

Romanian-Greek manuscript inventory number 27 Anthology – An Account of the activity of the copyist Chiril Monahul from Bisericani Monastery (Neamt County)

IRINA ZAMFIRA DĂNILĂ, Associate Professor, PhD
“George Enescu” National University of Arts Iași
ROMANIA *

Abstract: This paper is a fraction of an ampler project aimed at classifying and studying the entire collection of musical manuscripts from the “Dumitru Stăniloae” Ecumenical Library of the Metropolitan Church of Moldavia and Bukovina of Iasi. This documentary collection consists of a number of 32 musical manuscripts, in Chrysantine notation mainly originating from the 19th century. Manuscript 27 was created in 1846 by Cyril the Monk from the Bisericani Monastery (Neamt county) – he was a psalter, composer and copyist of great talent. He wrote other two manuscripts, ms. inventory numbers 23 and 31/49, which are in the “Dumitru Stăniloae” Ecumenical Library of the Metropolitan Church of Moldavia and Bukovina of Iasi. His own creation (with the mention “by the writer”) in Ms. 27 contains the first psalm, *Blessed is the man* in the plagal of the 4th mode, the troparia *God is with us* in the plagal of the 4th mode, the polyeleos *Good word* in the 4th mode legetos, the doxastikon of the Easter, *The day of Ressurrection*, the plagal of the 1st mode and two heirmoi of the Holy Week. These are chants that are remarkable through their fluidity and expressiveness, as they retain the specific psaltic melodic formulas and reveal a balanced analytical musical writing. The liturgical music in Manuscript 27 consists of various chants, from those performed during the Vespers to the Matin and the Liturgy. Following analysis of the manuscript’s repertoire, I discovered that the main source of Ms. 27 is the first three volumes of the Anthology by Nektarios Frimu, published in Neamț (3rd volume, 1840) and Iași (1st and 2nd volume, 1846). Cyril the Monk, the copyist of Ms. 27, selected works from these sources, and introduced along the self-authored chants mentioned earlier, chants by other lesser-known authors, such as Nechifor (*The Blessings of the Ressurrection*, the plagal of 1st mode in Greek) and Calinic (troparia from the chant *Lord is with us*, the plagal of the 4th mode in Romanian and the polyeleos *The Lord’s servants*, the plagal of the 2nd mode, in Greek). Besides, among the chants in Romanian, the manuscript records chants in Greek (by established Greek authors), which are proof of the continuous practice of the Greek chanting in Moldavia, long with that in Romanian, in the period before the Reforms (1863-1864) introduced by Alexandru Ioan Cuza, the ruler of the Romanian Principalities.

* dzamfira@yahoo.com

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1. Introduction

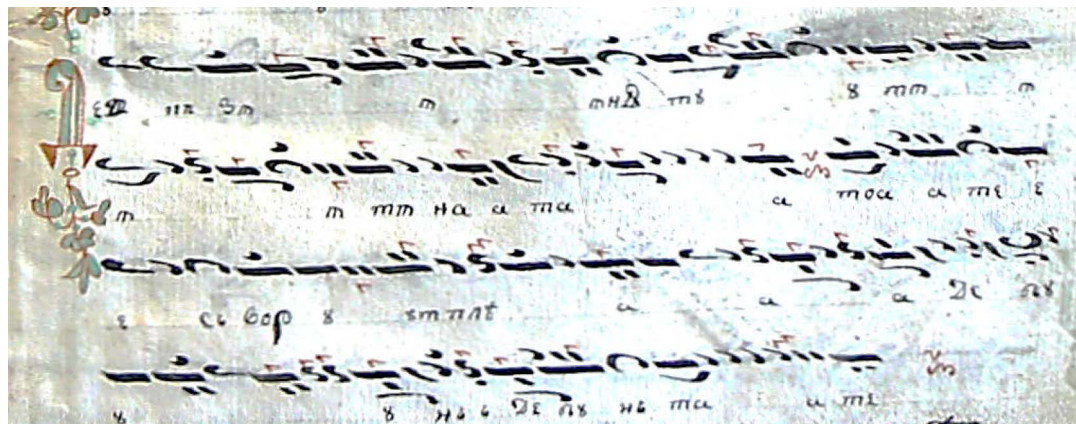
Manuscripts with neumatic musical notation are important documentary sources, both for the study of church music, whose evolution it illustrates in various periods, but also for the history of old Romanian music, because their pages contain information about authors and copyists who were often unknown; they had their role in creating a repertoire specific to church chant, in Romanian or Greek. On studying the records of those who collated these codices, musicologists and historiographers revealed new data, places, names of creators, monastic centres in the field of Orthodox Church Music, information that filled a gap in the literature.

1.1. Purpose of research

The present study aims at highlighting a few musical creations of a Romanian psalter, Chiril Monahul / Cyril the Monk from the Monastery of Bisericani, included in manuscript no. 27 (referred to below as Ms. 27 LMCMB), written by this cantor. The Codex in question is kept in the holdings of the “Dumitru Stăniloae” Ecumenical Library of Moldova and Bucovina in Iași.

2.1 Repertoire and authors of chants from Ms. 27 LMCMB

Ms. 27 LMCMB is of the Anthologion /Anthology type, so it is a collection of church music that focuses on chants selected from the psaltic repertoire of the main Orthodox religious services: the Holy Liturgy, the Vespers and Matins. The languages used are Romanian written in the Cyrillic alphabet and liturgical Greek (especially in the second part of manuscript). The first part of the musical-liturgical document (pages 9-95) contains religious hymns selected from the Vespers and Matins, in the order indicated by the typical liturgical ritual. The title page (on leaf 8), carefully written by the copyist in red ink, and orderly and neatly copied, outlines the basic information about the manuscript: it was written in 1847 by the monk Chiril / Cyril from the Bisericani Monastery, for the monk Gherman / Germanos in the same monastery, and paid for with three golden coins. After the title page, leaf 9 presents a group of chants from the beginning of the Great Vespers service, namely a variant of the Moldavian Anixandaria in 24 stichoi:



Musical example no. 1- Ms. 27 LMCMB - Moldavian Anixandaria in 24 stichoi. The plagal of the 4th [mode] on Ni, *Deschizând Tu mâna Ta* / “When You open Your hand”

The anixandaria compositions were intensely circulated in the Moldavian manuscripts of the 18th-19th centuries, in variants in Romanian belonging to psalt composers such as Iosif Monahul / the Monk, Visarion Duhovnicul / the Confessor, Calinic Ieromonahul / the Hieromonk (all three worked at the Neamț Monastery), Nektarios Frimu, D. Suceveanu a. o. The author of these first anixandaria is not specified in the manuscript presented in this paper. Trying to discover it, I compared this version with printed sources (musical anthologies) or manuscripts (for example, with the version belonging to the composer Calinic the Hieromonk of Neamț), but I found no similarities except in terms of the modal scale used, that of the plagal of the 4th mode on Ni. Next, on leaf 18V, I found another version of the Anixandaria, better known and circulated than the previous one, namely that signed by the Greek composer Georgios Paraskiadis¹. This was taken over by Cyril the Monk, the copyist of Ms. 27 LMCMB, from Volumes 1 and 2 of Nektarios Frimu's *Anthology*, published at Neamț Monastery in 1846, one year before the codex under analysis was created. On leaves 15 to 18 there is another variant of Anixandaria, also in Romanian; unfortunately, this is incomplete: it can be seen that a leaf was torn from the shelf-back; the title and author are therefore impossible to identify. From the vespers service, Ms. 27 May also includes the hymn *Lumină lină* / “Gladsome light”, in the 2nd mode on Di/Sol (from the *Anthology* by

