
Elements of language in the kalophonic heirmoi of Macarie the Hieromonk and Visarion the Confessor

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Abstract: The tradition of kalophonic eirmoi has at least two brand representatives in the Romanian Principalities. First of all, Macarie the Hieromonk, but also one of his disciples, Visarion the Confessor. Both lived or worked in the great lavra of the Neamț Monastery, one of the most important spiritual and cultural centers known to the pan-Orthodox world. The intrigue that gives rise to this material is the fact that these kalophonic eirmoi are not only exegeseis or adaptations in Romanian, but also enrichments, melodic processing that reveals individual or common stylistic features, elements of musical language, characteristics of Neamț Monastery tradition and more. The present study therefore intends to identify some of these stylistic elements and compositional techniques of the two composers who deeply marked the Romanian psaltic tradition, in the compositional genre of kalophony, using as study material some kalophonic eirmoi belonging to the plagal of the fourth mode.

Keywords: style, kalophonic heirmos, kalophony, Macarie, Visarion, exegesis.

1. Introduction

This year the Romanian Patriarchy celebrates Saint Paisie of Neamț, an impressive, complex personality who managed to give a new breath and bring a remarkable invigoration to Romanian monasticism. His teachings inspired many spiritual disciples, who, by their living according to the holy father’s ordinance, animated the spiritual, liturgical, musical, and scholarly activity of several monasteries that were answering directly to Father Paisie. Therefore, as Archimandrite Justin Pârvu of “Petru Vodă - Neamț” Monastery said, the label “Paisian” was given not only to those who lived in the communities and the times of Saint Paisie¹, but also to “everyone who lived in a community, in an atmosphere in which the spiritual ordinances of the Pious were put into practice. Along with the monastic ordinances and the Holy Fathers who, through their writings, guided the spiritual life of Paisian communities throughout the ages, the psaltic music cultivated in these communities was another binder that united them and gave them the right to be called Paisian. Paisian were the monasteries

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¹ On Saint Paisie of Neamț, see also Sfântul Paisie (1996, 1998, 1999), Cetfericov (1940).

of Neamțu, Secu, Slatina, Rîșca, Bisericani, Văratec, Agapia, Cernica, Căldărușani, Sinaia and many, many others.” (Bălan, ed., 2005, Foreword).

Neamț Monastery was the centre of this spiritual and scholarly movement that marked the end of the 18th century and the first half of the next. From a musical point of view², the activity of the fathers of Neamț was an impressive one. The musical manuscripts from the libraries of Neamț Monastery and the Romanian Academy, but also from many other sources, make us state without hesitation that during the above-mentioned period Neamț Monastery hosted one of the most fruitful centres of Psaltic Art in the pan-Orthodox world. At Neamț, the practice of the Holy Fathers’ music reached an impressive level in several directions: the copying of musical manuscripts; the exegesis from the old notation into the New Method; the adaptation of the classic psaltic repertoire (of Constantinopolitan, Athonite or Romanian origin) into Romanian; the teaching of ecclesiastic music in the monastery music school; the composition of new, original repertoires; the monastery analogion’s simultaneous interpretation of these repertoires in Romanian and Greek but also in Slavonic; keeping written records of the oral tradition of interpretation specific to Neamț (with the New Method); keeping written records, with an impressive precision, of the typical ordinances of Elder Paisie, etc.

This study aims to identify some elements of style and the compositional techniques of the two composers who left a lasting mark on the psaltic tradition of Neamț, in the compositional genre of kalophony, more precisely in some kalophonic irmoi belonging to the plagal of the Fourth mode.

2. Development of the theme

When it comes to stylistic peculiarities, Romanian Byzantine musicology does not abound in in-depth musical studies and analyses aiming to outline particular stylistic directions, covering at least the great Byzantine and post-Byzantine composers, be they Romanian or Greek. However, it is worth noting the tendency of some musicologists belonging to younger generations to bring theoretical research more towards the practical outcome.

Nevertheless, in order to draw relevant conclusions about the compositional style and language elements of any composer, one needs to have a clear working method that follows at least two basic rules: 1. to focus on a concrete repertoire, on a concrete compositional genre, on a certain mode, etc. and 2. to draw conclusions referring only to the material studied, keeping away from tempting generalizations.

The musical works of the two Romanian composers (Macarie the Hieromonk³ and Visarion the Confessor) who lived or carried out a part of their

² On the musical activity of the Paisian community, see also Vasile (2016), Bălan (2005), Bălan (2013), Sirbu (2019).

³ On the work of Father Macarie the Hieromonk, see also Popescu (1908), Bălan (2018), Bălan (2013), Sirbu (2021).

activity in the “Romanian Pantokrator” (as the lavra of Neamț Monastery was also called) are impressive not only in terms of volume, but also in their diversity, in all psaltic compositional genres. Of all these genres, as our study material for this paper we chose the kalophonic style⁴ (more precisely some kalophonic eirmoi in the plagal of the Fourth mode), for which we will use the following sources of reference:

1. In Greek: Grigorios the Protosaltis, *Ειρμολόγιον Καλοφωνικόν* [Heirmologion Kalophonikon], Constantinople, 1835, p. 151-188 and *Ειρμολόγιον Καλοφωνικόν* [Heirmologion Kalophonikon], ms. BKP⁵ (dated 1817), f. 80v-100v.

2. In Romanian: Macarie the Hieromonk, *Irmologhion Calofonicon*⁶ [Heirmologion Kalophonikon], ms. BAR⁷ 1685, f. 136r-177v and, for a few kalophonic eirmoi, ms. BAR 4412, an autograph by Macarie too.

3. In Greek and Romanian: Visarion the Confessor, ms. Neamț⁸ gr. 07, f. 90v-100v.

Visarion the Confessor was one of Macarie’s disciples when, due to some tensions, the latter left the Monastery of Bârnova (near the city of Iași), whose hegumen he had been, and went to Neamț Monastery, attracted, without any doubt, by the spiritual and musical activity of that Paisian community. Macarie lived in the Neamț lavra from 1831 to 1833 and during that time he taught psaltic music to the monks in the community and adapted Grigorios the Protosaltis’ collection of kalophonic heirmoi⁹ into Romanian. As we will see in what

⁴ On kalophony, see also Karanos (2011), Alexandru (2019), Alexandru (2010), Cernătescu (2020), Stoica (2022).

⁵ „Konstantinos Psachos” Library (<https://pergamos.lib.uoa.gr/uoa/dl/object/110487>).

⁶ On folio 1r a note by the priest Ghiță Ionescu reads: “Eirmologion Kalophonikon, yond is, beautifullie versed heirmoi, madeth in various manners by overlie wise and saintlie Daskaloi, who lived in times of yore. And on this new system wereth put together by Kir Grigorios the protosaltis of the holie Great Church. And in Romanian, as it stands, theie wereth translated by the humble Hieromonk Macarie, adding manie other heirmoi necessarie to the Holie Church. And adorning all of them with appropriate kratemata, each heirmos, as canst be seen, to the glorie of God praised in the Troitsa, to embellish His holie churches, and to benefit the sons of the Roman-Moldavian homeland, who striveth to studie in nationall musick schools. In the year of Christ 1833, in the Holie Monastery of Neamț” (our translation).

