

Aspects of contemporary liturgy music in the Republic of Moldova – *The Liturgy* by Vladimir Ciolac and *The Hymns of the Saint Liturgy of Saint John the Chrysostom* by Teodor Zgureanu

Lecturer **Irina Zamfira Dănilă** PhD
(University of Arts “George Enescu”, Iasi)

Abstract.

The present paper focuses on two choral liturgy pieces which are representative of the music composed in the Republic of Moldova, *The Liturgy* by Vladimir Ciolac and the *Hymns of the Saint Liturgy of Saint John the Chrysostom* by Teodor Zgureanu. Through the complex musical analysis the paper aims at: 1. identifying possible intonation sources inspired from psaltic music which are used as a melody profile in these liturgies; 2. emphasizing the specific musical methods used by the two authors to adapt it.

Key words: *the Republic of Moldova, Vladimir Ciolac, Teodor Zgureanu, choir liturgy, psaltic style melody invention.*

After the year 1812 when Moldova was incorporated in the Russian Empire, in the part of this region beyond the river Prut (currently the Republic of Moldova) religious music was performed in Russian, which then became the official language in administration, education and religion; religious music thus followed the Russian - Ukrainian model of church choir singing, especially in the cathedrals in the large cities. In the rural areas, however, as well as in the Romanian monasteries located in Bessarabia, the religious service was still performed in Romanian, while traditional Romanian psaltic music of Byzantine origin was being used in the service. After the union of Bessarabia with Romania (1928) and its subsequent separation (1940), Romanian became once again the official language of the religious service; this stimulated the creation of a new liturgy repertoire in Romanian. One of the major musical personalities of the period between the two wars was Mihail Berezoșchi; he is considered to be one of the founders of the Bessarabian musical school of composition and conducting.

After World War II, as the communist atheistic regime took over the power in Romania, both the creation and performance of religious music were prohibited. Overt inspiration from religious music and themes was acceptable only after 1990, when in Romania a new climate was obvious, which brought about political, social, cultural and religious changes. Many composers of the time created pieces belonging to choir religious music, such as Serafim Buzilă¹,

¹ He composed *Liturghia N1* and *Liturghia N2/ The Liturgy*. Larisa Balaban, *Genurile muzicii corale religioase în creația compozitorilor din R. Moldova*, PhD dissertation - abstract (Chișinău, 2005), p. 8.

Vladimir Ciolac, Teodor Zgureanu² and Nicolae Ciolac³. Some of them also created vocal-dramatic religious pieces intended for the concert hall: Teodor Zgureanu (the oratorio *Noaptea Sfântului Andrei/Saint Andrew's Night*), Vladimir Ciolac (*Requiem* for a female Choir, soloists and organ, 1995, *Stabat mater* for a female choir and string orchestra, 1997), *Magnificat* (2003)⁴.

Of the material of religious musical inspiration created in the Republic of Moldova after the year 1990, we have selected for this paper the liturgies by Vl. Ciolac and T. Zgureanu, as they are recent pieces using various musical sources and compositional methods. The aim of the paper is to discover possible intonation sources inspired from psaltic music in the pieces of the two composers and to point at the musical methods to adapt these sources.

I. Vladimir Ciolac – *The Liturgy*

Vladimir Ciolac is a reputed composer and conductor from the Republic of Moldova, currently teaching at the “Gavriil Musicescu” Music, Theatre and Arts Academy of Chişinău. His work consists of vocal and instrumental music; he is mainly interested in choir music, both sacred and lay. The former includes the hymns of the Saint Liturgy of John Chrysostom for a female choir of equal voices⁵ (1993), which has been recently adapted for a mixed choir with the title *The Liturgy*⁶. The piece contains the main elements of the liturgy of Saint John Chrysostom, with a second version of the choir *One Born, The Mercy of Peace* and *We Are Praising You* added for each.