¹ Georgios Paraskiadis (†1844?) was a teacher and composer of psaltic music of Greek origin, of whom no detailed biographical data are known (in the Romanian literature, at least), but who became known to us as he performed as a psalter and teacher in Iași between 1835 and 1844 (when he supposedly subsided). He was called to Iași by Veniamin Costache, the Metropolitan Bishop of Moldavia, a supporter of church chanting and of Orthodox culture in general. Gheorghe Paraschiade bequeathed a rather limited number of chants, the most famous of which are Anixandaria in the plagal of the 4th mode on Ni, published by Nektarios Frimu in Volumes I-II of his *Anthology* (Ionescu, 2003, p. 190).

Nektarios Frimu, cited above) and Psalm 1, *Fericit bărbatul* / “Blessed is the man” presented as an original version belonging to Cyril the Monk; his authorship is captured by the phrase “by the writer” (leaf 23). As stated in a previous study, this version is Cyril’s own, quite different from that in Nektarios Frimu’s collection (Dănilă, 2020, p. 409)

Next, from leaf 25 to 95v, Ms. 27 contains a large group of chants (25 in all), most of which come from either the service of the Vespers, or the Sunday service or from the service of “Denia”, that is, the combined Vespers and Matins of the Holy Week. I studied them and found that 15 chants, that is, 60% of the chants discussed are taken from Volumes 1 and 2 by Nektarios Frimu’s *Anthology* (Frimu, 1846)². It is interesting that some of the remaining 40%, such as the *Blessings of the Resurrection* in the plagal of the 1st mode tetraphonic (on leaf 12) or the group of Sticheron *Ușile pocăinței* / “The doorway into repentance” (on leaves 25-26), specific to the morning service

² Below are the titles of the chants of the Vespers (the incipits are written in cursive italics) taken from Nektarios Frimu’s *Anthology*, volumes 1 and 2, as well as their location in Ms. 27 LMCMB:

The troparia to be chanted on Sundays after the canon of the troicinik / the threefold chant, the 2nd mode on Di, *Cade-să cu adevărat a lăuda pre Treimea cea mai presus de dumnezeire* / “It is truly right to praise the Holy Trinity, higher than God” (l. 26);

The ritual of the Holy and The Great Fast. Starting from the Saturday of the Akathist. The plagal of the 4th mode on Ni, *Dumnezeu iaste Domnul* / “God is the Lord” (l. 29);

Another, shorter one. The plagal of the 4th mode on Ni, *Dumnezeu iaste Domnul / God is the Lord; Porunca cea cu taină* / “The mysterious Commandment” (l. 30);

Another, shorter one. The plagal of the 4th mode on Ni, *Porunca cea cu taină* / “The mysterious Commandment” (l. 31);

Our Lady the Protectress Kontakion. The plagal of the 4th mode on Ni, *Apărătoare Doamnă* / “Our Lady the Protectress” (l. 31v);

In the Holy and Great Week of Christ’s Passions. The plagal of the 4th mode on Ni, *Aliluia.... Iată, Mirele* / “Hallelujah... Behold the bridegroom” (l. 34);

Another, shorter one. The plagal of the 4th mode on Ni, *Aliluia.... Iată, Mirele* / “Hallelujah... Behold the bridegroom” (l. 34v);

Another, shorter one. The plagal of the 4th mode on Ni, *Iată, Mirele* / “Behold the bridegroom” (l. 35v);

On the Holy and the Great Thursday. The plagal of the 4th mode on Ni as from Ga, *Când slăviții ucenici* / “When all the blessed disciples” (l. 36);

Another shorter one. As from Ni, *Când slăviții ucenici* / “When all the blessed disciples” (l. 37);

Another polyeleos in 20 stichoi. Legetos [mode]Vu, *Robii, robii Domnului* / “The Lord’s Servants” (l. 50);

By Gregorios Protosaltis in 20 stichoi. The 3rd Mode on Ga, *Robii Domnului* / “The Lord’s Servants” (l. 53v);

This is by Daniil Protosalt. The 4th mode on Di, *Robii Domnului* / “The Lord’s Servants” (l. 57v);
Doxology of Gregorios Protosaltis. The plagal of the 4th mode on Ni, *Slavă Ție, Celui ce ne-ai arătat nouă Lumina* / “Praised be You, Who have shown us the Light” (l. 90v);

doxastikon from Aposticha of the Great Wednesday abridged by Bishop Nektarios Tripoleos. The plagal of the 4th mode on Ni, *Doamne, femeia ce căzuse* / “Lord, the fallen women” (l. 94v).

during the Triode, were not taken from Nektarios Frimu's *Anthology* (as already mentioned), and neither from another important collection, *Volume 2 of the Anthology* by Makarios the Hieromonk, printed at Bucharest in 1827, i.e. before 1847 (the year when Ms. 27 LMCMB was created). We also found that, surprisingly, these valuable chants did not have as a model those of the School of the Neamt monastery, as it may well have happened, considering that the monastery Bisericani was under the influence of the tradition of the famous monastic and teaching center of Neamt³. It is quite possible that these melodic variants represent original creations, possibly by some local author. This general hypothesis regarding the creative contribution of local copyists, most of whom were little known, is also supported and endorsed by the Byzantine researcher priest Florin Bucescu, who studied the entire set of manuscripts of 19th century Moldavia in his doctoral thesis (Bucescu, 2009). On the other hand, other chants from the remaining 40% of Vespers service, namely four Polyeleoi *Robii Domnului* / "The Lord's Servants" (the 1st mode) by Ioannis Protopsaltis – leaf 45, the plagal of the 1st mode – leaf 63 and varis mode, both by Petros Lampadarios – leaf 75v and mode IV legetos by Hourmouzios – leaf 80v) were taken from the second volume of Makarios's *Anthology*, which proves that Cyril knew and used that collection in the drafting of his manuscripts⁴.

A special mention should be made of the creations of another local composer from Neamt Monastery, priest Calinic, quoted in Ms. 27 LMCMB with the stichoi of the threefold chant *Cu noi este Dumnezeu* / *God is with Us*, the plagal of the 4th mode on Ni (l. 38v) and the polyeleos *Δούλοι Κύριον* / "The Lord's Servants", the plagal of the 2nd mode on Pa (l. 68v). Calinic the Hieromonk was a completely unknown author, but following the careful cataloguing of the manuscripts from Moldavia by Byzantinologists Florin Bucescu and Vasile Vasile, some of his creations were discovered, that belonged to the school of Neamt Monastery⁵. Some of these creations were

³ To compare the scores, see Bălan, 2005, pp. 697-208.

