which presents minor differences in the number of syllables and/or the position of the accentuated syllables,

c) shortening of the original melodies, especially in the papadic genre (lesser repetitions, shorter kratemata),

d) bigger changes in places where the Romanian text is longer than the Greek original, involving the insertion of some extra formulas,

e) creation of new melodies in Byzantine style.

Filothei's *Psaltichia Rumânească*, "was written at the adhortation of the Metropolitan St Antim Ivireanul and according to the will and request of the entire Church and all the people", to the end that "what is sung in Church should not only be sung, but also understood by the Orthodox Christian listeners".<sup>51</sup> The collection is dedicated to the voevode St Constantin Brâncoveanu, and comprises 1255 pieces, covering almost the entire liturgical year: katabasiai (Heirmologion), akolouthiae of Matins and the three Divine Liturgies, heirmoi, polychronismoi, anastasima stichera, Anthologion of the Sticherarion, Pentekostarion, Prayer for Constantin Brâncoveanu, and Annexes with the Anoixantaria of Joseph from Neamț and a Doxology by Balasios the Priest written by a later hand.<sup>52</sup>

<sup>46</sup> Rev. Barbu-Bucur, *Cultura muzicală*, p. 92–154. See also Gheorghită, Costin, and Suceava (eds.), *300 de ani de românire*. Moisil, *Românirea*.

<sup>47</sup> See Filothei sin Agăi Jipei, *Psaltichie Rumânească*, I, p. 34, and Rev. Barbu-Bucur, *Cultura muzicală*, p. 95.

<sup>48</sup> See Ionescu, *Lexicon*, p. 231–233, 193–194.

<sup>49</sup> *Ibid.*, p. 330–333, 187–188, and 295–301.

<sup>50</sup> See rev. Barbu-Bucur, *Cultura muzicală*, p. 124–154.

<sup>51</sup> Translated from Filothei's foreword of the *Psaltichie rumânească*, according to the quotes given in Rev. Barbu-Bucur, *Cultura muzicală*, p. 96.

<sup>52</sup> *Ibidem*. The translation of liturgical chant into Romanian language, however, found also opponents among the Greek Phanariots. As Ioan Duma Brașoveanu († around 1775, Brașov) states in the foreword of his copy (A.D. 1751) of Filothei's *Romanian Psaltike*, "they denigrate and say blasphemies against our Romanian language (...) but they should know that to each person, the language in which he has been born seems to be the most beautiful and the easiest one. Since God doesn't look for the beauty of the language, neither does He need this, but at the understanding of the mind and at the contrition of the heart; we should not praise Him with the lips and the tongue, while the heart

One of the most famous musical pieces contained in the *Romanian Psalmiki-Book* is the Kanon for Palm Sunday in the fourth authentic mode. It is preceded by a rubric which states that “the entire kanon is composed according to the Romanian tune, since it is easier and more beautiful”<sup>53</sup> (see plate 25).

**Plate 25** The beginning of the Kanon for Palm Sunday, *Ωφθησαν αἱ πιγγαὶ τῆς ἀβίσσου*, in the fourth authentic mode. The collation of sources contains: 1. the setting in Greek language, according to the ms Vaticanus Palatinus gr. 243, f. 55v (14th–15th centuries); 2. the Romanian version notated by Filothei sin Agăi Jipei, from the ms BAR 61, f. 18v-19r, A.D. 1713; 3. the brief exegesis in the New Method by Macarie the Hieromonk.<sup>54</sup>

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and the mind remain empty and fruitless” (translated according to the quotes given in rev. Barbu-Bucur, *Cultura muzicală*, p. 103).

<sup>53</sup> “La Duminica Florilor, tot canonul făcut pre glasul cel rumănesc, căci iaste mai lesne și mai frumos”: Filothei sin Agăi Jipei, *Psaltichie Rumânească*, I, p. 102–106 (facsimile of fols. 18v–22v), and p. 225–243 (transnotation by rev. Barbu-Bucur).

<sup>54</sup> This collation is based upon: Moisil, “Despre originea Canonului”, p. 114. Rèv. Père Petresco, *Études*, p. 131, 675 (the Byzantine notation is reconstructed after father Petresco’s staff transnotation, and we suppose that after the *apeso exo* on the syllable –σαν, the elaphron which follows must be preceded by an apostrophos). Filothei sin Agăi Jipei, *Psaltichie Rumânească*, I, p. 103 (facsimile of BAR 61, f. 19r) and 225. *Muzica sacră*, ed. rev. Stoica, p. 62 and 78. For the problems in the transcription of the piece, cf. the bibliography mentioned in this footnote. In the transnotation of the Old Method (sources 1–2) we followed the transpositions proposed by father Petresco (1) and C. Moisil (2), in order to facilitate the comparison with Macarie’s exegesis (source 3, here with the Chrysanthine notation quoted after rev. Stoica). At the same time, we indicated in brackets the keys which could be used for sources 1–2, in order to keep on staff the theoretical base of the 4<sup>th</sup> authentic mode (d), without changing the position of the notes. For the musicological discourse referring to the origins of the melody in Filothei’s Kanon for Palm Sunday, see Moisil, *op.cit.* The resemblance of the Romanian melody with the Greek one found in ms Vat. Pal. gr. 243 is obvious.

## 5. Dimitrie Cantemir

Dimitrie Cantemir (1673–1723), prince of Moldavia/Moldovlahia (1693, 1710–1711), was one of the most reknown humanists of the 17th–18th centuries, polymath and polyglot, an eminent musician and historian<sup>55</sup> (see plate 26). Educated in Iași and Constantinople, he was a virtouso of the tambûr (pupil of the Greek Angelos) and of the ney,<sup>56</sup> and authored the work *Kitâb-i 'Ilm el-Mûsikî ala Vech el Hurûfât* (*The Book of the Science of Music through Letters*) in the first decade of the 18th century.<sup>57</sup> It contains the earliest scientific theoretical treatise about Ottoman music, developing issues like the modes (*makam*) and the rhythmic cycles (*usûl*), and a collection of 353 instrumental pieces, written in a letter/arithmetic notation of Cantemir's own invention. Seventeen of the *peşrevs*<sup>58</sup> included in the collection are considered to be genuine works of the Moldavian prince, while around other 32 instrumental pieces have also been attributed to him in later sources. Future research might disentangle the complex problem of their authorship (see plate 27). Secular art music created in the Danubian Principalities during the 17th–early 19th centuries reunites elements of Romanian, Greek and Ottoman music.<sup>59</sup>



A musical transcription consisting of two staves of notes. The top staff is in common time (indicated by '16') and the bottom staff is in 8/8 time. The notes are primarily eighth and sixteenth notes, with some red ink used to highlight specific rhythmic patterns or performance techniques.

Plates 26–27. Dimitrie Cantemir as a ruler of Moldavia, and the beginning of a transcription of the Peşrev in makam rast, usûl berefşan (no. 227).<sup>60</sup>

<sup>55</sup> See Vasile Tomescu, *Muzica Secolului Luminilor*, p. 16–23. Wright, *Demetrius Cantemir*, vol. II, p. 1–4.

<sup>56</sup> See Feldman, *Music of the Ottoman Court*, p. 7, 136–153.

