

Summaries

Christian Hannick – *Overview of Current Research in Byzantine Chant*

Presented at the 20th International Congress of Byzantine Studies held at the Collège de France–Sorbonne in Paris from 19–25th August 2001, this is an overview of the state of world-wide musicological research in the area of Byzantine monody over the past 30 years or so, but especially over the 5 years elapsed since the 19th International Congress of Byzantine Studies held at Copenhagen in 1996.

The general outlook appears to be encouraging: a steadily growing interest world-wide for Byzantine chant, the appearance of new centres of teaching and research (Thessaloniki, St. Petersburg, Iași), major research projects (prof. Stathis' general catalogue of Athonite musical manuscripts, N. Schidlovsky's *Sticherarium palaeoslavicum petropolitanum* to be published in the MMB series, prof. Troelsgaard's *Handbook of the Middle Byzantine Musical Notation*, to be published likewise in the MMB, series *Subsidia*), a whole series of new contributions from the younger generation of researchers (A. Lingas, S. Martani, M. Školnik, F. de'Maffei, N. Maliaras).

The need for an international forum continues to remain unfulfilled but steps are already being taken in the right direction with the new opportunities for conferences and get-togethers (the *Cantus Planus* initiative, the Iași and Vienna symposia).

Panagiotēs Panagiotides – *The Automelon–Prosoimoion O marvellous wonder! in the First Authentic Mode and its Forms of Composition*

A hymn with a unique melodic composition, and especially associated with the major feast of the Dormition of the Theotokos, the automelon–prosoimoion has had special attention given to it by various composers.

In this paper the sticherarikon automelon–prosoimoion *O marvellous wonder!* (Ὁ τοῦ παραδόξου θαύματος!) in the first authentic mode was chosen for its being a well known troparion of that type and for having come down to us in all three melodic forms (the heirmologikon, the sticherarikon and the papadikon), thus giving us the opportunity to investigate Byzantine musical composition as it pertains to the genre and performance practice of the automelon–prosoimoion. The aim of this paper is therefore to ascertain their melodic mechanism, i.e. how these musical pieces are structured and developed in the three forms of composition.

The troparion *O marvellous wonder!* is the first of the three total hymns of Great Vespers of the Dormition dedicated to the Theotokos and therefore also forms the melodic basis for the other two that follow. Furthermore, like all automela, i.e. whether they are stichera, aposticha, kathismata, apolytikia, exaposteilaria and kontakia, it is used in many other feast days of the Orthodox yearly liturgical cycle as a cue for the hymns to be performed.

Agamemnon Tentēs – *Introducing Greek Church Music*

The reform introduced by the *Three Teachers* in 1814 coincided with the introduction of the musical type, as a new form of written expression, to the sphere of Greek Church music, and this enabled ambitious musicologists – in a literal sense – to print thousands of notated pages within only a few years. However, modern musicology should not confine its studies solely to the notated parts of these books of music: the prologues, frontispieces, verses, announcements, dedications, lists of contents, subscriber catalogues and other notes, not to mention their iconographic items, deserve equal attention. Despite variations, the introductory parts of the first printed editions aimed, in common, at introducing their eponymous or anonymous chants, theories, songs, or canons, to a Greek-reading public consisting of noblemen, music lovers, musicologists, music students and teachers, professional musicians, chanters, clergymen and other persons somehow connected with the Eastern Church. From the position of today's reader, one should underline that the first printed prologues have been the means of introducing the – terminologically vague – concept of “*the new method of music*” to a wide – for the first time – public, through the neutral nature of typographic dissemination. While writing, or – more appropriately – printing the present paper, I tried to introduce early Greek Church music to a modern readership, first through a summary description of those

preludes to the editions published in the years 1820-1843. Moreover, through “earmarking” a. music teaching, b. reception of the *new method*, c. allusions to music theory, d. *parasemantike*, and e. aesthetic elements, I have commented on that music, which is contained both in its tangible as well as imaginative pages.