⁴ The Byzantinologist priest Alexie Buzera published the first information about the copyist Cyril the Monk and showed that he produced five manuscripts of the Anthologion type: Ms. 23, 27 and 31 from the Metropolitan Library of Moldova and Bucovina of Iași, Ms. 642 from Varatic Monastery and Ms. II-158 from the library of the Holy Synod, in Bucharest. Buzera also integrates the main titles of the creation of the Psalter from the Monastery of Bisericani. (Buzera, 1998, pp. 20-31)

⁵ Here are the titles and the circulation area of the chants by Calinic: Anixandaria, the plagal of the 4th mode Ni, in: Ms. 111 BMN The Library of the Neamț Monastery (Bucescu, II, p. 114), Ms. 642 BMV (Library of the Varatic Monastery) (Bucescu, 2009, p. 314), Ms. III 173 BCUME ("Mihai Eminescu" Central University Library – Iași) (Bucescu, II, p. 68) but also Ms. BSchPr 16/116 (Prodromu Hermitage Library) (Bucescu, II, p. 596); Slava de la scoaterea Sf. Aer *Pe Tine Cela ce Te îmbraci cu lumina* / The Doxastikon [on the Holy Friday, o.n.]

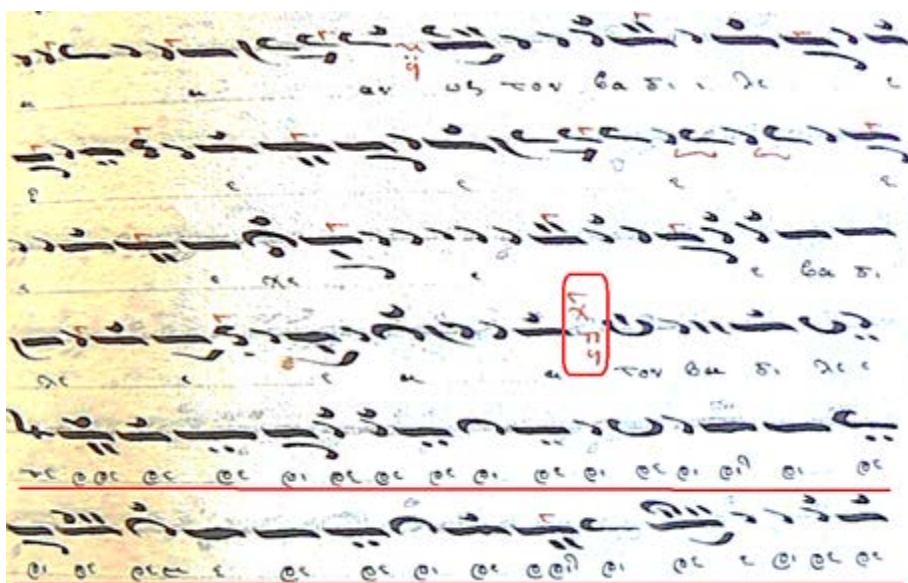
also introduced by Cyril the Monk in the codices that he made, which shows that the psalt of the Bisericani Monastery was aware of and appreciated the chants composed by Priest Calinic of Neamt Monastery.

From leaf 95 to the end (leaf 245v), Ms. 27 includes mainly religious chants from the service of the Holy Liturgy, arranged according to the typical liturgical order. In this part of Ms. 27 texts in liturgical Greek predominate, in a much higher proportion than those in Romanian. The incipit of the section under analysis presents the antiphons I and II (both of them in Romanian, the plagal of the 4th mode, leaf 95v and the varis mode, leaf 98v, respectively), with a script “σύντομον” (“abridged style”), whose source I have not found (please note that these antiphons are, certainly, different from those in Volume III of the Nectarios Frimu’s *Anthology*; they could have been included here as the first print of the chants of the Divine Liturgy in Romanian, first published in 1840 at Neamt). Next, on the leaves 99v-101v some shorter Greek chants are inserted, such as *Puternic și Sfinte Dumnezeule / Loudly and Holy God* in the 2nd mode by Georgios Kritos, the feast antiphons and the *Hallelujah* of the Gospel, which precede a large section of various series of cherouvika, also in Greek (leaves 101v-150). First, there are the weekly cherouvika on modes, by Petros Lampadarios, as mentioned in the title, followed by two different series of cherouvika by Gregorios Protopsaltis and, finally, another set of eight cherouvikon hymns, composed by Hourmouzos Hartophilakos. The series of cherouvika by Petros Lampadarios from Ms. 27 is not complete, since some pages are missing from the codex (for this reason, the cherouvika in the plagal of 2nd mode and varis mode are missing from the series of eight). The source of the latter, as well as the source of the first series of cherouvika, of the two such works by Gregorios Protopsaltis included in Ms. 27, is the famous collection *Ταμείον Ανθολογίας* (“Anthology treasure”), initiated by Hourmouzos Hartophilakos, one of the teachers and composers of the Chrysantine Reform, and continued later by Theodor Fokaefs and others. The first volume of this collection (edited by Hartophilakos in 1824, at Constantinople) includes the rendition in Chrysantine notation of the chants from the Matins and the Divine Liturgy, written by authors who were well-established in the period before the Reform of 1814, such as Ioannis Protopsaltis, Petros Lampadarios, and Iakovos Protopsaltis. Thus, it can be surmised that Cyril the Monk made a selection of the cherouvika in the style of “σύντομον” (“short”) from the Greek collection mentioned above, as they were more concise; thus, they were very useful for the daily Liturgy services during the week, which is why they are referred to as the “χερουβικά της εβδομάδας σύντομα κατ’ήχον”, which means “the cherouvika of

when the Epitaph is taken out of the church, *You, who cover Yourself with light as with a garment* – Ms. II-158 BSS (The Library of Synod – București) (Bucescu, p. 540).

the week on modes” (leaf 101v). Even at present, these cherouvika in Nektarios Frimu’s musical adaptation are performed during the services because they were included in the collection *Buchet muzical athonit. Dumnezeiasca Liturghie / “Athonite Musical Florilege. The Divine Liturgy”* (Lacoschitioul, 2009) used mainly in the Romanian cult space in the past two decades.

The following series of cherouvika by Gregorios Protopsaltis (leaves 107-123 in Ms. 27) is complete and its source is the same Greek anthology cited above. The specific nature of these hymns is the “αργά” writing (“broadly”), which uses ample melismas, but also the insertion of a short kratima⁶ (or “terirem”) in the second part of the cherubic hymn. After a large melisma (made up of 46 prime time units / “hronos protos”) on an “ε” in the word “βασιλέα” (emperor/king), created with “anagrammatismos” (i.e., paused and then repeated in fragments), on resuming the words “the βασιλέ” (“As the emperor”), the terirem is introduced; it is performed in a fast tempo (the note on the scores mentions the change in the tempo by indicating the agogic symbol “Tact irmologic” / heirmologic tempo – see the parts underlined in red in the music example); that lends a dynamic quality to the musical discourse and thus creates a spirited festive atmosphere. Of course, such cherouvika were suitable for Sunday or holiday services.