⁷ Library of the Romanian Academy.

⁸ Neamț Monastery Library.

⁹ This valuable manuscript came into the possession of Saint Iosif the Merciful (Naniescu) when he was a hierodeacon in Buzău, as he himself writes on folio 2r of the *Eirmologion*: “Father Macarie died in 1836, at the age of 86 eighty-six years. This Eirmologion which is translated from Greek by father Macarie and supplemented with his compositions entitled Eirmologion Kalophonikon was written by his own hand at the monastery of Neamț in 1833 and after his death remained with His Holiness Kesarie the Bishop of Buzău together with other books of Psaltic music and Psaltic manuscripts that Father Macarie himself left upon his death in 1836 when he died at Viforita monastery, near Tîrgoviște, over the Ialomița gorge where his sister was staretsa and with his dying words he told her to take them to His Holiness Bishop Kesarie of

follows, Macarie will add to these creations not only his own heirmoi but also kratimata or even polychronions¹⁰.

A few years later (around 1837) Visarion of Neamț writes, in turn, a new collection of kalophonic chants (the manuscript Neamț gr. 07). It amounts to 14 polychronions (in honor of Tsar Nicholas I of Russia, in honor of the ruler of Moldova, or in honor of the Metropolitan of Moldova - the “ancient chant” *Pre stăpânul* [To the Master] as well as in honor of the Archimandrite or the Hegumen), together with 31 kalophonic heirmoi signed by classic composers such as Petros Bereketis or Balasios the Priest, Petros Lampadarios, Damian the Hieromonk, Ioannis the Protosaltis, Daniil the Protosaltis, Georgios the Cretan (incomplete), the hierarch Germanos Neon Patron or Panagiotis Halatsoglou. All the heirmoi are written in Greek, with the exception of Macarie’s exegesis of the heirmos *Pacea Ta* [Your Peace] and of a variant to the heirmos *Plâng și mă tânguiesc* [I weep and lament] belonging to Visarion.

Surprisingly, the classic heirmoi signed by the above-mentioned composers appear in Visarion’s manuscript with a more analytical psaltic writing, more ornate phrases, and often far longer cadences. Besides adding his own variants to the works of these classics, the hieromonk of Neamț makes some „interventions” even in the works of Petros Bereketis, Balasios the Priest or others.

What compelled Visarion to write the same kalophonic heirmoi in a different form, when a few years earlier, at the same Paisian monastery, his teacher Macarie had already included them in his *Eirmologion Kalophonikon*? Visarion was an apprentice of Iosif the Monk¹¹, the Protosaltis of Neamț Monastery. He thus managed to learn his style of chanting and composing, and became his closest disciple but also the most prolific promoter of his creation, through exegeses in the notation of the New Method. Moreover, as he himself confesses¹² (ms. Neamț gr. 07, f. 5r-9r), for some time, Visarion was also the

Buzău, who gave them to me the undersigned for safekeeping, as I was then his 2nd hierodeacon, and I, out of respect for the holy father and great daskalos Macarie, I secured this manuscript with a binding, as can be seen, untouched by scratches, for the eternal remembrance of both father Macarie and His Holiness Kesarie Bishop of Buzău. I wrote here in 1897 at the Metropolitan Church of Iași + Joseph Mitr. of Moldova, month August 10 – 1897”.

¹⁰ For the full list of the heirmoi from ms. BAR 1685, see Sirbu (2019), chapter 4.1.4.2.

¹¹ On Iosif the Monk see also Vasile (2002).

¹² “Taking both the Greek and the Moldavian ones from the system of ancient musick into the system of the new musick following teachings I took from his holiness, father Iosif the Monk, mine own teacher [his holiness was the first Psaltis of the oldst music, in the holie monasterie of Neamț]. Putting together something of the chanting of the most Honorable and distinguished of the psaltes of oldst music, kyr Nikifor Kantouniari, the archdeacon of the Patriarchate of Antioch; who chanted his chants and compositions in the citie of Iași in the holie Metropolitan Church, [...] around 1814, whither I also went and listened whence he taught the chants to his disciples. [...] To be mine own comfort in mine own cell; and another, so as naught to forget mine own teacher and benefactor, Father Iosif. And whenever I look in this book, and chant, to

apprentice of Nikiforos Kantuniaris, the Archdeacon of Antioch, whom he met in Iasi, where the latter taught psaltic music to his disciples.

All this information leads us to some assumptions. Visarion was a complex personality, a good connoisseur of the Neamț tradition, a close disciple but also an exegete of Iosif the Monk, a careful observer of the tradition brought to Iasi by Archdeacon Nikiforos and, finally, a worthy successor of Macarie the Hieromonk as far as composition was concerned. Moreover, he had the great chance (which he did not miss) to take advantage of the possibilities offered by the New Method (a type of writing much more analytical than the previous) to combine in his works the phenomenon of *exegesis* in the New Method with the *recording of oral elements* representative of various traditions. We also surmise that Macarie the Hieromonk himself, being aware of the favourable context offered by the New Method and a musical centre such as the lavra of Neamț, but also of the potential of his disciple, Visarion, urged him to leave to posterity these classic kalophonic heirmoi such as they were probably chanted by his teachers, Iosif or Nikiforos. In fact, Macarie himself often intervenes in these heirmoi and enriches them, adding his own trademark when he adapts them into Romanian. It is not objectively possible to discern how much of Visarion's analytical writing is made up of the exegesis of the old notation and what exactly is an element of orality. What is certain is that, by comparison, it is clear that Visarion makes abundant use of rhythmic subdivisions to capture various oral phenomena.

It is interesting that there are common aspects in the variants of Visarion and Macarie, a fusion (worth an in-depth study) between the “embellishments” brought by the Muntenian teacher and the elements of orality in the interpretations of Iosif and Nikiforos penned by Visarion.

As for the kalophonic heirmoi selected for this study, here is a comparative list of the exegeses extant in the collection of Grigorios the Protopsaltis, then in Macarie the Hieromonk and, finally, in Visarion. Therefore, on the left there are the heirmoi transcribed by Grigorios and published in his *Eirmologion Kalophonikon*, in 1835. We note that Visarion chooses to write only three heirmoi in the plagal of the Fourth mode, in Greek: *Μουσικῶν ὀργάνων* (*Organele musicești* [As Musical Instruments]) and *Πῶς σου τὴν χάριν ὑμνήσαιμι* (*Cît este Darul* [What a Gift]) by Petros Bereketis, and *Τὴν δέησίν μου* (*Rugăciunea mea* [My Prayer]) by Georgios the Cretan.

Why only these three and why in Greek? He probably heard them chanted by his two teachers mentioned above. It is worth mentioning here that during the service the Paisian fathers chanted both in Romanian and in Greek, as the musical manuscripts clearly show us. Alternative chanting in both languages was

be heard, or for myself, I shalt remember mine own teacher who strived for me and taught me.” (ms. Neamț gr.07, f. 5v-7r, our translation)

a very common practice, with no intention of shaping any national, ethnic or linguistic identity through music.