Nicolae Gheorghiuță – *The Kalophonic Idiom in the Second Half of the XVIIIth Century. The Kinonika Ανειτε τον Κυριον in the first authentic mode*

At the beginning of the XIVth Century, a transformation occurred which created a new liturgical context and caused the two codices – the *Asmatikon* and the *Psaltikon*¹ – to be incorporated into a new class of manuscripts known by the name of *Akolouthiai–Papadike*, or what would later become to be known as the *Anthologion*. This new collection contained a melismatic repertoire of which the predominant characteristic was the *kalophonia* and provided essential elements to Eastern Christian musical art of the period known as the *Paleologic Renaissance*.

The present research addresses the *kalophonic* repertoire, from which were chosen the Sunday kinonika *Ανειτε τον Κυριον* (*Praise the Lord in heavens*, Psalm 148.1) by Petros Lampadarios Peloponnesios, Daniel Protosaltis and Petros Byzantios, in the first authentic mode, and the exegistic technique of these works in the new method of the beginning of the XIXth Century, after the Greek manuscript no. 955 in the library of the Romanian Academy in Bucharest.

This work was undertaken in the conviction that an analytic approach to the works of the masters mentioned constitutes an important step towards a better assessment of their compositional techniques, and could offer a path toward a practical reevaluation of the post-Byzantine musical art.

Costin Moisil – *Diatonic, Chromatic, and Enharmonic: Observations on Intonation of Byzantine Chant*

Intonation in Byzantine chant was a very disputed topic for musicologists in both Western and Eastern Europe. The discussions were often limited to the core of the problem: the presence or absence of chromaticism in the medieval chant. The author of this paper does not plead for one theory or another but only makes remarks concerning the arguments used by some musicologists.

The first observation refers to the fact that the terms *diatonic*, *chromatic* and *enharmonic* do not have the same meaning in 'classical' West-European musicology, ancient Greek theory and in the *New Method* theory of the Neo-Byzantine chant, to the point that sometimes in one theory a term could even have an ambiguous significance. It is important to be able to specify which significance is used along with a demonstration, in order to avoid reaching a false conclusion.

The second observation concerns the fact that a large class of diatonic (in the Western acceptance) scales does exist, including the well-tempered and Zarlino's scales. Some judgements could work in the case of one diatonic scale and fail in the case of another. For example, Raasted's demonstration concerning the chromatic structure of the 2nd mode could encounter some difficulties in the case that the starting point is a diatonic scale having major and minor tones and semitones.

A third remark shows that the Byzantine chant had a strong oral component. It is very likely that a hymn may be identically written but sung differently in time and space. The coincidence between formulas in Byzantine and Post-Byzantine manuscripts does not imply that the scale used for a formula today was also used for the same formula a number of centuries ago. The author also discusses how a new scale could come into use and be accepted by chanters during their performance.

Finally, the author discusses the hypothesis that medieval scales contained not only fixed degrees – as he has presumed until this point of the paper – but also mobile degrees. Description of scales in contemporary Greek books and results obtained by field recording of the Arab Orthodox in Israel are also discussed.

Giacomo Baroffio – *Malta: Notes on Liturgical Bibliology*

Following new data obtained by art historians on the miniatures of gospel lectionaries kept on the island of Malta new possibilities are offered to assess the overall importance of this fund, and distinguish between the traditions of the Church and those of the Knight Orders as a necessary stage in

¹ Both the *Asmatikon* (the choirbook) and the *Psaltikon* (the soloistbook) are products of the ritual of the cathedral.

identifying the peculiarities of the liturgy of the Knight Orders. On initial considerations it appears that the peculiarities of the Knights' tradition is basically limited to the noviciate, since the knights, scattered as they were all across Europe, seem to have always assimilated the Church traditions of the region where they happened to be at a particular period in time. A specific case is presented by the Maltese centres at Valetta and Mdina, where the prevailing liturgical tradition appears to be that of the continental European churches in the Mediterranean area. To clarify the existing questions an exhaustive investigation will be needed encompassing the whole of the materials still available today, starting with the service lectionaries and going on to the existing collections of varied materials of continental origins. From this latter category a number of representative documents is presented, briefly described and explained.