<sup>57</sup> According to Wright (*op. cit.*, p. 4–8), the treatise might have been written between 1705–1710. Feldman (*op. cit.*, p. 203) argues for c. 1700.

<sup>58</sup> *Peşrev*: “the central genre of historically documented Ottoman music”: Feldman, *Music of the Ottoman Court*, p. 304.

<sup>59</sup> See Feldman, *Music of the Ottoman Court*, p. 371–391, especially p. 372 and 373, Tab. III–5 (seventeen *peşrevs*). Wright (*Demetrius Cantemir*, vol. II, p. 549–552) argues for only 15 genuine *peşrevs*, considering nos. 227 and 271 as *opera dubia*. See also Răileanu, *Dimitrie Cantemir*, p. 75–104, and his recordings of a corpus of 18 *peşrevs*. See further Kalitzidis, *Post-Byzantine Music Manuscripts*, p. 144, 178, 82–83, 64, 178 and 325, 299–305. Τσιαμούλης & Ερευνίδης, *Ρωμηοὶ συνθέτες*, p. 20–21, 56–90.

<sup>60</sup> The portrait in plate 26 stems from Dimitrie Cantemir, *Beschreibung der Moldau*, 1771, the first extensive historical work about Moldavia (history, geography, population, customs a.o.), originally written in Latin between 1714 and 1716 (*Descriptio Moldaviae*).

## 6. The Romanian Music School of the Holy Monastery Neamț

The Monastery Neamț was built in the 14th century, and its main church (*katholikon*) was founded by St Stefan the Great, in 1497. It was one of the most important monastic centers for the development of liturgical arts during Middle Ages in Moldavia, and had a prestigious scriptorium founded by Gavriil Uric (14th–first half of 15th century).<sup>61</sup> The monastery reached a high spiritual blossoming in the 18th century, during the time of St Paisie Velicikovski (see plates 28–29).<sup>62</sup>



**Plates 28–29.**

**Left:** St Paisie Velicikovski (1722, Poltava in Ukraine – 1794, H.M. Neamț), a leading personality of Orthodox monasticism. He lived on Mt Athos (1746–1763) and in Moldavia (abbot of the monasteries Dragomirna [after 1763–until 1775], Secu and Neamț [1779–1794]), where he developed together with his monastic communities a strong hesychastic coenobitic life. One of the major contributions of the Paisian movement consists in the prodigious translations (from Greek into Romanian and Slavonic) and editions of Patristic philokalic texts.<sup>63</sup>

**Right:** The Neamț Monastery in a 19th century painting by Gheorghe Siller.<sup>64</sup>

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The transcription in **plate 27** is based on: Τσιαμούλης & Ερευνίδης, *Ρωμηοὶ συνθέτες*, p. 60 (score), 261 (peşrev), 295 (rast), 306 (bereşan). Owen Wright (*Demetrius Cantemir*, vol. II, p. 549) questions the authenticity of this piece and considers “that if genuine it could be only understood as (...) an apprentice piece”. We added a second key (c for mezzosoprano), in order to show the actual practice used by Greek musicians when studying this kind of repertory also vocally, by reading the notes a fifth lower than written, and by using the Chrysanthine solmisation syllables Ni (C), Pa (D), Vou (E) etc. As to the usûl, the notes with high stems are beaten with the right hand, on the mnemotechnical syllable *düm*, whereas the notes with low stems are beaten with the left hand, using the syllable *tek*. We thank Mr. Georgios Kounatidis for these pieces of information. See also Χρύσανθος, *Θεωρητικὸν μέγα*, § 149.

<sup>61</sup> See Archimandrite Bălan, “Cuviosul Gavril Uric”.

<sup>62</sup> See Rev. Zlăvog, “Izihasmul paisian”; Mihai Vlasie, *Drumuri spre mănăstiri*, 1997, p. 110–111, available at [https://en.wikipedia.org/wiki/Neam%C8%9B\\_Monastery](https://en.wikipedia.org/wiki/Neam%C8%9B_Monastery) (05.07.2018).

<sup>63</sup> Rev. Zlăvog, “Izihasmul paisian”. See also rev. Bucescu, *Bizantinologie muzicală*, p. 72–83. Αγιος Παΐσιος Βελιτσκόφσκι, *Tá kříva..*

<sup>64</sup> Sources for the paintings:

[https://ro.wikipedia.org/wiki/Paisie\\_Velicicovschi](https://ro.wikipedia.org/wiki/Paisie_Velicicovschi) (05.07.2018).

[https://en.wikipedia.org/wiki/Neam%C8%9B\\_Monastery#/media/File:G.\\_Siller\\_-\\_Manastirea\\_Neamt.jpeg](https://en.wikipedia.org/wiki/Neam%C8%9B_Monastery#/media/File:G._Siller_-_Manastirea_Neamt.jpeg) (05.07.2018)

<http://studiamsu.eu/wp-content/uploads/11.-p.59-61.pdf> (27.07.2018).

The spiritual blossoming at Neamț during the last quarter of the 18th century embraced also the musical life of the monastery. The Romanian Music School of Neamț was founded by the precentor Iosif the Monk (1782), and continued by his disciple Visarion the Hieromonk (19th century). The music repertory of the School of Neamț was widely disseminated in Moldavia.<sup>65</sup> One of the most well-known compositions are the so-called *Moldavian Anoixantaria*, composed by Joseph the Monk in the Old System, and transcribed by Visarion the Hieromonk into the New System (see **Plate 30**).<sup>66</sup>

**Plate 30.** The “*Moldavian Anoixantaria*” by the precentor Joseph the Monk from H.M. Neamț, exegesis in the New Method, with Romanian text written in the Cyrillic alphabet (ms Neamț 2, A.D. 1839, f. 1r–v), schematic transcription into staff notation and transliteration of the text into the Latin alphabet.<sup>67</sup>

<sup>65</sup> See *Antologhion Paisian*, ed. monah Filotheu Bălan.

<sup>66</sup> See rev. Barbu-Bucur, *Cultura muzicală*, p. 119–120. Ionescu, *Lexicon*, p. 193–194, 365–367.

<sup>67</sup> For the beginning of the Moldavian *Anoixtantaria* in the Middle-Byzantine notation, see a transnotation into staff notation by rev. Barbu-Bucur, *Cultura muzicală*, p. 119. For further elements concerning the Moldavian tradition of Psaltic Art during the 18th century and until today, see Sîrbu, «*Yρος*».

## 7. The Romanian Music School of the Skete of St John the Forerunner on Mt Athos

Nectarie the Vlah (1802–†1899), monk from the H.M. Neamț, who lived since 1852 continuously on Mt Athos and became the Protopsaltes of the Romanian Skete of St John the Forerunner, is the founder of the music school which flourished there in the second half of the 19th century. Due to his exceptional vocal talent and his prolific didactic, codicographic and compositional activity, he has been called “the Second Koukouzeles”, “the precentor of the precentors” and “the nightingale of the Holy Mountain”. His work is written in the New Method and contains almost the entire repertory needed for services during the ecclesiastic year. It consists of translations and adaptations of chants from Greek to Romanian, as well as of new compositions in Greek, Romanian and Slavonic, which knew a wide dissemination on Mt Athos and in Romania<sup>68</sup> (**plates 31–34**).