On the contrary, not only did Macarie the Hieromonk adapt all the heirmoi transcribed by Grigorios, but he also added kratimata of his own or of other composers, or even original heirmoi, as can be seen below (Table 1).

Kalophonic heirmoi in the plagal of the Fourth in Grigorios the Protosaltis, Macarie the Hieromonk and Visarion the Confessor		
Grigorios the Protosaltis (<i>Ειρμολόγιον Καλοφωνικόν</i> , 1835, Cp1, p. 151-188) in Greek	Macarie the Hieromonk (ms. BAR 1685, f. 136a-178a), in Romanian	Visarion the Confessor (Neamț gr. 07, f. 90v-100v), in Greek
<i>Ἐξέστη ἐπὶ τοῦτο ὁ Οὐρανός</i> , by Balasios the Priest	<i>Spăimântatu-s-a de aceasta cerul</i> [The sky was frightened by it], by Balasios the Priest (with kratima by Petros Lampadarios)	
<i>Ἐκκάψατε τὴν κάμινον</i> , by Germanos Neon Patron	2a. <i>Ardeți cuptorul</i> [Burn the oven], by Germanos Neon Patron (with kratima by Petros the Byzantine)	
<i>Ἐκκάψατε τὴν κάμινον</i> , by Germanos Neon Patron	2b. <i>Ardeți cuptorul</i> [Burn the oven], by Balasios the Priest (with kratima by Grigorios the Protosaltis)	
<i>Ἀποβλεψάμενος ὁ τύραννος</i> , by Germanos Neon Patron	<i>Privind tiranul</i> [The tyrant looking], by Germanos Neon Patron (with kratima by Chourmouzios Chartophylax)	
<i>Ἀποβλεψάμενος ὁ τύραννος</i> , by Balasios the Priest	<i>Privind tiranul</i> [The tyrant looking], by Balasios the Priest (with kratima by Chourmouzios Chartophylax)	
<i>Ἀποβλεψάμενος ὁ τύραννος</i> (other), by Balasios the Priest	<i>Privind tiranul</i> [The tyrant looking], by Balasios the Priest (ἕτερον) (with kratima by Chourmouzios Chartophylax)	
<i>Ἀλλότριον τῶν Μητέρων ἡ παρθενία</i> , by Balasios the Priest	<i>Străin lucru este mameilor fecioria</i> [Alien to mothers virginity is], by Balasios the Priest (with kratima by του Macarie the Hieromonk)	
<i>Μουσικῶν ὀργάνων συμφωνούντων</i> , by Balasios the Priest	<i>Muziceștile organe împreună glăsuind</i> [As Musical instruments singing together], by Balasios the Priest (with kratima by Chourmouzios Chartophylax)	
<i>Περιστάσεις καὶ θλίψεις καὶ ἀνάγκαι</i> , by	<i>Împresurări și scârbe și nevoi</i> [Predicaments and sorrows and needs], by Athanasius the Patriarch	

Athanasius the Patriarch of Jerusalem	of Jerusalem (with kratima by Chourmouziou Chartophylax)	
Ἐκόκλωσαν αἱ τοῦ βίου με ζάλαι, by Athanasius the Patriarch of Jerusalem	Înconjuratu-m-au valurile vieții [Besieged by the waves of life], by Athanasius the Patriarch of Jerusalem (with kratima by Macarie the Hieromonk and Chourmouziou Chartophylax)	
Μουσικῶν ὀργάνων συμφωνούντων, by Petros Bereketis	Muziceștile organe împreună glăsuind [As Musical instruments singing together], by Petros Bereketis (with kratima του Macarie the Hieromonk)	Μουσικῶν ὀργάνων συμφωνούντων, by Petros Bereketis
Οἱ τῆς Χαλδαίας καμίνου, by Petros Bereketis	Tinerii cei ce puterea atotpierzătoare [The youths in the Chaldean furnace], by Petros Bereketis (with kratima του Macarie the Hieromonk)	
Κυρίως Θεοτόκον, by Petros Bereketis	Cu adevărat Născătoare de Dumnezeu [Most truly Theotokos], by Petros Bereketis (with kratima του Macarie the Hieromonk)	
Ἐν κλίνη νῦν ἀσθενῶν κατάκειμαι, by Petros Bereketis	În pat acum zac neputinciosul [I lie now on a bed of sickness], by Petros Bereketis (with kratima του Macarie the Hieromonk)	
Τον Ἄναρχον Βασιλέα, by Petros Bereketis	Pe cel fără de început Împărat al slavei [The One with no beginning. Emperor of glory], Petros Bereketis	
Ἄγγελοι καὶ Οὐρανοί, Petros Bereketis	Îngerii și cerurile [Angels and heavens], by Petros Bereketis (with kratima του Macarie the Hieromonk)	
Ἐφριξε πᾶσα ἀκοή, by Petros Bereketis	Înfricoșatu-s-a tot auzul [All hearing shuddered], by Petros Bereketis (with kratima του Macarie the Hieromonk)	
	Pe ceea ce este mai înaltă decât cerurile (Τὴν ὑψηλοτέραν τῶν οὐρανῶν) [O thou who art higher than the heavens] (heirmos and kratima του Macarie the Hieromonk)	
Πῶς σου τὴν χάριν ὑμῆσαι μι, by Petros Bereketis	Cum darul îti voi lăuda [How I'll praise Thy gift], by Petros Bereketis (with kratima του Χουρμουζίου Χαρτοφίλακα)	Πῶς σου τὴν χάριν ὑμῆσαι μι, by Petros Bereketis

<i>Τὴν δέησίν μου δέξαι τὴν πενιχράν</i> , by Georgios the Cretan	<i>Rugăciunea mea cea săracă</i> [My poor prayer], by Georgios the Cretan (with kratima του Γεωργίου Κρητός)	<i>Τὴν δέησίν μου δέξαι τὴν πενιχράν</i> , by Georgios the Cretan
<i>Ροήν μου τῶν δακρύων</i> , by Georgios the Cretan	<i>De către (sic!) izvorul lacrimilor mele</i> [By the source of my tears], by Georgios the Cretan, (melos and kratima by Macarie the Hieromonk)	
	<i>Preasfântă Stăpâna mea, Fecioară (Υπεραγία Δέσποινά μου Παρθένε)</i> [O most holy Theotokos, for the length of my life] (melos with 6-page kratima του Macarie the Hieromonk)	
	<i>Cel ce ai săturat pe noroade (Ὁ χορτάσας ἐν ἐρήμῳ)</i> [Thou who fed the people], by Balasios the Priest (with kratima by Macarie de Hieromonk and Balasios the Priest)	
	<i>Cel ce ai săturat pe noroade (Ὁ χορτάσας ἐν ἐρήμῳ)</i> [Thou who fed the people] (melos του Macarie the Hieromonk)	
	<i>Axionul care s-a alcătuit mai întâi decât toate din porunca îngerului</i> [The Axion created first of all on the angel's command] (Second mode, extended)	
	<i>Plâng și mă tânguiesc (Θρηνῶ και ὀδύρομαι)</i> [I weep and lament], by Manuel Chrysaphes	
	<i>Plâng și mă tânguiesc (Θρηνῶ και ὀδύρομαι)</i> [I weep and lament] (melos by Macarie the Hieromonk)	
	<i>Plâng și mă tânguiesc (Θρηνῶ και ὀδύρομαι)</i> [I weep and lament] (other) (melos by Macarie the Hieromonk)	
	<i>Cu sfinții odihnește (Μετὰ τῶν πνευμάτων)</i> [Rest with the saints] (melos by Macarie the Hieromonk)	
	<i>Cu sfinții odihnește (Μετὰ τῶν πνευμάτων)</i> [Rest with the saints] (other) (melos by Macarie the Hieromonk)	
	<i>„Mulți ani facă” polihroniu către starețul Dositei</i> [„May he have many	