Dragoş Alexandrescu – *Le dialogue musical dans la Liturgie orthodoxe (deuxième partie)*

Pendant l'Entrée de l'Évangile, au commencement de la Messe du dimanche ou des fêtes des saints, après la deuxième courte litanie, le Typikon de l'église envisage d'entonner les *Béatitudes* (*makarismes*).

Si les Béatitudes sont chantées *à la stalle* – avec ou sans stichères – les chantres peuvent réaliser un dialogue musical, extrêmement beau, surtout si l'église concernée possède le chant *à deux stalles*! Mais si les réponses sont chantées par une *chorale* – dans quel cas les Béatitudes sont chantées sans les stichères – le dialogue musical peut être accompli *entre les parties du chœur*.

Le compositeur Ioan D. Chirescu réalise un beau dialogue, dans lequel le texte du chant passe d'une partie à l'autre, de cette manière:

– Tutti, Alti, Bassi, Alti, Bassi, Tenori, Bassi, Soprani etc.

De même, en remaniant la mélodie psaltique dans le premier mode de Mihail Rădescu, nous avons réalisé le dialogue suivant:

– Tutti, Tenori, Bassi, Alti, Soprani etc.

L'office suit avec le *Veniți să ne închinăm* (*Venez, prosternons-nous*), à la suite duquel on chante quelque tropaires et kontakia, occasion pour réaliser des dialogues très intéressants entre *l'assemblée des officiants, les chantres et le chœur*.

Dans le cas des fêtes du Seigneur le typikon prévoit, au lieu des Béatitudes, de chanter le tropaire de la fête; et au lieu de *Veniți să ne închinăm*, de chanter – ou seulement de lire – un *verset spécial*, après lequel on continue à chanter le tropaire et le kontakion de la fête. De cette manière, on peut réaliser un dialogue musical légèrement différent, mais ayant quelques similitudes avec le dialogue mentionné plus haut, entre *l'assemblée des célébrants, la stalle des chantres et le chœur*, dialogue qui prépare le suivant moment liturgique: *Le temps de l'hymne trois fois saint* (le *trisagion*).

Alexander Lingas – *Hesychasm and Psalmody*

As part of a number of attempts made especially in the 20th century at identifying the spiritual roots of Byzantine chant, this paper focusses on the world of 13th-15th century hesychast fathers, and their prayer-orientated mystical experiences as the origin of and driving force behind psalmody. Around St. John Koukouzeles and St. Gregory Palamas, the two outstanding figures who left an enduring spiritual mark on their time, the general development of both hesychasm and psalmody is seen to undergo a major renewal, with Mount Athos as this renewal's decisive radiating centre.

To bring into better perspective the theme proposed, a parallel description is built of the ways of balancing solitude and community life, as exemplified particularly by the two saints, leading to the identification in the weekly life cycle adopted by the monastic communities of the old lavriote form of Palestinian monasticism that had recently been revived throughout the Orthodox world with the dissemination of a revised *'Typikon of St. Sabas'*. In place of a daily cycle of choral offices attended by the entire community, neo-Sabaiticism allowed for solitary prayer during the week and maintained a sense of community primarily through its liturgical centrepiece: a weekly vigil of the Resurrection known as the *agrypnia*, essentially a combination of Stoudite vespers and matins that included all of the latter's ecclesiastical poetry, together with an additional *kathisma* from the Psalter during certain parts of the year.

Appearing in a vast new repertory of music with distinct personal styles cultivating a new "kalophonic" vocal idiom which was generally distinguished by vocal virtuosity, John Koukouzeles' innovations were transmitted primarily in a musical collection with the title of *akolouthiai*, and thus hardly interfered with the standard liturgical books of the time. But the production of multiple and often highly individual settings of a single text profoundly altered the correspondence between words and melody in Byzantine chant, a development which found its way up to our present time.