Both the melody and the adaptation of the Liturgy are inspired from choir music of Russian tradition; the piece is illustrative in this respect of the trend in choir music in Bessarabia. With this piece, Vladimir Ciolac continues the tradition inaugurated by Gavriil Musicescu at the end of the 19th century and by Mihail Berezovschi in the period between the wars⁷. If Mihail Berezovschi in his main works approached traditional psaltic singing and even the quotation

² Academia de Ştiinţe a Moldovei. Institutul Patrimoniul Cultural. Centrul Studiul Artelor, ARTA MUZICALĂ ÎN REPUBLICA MOLDOVA. ISTORIE ŞI MODERNITATE (Chişinău: Grafema Libris SRL, 2009), pp. 524-525.

³ He composed *Liturghia/The Liturgy* (2001). Larisa Balaban, op. cit. p. 12.

⁴ Academia de Ştiinţe a Moldovei. Institutul Patrimoniul Cultural. Centrul Studiul Artelor, op.cit., p. 520.

⁵ Larisa Balaban, op.cit., p. 9.

⁶ Vladimir Ciolac, *Liturghia: Cu binecuvântarea ÎPS Vladimir Mitropolitului Chişinăului şi întregii Moldove/Under the benediction of his Holiness the Metropolitan Bishop of Chişinău and the entire Moldova, Pontos, Chişinău, 2004.*

⁷ As a teacher at the theology school and of the Choir of the Chişinău Cathedral, to meet the repertoire needs of his choir, Mihail Berezovschi composed *The Hymns of the Saint Liturgy* (1922) and *The Hymns for the evening and morning* (1927); these pieces were greatly appreciated and were highly popular, especially in the churches in the urban areas of Bessarabia.

from psaltic chanting, which he adapted using tonal instruments, in his Liturgy, Vl. Ciolac created an original melody line, highly appropriate for singing, inspired from the Russian traditional melodies, sometimes even from the Slavonic psaltic musaic, with no melisma ornaments and therefore with an obvious harmonic function; Vl. Ciolac also makes an adequate selection of the modal-tonal planes and of each voice parts. The harmonized melody *recitativo*, which is a means of expression typical of Russian religious choir music, is also present in some of the choir pieces of the *Liturgy (Holy God, The threefold ektenis, The Creed)*. In other pieces (*Unto Your Kingdom, One Born, The Heruvikon*), the melody is related to the monody of Orthodox psaltic music, as it is still practiced in Bessarabia, especially in the churches in the rural areas.

1) *Unto Your Kingdom*

This piece is actually the third Antiphon of the Holy Liturgy illustrating the text *The Beatitudes* delivered by Jesus Christ in His sermon on the Mountain (Matthew, ch. 6 to 7). In this piece, the composer creates a musical atmosphere similar to that in the psalms by using a melody invention in the psaltic fashion adapted with appropriate musical instruments: the musical discourse is not placed between bars. In terms of musical architecture, the Antiphon consists of eleven stanzas; the first is introductory and the final is conclusive, each stanza contains two musical sentences. In the first stanzas, the composer distributes the melody of the first sentence of the text to one of the two groups of singers, usually to the female voices; the second sentence is supported in chords by the other group of singers (male voices) on an ison pedal. In the last part of *The Beatitudes*, the musical discourse is supported by all the singing voices mainly in an isorhythmic chord style.

In the introduction (stanza 1), the female group of singers intones the melody in the first psaltic mode on *pa* (D) in unison; the text is “Unto Your Kingdom, remember us, oh, Lord”; there are several cadenza required by the text at the first step of the mode (D) through the subtonic C and on the 4th degree (G), with cadences which have obvious modal elements:

① Moderato

The musical score is for a four-part choir (Soprano, Alto, Tenor, Bass) in the key of D minor (one flat). The tempo is marked 'Moderato'. The Soprano part begins with a melodic line on the note D (pa), which is the first psaltic mode. The lyrics are: *p* ÎN - TRU ÎM - PĂ - RĂ - ȚI - A TA PO - ME - NE - ȘTE - NE PRE NOI. The Alto part follows the Soprano with a similar melodic line. The Tenor and Bass parts provide harmonic support with sustained notes on D and C, representing the ison pedal mentioned in the text.