	years”, polychronion to starets Dositei] (melos and kratima by Macarie the Hieromonk)	
	„Mulți ani facă” polihroniu către stareța Fevronia [„May she have many years”, polychronion to staretsa Fevronia] (melos and kratima by Macarie the Hieromonk)	
	„Cu gândirea gânditorului” polihroniu către un arhiereu [„With the thinker’s thinking”, polychronion to a hierarch] (melos and kratima by Macarie the Hieromonk)	

Table 1 Kalophonic compositions in plagal of Fourth Mode in the repertoire of Grigorios, Macarie and Visarion

Comparing the compositions in the plagal of the Fourth from the three sources mentioned above, we notice that sometimes the two Romanian teachers tend to enrich melodic phrases and to write some motifs in a more analytical manner (Fig. 1, 2 and 3).

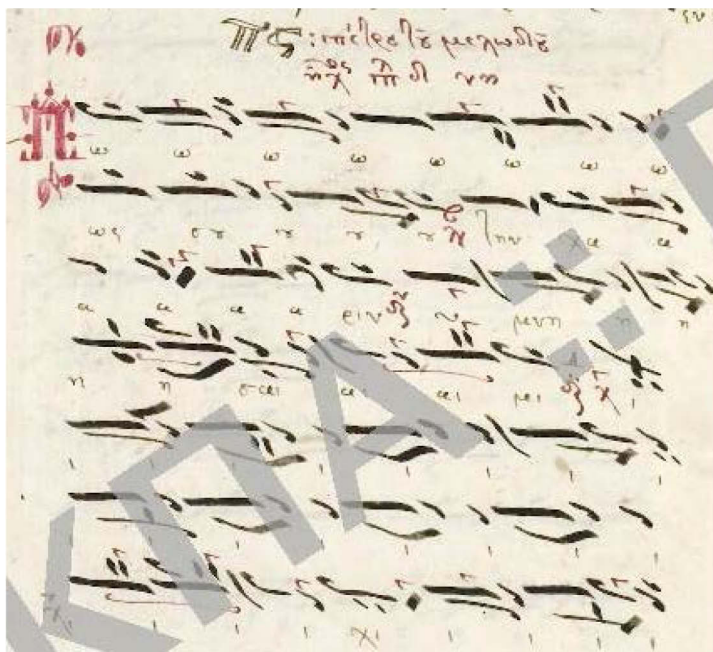


Fig. 1 Beginning of the kalophonic heirmos *Cum darul ți voi lăuda* [How I'll praise Thy gift], by Petros Bereketis, exegesis by Grigorios the Protopsaltis (Eirmologion Kalophonikon, ms. BKP, f. 96v)

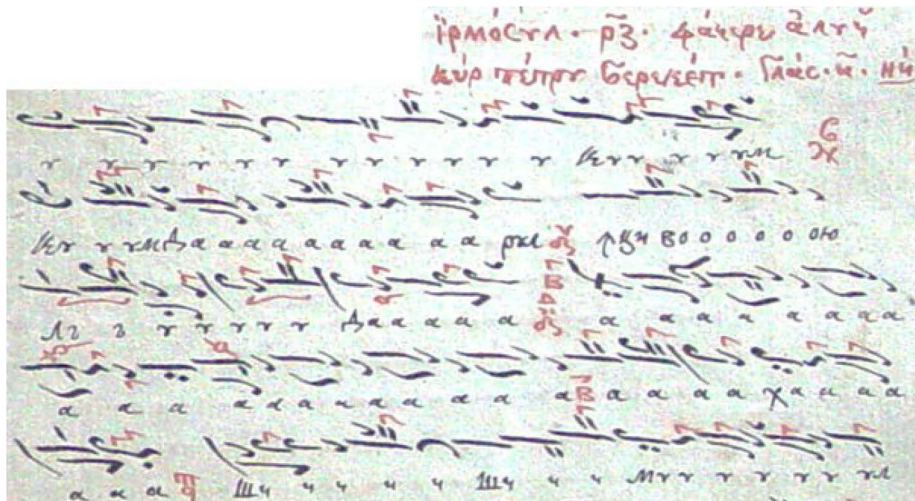


Fig. 2 Beginning of the kalophonic heirmos *Cum darul Ții voi lăuda* [How I'll praise Thy gift], by Petros Bereketis, adaptation into Romanian and arrangement by Macarie the Hieromonk (ms. BAR 1685, f. 157a)



Fig. 3 Beginning of the kalophonic heirmos *Cum darul Ții voi lăuda* [How I'll praise Thy gift], by Petros Bereketis, adaptation into Romanian and arrangement by Visarion the Confessor (ms. Neamț gr. 07, f. 92a)

work's degree of originality. As a result, the chant is no longer a heirmos by Petros Bereketis (see, for example, Fig. 5, 6 and 7), as announced in the title, but a full-fledged melodic arrangement signed by Visarion.

We could never say whether these extensions are improvisations that he heard from his teachers or his own compositional creations. Yet, it would be much more useful that these filigree masterpieces of the hieromonk from Neamț be performed by virtuous psaltes (Romanian but also Greek), as this would help us draw conclusions about the sounds resulting from these interesting interventions.



Fig. 5 The fragment „eu nevrednicul” [I the unworthy] (τὸν ἀνάξιον) from the kalophonic heirmos *Cum darul îti voi lăuda* [How I'll praise Thy gift] (Πῶς σου τὴν χάριν ὑμνήσαι μι) by Petros Bereketis, exegesis by Grigorios the Protopsaltis (Εἱρμολόγιον, ms. BKP, f. 97a)