Daniel Suceava – Manuel of Corinth and the Chants Ascribed to His Authorship

The name of Manuel of Corinth († 1530/1531), great orator of the Oecumenical Patriarchate, commonly linked for a fairly long time with the controversy regarding the paternity of Neagoe Basarab's († 15th September 1521) *Words of Wisdom to His Son*, is encountered frequently in connection with 17th and 18th century Byzantine chant manuscripts. Concerning the authorship of such chants Manuel of Corinth has been in some cases mistaken for Manuel Chrysaphes Lampadarios.

Of his professional background is sufficiently known to date to justify the view that his many obligations and functions would not have left him enough time for sustained musical activities. Nevertheless at least one chant, the trisagion *asmatikon* in mode 3 can be certified to have been authored by him. Also the *anagrammatismos* from ms. Ivron 964 could be ascribed to him with a high degree of certainty: this manuscript was copied three decades after Manuel's death at a time when the memory of the great orator must have been still vividly present. His work as master teacher with the Patriarchal School of Constantinople brought him the esteem and veneration of his disciples, and this in turn has certainly contributed to his name being perpetuated in the musical manuscripts of his time.

Alexie Al. Buzera – Lazăr S. Ștefănescu, a Disciple of Dimitrie Suceveanu

One of the disciples of Dimitrie Suceveanu, protopsaltis of the Iași Metropolitan Cathedral in the 19th century was psaltis Lazăr S. Ștefănescu, who settled temporarily in Oltenia.

While a teacher of ecclesiastical music with the Chanting School of Drobeta-Turnu Severin he completed several works on psalmody which he also published at his own expense, and without the approval of the Romanian Orthodox Church. He worked also as itinerant teacher, postman and church singer in several towns and villages of southern Roumania.

Elena Chircev – Peculiarities of Cheironomic Signs in Greek Ms. No. 953 of the Romanian Academy Library

Die Bibliotheken Rumäniens bewahren ungefähr 250 mittelalterliche musikalische Manuskripte. Das griechische Manuskript Nr. 953 gehört der *Sticherarion* Kategorie an und stellt eines der ältesten Kodexen in Rumänien dar, von den Forschern im XIV Jahrhundert plaziert. Das Manuskript besteht aus 348 Blättern, aber 40 davon sind in koukouselischer Notation, vom XVIII. Jahrhundert anstammend. Diese Blätter sind unter denen vom XIV. Jahrhundert durcheinandergemengt und, bei der letzten Einbindung, im selben Band umfaßt worden. In der ersten Phase unserer Forschung haben wir unsere Aufmerksamkeit auf diese Blätter gelenkt.

Unser Referat verweilt bei einigen Kombinationen von cheironomischen Zeichen, welche auf den Blättern vom XVIII Jahrhundert erscheinen. Wir erkannten daß sie im ähnlichen Kontext vorhanden sind und daß sie wiederholt häufig vorkommen. Somit zeichnete sich die Idee eines Zusammenhangs zwischen diesen Zeichen und einigen bestimmten melodischen Formeln zu, welcher sich auch durch die konstante Anwesenheit mancher cheironomischen Zeichen, begleitet von den diastematischen, absondert.

Ouranisma ist das repräsentativste Zeichen welches unsere Behauptung unterstützt. Dieses Zeichen erscheint in einer melodischen Formel deren Varianten jedesmal einen unveränderten Kern einbringen, bestehend aus drei herabgesetzten Sekunden durch Apostrophos wiedergegeben. Dieser Kern ist einerseits vom Oligon mit Kendima und andererseits vom Ison mit Dipli flankiert. Es scheint daß die Formel dem 2 Echos, sowohl authentisch als und plagal, spezifisch ist.

Recht oft erscheint im Manuskript die *Kylisma*, aber die Kombinationen der Zeichen welche sie begleiten weisen eine große Varietät auf. Das einzige gemeinsame Element ist vom Kern bestehend aus Apostrophos-Elafron, immer von steigenden Neumen präzediert und sukzediert, dargestellt.