Musical example no. 2 – Ms. 27 LMCMB, leaf 109 – Cherouvikon in the 1st mode on Pa/Re by Gregorios Protopsaltis – fragment) – the second section, with a tererem

⁶ The ‘kratima’ style was founded and developed mainly through the kalophonic heirmos creation by the composer Petros Bereketis (active creation period about 1680-1710/15). (Cf. http://www.e-kere.gr/βιογραφικα/ΠΙΕΤΡΟΣ_ΜΠΕΡΕΚΕΤΙΣ)

The source of the other two sets of cherouvika by Gregorios Protopsaltis (leaves 123v-138), and Hourmouzios Hartophilakos (leaves 138-150v) is no longer Volume B of the *Ταμείον Ανθολογίας* (“Anthology treasure”) by Hartophilakos (1824), but most likely they were selected from a previous Greek collection. They are characterized by the same papadic melodic structure, but the *tererem* is not present in the second part of the cherubic hymn with the text “Ca pe împăratul tuturor” (“As to the emperor”). It is noteworthy that large melismas are present, both in the beginning of the cherouvika and in the second part, in the same manner as that previously presented (on the vowel “έ” from the word “βασίλεύα”/emperor).

A short selection of axions for the Sunday service are next on leaves 150v-153, according to the service of the divine Liturgy; two of them are in Greek and one in Romanian (the latter in *varis* mode of Zo, whose author is Makarios the Hieromonk), and is taken from Volume III of Nektarios Frimu’s *Anthology*; the next leaf is 160v, including a couple of notable songs which are not introduced by a special title; they are important both for the Great Lent (the axion *In you, O Lady full of grace, rejoices all creation*, the 1st mode tetraphonic on Ke in Greek, and two *koinonika* with the text *Gustați și vedeți / Taste and see* in Greek and Romanian, respectively), as well as for the Holy Week. The latter are of particular interest, as they also contain the musical contribution of Cyril the Monk, the copyist of Ms. 27 LMCMB; for this reason, in the next subsection of the present study I will comment on them from the point of view of the writing and of the musical sources.

Next, leaves 161-215 of Ms. 27 LMCMB include various versions of *koinonika* in Greek. As is known, the *koinonikon* is a large religious piece performed towards the end of the Liturgy during the communion of the priests. As early as the time of the manuscripts in *medio-byzantine* notation, the *koinonikon* held a place of importance in the works of the composers – both of the early ones – Ioan Kladas, Manouil Chrysaphes the Old, Evstatie Protopsaltis of Putna Monastery (early 15th century), as well as those of the “middle period” – Panagiotis Chrysaphes the New, Germanos of the New Patra, Balasis the Priest, Petros Bereketis (16th century); its peak is represented by the works of the composers that preceded the reform – Daniil Protopsaltis, Ioannis Protopsaltis, Petros Lampadarios, Iakovos Protopsaltis (18th century). The tradition of *koinonikon* was continued in the first half of the 19th century; it took the form of the Chrysantine musical notation, introduced along with the reform of 1814, through the theoretical works and transcription activity of its teachers, Chrysantos of Madyt, Gregorios Protopsaltis and Hourmouzios Hartophilakos.

So, in Ms. 27 we find three series of *koinonika*. The first group (leaves 161-166v) consists of six *koinonika*, intended for each working day of the week (which are entitled “weekly” for this reason). This series is not complete because the title leaf is torn and therefore the Monday *koinonikon* is missing

and the author of the whole series is not noted; however, it could be attributed to Petros Lampadarios, by comparing the manuscript score with the printed one. The Sunday koinonika of the *Αινείτε τον Κύριον* / “Praise the Lord” type follow (leaves 166v – 176v); the author, Daniil Protopsaltis, is stated in the title and then a broader section of koinonika for holidays throughout the year (leaves 176v-215); the authors are listed in the title: Daniil Protopsaltis, Petros Lampadarios, Gregorios Protopsaltis, Iakovos Protopsaltis, Hourmouzos Hartophilakos. With minor exceptions (such as the case of two of the four series of cherubic hymns included in Ms. 27 LMCMB), their source is the second volume of the Greek collection *Ταμείον Ανθολογίας* (Hartophilakos, B, 1824)⁷. I emphasize again that these large Eucharistic hymns use the papadic melodic construction, like the cherubic hymns, with ample melismas (up to 60 prime time units per syllable in certain passages); in the final part, most of them are accompanied by short terirems.

After the koinonika, a few heirmoi follow „ce să cântă la masă unde este hramul bisericilor” [“to be sung at the table when the church feast is” (leaves 215v-221). These are in fact three polychronions⁸ dedicated to the prince, the Archbishop (both in Greek) and the hegumen (in Romanian) respectively, and two kalophonic heirmoi, for the guests and for the deceased (the text in Romanian). So far, I have discovered only the source of the polychronion for the Archbishop (“Τον δεσπότην και αρχιέρα ημών” / Our Master and Archer, *varis* mode on Zo, leaves 216v-217v); these sources are tome B of the *Thesaurus of the Anthology* by Hourmouzos Hartophilakos (page 564). It is quite possible that the Romanian variants of the heirmoi are local, since we have not detected them among the printed collections of that period. In the same papadic style several other calophonic irmoses in Greek are inserted on leaves 230-240, some of which are *Τὴν σὴν εἰρήνην δος ἡμῖν* / “Give us Your Peace” by Petros Bereketis and another one by composer Panagiotis Halatzoglu, *Ἐφριξε γῆ, ἀπέστραφη ἥλιος* / “The ground shook, the Sun hid”, the plagal of the 1st mode on Pa, with a terirem, performed on Good Friday⁹. Kalophonic heirmoi, which are a class of

⁷ The source of the weekly koinonika (Hartophilakos, B, 1824): -pp. 161-170; on Sundays-pp. 170-188; of the holidays over the year-pp. 212-285.

⁸ The polychronion or cheretismos is a song of greeting or wishing one that they may live for “many years” addressed to secular or church official personalities. It is very old genre, being performed since the time of the Byzantine emperors. According to the opinion of various Romanian Byzantinologists, the polychronion is also common in the manuscripts compiled on the territory of our country. For example, in the Moldavian manuscripts such songs composed by Makarios the Hieromonk, Visarion Duhovnicul/the Confessor, Calinic the Hieromonk, Dorothei Iordachiu and others, but also by Greek composers. (Bucescu, 2009, II, pp. 96, 162, 163, 252, 263, 266, 279, 290, 294, 297, 318 etc.)