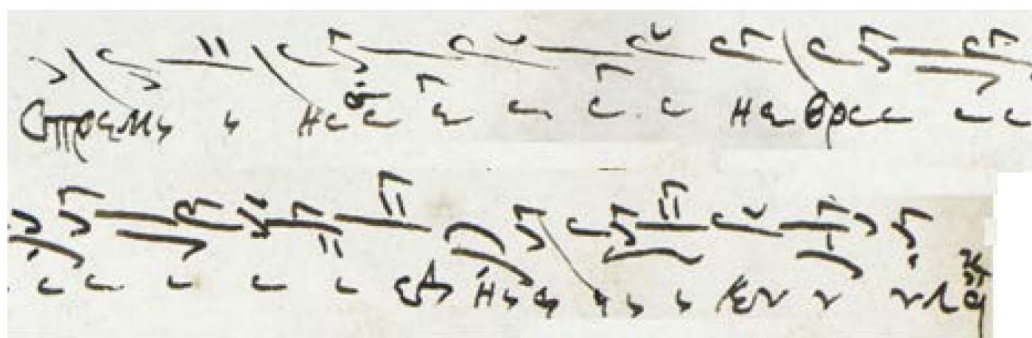


Fig. 6 The fragment „eu nevrednicul” [I the unworthy] (τὸν ἀνάξιον) from the kalophonic heirmos *Cum darul îti voi lăuda* [How I'll praise Thy gift] (Πῶς σου τὴν χάριν ὑμνήσαι μι) by Petros Bereketis adapted by Macarie (ms. BAR 4412, f. 474v, autograph by Macarie)

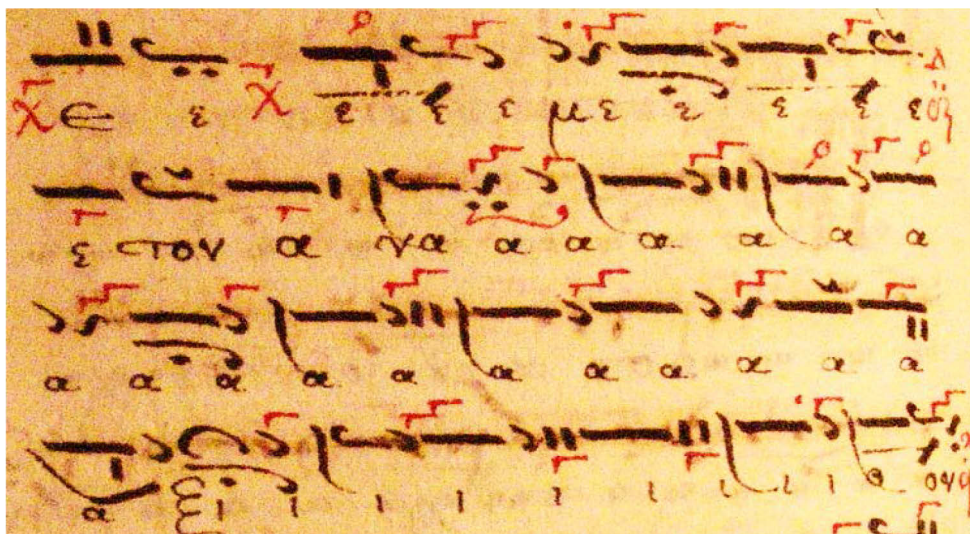



Fig. 7 The fragment „eu nevrednicul” [I the unworthy] (τὸν ἀνάξιον) from the kalophonic heirmos *Cum darul ūi voi laūda* [How I’ll praise Thy gift] (Πῶς σου τὴν χάριτν ὑμνήσαι μι) by Petros Bereketis arranged by Visarion (ms. Neamt̄ gr. 07, f. 92v)

There are some theseis that are regularly found in Macarie or Visarion (but also in other Romanian composers¹³) and are written in a particular way, as a stylistic imprint that becomes a true „brand”, like the formula  that Macarie the Hieromonk, for example (Fig. 8), uses profusely, sometimes even to replace other formulas from Grigorios’s exegesis.

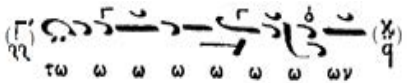
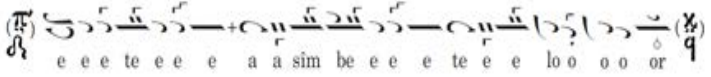
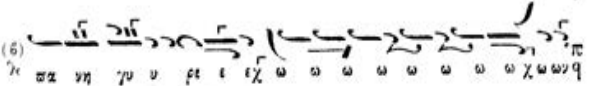
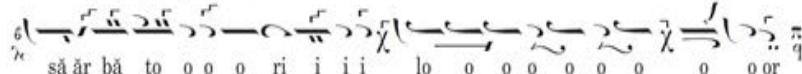
Grigorie Prot.	
Macarie Ierom.	
Grigorie Prot.	
Macarie Ierom.	

Fig. 8 Melodic contexts in which Macarie (ms. BAR 1685, f. 33v) proposes a different thesis than Grigorios the Protopsaltis (Ειρμολόγιον, 1835, p. 33-34)

¹³ See Adrian Sîrbu, *Υφος*, vol. 1, chap. 14.

We can say that Macarie uses the thesis above as his own stylistic “signature”, especially at the end of kalophonic heirmoi (gr. επιφώνημα¹⁴), after the kratima, where the tempo is slower and encourages the execution of phrases more freely. For the most part, we notice that Macarie does not intervene (as Visarion does) in his adaptations of heirmoi, remaining faithful to the Greek original. However, when he extends the heirmos with a kratima of his own or by another composer, at the end, after the kratima, he also composes this *epiphonima* (επιφώνημα) which may sometimes take an extended form that lets us see various stylistic peculiarities (Fig. 9-13).

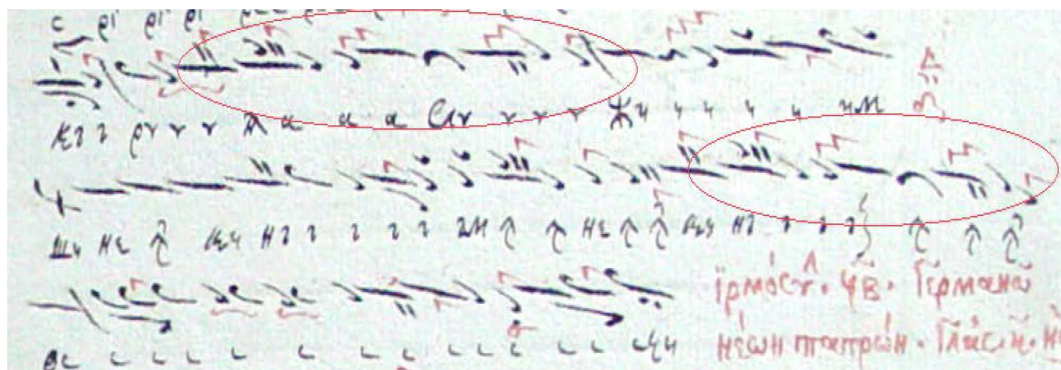


Fig. 9 Epiphonima by Macarie the Hieromonk (after the kratima of Grigorios the Protopsaltis), at the end of the kalophonic heirmos *Aprindeți de zece ori cuptorul* (Εκκάσσετε τὴν κάμινον) [Burn the oven] by Balasios the Priest (ms. BAR 1685, f. 144r)

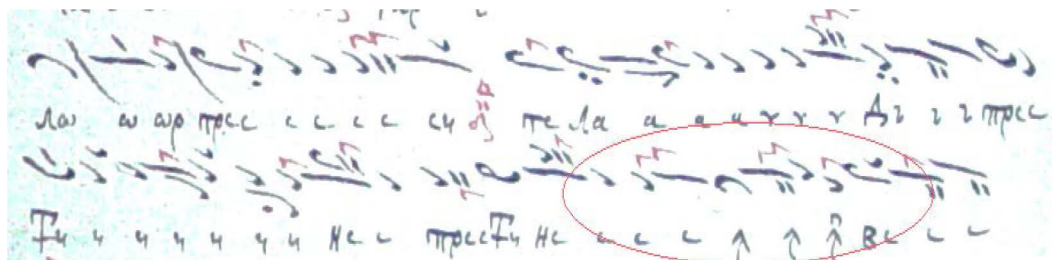


Fig. 10 Epiphonima by Macarie the Hieromonk (after the kratima of Chourmouzius the Chartofilax), at the end of the kalophonic heirmos *Privind tiranul* (Αποβλεγόμενος ὁ τύραννος) [The tyrant looking] by Gherman Neon Patron (ms. BAR 1685, f. 141r)

¹⁴ The end phrase at the end of a composition, when, after a kratima, certain words from the hymnographic text of the chant are repeated.