Auf den 40 Blättern mit welchen wir uns befasst haben, erscheint oft die mit rot und schwarz geschriebene *Piasma*. Mit rot erscheint sie besonders unter Apostrophos und steigenden Neumen. Ein besonderer Fall stellt die Kombination *Piasma* mit Kendime dar, in diesem Fall, mit schwarz geschrieben.

Unter den Neumen deren Benutzung sich durch stabile melodische Konfigurationen auszeichnet, zählt auch Paraklitiki mit Psifiston kombiniert. Die beiden Zeichen begleiten jedesmal eine Kombination von Oligon mit Kendime, präzediert von Oligon und immer von ein-zwei Apostrophs sukzediert.

Unser Referat kommentiert ausführlich diese Kombinationen und die melodischen Formeln in welchen sie erscheinen.

Ozana Alexandrescu – *An 18th Century Treatise on Oriental Music*

As is well known, the first treatise on oriental music was written in Turkish by prince Dimitrie Cantemir at the beginning of the 18th century and was translated into Romanian only 30 years ago. The second significant treatise dealing with the "Arab-Persian music" was written by Panayotis Halatzoglou in 1728. Halatzoglou's disciple Kyrillos Marmarinos, bishop of Tinos and subsequently of Ganos and Horas, signed as a composer a fairly large number of settings which circulated in notated manuscripts. But his most important achievement was a new version of a theoretical work on two types of music: on the one hand the "ekklesiastike mousike", that is music in the Byzantine tradition, on the other the "exoterike mousike" meaning "oriental music", the latter being regarded as lay music in opposition to the ecclesiastical one. The treatise written by Kyrillos himself in 1749 is kept in Athens. In Romania there is only one copy of this treatise, the Greek Manuscript 923 in the Library of the Romanian Academy at Bucharest. Since up to now Romanian scholars completely overlooked this treatise, we have decided to study it. As a result the present paper displays the first section of the manuscript in a Romanian translation, followed by some explanatory notes of our own. Because Romanian sources convey very little information on the subject, we have taken into account various sources, such as: Dimitrie Cantemir, Panayotis Halatzoglou (published by Iakobos Napliotes in 1900), the references on this matter due to the German scholars Kurt Reinhard and Ioannis Zannos and the study published in 1990 by Antonios Alygizakis. The latter, by offering some facsimiles from the original manuscript, was very helpful for our cross-examination, because in our copy the red-coloured signs are entirely missing. As it is rather difficult to get a clear view of this intricate theoretical system by simply reading the manuscript, we have tried to clarify some confusing aspects.

This very first approach to Kyrillos Marmarinos' treatise on oriental music may be regarded as a starting point for further studies in the domain of musicology and, possibly, the field of oriental studies in general. Given the fact that this treatise is unique in Romania, we have considered it well deserves the attention of the research community.

Constantin Secară – *Diversity, Unity and Stylistic Continuity in the Psalmody of the 17th–19th Centuries*

The chant practiced at the juncture of the 17th and 18th centuries was based on common elements whose influence extended well over the whole of the 18th and into the 19th century, including the much discussed Khrysanthic reform.

Starting from practical instances of certain heirmologhion chants of that period of time this paper aims at identifying a series of specific stylistic aspects through an analysis of the text-to-music concordant relationship at the semantical, morphological and phonetical-formative levels. A demonstration is provided that at the levels mentioned above this concordant relationship is surprisingly constant in time, with this continuity in time providing the permanent component of stylistic factors. Last but not least the identification of the relationships between the graphical sign and the musical significance is but the first stage of the investigation required to approach deeper, i.e. poetical, philosophical, liturgical and spiritual meanings of text.

Vasile Grăjdian – *Considerations on the Orality of Present-Day Transylvanian Chant*

Already the object of extensive research work done in previous contributions Orthodox Church chanting in Transylvania exhibits a series of melodic variations with respect to the "modes" taken down by Dimitrie Cunțanu in his book on church chanting published at Sibiu in 1890.