**Plates 31–33.**

- The Romanian Holy Skete of St John the Forerunner, inaugurated in 1866 and depending on the H.M. of Megisti Lavra on Mt Athos.
- The famous wonder-working icon of the Romanian Skete, called “Prodromița” (painted in Iași, 1863, and finished as an “acheiropoietos”, celebrated on the 12<sup>th</sup> July).
- Nectarie the Vlah, representative of Romanian hesychasm and leading chanter of the 19th century.<sup>69</sup>

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<sup>68</sup> *Ibid.*, p. 232. Ionescu, *Lexicon*, p. 253–256. Vasile, *Tezaur*, vol. 2, p. 88–89. A modern edition of the works by Nectarie Vlahul is planned to comprise around ten volumes: See Vasile, *op. cit.*, p. 88 and 95. See also: Leonte & Mitu (eds.), *Doxastar*, Facerea lui Iacob Protopsaltul, iar Slavele Stihoavnelor sunt ale lui Hurmuz Hartofilaxul, traduse de părintele Nectarie, protopsaltul Sfântului Munte și Ieromonahul Vissarion Duhovnicul de la Neamț (*Doxastarion* by Iakovos Protopsaltis, as translated into the New Method by Chourmouzios Chartophylax, in Romanian adaptation by Nectarie the Vlah and the Hieromonk Visarion the Spiritual father from Neamț). See further the CDs issued by the Psaltic Group *Nectarie Protopsaltul*: <http://nectarie.ro/> (16.08.2018).

<sup>69</sup> Sources for the images: **plates 31 and 33:** *Slujba Sfintei icoane Prodromița ce se află în schitul românesc Prodromu din Sfîntul Munte*, Stihiri tonisite de Schimonahul Nectarie, Protopsaltul Sfîntului Munte, ed. Arhim. Clement Haralam, *Acta Musicae Byzantinae*, Colecția de cîntări, nr. 1 (Iași, mai 2002), back-cover and p. 2.

Plates 31–32: [https://en.wikipedia.org/wiki/Prodomos\\_\(Mount\\_Athos\)](https://en.wikipedia.org/wiki/Prodomos_(Mount_Athos))#/media/File:Prodromita.jpg (16.08.2018). For a historical account and photographic material regarding the Holy Skete Prodromu, as well as for an analytical catalogue of the musical manuscripts kept in the Skete, see Vasile, *Tezaur*, vol. 2, p. 71–354. For a comparative study of different compositional manners/forms on the same hymnographic text, see also Παναγιωτίδης, Θέματα Ψαλτικής, p. 161–192.

Glas 1 ♭ Π = ♩

1. Născătoare de Dumnezeu cupurarea facioară

1.1. Născătoare de Dumnezeu

2. sfintei și dumnezei este i craința le

2.1. sfintei și dumnezei este i

3. cu dragoste - și cu ore diință

3. cu dragoste

4. în chinându-me și săru tă am multumind

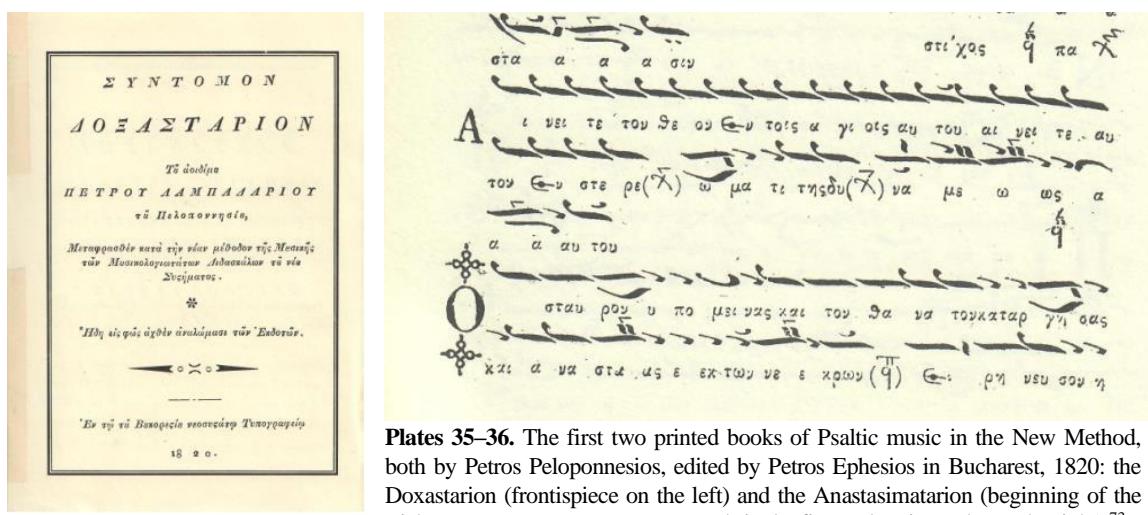
4. închinându - me și să - ru tă am

**Plate 34.** The first period of the apolytikion in honour of the icon Prodromița (12th July), in the first authentic mode, in short form (syntomon: on the left) and in moderate form (“același tropar mai pe larg – the same troparion in a larger manner”, i.e. as argosyntomon: on the right), compositions by Nectarie the Vlah, supplied with schematic transcription into staff notation.<sup>70</sup>

<sup>70</sup> For the Byzantine neumes, see *Slujba Sfîntei icoane Prodromița ce se află în schitul românesc Prodromu din Sfîntul Munte*, Stihiri tonisite de Schimonahul Nectarie, Protopsaltul Sfîntului Munte, ed. Arhim. Clement Haralam, *Acta Musicae Byzantinae*, Colecția de cîntări, nr. 1, mai 2002, p. 21–22.

## 8. The dissemination of the Reform of the Three Teachers in Romania

The relationships between Romanian and Greek chanters and composers during post-Byzantine times, and especially before and during the period of the Phanariots<sup>71</sup> were strengthened to a great extent through the longer or shorter presence in Moldavia or Walachia of famous Greek representatives of Psaltic Art like e.g. Germanos Metropolitan of New Patrai (blossoming between ca. 1660–1685), Petros Byzantios the Protopsaltes of the Great Church of Constantinople (lived in Iași ca. 1805–†1808), Nikephoros Kantouniaries (1770–1820, pupil of Iakovos Protopsaltes, who activated in Constantinople, Iași and Damascus, being the most prolific copyist of Phanariot songs), Dionysios Photineos (activated in the H.M. Căldărușani and in Bucharest since about 1797)<sup>72</sup> a.o. The musical exchanges reached an apogee during the years after the Reform of the Three Teachers.



**Plates 35–36.** The first two printed books of Psaltic music in the New Method, both by Petros Peloponnesios, edited by Petros Ephesios in Bucharest, 1820: the Doxastarion (frontispiece on the left) and the Anastasimatarion (beginning of the sticheron *O σταυρὸν ὑπομείνας*, Lauds in the first authentic mode, on the right).<sup>73</sup>

Initiated in Constantinople in A.D. 1814–15 by Chrysanthos of Madytos (ca. 1770–†1843?), Gregorios Protopsaltes (ca. 1777–†1821), and Chourmouzios Chartophylax (ca. 1770–†1840),<sup>74</sup> the New System of analytic music notation (known as the “New Method” or as

<sup>71</sup> The so-called Phanariots were mainly members of the Greek aristocracy of Constantinople living in the Phanar quarter, who governed usually for short time-spans the Romanian Principalities Moldavia and Walachia, under the control of the sultan, during the period 1696–1821): see Παπαρρηγόπουλος, *Iστορία*, vol. 18, p. 136–141, and vol. 19, p. 44–51. See also Άμαντος, «Έλληνες εἰς τὴν Ρουμανίαν πρὸ τοῦ 1821», p. 413–434.