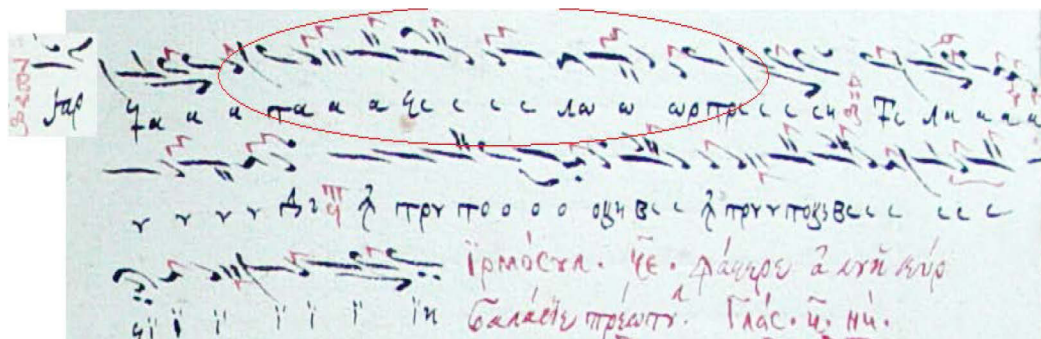


Fig. 11 Epiphonima by Macarie the Hieromonk (after the kratima of Chourmouzius the Chartofilax), at the end of the kalophonic heirmos *Privind tiranul* (*Αποβλεψόμενος ὁ τύραννος*) [The tyrant looking] by Gherman Neon Patron (ms. BAR 1685, f. 144r)

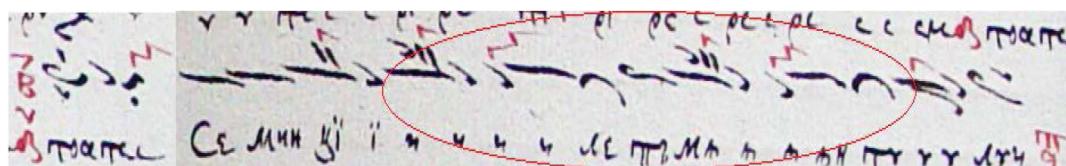


Fig. 12 Epiphonima by Macarie the Hieromonk (after his own kratima), at the end of the kalophonic heirmos *Străin lucru este mameilor* (*Ἀλλότριον τῶν Μητέρων ἡ παρθενία*) by Balasios the Preist (ms. BAR 1685, f. 145r)

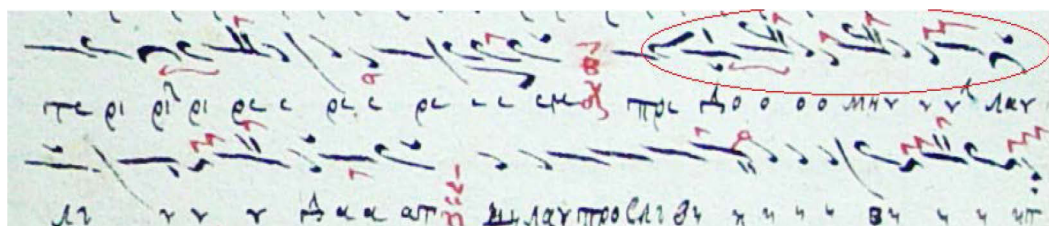


Fig. 13 Epiphonima by Macarie the Hieromonk (after the kratima of Chourmouzius the Chartofilax), at the end of the kalophonic heirmos *Muziceștile organe* (*Μουσικῶν ὀργάνων συμφωνούντων*) [Alien to mothers virginity is] by Balasios the Priest (ms. BAR 1685, f. 146r)

There are situations in which the hymnographic text has a special load, a more pronounced expressiveness, like in the case of the kalophonic heirmos below, which, apparently, was composed by Petros Bereketis while he was ill. In this case, too, Macarie intervenes and not only adapts the musical text to the Romanian language but enriches it with his own ornaments (Fig. 14).

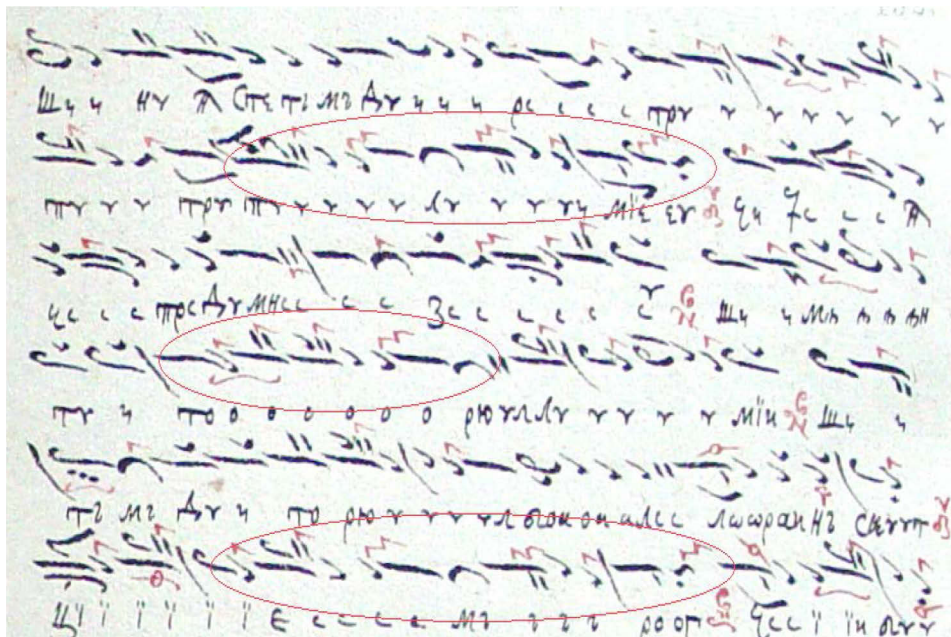


Fig. 14 Phrases written analytically by Macarie the Hieromonk in a kalophonic heirmos *Ἰν pat acum zac neputinciosul* (*Ἐν κλίνη νῦν ἀσθενῶν κατάκειμαι*) [I lie now on a bed of sickness] by Petros Bereketis in the plagal of the Fourth, composed by the author while he was ill (ms. BAR 1685, f. 152r)