These melodic variations have the tendency to become permanent with the passage of time, and are more evident in the case of the more frequently used 1st, 4th, 5th, and 8th modes. These variations concern especially congregational chanting, whereby believers with normally average musical knowledge can easily learn them by heart, and thus "oralize" them. Since the texts of the chants in this category (such as „Doamne, strigat-am...” – "Lord, I cried unto Thee") remain unchanged, the chants can all the more easily be remembered, and, through repeated use, they can gradually lead to the most adequate, pleasant or, simply, comfortable melodic forms.

It is difficult to predict the extent to which such melodies could spread in the future but their steady presence confirms once more the vigour characterizing the orality of Romanian, especially Transylvanian, chant.

Sebastian Barbu-Bucur – 150 Years of Documentary Evidence on Gheorghe Căciulă

In 1853 Gheorghe Căciulă is known to have founded a private *School of Church Music* within the precincts of Saint Nicholas Church of Cîmpulung-Muscel, which school he resettled two or three years later in the village of Pietroșița.

In the summer of 1971, accompanied by the musical byzantinologue Gheorghe Ciobanu, I travelled via Sinaia and across the Dîmbovița mountains to Pietroșița, where we started collecting information about Gheorghe Căciulă, and, among other things, copied a number of chants from the manuscript of an anthologion, which had been written by Gheorghe Căciulă in 1854-1856. Gheorghe Ciobanu had stated that *a number of manuscripts* had been inherited from Gheorghe Căciulă but it was only at the *Prodromu* Monastery at Mount Athos that I could identify a second ms. by the same author, namely another anthologion which had been bound at Jerusalem in 1873, and contained chants by Căciulă, now named Căciulescu, by hieromonk Macarie, Anton Pann, Varlaam, Peter of Peloponessos, Grigorie Protopsaltis, Peter of Ephesos, and a few other anonymous authors.

Gheorghe Căciulescu's chants are very beautiful and profoundly original, and ensure their author a lasting place in the gallery of outstanding Roumanian composers of church music, alongside Ștefanache Popescu (1824-1911), Oprea Demetrescu (1831-1919), Neagu Ionescu (1836-1917) and I. Zmeu (1860-1922). It is to be hoped that more of his musical works will come to light in the near future.

Constantin Catrina – Sebastian Barbu-Bucur, a Life Devoted to the Byzantine Chant

This text was presented at the special conference organized by the Senate of Craiova University, Faculty of Theology on the occasion of its awarding the title of *doctor honoris causa* to archdeacon prof. Sebastian Barbu-Bucur on 23rd May 2001.

It constitutes an assessment of the main areas of Romanian and Byzantine psalmody in which prof. Sebastian Barbu-Bucur made a decisive contribution to the advancement of the theory and practice, the education of Byzantine chant, of musicological studies and musical creativity.

Delia-Ștefania Barbu – Nun Epipharia Moisescu as Composer of Psalmody

For reasons having more to do with the status of women in male-dominated societies musical history in this country has hardly taken notice of the activities performed by ladies in the area of Byzantine chant. This paper, a contribution on the life and work of nun Epipharia Moisescu, can thus be considered as an attempt to change this state of things, and our intention is to extend its scope to cover the life and work of other lady musicians.

During her novitiate with the Romanian musician Ștefan (Ștefanache) Popescu (1824-1911), Epipharia Moisescu was a choir chanter with the Monastery of Țigănești, Ilfov county, a teacher of music at the Monastic Seminary of Bistrița Monastery, Vâlcea county, the director of *Mother of the Lord* Society and the abbess of Hurez Monastery in Oltenia.

Her musical work consists in several printed publications, which she used especially for socio-educational purposes. An autographed manuscript of Byzantine chant written by her has been preserved by her novice, nun Florentina Bîrdan from Polovraci Monastery, Gorj county. It is this manuscript that I was able to research and photocopy in August of 2000 together with prof. Alexie Buzera. The ms. itself will be the object of a separate paper.