<sup>72</sup> See Χατζηγιακούμης, *Εκκλησιαστική μουσική*, p. 44–46, 80–83. Παπαδόπουλος, *Ιστορική ἐπισκόπησις*, p. 167–168. Kalaitzidis, *Post-Byzantine Music Manuscripts*, p. 151, 121–125. For Διονύσιος Φωτεινός, cf. above, **plate 15** and its footnote.

<sup>73</sup> Πέτρος Λαμπαδάριος ὁ Πελοποννήσιος, *Σύντομον Δοξαστάριον*, μεταφρασθὲν κατὰ τὴν νέαν μέθοδον τῆς Μουσικῆς τῶν Μουσικολογιωτάτων Διδασκάλων τοῦ νέου Συστήματος, ed. Πέτρος Ἐφέσιος (Βουκουρέστι, 1820, repr. Αθήνα: Κουλτούρα). Id., *Νέον Αναστασιματάριον*, μεταφρασθὲν κατὰ τὴν νεοφανῆ μέθοδον τῆς μουσικῆς, ed. Πέτρος Ἐφέσιος (Βουκουρέστι, 1820, repr. Αθήνα: Κουλτούρα, 1999), p. 22.

<sup>74</sup> See Χατζηγιακούμης, *Εκκλησιαστική μουσική*, p. 97–106. Στάθης, *Πρωτόγραφα*, vol. I, p. 57–74, 143–258, and vol. II, *passim*.

“Chrysanthine notation”)<sup>75</sup> was adopted straightway in the Romanian Principalities. There, its main promoters during the 19th century were the chanters and teachers Petros Ephesios (in Bucharest since 1816, where he founded a music school at the Church St Nicholas Șelari and activated also as editor of the first printed books in Greek with Chrysanthine notation, Bucharest 1820: see **plates 35–36**),<sup>76</sup> Hieromonk Macarie, Anton Pann (both pupils of Petros Ephesios, the second one also of Dionysios Photeinos) and Dimitrie Suceveanu (see **plates 36–37**).



**Plates 37-39.** The ‘Romanian Three Teachers’ of the New Method: Macarie Ieromonahul (1770, Perieți – † 1836, Viforâta), Anton Pann (real name: Antonie Pantaleon Petroveanu, born 1797 in Sliven, Bulgaria – † 1854, in Bucharest, prolific musician and poet), and Dimitrie Suceveanu (1816, Iași – † 1898, in the same city, influential Protopsaltes, composer and teacher of Psaltic Art).<sup>77</sup>

### 8.1. Macarie Ieromonahul and his contribution to the adaptation of the Greek repertory into Romanian language

Macarie, hieromonk at the Monastery Căldărușani, having good knowledge of the Old System and the Greek language, became the father of Romanian Psaltic Art in the New Method and the initiator of printed psaltic books in Romanian language, using the Cyrillic alphabet.<sup>78</sup> He

<sup>75</sup> See Troelsgård, *Byzantine Neumes*, p. 33.

<sup>76</sup> *Ibid.*, p. 262–265. Moisescu, *Prolegomene*, p. 84–90. See also rev. Bucescu, *Bizantinologie muzicală*, p. 13–32. Sîrbu, «Ἐφαρμογή».

<sup>77</sup> Sources for the illustrations: **plate 37**: sketch after an imaginary portret by V. Damian from the year 1902, found in: Macarie Ieromonahul, *Opere I. Theoriticon*, ed. Titus Moisescu, Institutul de Istoria Artei (București: Editura Academiei Republicii Socialiste România, 1976), p. 38.

For **plates 38–39**:

[https://ro.wikipedia.org/wiki/Anton\\_Pann#/media/File:Anton\\_Pann\\_rowiki.jpg](https://ro.wikipedia.org/wiki/Anton_Pann#/media/File:Anton_Pann_rowiki.jpg) (17.08.2018), and  
[https://ro.wikipedia.org/wiki/Dimitrie\\_Suceveanu#/media/File:Dimitrie\\_Suceveanu.jpg](https://ro.wikipedia.org/wiki/Dimitrie_Suceveanu#/media/File:Dimitrie_Suceveanu.jpg) (17.08.2018).

For the historical data, see Ionescu, *Lexicon*, p. 212–218, 270–273, 330–333; N. Gheorghită, “Anton Pann”, p. IX–XVI.

<sup>78</sup> The books printed by Macarie Ieromonahul are the following ones:

*Theoriticonul sau privire cuprinsătoare a meșteșugului muzichiei bisericesti, după așezământul sistemii ceii noao* (Vienna, 1823).

*Anastasimatariu bisericesc după așezământul sistemii ceii noao* (Vienna, 1823 = adaptation of the Anastasimatarion by Petros Peloponnios, ed. by Petros Ephesios, Bucharest, 1820).

was one of the major exponents of the *româniere*-process during the 19th century, embracing both music theory and practical sources (see **plates 40–43**).

Kolon	Poetic and neumatic text with numbering of syllables and indication of accentuated syllables	Total nr. of beats per kolon
1.	<p style="text-align: center;">1 2 ③ 4 5 6 7</p> <p style="text-align: center;">σταυ- πὸν ὅ- νο- μεί-νας</p> <p style="text-align: center;">1 2 3 4 5 ⑥ 7 8 9 ⑩</p> <p style="text-align: center;">έ- λα ce Răstiigní- re ai răbdăt</p>	7 10

**Plate 40.1** Beginning of the anastasimon sticheron *Thou Who endured the Cross*, in the first authentic mode, in a Greek setting by Petros Peloponnesios (Bucharest, 1820 [**plate 36**]), and in its adaptation into Romanian by Macarie the Hieromonk (Vienna, 1823 [**plate 40.2**], and new ed. Bucharest, 2002). Comparative analysis with schematic transcription into staff notation. Although the two texts differ as to their metrical patterns (number of syllables, succession of accentuated and non-accentuated syllables), Macarie's version is very close to the original melody, using the same syllabic musical texture and many common formulas, especially in the cadences.<sup>79</sup>

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*Irmologhion sau Catavasieriu musicesc* (Viena, 1823), with a famous introduction expressing his patriotic feelings and his vision for the future of the Romanian nation and its culture.

*Tomul al doilea al Antologhiei* (Bucureşti, În Sfânta Mitropolie, 1827), which contains chants for Matins.

*Prohodul* (Buzău: Sfânta Episcopie, 1836), containing the Epitaphios and some other chants for Good Friday.

Macarie's three first books (his *Viennese trilogy*) were reedited by Dimitrie Suceveanu (Iaşi, 1848) and Serafim Ieromonahul (Buzău, 1856): see Moisescu, *Prolegomene*, p. 90–95 (biographic data and works), and 113–205 (correspondence and other important documents from the years 1820–1863). See also rev. Bucescu, *Bizantinologie muzicală*, p. 84–94.