⁹ The source of kalophonic heirmoi in Ms. 27 LMCMB is the aforementioned collection, *Ταμείον Ανθολογίας* (Hartophilakos, 1823, B). The heirmos mentioned in the text are located at pp. 367-371 and 388-393 respectively.

paraliturgical chants in the papadic compositional style, of ample size and requiring vocal virtuosity, have also known variants in the Romanian language; some of them, translations and creations by Macarie the Hieromonk, are particularly refined. He drafted Ms.1685 BAR, classified as an *Kalophonic-Heirmologion*¹⁰, which he completed in 1833 at the Neamt Monastery, where for a while he taught the monastic community the “New Method” (the Chrysantine “New System” of notation, introduced to the church by the reform of 1814). (Bucescu, 2009, II, p. 435)

The explanation why many of the chants of the Holy Liturgy in Ms. 27 were selected from those in Greek is suggested below (although variants of these types of songs, musically adapted to Romanian, by Makarios the Hieromonk or Nektarios Frimu already existed). The explanation is that, until the reforms introduced by ruler Alexandru Ioan Cuza (1863-64), church chanting continued to be performed in Greek, as a legacy of the Phanariot period, when Greek culture was predominant. Also, great teachers and psalters such as Petros Ephesios, Petros Vyzantios, Georgios Paraskiadis were called to the Romanian Principalities to teach or perform psaltic chant; they were undoubtedly a model and an incentive for young disciples in the art of Orthodox church chanting, in studying and practicing the Greek repertoire as masterfully as possible. It must be remembered that, unfortunately, in the first half of the 19th century, chanting in Romanian was not yet appreciated and performed enough, as the Greek interpreters were still in large number in Romania, and held key positions; they claimed that Greek was the only language able to correctly convey the meaning and content of the services. For these reasons, most of the manuscripts compiled in the first half of the 19th century by the Romanian psalters still contain a large percentage of chants in Greek, to the detriment of those in the “mother tongue”.

Towards the end of Ms. 27 LMCMB some liturgical chants in Romanian appear again after a section where those in Greek prevailed, namely the axions called “praznical” (performed on the titular saint’s feast) by Makarios the Hieromonk, the first founder of Chrysantine music in the Romanian principalities; these axions were extensively performed and circulated through the 19th century manuscripts. Their source is certainly the *Heirmologion-Katavasia* collection published by Makarios the Hieromonk in Vienna in 1823, together with the *Theoretikon* and *Anastasimatarion*, the other two reference works of the Romanian teacher; they served him for the introduction of the new Chrysantine system of notation to the Romanian countries.

Starting with leaf 240, the last section of the codex, made by another “hand” (another less experienced copyist than Cyril) includes a number of additional chants consisting of the extensive / papadic heirmos at the

¹⁰ Ms. 1685 is preserved at the Romanian Academy Library in Bucharest.

Assumption of the Blessed Virgin Mary by Makarios the Hieromonk, *Neamurile toate* / “All generations call you blessed”, another axion *Cuvine-să cu adevărat* / “It is truly right” in the 1st mode, the doxastikon performed on the Holy Thursday “when the Epitaph is taken out of the church” *Înfricoșatu-s-a pământul* / “The earth was frightened” and the monastic chant, the plagal of the 1st mode on Pa, *Brațele părintești* / “The Father’s arms”; they are all well established pieces which, however, do not bring anything new or essential to the repertoire to in Ms. 27 LMCMB, mostly compiled by the copyist and psalter Cyril the Monk.

2.2 The creations of Cyril the Monk included in Ms. 27 LMCMB

As Alexie Buzera summed up in his study (Buzera, 1999), Cyril the Psalter’s activity at the Bisericani Monastery is valuable in that he produced a number of five Anthologion manuscripts. Three of them are kept at the library of the Metropolitan Library of Moldavia and Bukovina (Ms. 23, 27 and 31), one is at Varatec Monastery (Ms. 642) and another one at the library of the Holy Synod (Ms. II 158). Byzantinologist priest Florin Bucescu, who investigated the entire stockings of 19th century Moldavian manuscripts or coming from this area (Bucescu, 2009, I, II) found that the anthologies compiled by Cyril have a varied musical content, similar, but not identical. Also, all five codexes concerned bear the title “Anthologie or Floare-alegire” / “Anthology or Florilege” (similar to the collection made up by Nektarios Frimu); the main data related to the place and date of writing, the recipient of the manuscript and the price paid by it to Cyril the Monk for the preparation of this collection are specified by the composer on the title page. (Bucescu, 2009, II, p. 314)

Six chants in this collection, Ms. 27, bear the mention “by the writer”; these chants are: Psalm I, *Fericit bărbatul* / “Blessed is the man”, the plagal of the 4th mode on Ni/Do, the troparia from the collection of chants performed after the evening service (at the Pavcernița / the Compline) *Cu noi este Dumnezeu* / “God is with us”, the plagal of the 4th mode on Ni/Do, the polyeleos *Cuvânt bun* / “Good word”, the 4th mode legetos on Vu/Mi, the doxastikon on the Easter Day, *Ziua Învierii* / “The day of Resurrection”, the plagal of the 1st mode on Pa/Re, the heirmos of the Holy Saturday *Nu te tângui pentru mine, Maică* / “Weep not for Me, O Mother” – the 2nd mode on Vu/Mi and the heirmos performed on the Holy Thursday, *Din ospățul stăpânului* / “From the feast table of the Lord”, the plagal of the 2nd mode on Pa/Re. In addition to those already mentioned, the number of the chants created and signed by Cyril include the koinonikon sung at the Nativity of the Lord *Izbăvire au trimis Domnul* / “The Lord sent Redemption”, the plagal of the 4th mode on Ni (found in Ms. 23 LMCMB on leaves 55v-57v, for example), the axion *Cuvine-să cu adevărat* / “It is truly right”, the 3rd

mode on Ga/Fa and the chant *De înțelepciunea* / “For the wisdom”, the plagal of the 4th mode on Ni/Do, both in Ms. II-158 from the Library of the Holy Synod of Bucharest (on leaves 31 138v, respectively) (Bucescu, 2009, II, p. 540). The creation of the copyist at the Bisericani Monastery, according to the religious service for which it is intended, consists, therefore, of three chants for the Vespers, three for Matins, and four for the Holy Liturgy; this amounts to a total of ten chants, spread over five autograph manuscripts.