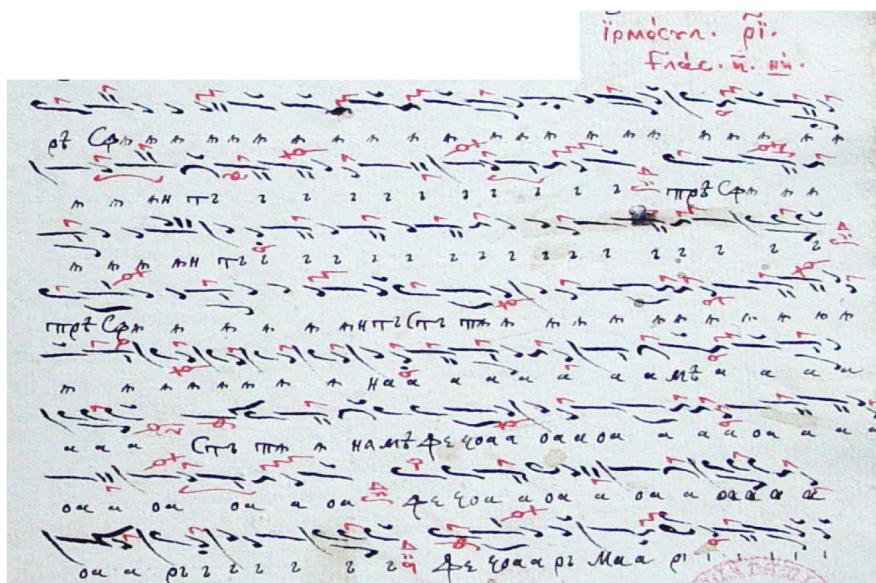


Fig. 15 The fragment “Preasfântă, Stăpâna mea Fecioară” [Holiest, Virgin Mistress] from the beginning of the heirmos of the same title, plagal of the Fourth, by Macarie the Hieromonk (ms. BAR 1685, f. 163r)

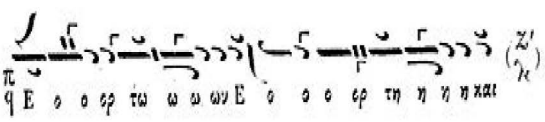
i i gînd: Gre și i i i i i i i t-am
 Doa a a a a a a a am nee Gre și i i i
 i i i i i i t-a a a a am A a a a ah
 Gre și i t-a a am Ți i i i i i e e ci ști i
 i i i u Iu bi to o o ru u le e e de e
 oa a a a a meni mi i i i i lo o o os ti vi
 i i i i rea a a a Ta Păs to o o o ru u u

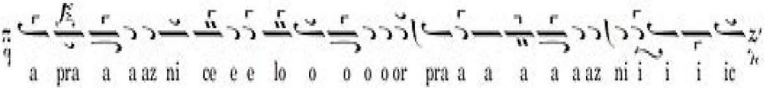
Fig. 16 Fragment from the kalophonic heirmos *Vai mie, innegritule suflete* (Οἶμοι μέλαινα ψυχῆ) plagal of the Fourth, by Macarie the Hieromonk

The compositions added by Macarie to Grigorios's kalophonic heirmoi (in the plagal of the Fourth) outline two clear stylistic directions. On the one hand, his own heirmoi as well as the kratimata that accompany them reveal a different compositional take, more ornate, with more modulations, with the use of attractions, phthoras, and alternating phthoras-nuances (Fig. 15).

A representative example of this phenomenon is the well-known kalophonic heirmos *Vai mie, innegritule suflete* [Poor me, blackened soul] (Οἶμοι μέλαινα ψυχῆ) in the plagal of the Fourth, also by Macarie the Hieromonk (Fig. 16).

On the other hand, when he composes kratimata for heirmoi by other authors, we notice that Macarie's style of writing is more synoptic, more restricted, and in line with the compositional style of that author. In the examples below, we see how Macarie takes several melodic motifs from the original heirmos and arranges them in the kratima that he composes especially for this heirmos (Fig. 17-19). Thus, teretismatic passages become true jubiliations of an obvious complexity, both through the arrangement of the motifs in the heirmos and through modulations, attractions, chromaticisms, ornaments, repetitions of the motifs in different registers, etc.

Grigorie Prot. 

Macarie Ierom. (irmos) 

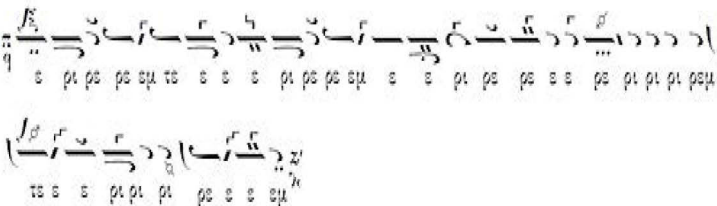
Macarie Ierom. (cratimă) 

Fig. 17 Fragment (*Phrase 1*) from the heirmos *Această numită și sfântă zi* [This festive holy day] (Αὔτη ἡ κλητὴ καὶ ἅγια ἡμέρα) in Superior First Mode, by Petros Bereketis, exegesis by Grigorios the Protopsaltis - row I (*Εἱρμολόγιον Καλοφωνικόν*, Cpol., 1835, p. 30), adapted into Romanian by Macarie (Bălan, 2005)

In this first phrase, we can see how in his adaptation of the heirmos Macarie keeps the unitary aspect of the melodic formula, but, in the case of the kratima, the original melodic line is much more extended (Fig. 20), even if we can still trace the initial structure of the melody.

Grigorie Prot. 

Macarie Ierom. (cratimă) 

Fig. 18 Example of a melodic arrangement from the heirmos *Această numită și sfântă zi* [This festive holy day] (Αὔτη ἡ κλητὴ καὶ ἅγια ἡμέρα) in the Superior First Mode, by Petros Bereketis, kratima by Macarie the Hieromonk (Bălan, 2005)

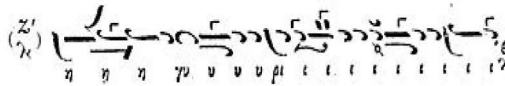
Grigorie Prot. 

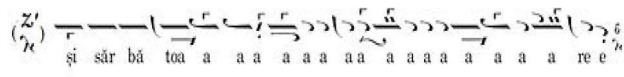
Macarie Ierom. (irmos) 

Macarie Ierom. (cratimă) 

Fig. 19 Fragment (*Phrase 2*) from the heirmos *Această numită și sfântă zi* [This festive holy day] (Αὕτη ἡ κλητὴ καὶ ἅγια ἡμέρα) in the Superior First Mode, by Petros Bereketis, exegesis by Grigorios the Protopsaltis - line I (*Ειρμολόγιον Καλοφωνικόν*, Cpol., 1835, p. 30), adapted into Romanian by Macarie (Bălan, 2005)

In phrase 2 (Fig. 19) it can be seen how Macarie’s musical arrangement introduces new motifs (Fig. 20) that he will reuse later, when the melody descends into the register of the Leghetos tone.