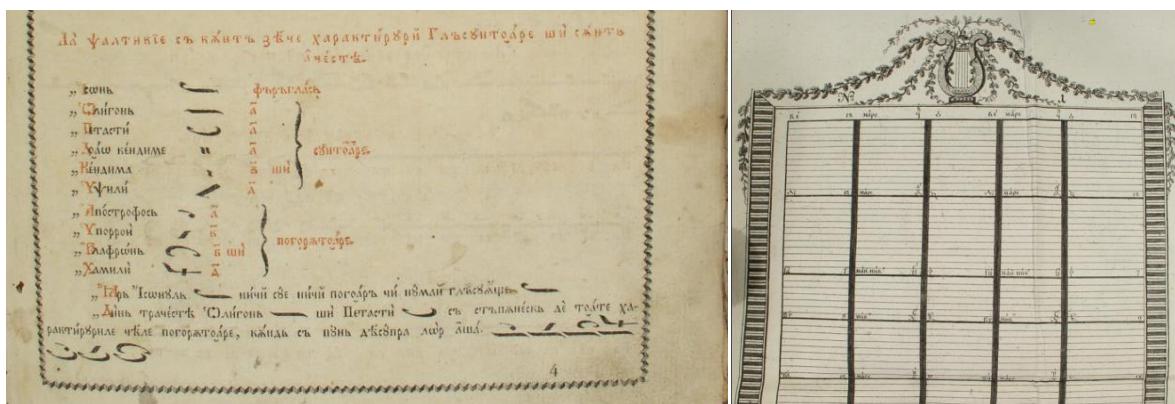
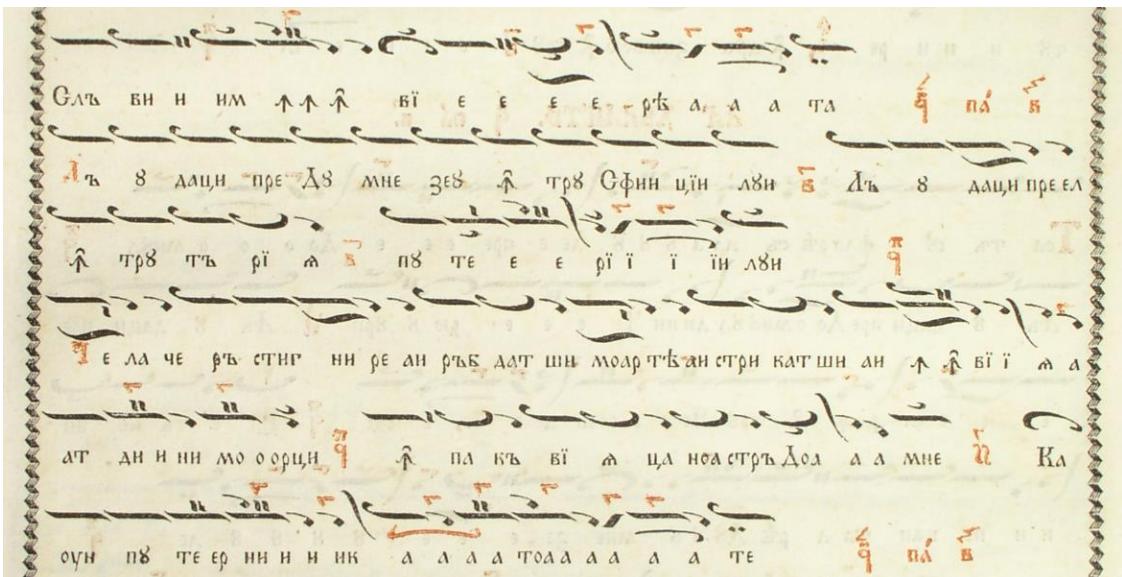
<sup>79</sup> Sources and further readings: The collation is based upon: Πέτρος Πελοποννήσιος, *Ἀναστασιματάριον*, p. 22–23. *Anastasimatarul Cuviosului Macarie Ieromonahul*, eds. diacon Coman & Duca, p. 36 (with addition of accents in the Romanian text in order to facilitate the analysis). Moisil, "Adaptation", p. 233–242. Δεσπότης, «Ἐρμηνευτικές προσεγγίσεις», p. 417–428. Σιδέρης, *Τροπικότητα και μορφοκλασματικότητα*, especially vol. I, plate 2.

Kolon	Poetic and neumatic text with numbering of syllables and indication of accenteduated syllables (corresponding number in a circle)	Total nr. of beats per kolon
2.	<p>1 2 ③ 4 5 6 7 ⑧ 9</p> <p>Kai τὸν θά-va- τον καταργή- σει</p>	9
	<p>1 ② 3 4 5 ⑥</p> <p>si moár- tea ai stricat</p>	6
3.	<p>1 2 3 ④ 5 6 7 ⑧</p> <p>kai ₂a- va- orðøjs ₂-ek tāv ve- e- ke~wv</p>	13
	<p>1 2 3 4 ⑤ 6 ⑦</p> <p>si ai im- vi- á- at di-in mó- òti</p>	13

Plate 40.2. Comparative analysis of the sticheron *Thou Who endured the Cross*, kola 2–3.

Kolon	Poetic and neumatic text with numbering of syllables and indication of accentuated syllables (corresponding number in a circle)	Total nr. of beats per kolon
4.	<p>1 ② 3 4 5 ⑥ 7 8 (9) ⑩ 11 12</p> <p>1 ② 3 4 ⑤ 6 ⑦ 8 ⑨ 10</p>	
5.	<p>1 ② 3 4 5 ⑥ 7</p> <p>8</p> <p>1 2 3 ④ 5 6 ⑦ 8</p>	

Plate 40.3 – Comparative analysis of the sticheron *Thou Who endured the Cross*, kola 4–5.



**Plates 41–43.** Examples from Macarie the Hieromonk's Viennese prints of chants and theoretical texts.<sup>80</sup>

<sup>80</sup> Sources: Macarie Ieromonahul, *Anastasimatariu bisericesc după aşezămîntul sistemii ceii noao* (Vienna, 1823), p. 24; the anastasimon sticheron “*Thou Who endured the Cross*”:

[http://www.stavropoleos.ro/wp-content/uploads/BibliotecaVirtuala/Psaltichie/psaltichie\\_carte\\_veche/macarie\\_anastasimatar\\_viena\\_1823.pdf](http://www.stavropoleos.ro/wp-content/uploads/BibliotecaVirtuala/Psaltichie/psaltichie_carte_veche/macarie_anastasimatar_viena_1823.pdf) (18.08.2018).

*Id., Theoreticonul sau privire cuprinzătoare a meșteșugului musiciei bisericesti, după așezământul sistemii ceii noao* (Vienna, 1823), p. 25 and plate 1 (p. 29 and 35 in the pdf edition mentioned below): interval signs of the New Method, and diagram of the first mode: [http://www.stavropoleos.ro/wp-content/uploads/BibliotecaVirtuala/Psaltichie/psaltichie\\_carte\\_veche/ macarie\\_teoreticon\\_viena\\_1823.pdf](http://www.stavropoleos.ro/wp-content/uploads/BibliotecaVirtuala/Psaltichie/psaltichie_carte_veche/ macarie_teoreticon_viena_1823.pdf) (17.08.2018).