2.2.1. Analytical aspects

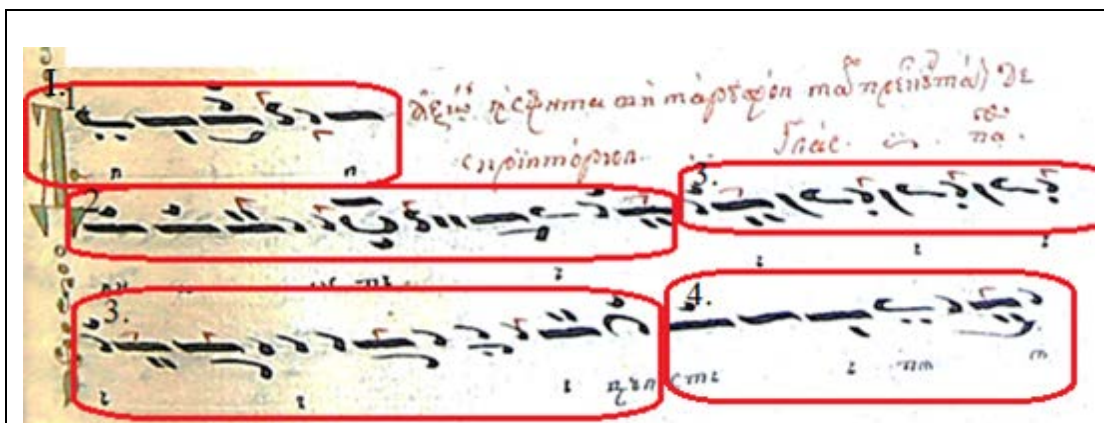
In the following section I will refer to the two chants dedicated to the Holy Week composed by Cyril the Monk, namely the axions for the Great Thursday and the Great Saturday.

The axion of the Holy Thursday is actually the heirmos of the 9th chant of the Canon¹¹ dedicated to the Holy Thursday, *Din ospățul Stăpânului* / “From the feast table of the Lord”. In addition to the Matins, it is also performed during the Holy Liturgy, “instead of the axion”, as indicated in the repertoire books; it has the text “Din ospățul Stăpânului și din masa cea nemuritoare, veniți credincioșilor la loc înalt, cu gânduri înalte să ne îndulcim. Pre Cuvântul cel Preaînalt, din cuvântul Lui cunoscându-L, pre Carele îl mărim” / “From the feast of the Lord and the undying nourishment, come to the higher place, ye faithful, and let us partake of it. We praise The Word of the Highest that we have known from His Word”.

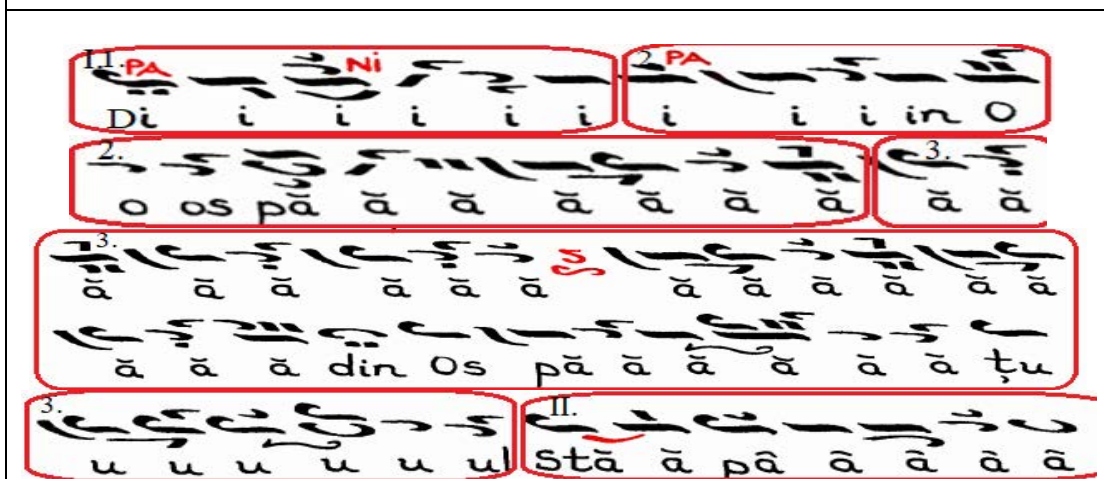
We compared the version by Cyril the Monk with the homonymous one, created by Makarios the Hieromonk and published not in the *Heirmologion-Katavasia* collection (since it contains only the heirmoi of the kingly feasts and of the Mother of God), but in Nektarios Frimu’s 3rd volume of the *Anthology* (Frimu, 1840, p. 342). In Table 1 we can see the similarities and differences between the two variants of the first kolon, with the text „Din ospățul” (“From the Feast”) (with the notation I on the musical examples in Table I); it was divided into segments: 1, 2 and 3. The identity of the 1st kolon (e.g. segment 1) can be noticed in both variants; there are minor differences in the case of the second segment and more significant differences in the case of the third segment, due primarily to the writing – more synthetic in Cyril’s version (without anagrammatism, that is, without interruption and then with the repetition of the syllables from the word “ospățul”/“feast”), and more “broadly” in Makarios’s version (with anagrammatism and repetition of the word “ospățul”/“feast”). In the case of the second kolon (noted as II in the music examples shown in Table 2), with

¹¹ The canon is a broad hymnographic genre that is sung at the service of Matins, either fully (especially in monasteries) or only the main *heirmoi* (also called *katavasia*), in secular churches.

the words “Stăpânu” [the Lord], it is noted that the melody uses a similar thesis in both versions under examination; however, there is a difference between the size of the two versions of the second kolon: 33 prime time units, and a short anagrammatism in the Cyril’s version and 39 prime time units, and a more extensive anagrammatism in the Makarios’s case, respectively. The conclusion regarding the variant made by Cyril the Monk is that this copyist either used the Greek source used by Makarios to translate the heimos *Din ospățul Stăpânului* /“From the feast table of the Lord”, or even “abbreviated” the former’s Romanian version.



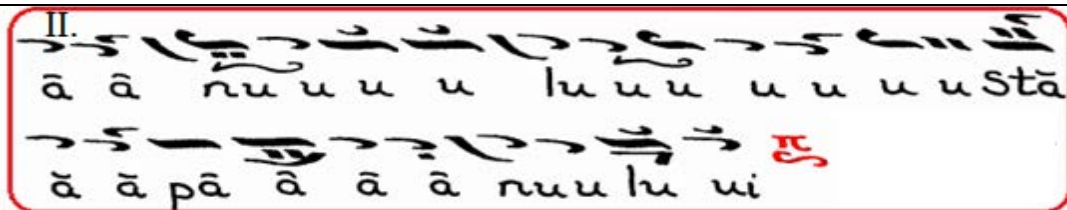
“Axion/heimos in the Holy Thursday abbreviated by the writer” (Cyril the Monk), the plagal of the 2nd mode on Pa / Re, in Ms. 27 LMCMB, leaf 156 – the 1st kolon, with the text “Din ospățul”/“From the feast”



Axion/heimos of Makarios the Hieromonk, the plagal of the 2nd mode on Pa / Re – the 1st kolon, “Din ospățul”/“From the feast table”



Axion/heirmos of Cyril the Monk – Ms. 27 LMCMB – the 2nd kolon, “Stăpânului”/“To the Lord”

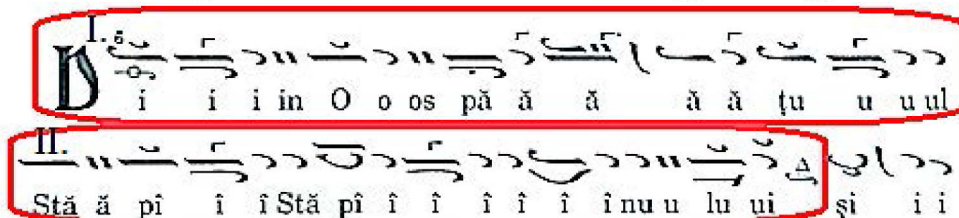


Axion/heirmos of Makarios the Hieromonk – the 2nd kolon, with the text “Stăpânului”/“To the Lord”