Gabriela Ocneanu – Music of the Byzantine Tradition in Contemporary Western Works

Well aware of the potential of the Byzantine musical tradition to revigorate modern musical creativity, the British composer John Tavener sought a way to tap this potential and bring therewith a rapprochement between the Eastern and Western religious musical traditions.

He used for that purpose Byzantine, "znamenny" and English sources to compose in the 1990's his version of music for the matins and vespers, which he destined to be used during the Paschal period.

The Byzantine source is revealed by the text preserved meticulously – although not in its full entirety –, in the priest's recitatives, and in the melodic, metric, and rhythmic structure of some of its component parts.

The second source, the Russian "znamenny raspev", makes its presence felt in the choral parts of the service, which were incorporated into the melodic lines sung by some of the component voices, usually by the leading voice.

The choral parts also betray the influence of the third source, the English tradition of the Middle Ages and the Renaissance with its specific rhythmic elements, i.e. vertical isorhythm and its harmonic – modal and tonal – elements of the *conductus* and *anthem* type.

Despite the fact that the composer has but partly achieved his goal, namely "the preservation of the Orthodox *ethos*", and that in a way that is rather far from that of the liturgical choral works of composers in the Christian Orthodox world, John Tavener's musical work for the vespers service is a noteworthy attempt at assimilating the Byzantine musical tradition into Western culture.

Petru Stanciu – *Byzantine Chant Ms. No. 5316 of the Lucian Blaga Central University Library of Cluj-Napoca*

The Greek Byzantine manuscript No. 5316 from *Lucian Blaga Central University Library of Cluj-Napoca* is an *Anastasimatarion* in the Koukouzelian notation dating back to the first half of the 19th century. This manuscript, the fifth such document identified in this library, and now signalled for the first time, has undisputed historical and documentary value and was the object of my doctoral dissertation under the scientific supervision of prof. Sebastian Barbu-Bucur. The authors of the chants contained in this book are Petros Byzantios and Jacobos Protopsaltis.

The existence of manuscripts such as this one is a strong testimony to the continuous presence of a musical culture in the Byzantine tradition in central Transylvania.

Florin Bucescu – *Romanian Directions in 20th Century Musical Byzantinology*

19th century Romanian church music was particularly rich in events, changes, outstanding names and works. Most evaluations of the musical repository of this period were based on studies of a diversity of publications, rather than on meticulous research of the manuscripts available and scattered throughout the country.

The importance of the work carried out in this area by the well-known musical byzantinologue and paleographer Alexie Buzera cannot be underestimated: in his monograph study entitled *Cultura muzicală românească de tradiție bizantină din sec. al XIX-lea. Catalog sistematic al manuscriselor românești și grecești* he presents a methodical investigation based on a meticulous inventory of the ms. analyzed, to which three indexes, according to the copyists, the composers, and the manuscripts have been attached. An impressive number of manuscripts have thus been signalled for the first time.

Vasile Stanciu – *The Cluj-Napoca Axionary in the Transcription of Hierodeacon Grigorie Țurcan*

In 1943 hierodeacon Grigorie Țurcan obtained the blessing of bishop Nicolae Colan to print an axionarion using the linear notation. Very little is known about the life and activity of this hierodeacon, except that he was born in Eastern Moldavia (Bessarabia), was made a deacon at Iași, then moved to Bucharest and Cluj-Napoca, and finally retired to *Neamț* Monastery, where he was also buried.

He is the author of another 4 works of church music, three transcriptions and a liturgy for the male choir harmonized according to the melodies of Dimitrie Cunțanu. Unfortunately none of the four manuscripts have ever been found.

The Cluj-Napoca axionarion is part of an older tradition in transcribing Byzantine chant, which has its origins in Traian Vulpescu's initial transcriptions of the chants of the Holy Liturgy, published originally in 1939 also at Cluj-Napoca.