See also Macarie Ieromonahul, *Theoriticon*, ed. Moisescu. Γιωννόπουλος, Θεωρητικές ὑπηρήσεις.

For further theoretical sources, see <https://byzantinemusicresources.wordpress.com/category/byzantine-music-theory/> (17.08.2018).

## 8.2. Anton Pann and Romanian folk music

Anton Pann is a well-known name not only among church musicians and musicologists, but also among writers and folcorists on the Balkans. In a broader historical context of the tradition of Phanariot songs in the Romanian Principalities, and seemingly inspired by the books with so-called *exoterike mousike* (*music to be sung outside the church*) published some decades earlier in Constantinople, Pann inaugurated the collection and transcription of Romanian “popular music”. He published in his own typography (Bucharest, 1st ed. 1850, 2nd ed. 1852) a series of brochures entitled *Spitalul amorului* [Love’s Hospital], with songs from Romanian villages and cities, which he transcribed into the notation of the New Method<sup>81</sup> (see plate 44).

Modul q na T

1.  $\text{d} \overline{\text{f}} \text{ c} \overline{\text{f}} \text{ l} \overline{\text{f}} \text{ - l} \overline{\text{f}}$   
Mugur, mugur, muu gu-reel,

2.  $\text{l} \overline{\text{f}} \text{ d} \overline{\text{f}} \text{ c} \overline{\text{f}} \text{ l} \overline{\text{f}} \text{ - l} \overline{\text{f}}$   
Fä-tee curi-ind möäri- cel,

3.  $\text{c} \overline{\text{f}} \text{ c} \overline{\text{f}} \text{ d} \overline{\text{f}} \text{ - l} \overline{\text{f}} \text{ l} \overline{\text{f}}$   
In fum - zepte-e fuu mu- see-el,

4.  $\text{c} \overline{\text{f}} \text{ d} \overline{\text{f}} \text{ l} \overline{\text{f}} \text{ - l} \overline{\text{f}}$   
Mugur, muguer, muuu-gu-rel.

**Plate 44.** An echo from Walachia of the 19th century: “Mugur, mugur, mugurel” (Bud, bud, little bud), a folk song in the first authentic mode and in binary meter, on heptasyllabic trochaic verses, from Anton Pann’s *Spitalul Amorului* [Love’s Hospital].<sup>82</sup>

<sup>81</sup> See Gheorghită, “Anton Pann”, p. ix, and Pann, *Spitalul amorului*, red. Kedereş, p. 5–8. See also the collections of secular oriental songs in the notation of the New Method, published in the 30s and 40s of the 19th cent.: Εὐτέρπη. Πανδώρα (reedited as Μεταβυζαντινὰ Ρωμαιϊκά Ασματα).

<sup>82</sup> The notation of the New Method has been copied from: Anton Pann, *Spitalul amorului*, redacted by Adina Kedereş (Bucureşti: Compania, 2009), p. 244 (transliteration of the text written originally in Cyrillic alphabet and modern ed. of the songs by Virgil Nanu). The transcription on staff notation follows the one proposed by Gheorghe Ciobanu, containing standard-transcriptions of some ornaments suggested by bareia, petaste and heteron (with our addition of the key signatures): *ibid.*, p. 55 (where one can find also the text of the other strophes of the song), and p. 6. For ways of transcribing the ornaments from Chrysanthine to staff notation in Romanian musicological and practical editions, of both ecclesiastic chant and folk music, see Mavroïdis, “Chironomic survivals”, p. 97–107. Κωνσταντίνου, Παρασήμανση. For recordings of the music of Anton Pann: Răileanu, Kara Eflak. Pann, *Buchet de cântece* (dir. Z. Bucescu-Dănilă).

## 9. Polyphonic Romanian Church Music and other compositions inspired by Byzantine chant, 19th–21st centuries

Romanian psaltic Art and folk music are two interrelated sources on which Romanian composers of the 19th–21st centuries leaned to a great extent in many of their creations. Similar phenomena of composing national music or contemporary music by using elements of Byzantine chant and local folk music traditions can be observed in many Balkan countries.<sup>83</sup> In Romania, polyphonic music entered massively into church after the edict of the ruler of the Romanian Principalities Alexandru Ioan Cuza (Decree nr. 101, 18th January 1865, referring to the “introduction in our Romanian church of the systematic vocal music instead of the oriental one, known as psaltic music”), and expressed a strong influence both from Russian, Ukrainian, and Western European cultures (mainly Italian, German, Austrian).<sup>84</sup> Romanian polyphonic church music, which started with rather simple tonal harmonizations of Byzantine tunes during the 2nd half of the 19th century, displays in the course of the 20th century highly refined neo-modal harmonies, as well as contrapuntal and other original compositional devices, in the œuvre of composers like Paul Constantinescu, Sabin Drăgoi a.o.<sup>85</sup> (**plates 45–50**).



**Plates 45–50.** Some of the well-known composers of Romanian polyphonic liturgical and religious music during the 19th–21st centuries: Gavriil Musicescu (1847–1903, studied in St Petersburg, activated mainly in Iași), George Dima (1847–1925, worked in the Transylvanian towns Brașov and Sibiu), Ion D. Chirescu (1889–1980, worked mainly in Bucharest), Paul Constantinescu (1909–1963, main career in Bucharest), Sabin Drăgoi (1894–1968, with musical career in Timișoara and Bucharest), Dragoș Alexandrescu (1924–2014, worked in Bucharest).<sup>86</sup>

<sup>83</sup> See Hannick, Wolfram, Stathes, Kujumdžieva, Lozovaja, Petrović, Jasynovs'kyj, Grăjdian, and Ziegler, “Orthodox Kirchenmusik”, columns 1108–1156. See also Ρωμανός, Ἐντεχηγη ελληνική μουσική, p. 108, 115, 120–130. Ρωμανός, Εθνικής μουσικής περιήγησις, p. 3–95. Παναγοπούλου, «Αφιέρωμα στον Μιχάλη Αδάμη», p. 105–108. Αδάμης, «Από τη Βυζαντινή μουσική στη σύγχρονη», p. 109–139. Venkova, *Anostol Nikolaei-Ctрумски. Perković Radak, From Angel Chant to Choral Art*. Petrović, *Pravoslavno srpsko tsrkveno pjenje*.

<sup>84</sup> See rev. Grăjdian, “iii. Rumänisch-orthodoxe Kirchenmusik”, columns 1139–1140. Vasile, *Istoria muzicii bizantine*, vol. II, p. 240. Moisil, *Construction*. See also Gheorghită, *Musical Crossroads*, p. 97–134.

<sup>85</sup> See Vasile, *Istoria muzicii bizantine*, vol. II, p. 238–264. Dumitriu, *Cântul liturgic ortodox*. This author (*ibid.*, p. 48–94) discerns three directions in the development of Romanian choral church music: 1. with Russian influences, 2. with classical-romantic influences, 3. inspired by the traditional Romanian psaltic music. See also: Coresi, *Capodopere muzicale*.