Grigorie Prot. 

Macarie Ierom. (irmos) 

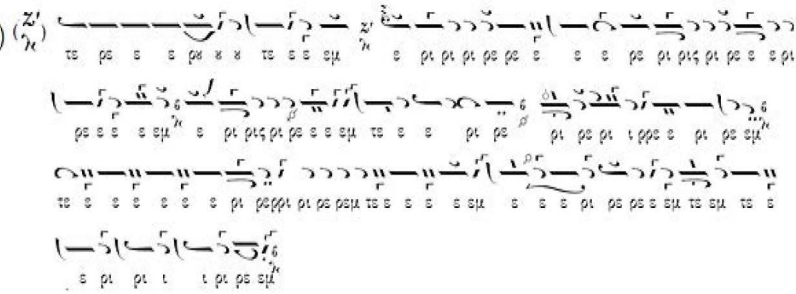
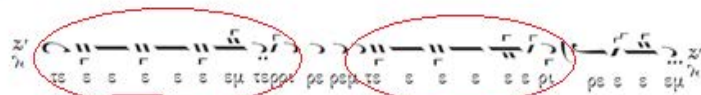
Macarie Ierom. (cratimă) 

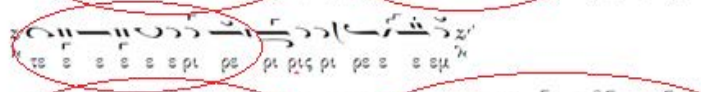
Fig. 20 Fragment (*Phrase 3*) from the heirmos *Această numită și sfântă zi* [This festive holy day] (Αὕτη ἡ κλητὴ καὶ ἅγια ἡμέρα) in the Superior First Mode, by Petros Bereketis, exegesis by Grigorios the Protopsaltis - line I (*Ειρμολόγιον Καλοφωνικόν*, Cpol., 1835, p. 30), adapted into Romanian by Macarie (Bălan, ed., 2005)

Macarie Ierom. (cratimă)

fragm. din fraza 2



fragm. din fraza 2



fragm. din fraza 3



Fig. 21 Example of Macarie’s repeated use of the same melodic motif in different registers and tones (Bălan, 2005)

More than once Macarie the Hieromonk uses modulations and melismatic phrases in order to highlight the meaning of words with a special expressiveness, like in the doxastikon *Acestea zice Iosif* [Thus speaks Joseph], plagal of Fourth, a particularly dramatic composition. Aiming to highlight the inner turmoil of Joseph, who is unable to understand rationally the mystery of new born Jesus’ conception in Virgin Mary’s womb, Macarie uses various methods of creating melismas on words or expressions such as *mă minunez* [I marvel], *mă spăimântează* [I fear], *rușine* [shame], *întristare* [sadness], *ocară* [disgrace], *nu voi mai putea suferi ocara* [I’ll be unable to bear the shame].

1	<p>și mă mi i i i i i i i i i</p> <p>și i i i mă mi i nu u u u ne e e ez</p>
2	<p>și cu mi i i i i</p> <p>i i i i in tea a mă ă ă ă ă ă spă ă ă</p> <p>ă ă ă ă ăi mi î î în te e e e e mă spă</p> <p>ă mi î î în te e e e e e e e e e</p> <p>e e ez</p>

3	<p>ru și i i i i i ne e e e</p>
4	<p>în tri sta a a a a a a a a a a a re</p>
5	<p>o ca a a a ră ă</p>
6	<p>nu u voi mai pu u tea a a a a su fe e e</p> <p>ri i i i i i i i i i o ca a a ra</p>

Table 2 Technique of emphasizing the expressiveness of the words „și mă minunez” [and I marvel] in the doxastikon *Acestea zice Iosif* [Thus speaks Joseph], plagal of the Fourth, by Macarie the Hieromonk, the Nativity Royal Hours Service (ms. BAR ro. 1804, f. 347v)

3. Conclusions

The kalophonic heirmoi that Grigorios the Protopsaltis gathered in a collection, transcribed in the New Method and finally printed in Constantinople in 1835 were adapted into Romanian by Macarie the Hieromonk during the time (1831-1833) he spent at Neamț Monastery - the great bearer of Saint Paisie's tradition and ordinances. Macarie has the merit of not only adapting these kalophonic heirmoi into Romanian but also enriching them with his own kratimata, faithfully preserving each composer's stylistic vision. Moreover, Macarie also composed other heirmoi and polychronions that reveal his genius and talent as a composer.

A few years later, Visarion the Confessor, his apprentice from Neamț, created his own collection of kalophonic heirmoi and polychronions by various classic authors, to which, just like Macarie, he added his own creations. Visarion seems to be repeating his teacher's work. But the reason why the Neamț hieromonk repeats the same endeavour is that he heard many of these kalophonic creations such as they were usually chanted in the analogion, in the monastic cells or during psaltic music lessons by two other valuable teachers that he had: Iosif of Neamț and Nikiforos Kantouniaris, Archdeacon of Antioch, in Iași. Therefore, Visarion's pen brings together three sources, three different traditions, all of them especially important for the Neamț hub: Iosif, Nikiforos and Macarie.

Macarie's *Eirmologion Kalophonikon* will remain a zenith of the Romanian psaltic creation for centuries, surpassing in size and complexity the endeavour of the Greek teacher Grigorios the Protopsaltis. Macarie's creation,

alongside Iosif's and Visarion's works, is the most complex epitome of the Romanian psaltic creation in the style and spirit of the great classics. At the same time, neither Macarie nor Visarion are lacking in originality. As Grammenos Karanos shows, Macarie often deviates deliberately from classic melodic lines, but he only does it in his own creations, knowing how to remain faithful to the original in his exegeses.

The methods used by these two composers in their adaptations into Romanian of the heirmoi under analysis, the types of exegesis or the techniques they made use of to capture some elements of orality, melismas, or modulation techniques, or to make some phrases more dynamic, may give us valuable clues about *the elements of language specific* to each of the two great teachers. Some of these elements are common to both, others reveal individual particularities as well as *some stylistic marks*. While, using the New Method, Visarion adds to the kalophonic style the entire thesaurus of the Paisian tradition and the legacy left by Father Iosif, Macarie leaves a strong personal imprint on these gems of kalophony, offering to posterity the creation of the great classics enriched in an unparalleled manner by his genius.

Present-day Byzantine musicology has the opportunity – and it is high time it did so, owing to much easier access to these valuable musical sources –, to orient itself more towards the practical application of research in order to make available to the entire world the unique sounds of Byzantium which have been hidden too long by the dust covering the creations from Neamț Monastery. It is only by corroborating the forces of research and interpretation that we can rediscover Romanian Psaltic Art, its concrete particularities, its beauty and complexity¹⁵.

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¹⁵ This paper was translated from Romanian into English by lecturer PhD Sorina Ciobanu, Department of English, "Alexandru Ioan Cuza" University of Iași.

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