Vasile Vasile – *Romanian Musical Manuscripts in the Library of Saint Paul Monastery at Athos*

This is the first methodical Romanian approach to the investigation of an important collection of 57 Romanian musical documents to be found in the library of the Monastery of Saint Paul at Mount Athos. Except for the notes written by Yakovlević, greeted with enthusiasm by Gheorghe Ciobanu more than 20 years ago, very little was known about the existence of such an important collection. The pioneer work done by the eminent byzantinologist prof. Gregorios Stathis was used as a starting point and extended to include supplementary paleographical analyses, on-site filing and corroborating. The major attainments of this initial work can be summarized as follows:

- The possibility to complete an inventory of the work done by outstanding representatives of the Romanian school of chanting, such as Nectarie the Vlach (or Protopsaltis)
- Discovering a whole range of Romanian copyists, translators, disciples of the major Romanian musical schools of ecclesiastical chant at Mount Athos and obtaining new biographical data on a great number of musical personalities, that have been connected in one way or another with Mount Athos
- Broadening the research into the specific profile of a Romanian style of Byzantine chant based on the presence of Romanian carols in Athonite chant, the circulation of chants dedicated to Romanian patron saints, etc.

Laura Varga – *The Chants of the Triodion – Byzantine Melos and Liturgical Word*

This paper aims at investigating the relationship existing between the spoken word and underlying music in Byzantine chant with specific reference to the music of the religious service performed during the period of the Triodion.

After an introduction to the general liturgical atmosphere of this period, particularly to the hymns on which the church service rests, an approach is attempted to the connection, in fact the subordination, of music to the liturgical text, and the means are investigated that make this subordination possible. Thus, our analysis deals with aspects related to melody — melodic profile, range, ornaments —, rhythm, and modulation with its effects.

Our musical study offers as an example some of the Triodion hymns starting with traditional melodies and concluding with chants authored by renowned Romanian composers of psalmody such as: Dimitrie Suceveanu, Ștefanache Popescu, Anton Pann, Ioan Zmeu.

The concluding part of this study is focussed on the role played by the psalter during the performance, who have to maintain the proper connection between the melody of the chant and the words it expresses in order to avoid a performance that is improvised or approximate.

Zamfira Bucescu-Dănilă – *Ms. No. II-94 of the University Central Library of Iași*

Ms. II-94 in the Mihai Eminescu University Library of Iași was copied in 1838 by student Neculai Nan during the time he studied at the Socola Theological Seminary of Iași. While a teacher in Borca, Broșteni, Mădei, etc. in the Bistrița Valley Neculai Nan, (or Nanu) taught Ion Creangă for some time. The ms. constitutes another testimony to the intense work being carried out at the Socola Seminary in the 1830's and helps us to understand the difficulties encountered at a time when Romanian psalmody was beginning again to reassert itself: the fact that about 80% of the chants were written in Greek testifies to the strength of the grecization process started at the beginning of the 18th century with the Phanariote rulers.

Daniel Popa – *A Byzantine Chant Ms. in the Library of George Enescu University of Arts at Iași*

The present ms., found by chance by a generous donor, and currently kept in the library of George Enescu University of Arts at Iași was copied before 1835 somewhere within the jurisdiction of the Bishopric of Huși, Moldavia. The ms. was donated shortly after its completion to the Monastery of Galata at Iași.

All the chants were copied in Greek very likely by a Romanian whose command of Greek orthography was not quite up to the task undertaken, and among them chants are to be found ordered by the Metropolitan of Moldavia of the time and written by 18th century outstanding masters like Chourmouzos Chartofilax, Chysaphes the Young or Gregorios Lampadarios. The fact that important chants like the Doxology, mode VIII by G. Lampadarios found their way in the essential translations of Dimitrie Suceveanu or Nectarie Frimu only in their concise (*syntomon*) versions tends to point to the *asmatika* not enjoying the preference of Moldavian musicians of the time.

A number of notes reveal interesting historical details, such as about Gregorios Lampadarios' sojourn in Iași or about the circulation of the ms.