<sup>86</sup> Photos reproduced from:

[https://ro.wikipedia.org/wiki/Gavril\\_Muzicescu#/media/File:Gavril\\_Muzicescu.jpg](https://ro.wikipedia.org/wiki/Gavril_Muzicescu#/media/File:Gavril_Muzicescu.jpg) (17.08.2018)

[https://ro.wikipedia.org/wiki/Gheorghe\\_Dima#/media/File:Gheorghe\\_Dima.jpg](https://ro.wikipedia.org/wiki/Gheorghe_Dima#/media/File:Gheorghe_Dima.jpg) (17.08.2018)

[https://commons.wikimedia.org/wiki/File:Ion\\_Chirescu.jpg](https://commons.wikimedia.org/wiki/File:Ion_Chirescu.jpg) (17.08.2018)

[https://ro.wikipedia.org/wiki/Paul\\_Constantinescu#/media/File:Paul\\_Constantinescu.jpg](https://ro.wikipedia.org/wiki/Paul_Constantinescu#/media/File:Paul_Constantinescu.jpg) (17.08.2018)

[https://ro.wikipedia.org/wiki/Sabin\\_Drăgoi#/media/File:Sabin\\_Drăgoi.jpg](https://ro.wikipedia.org/wiki/Sabin_Drăgoi#/media/File:Sabin_Drăgoi.jpg) (17.06.2018)

[https://www.ancorom.ro/noutati\\_doc\\_87\\_in-memoriam-dragos-alexandrescu\\_pg\\_0.htm](https://www.ancorom.ro/noutati_doc_87_in-memoriam-dragos-alexandrescu_pg_0.htm) (17.08.2018).

**Plates 51–52.**

“Rugăciunea inimii” –  
“The Prayer of the Heart” –,  
compositions by  
Paul Constantinescu,  
for the H.M. Antim,  
Bucharest, on the text:  
“Lord Jesus Christ,  
Son of God,  
have mercy on us”.

**Plate 51:** Version  
in the first mode, for  
monophonic or polypho-  
nic rendition (for 4, 3 and 2  
voices, as a Canon:  
the entries are marked  
with Latin numbers),  
composed  
on 22nd Sept. 1941,  
copied  
in Chrysanthine notation  
by Hieromonk Petroniu  
Tănase.

**Plate 52:** Composition for  
male choir with four voices,  
in Dorian mode (1946),  
bars 1–14.<sup>87</sup>

The image contains musical notation for two plates. The top section, labeled 'A.', shows three staves of handwritten notation in Chrysanthine notation. The notation includes Latin numbers (I, II, III) above the notes, indicating entry points. The lyrics are written below the notes. The bottom section, labeled 'B.', shows two staves of a printed musical score for male choir. The top staff is for the soprano (S) and the bottom staff is for the bass (B). The music is in Dorian mode, indicated by the key signature of one sharp. The lyrics correspond to the handwritten notation above. Red markings, including arrows and the text 'Andante religioso', are present on both the handwritten and printed parts to indicate performance style.

The influence of Byzantine chant, both as

- ✓ musical fragments (formulas, phrases, melodies) from transcriptions after old manuscripts (done by rev. I.D. Petrescu) and from the current performance practice, and as

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For biographical data of the composers shown in **plates 45–50** and for their contribution to Romanian church music, see *Dicționar de muzică*, p. 564–566 (Musicescu), 234–235 (Dima), 146–148 (Chirescu), 166–168 (Constantinescu), 35–36 (Alexandrescu). Vasile, *Istoria muzicii bizantine*, vol. II, p. 259 (Drăgoi). [https://ro.wikipedia.org/wiki/Sabin\\_Dr%C4%83goi](https://ro.wikipedia.org/wiki/Sabin_Dr%C4%83goi) (20.08.2018). Moisescu, *Monodia bizantină*, p. 165–177 (Musicescu). See further: Moisil, *Byzantium, Folclore, Race*, p. 277–289. See also the CD: Alexandrescu, *Cântările Sfintei Liturghii*.

<sup>87</sup> Sources: for **plate 51**: Neumatic text reproduced after: Vasile Vasile, *Tezaur muzical românesc din Muntele Athos*, vol. II (București: Editura Muzicală, 2008), p. 93, and supplied with schematic transcription into staff notation. For the historical and spiritual context of this composition, *ibid.*, p. 92–93. For **plate 52**: copied after a hand-written score presented to us by rev. Nicolae Jugănuțu, to whom we express many thanks. The full score can be found in: <https://www.dimacompetition.ro/wp-content/uploads/2017/06/Paul-Constantinescu-Rugaciunea-inimii.pdf> (17.08.2018). See also a recording under: <https://www.youtube.com/watch?v=jOZz3aLI2HY> (17.08.2018).

- ✓ sound material and ways of rhythmical organization (scales, modality, free rhythm, polymetry),
- ✓ techniques (e.g. isokratema, filigrane melodic variations), and as
- ✓ micro- and macro-forms, has been deeply rooted in Paul Constantinescu's compositions (choral, for solo instruments, chamber music, symphonic orchestra). His works achieve a unique synthesis of Eastern and Western, traditional and contemporary, folk and cult elements.<sup>88</sup> In **plates 51–52** a brief example is given.

### Byzantine Musical Studies in Romania

Byzantine Musicology has been founded in Romania in the 1930s, by Ioan D. Petrescu-Visarion (1884–1970), priest at the Church St. Visarion in Bucharest, musicologist, composer, teacher and performer of old Byzantine and Gregorian Chant. His most important books were *Les idiomèles et le canon de l'Office de Noël (d'après des manuscrits grecs des XI<sup>e</sup>, XII<sup>e</sup>, XIII<sup>e</sup> et XIV<sup>e</sup> s.)*, preface de M.A. Gastoué, Professeur à la *Schola Cantorum* de Paris (Paris: Librairie orientaliste Paul Geuthner, 1932), and his *Studies of Byzantine Musical Paleography*.<sup>89</sup> Father Petrescu was in correspondence with the founders of the *Monumenta Musicae Byzantinae* in Copenhagen (1931), as well as with the founder of Byzantine Musicology in Italy, father Lorenzo Tardo.<sup>90</sup> His transcriptions (transnotations) and concerts of old Byzantine chant in St. Visarion gained also the interest of Paul Constantinescu, who fructified those sonorities in many of his compositions. I.-D. Petrescu's work in the field of paleography offers major contributions to the scientific description of the ekphonetic and melodic notations of Psaltic Art, as well as to the modal system of the old Byzantine chant. He considered – as did many scholars in the past, except most of the Greek ones – that old Byzantine music was diatonic, and that excessive