Table 1 – A comparison between the first kolon of the versions of the heirmos “Din ospățul Stăpânului”/“From the feast table of the Lord” by Cyril the Monk and Makarios the Hieromonk

In the Moldavian manuscripts of the 19th century other variants of the heirmos “Din ospățul Stăpânului” / “From the feast of the Lord” were also circulated. Thus, an “abbreviated” variant is also that by Visarion the Hieromonk in the plagal of the 2nd mode modulated in 2nd mode, authentic, based on Vu / Mi (middle mode II) (musical example no. 3). In this compositional version of Neamt Monastery, the first kolon consists of 16 first prime time units (related to the 4 syllables of the phrase “Din ospățul” / “From the feast table”), and the second consists of 20 prime time units (related to six syllables, instead of four, due to the agrammatism of the phrase “Stăpânului”/“To the Lord”).

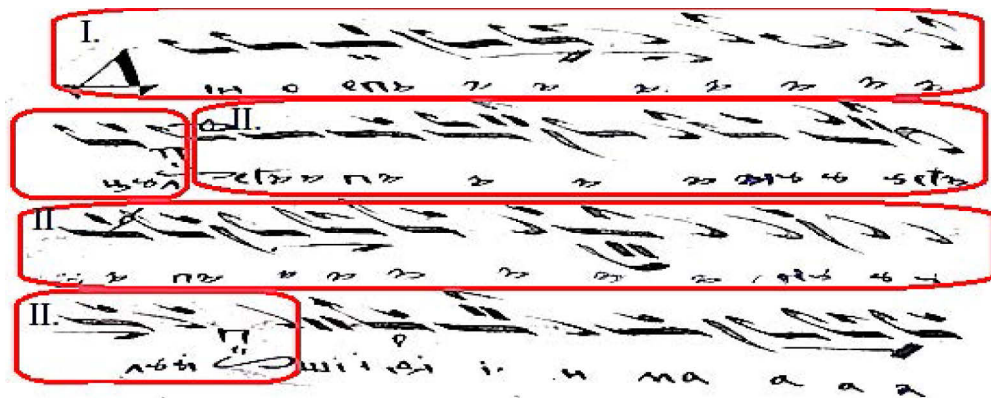
altul, al Părintelui Visarion Ieromonahul, glasul 6 λ ϵ B̄s



Musical example no. 3 – The heirmos “Din ospățul Stăpânului” / “From the feast of the Lord” the plagal of the 2nd mode on Vu / Mi by Visarion the Hieromonk

Another version of the irmos of the 9th chant, *Nu te tângui pentru mine, Maică* / “Do not weep for me, Mother” in the plagal of the 2nd mode on Pa/Re was composed by Valeriu Gâdeji, a Psalter who worked as a teacher at the

Seminary in Huși. This was written in the manuscript Ms. 6 (110) kept at the Golia Monastery in Iași¹². As seen in example 4, the writing in the case is “σύντομον” (“slightly abbreviated”), in comparison to the versions discussed above, both in the 1st kolon (which is made up of 12 prime time units related to the four syllables of the phrase “Din ospățul”/ “From the feast table”), and in the 2nd kolon, which is accompanied by an anagrammatism, but it is based only on the 28 prime time units (as compared to 33 prime time units in Cyril’s version and 39 prime time units in Makarios’, respectively).



Musical example no. 4 – The heirmos “Din ospățul Stăpânului” / “From the fast table of the Lord” the plagal of the 2nd mode on Pa / Re by Valeriu Gădei, from Ms. 6 (110), The Book Fund of the Golia Monastery (Iași)

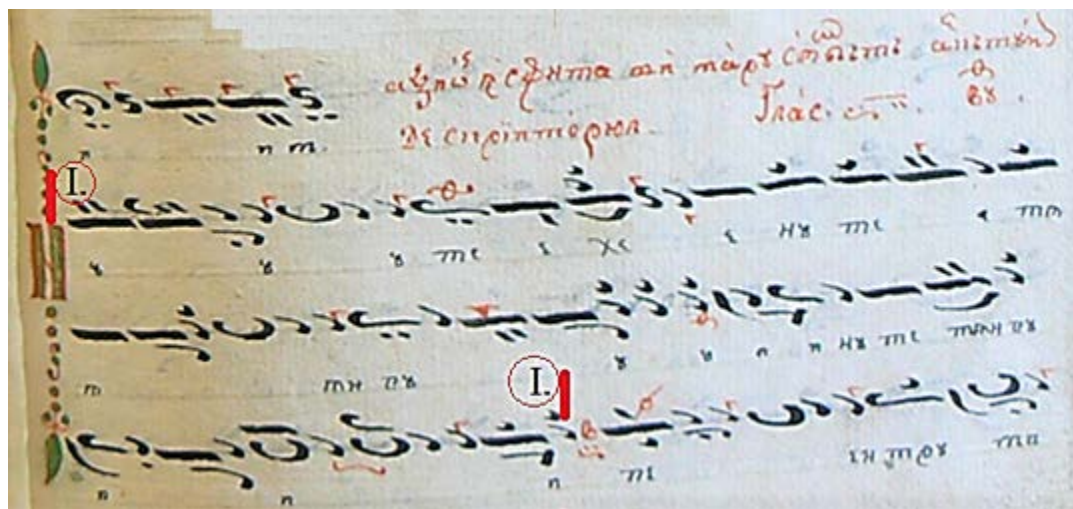
The second heirmos, “on Holy Saturday, created by the writer” (by Cyril the Monk), has the text “Nu te tângui pentru mine, Maică, văzându-mă în groapă pre Mine, Fiul tău, pre Carele M-ai zămislit fără sământă, că Mă voi scula și Mă voi proslăvi și voi înălța întru slavă ca un Dumnezeu pre cei ce cu credință și cu dragoste pre tine neîncetat te măresc.” / “Weep not for Me, O Mother, on seeing Me, your only Son, in the tomb, that you immaculately conceived, for I will rise and I ascend again in glory and I will be exalted as a God, and will raise all those who, in faith and love, exalt you ceaselessly.” From a modal point of view, it uses a branch of the soft chromatic second voice scale, that on Vu/Mi (also called the “median” second mode), less commonly used in “broad” chanting (example 5). We compared three more homonymous variants, that by Makarios the Hieromonk (example 6), by Visarion the Hieromonk¹³ (example 7) and by Ioan Zmeu (example 8); we separated all four

¹² Ms. 6 (106) was written between 1872-1879 in Huși; the copyist was Ioan V. Tufescu (Bucescu, II, p. 141). The manuscript is a musical-liturgical collection of the Anthology type and is in the Book Fund at the Golia Monastery in Iași.

¹³ Visarion the Hieromonk (the Confessor), contemporary of Cyril the Monk from the Bisericani Monastery, was a famous copyist, composer and psalter who worked at the Neamt

examples, with “|” the first kolon, with the text “Nu te tângui” / “Weep not”, so that we can draw a comparison between them.

On comparing the four variants mentioned above we found that, in this case, Cyril the Monk used a different musical source, compared to Makarios the Hieromonk, as the two composers’ melodic lines are different, first of all as they belong to different modal scales, which is the median soft chromatic 2nd mode, based on Vu/Mi in the case of the copyist psalt from the Bisericani Monastery, and the hard chromatic plagal of the 2nd mode on Pa/Re, in Makarios’ case. Major differences also occur in the cadence system of the first kolon (a perfect cadence on Vu/Mi in Cyril’s version, a perfect cadence on Pa/Re in Makarios’) and in the melody construction, in terms of the melody-text ratio. Thus, in both versions of the “broad” style is used: 63 prime time units related to 10 syllables of text in Cyril’s version and 86 prime time units related to 17 syllables in Makarios’, respectively. It can be noticed, however, that the expression “nu te tângui”/“Weep not”] is repeated three times in Cyril’s version, using the technique of “anagrammatismo” (interruption and then resumption), compared to four times in Makarios’ version, so the musical writing of the latter is ampler, “broader”.



Musical example no. 5 – The heirmos *Nu te tângui pentru mine, Maică* / “Weep not for Me, O Mother”, the 2nd mode on Vu / Mi, by Cyril the Monk (Ms. 27 LMCMB, leaf 156)

Monastery in the first half of the 19th century. He was a disciple and follower of Iosif the Monk, the founder of the School of music in the “old system” at Neamt Monastery, but also of Makarios the Hieromonk; however, in terms of the “new system” (Chrysantine notation).

The image displays a musical score for a heirmos. It consists of five lines of music. Each line features a melodic line with neumes (stylized symbols) and a corresponding line of text in Church Slavonic. The text is: *ди Сръбница ти Марѣ Слѣбѣзи з. ди локъ ре Акѣион. Гласъ, ѿ. Па.* The notation includes various rhythmic values and accidentals, and is set against a four-line staff. A large initial 'H' is visible at the beginning of the first line.

Musical example no. 6 – The heirmos *Nu te tângui pentru mine, Maică* / “Weep not for Me, O, Mother”, the plagal of the 2nd mode on Pa, by Makarios the Hieromonk (Nektarios Frimu, 1840, III, p. 346)

Examples 6 and 7 contain incipits of the heirmos in the versions by Visarion the Hieromonk and Ioan Zmeu. They have in common the scale, e. g. the plagal of the 2nd mode, but its base is triphonic (at a fourth) on Di/Sol in Visarion’s version and on Pa/Re in Zmeu’s; the type of melodic construction belongs to the style “αργόν” in Visarion’s version and “αργο-σύντομον” in Zmeu’s. The melodic lines obviously come from different sources, as both the melodic profile and the cadences differ. Interestingly, the cadence of the first kolon in Zmeu’s version, with diatonic modulation in protovaris on Zo/Si in the low register. Anagrammatismoi are present only in Visarion’s version, while they are not used in Zmeu’s, which is natural, as there is a gradual move towards a less melismatized writing in psaltic music, both Greek and Romanian, towards the end of the nineteenth century. In example 9 the first kolon “Μη εδοῦρου”/ “Weep not” of the Greek heirmos is illustrated in Petros Lampadarios’ version and in the Chrysantine transposition by Hourmouziος Hartophilakos (Hartophilakos, 1825, p. 207). It can be noted that the musical style is “σύντομον”, i. e. “abbreviated”, in a syllabic style or containing a small number of melismas (two or three sounds for each syllable).

altul, de Părintele Visarion Ieromonahul glas 6 Δ Δ Δ Δ

N u u u u t e e e e e e t i i i i i i i

i în gu u u u nu te tin gu u i i i i i i i

i i pe e en tru u u u Mi i i i i ne e

Musical example no. 7 – The heirmos *Nu te tângui pentru mine, Maică* / “Weep not for Me, O Mother”, the plagal of the 2nd mode modulated in the authentic 2nd mode on Di/Sol, by Visarion the Hieromonk (Balan, 2005, p. 630)

IRMOSUL CE SE CÂNTĂ ÎN LOC DE AXION
DE IOAN ZMEU (1892)
GLAS 6 π Δ Δ Δ Δ

u u u u u u u u u u u u t e t â n

g u u u u i i n u u t e e t â

â â â â n g u i i p e n t r u M i i i i

i i n e M a a a a a a a i c â â

Musical example no. 8 – The heirmos *Nu te tângui pentru mine, Maică* / “Weep not for Me, O Mother”, the plagal of the 2nd mode on Pa/Re, by Ioan Zmeu (Lacoschitiotul, 2009, p. 558)

M Η ε ε πο θυ ρα ε μη ε μη η η τερ

Musical example no. 9 – “Μη εποδουρου μου Μητηρ” / “Weep not for Me, O Mother” – by Petros Lampadarios, in Chrysantine notation – the 1st kolon, “Μη εποδουρου” (Hartophilakos, 1825, p. 207)

As a brief conclusion following the analysis of Cyril the Monk's compositional style, it can be stated that they are characterized, generally, by fluency and musical expressiveness, as well as the preservation of the specific melodic psaltic formulas, within a musical writing of the analytical type, characteristic of the period, predominantly "broad", however, without any exaggerations. Although he composed a small number of chants, their quality demonstrates that Cyril the Monk fully mastered the techniques of "musical translation", as he adapted pre-existing models to the specific needs of the Romanian language; at the same time, he was a highly skilled calligrapher, judging by both the remarkable graphic aspect of his manuscripts, and especially by the accuracy of his musical transcriptions.

3. Conclusions

3.1. Ms. 27 LMCMB, an Anthologion in Romanian and Greek, was written in 1847 by Cyril the Monk from the Bisericani Monastery, Neamt County.

3.2. The content of chants in Ms. 27 is very rich, which is mainly part of the Matins and the Holy Liturgy. The main sources of the repertory of Ms. 27 are the following collections: *Antologhie sau Floare-alegire* by Nektarios Frimu (volumes I-II – 1846 and III – 1840), *Antologia* (the 2nd volume) by Makarios the Hieromonk (1824) and *Ταμείον Ανθολογίας*, volume B, by Hourmouzios Hartophilakos (1824).

3.3. Ms. 27 LMCMB also contains a number of six chants by Psalter and copyist Cyril, out of the total of ten chants that have been discovered in the five autograph manuscripts compiled by him.

3.4. Cyril the Monk's compositional style is generally characterized by fluency, musical expressiveness and the preservation of melodic formulas specific of psaltic music, within a musical writing of the analytical type, characteristic of the period; this was predominantly "broad", but without exaggerations. Cyril's creations are proof of the high level of professional performance of Moldavian psalters – 19th century creators and copyists.

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