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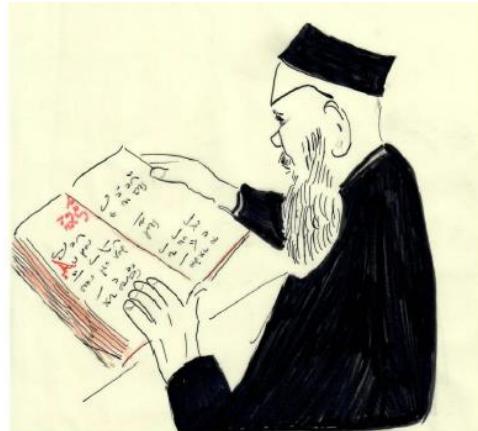
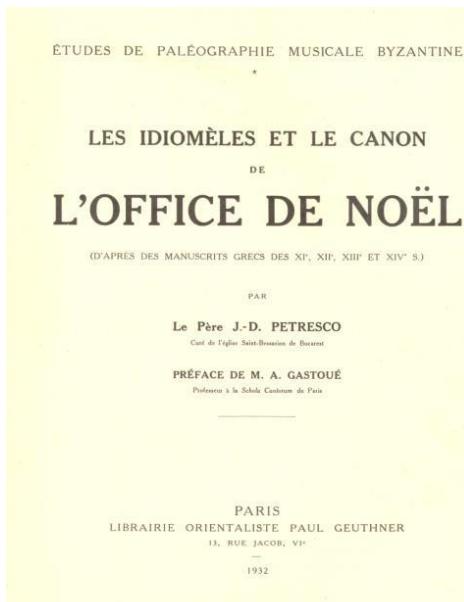
<sup>88</sup> See the compositions: *Două studii în stil bizantin* [Two studies in Byzantine style], for violin, viola and cello (1929). *Suita românească* [Romanian suite], for orchestra in folk style, containing “Carol”, “Incantation”, “Dirge”, “Song of the elders”, “Jocul călușarilor” (a specific folk dance, very quick and with virtuosity), “Koinonikon”, “Cheroubikon” (1930). *Liturghia în stil psaltic* [The Liturgy in psaltic style], for mixed choir a capella (1936). *Aclamații imperiale din Bizanț* [Imperial acclamations from Byzantium], for choir in old style and rhythm, with text by Constantine the Porphyrogenitus, transcribed by I.D. Petrescu, for choir and brass (1937, lost score). *Variatiuni libere asupra unei melodii bizantine din sec. XIII* [Free variations on a Byzantine melody of the 13th century], theme from the collections of rev. I.D. Petrescu (orchestration 1940, new orchestration 1951). *Sonata bizantină* (Byzantine sonata), for solo cello or violin, on themes from the collections of rev. I.D. Petrescu (1940). *Patimile și Învierea Domnului* – Oratori bizantin de Paști (*The Passion and Ressurection of the Lord* – Byzantine oratorio for Easter, first version 1946 with the title *Patimile Domnului* – *The Passion of the Lord*, second version 1948). *Rugăciunea inimii* (*The Prayer of the heart*), for male choir, dedicated to the Holy Monastery Antim (1946). *Oratoriul Bizantin de Crăciun – Nașterea Domnului* (*Byzantine Oratorio for Christmas – The Birth of Christ*, 1947): titles with explanations and dates from: *Dicționar de muzică*, p. 167.

See also the recordings: Constantinescu, *Nașterea Domnului* (see especially part II, Maestoso, Viteleme gătește-te [*Bηθλεὴμ ἐπομάζουν*]). Constantinescu, *Patimile și Învierea Domnului nostru Iisus Hristos*. Constantinescu, *Sonata bizantină*. See furthermore the writings: Nagy, “Elemente arhetipale”, p. 104–113; Constantinescu, *Despre “poezia” muzicii*, p. 49 and *passim*; Rev. Ionașcu, “Cântul psaltic”.

<sup>89</sup> Rév. Père I.D. Petresco, *Études de paléographie musicale byzantine* (Bucarest: Éditions musicales de l'Union des Compositeurs de la République Socialiste de Roumanie, 1967). The 2nd volume appeared posthumously in Romanian: Ioan D. Petrescu, *Studii de paleografie muzicală bizantină*, vol. II, ed. Titus Moisescu (București: Editura Muzicală, 1984).

<sup>90</sup> See Moisescu, *Monodia bizantină*, p. 9–87. See also *Dicționar de muzică*, p. 633–636.

chromaticism and broad ornamentation are post-Byzantine phenomena, due to heavy oriental influence<sup>91</sup> (**plates 53–54**).



**Plates 53–54.** Rev. Ioan D. Petrescu, the father of Byzantine Musicology in Romania: cover of his book about the Idiomela and the Canon of the Christmas Office. • Sketch after a photo from 1968; • Extract of his collation of transnotated sources for St Kassia's Christmas sticheron “When August became emperor on the earth”, in the second authentic mode.<sup>92</sup>

The way opened by father I.-D. Petrescu was followed in the second half of the 20th century by scholars like Gheorghe Ciobanu, Titus Moisescu, Marin Ionescu, Gheorghe Ionescu, Grigore Pantiru,<sup>93</sup> rev. Sebastian Barbu-Bucur a.o. Inspired by the research-model proposed through the prestigious series *Monumenta Musicae Byzantinae* in Copenhagen, Romanian musicologists published facsimiles of manuscripts of Byzantine chant (“*documenta*”) from the Music School of Putna, the *Psaltichie Rumânească* by Filothei sin Agăi Jipei and other important Romanian musical sources, transnotations (“*transcripta*”) and musicological studies in the series *Izvoare ale Muziciei Românești (IMR)* and in periodicals like *Studii de Muzicologie, Biserica Ortodoxă Română*, a.o.<sup>94</sup> Through their assiduous musicological work in fields like

<sup>91</sup> See Moisescu, *op. cit.*, p. 86–87. For the history of the research on chromaticism, cf. Troelsgård, *Byzantine Neumes*, p. 72–75.

<sup>92</sup> The photo of rev. Petrescu – on which the sketch is based – was published in Moisescu, *Monodia bizantină*, p. 85. For the transnotation based on the version of *Αὐγούστου μοναρχήσαντος* found in ms Parisinus gr. 261, fol. 62v (A.D. 1289), see Père Petresco, *Idiomèles*, part III, p. 21; see also *ibid.*, Introduction, p. 48, and Facsimiles, planche xxiii (we added the beginning of the piece in Middle Byzantine notation from the Parisinus gr. 261 into the open book held by father Petrescu in the sketch, so that it can be compared to his transnotation).

<sup>93</sup> His book entitled *Notăția și ehurile muzicii bizantine* (București: Editura Muzicală a Uniunii Compozitorilor, 1971) represents until today a most precious working tool for paleography students.

<sup>94</sup> *Sources of Romanian Music* (issued since 1976): see the bibliography in Moisescu, *Prolegomene*, p. 206–224: 212. See also: Cosma, “Titus Moisescu”. For recordings of examples from the transnotations of the IMR series, see *Muzica Bizantină în Cultura Românească*, Preludi, dir. Enăchescu. See further: rev. Bucescu, *Bizantinologie muzicală*, p. 61–71, 113–157. Gheorghită, *Musical Crossroads*, p. 135–153. Catrina (ed.), *Muzică bizantină*. Chircev, “Research”. Moisil, “Bibliography”, p. 217–234. Alexandru, “New Approaches”, p. 117–120.

Byzantine codicology, paleography, history and historiography, music analysis, Romanian musicologists of the 20th century prepared the renewed interest in Byzantine chant after the fall of the communist regime (Christmas, 1989). The strong love for Byzantine chant grew rapidly during the last decades, both on liturgical, artistic, educational and musicological levels, leading to the new blossoming related to in the beginning of this article. Today “*the lecterns with psalitic music are risen in the whole country*”<sup>95</sup> (**plate 55**).

**Plate 55.** Metal semantron in the Holy Monastery Cernica, Bucharest (photo 2010), in the shape of a bicephalous eagle, *Byzance après Byzance*.<sup>96</sup>



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<sup>96</sup> For the semantron in Romanian monasteries, with a typology of rhythmical patterns, see Cristescu, *Chemări*, p. 159 and *passim*.

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