After the conclusion of the first sentence on the first step of the mode (D), the group of female singers holds this sound which serves as an ison, while the melody is continued by the tenor and supported harmonically by the divided bass group of singers; thus, the chord structure is created on both the main and the secondary steps of D minor (which would be the scale of the echo I on D in a tempered rendition):

The first beatitude (the 2nd stanza of the piece) with the text “Blessed are the poor in spirit, for theirs will be the Kingdom of Heaven” brings to the fore a musical motif representative of the *ondulatio* type – motif *a*, that will be reiterated in various guises along the entire piece:

The melody of this stanza was created on the basis of a generating motif; with a modal quality, it evolves along a pentachord with a subtonic, starting from G (at the end of the first sentence) on D. In the second sentence, it moves towards the low register of the scale, under *pa* (D) up to *ke* (A), as it is sung by the tenor, similarly as in the introductory part, and it is adapted harmonically in a similar manner to that in the first stanza:

The next two Beatitudes (stanzas 3 and 4) do not bring any crucial changes in the manner of adaptation or of the final cadences of the sentences as compared to those presented previously. However, the melodic contour and the incipits of the melodies are altered through movement by one step lower (on F) as compared to the generating motif in the second stanza (in the 3rd stanza) and the return to G (in the 4th stanza):

In the fourth Beatitude (the 5th stanza), the melody, sung by the high pitch voices (soprano and tenor) in a high register and supported by the eighth ison of the other two voices (on the sound *pa-re*), modulates in the tetrachonic scale on *ke* (A) of the 5th echo; the cadence of the first sentence is not placed at the basis of the scale *ke* as the theory of the 5th echo stipulates, but on the second degree, *zo* (B); the ison in the second sentence is also placed here. The harmonic plane is also adjusted from D minor to E minor through diatonic modulation:

The fifth Beatitude (the 6th stanza) with the text “Blessed are the merciful, for they shall find mercy” initially repeats the motif which is present in the previous stanza, but the melody no longer follows the patterns of the psaltic modes used so far (the tetrachonic on *ke*, or that of the 1st echo, on *pa*), with a final cadence on G. the composer prefers a style which is mainly chordic, with short pedal interpositions of the soprano and bass; in the second sentence, a chromatic modulation from E minor to G minor is used.

The following two Beatitudes (stanzas 7th and 8th) is remarkable through the contrast between the intonation in the unison with a pedal of the first sentence and the chordic and isorhythmic style of the second sentence. In terms of the melody, both stanzas begin by a lowering of the incipit of the generating motif by one step (from D' to C'); in a vertical chordic plane it occurs the maintaining of the harmonic plane in G minor (in the 7th stanza) and the chromatic modulation from G minor to F major (in the end of the 8th stanza).

Stanzas 9th and 10th bring to the fore, as the main instrument of musical expression, the harmonized melody recitativo sung in *tutti*, in an isorhythmic manner on the chords of the main and secondary steps and of the initial tonality D minor. The generating motif is present in these last beatitudes, yet it is diversified and altered and it is sung not by the soprano, but by the bass.

The last part of the *Beatitudes* is found in the last stanza (the 11th), which has a conclusive role in this ample piece; it sets the harmonic plane of D minor

with both plagal and authentic chord relations. The following are the relations in the second sentence, also in the final cadence: G VI-I₄⁶-VI- I₄⁶-IV₆-II₆-I₄⁶-V₇-I:

The image displays two systems of musical notation for a choir. Each system consists of four staves: two soprano staves (top two) and two bass staves (bottom two). The music is written in a single system with a common time signature and a key signature of one flat (B-flat). The first system is marked with a circled '11' and a forte 'f' dynamic. The lyrics for the first system are: 'BU - CU - RA - ȚI - VĂ ȘI VĂ VE - SE - LIȚI,'. The second system continues the lyrics: 'CĂ PLA - TA VOA - STRĂ MUL - TĂ ES - TE ÎN CE - RURI.' The notation includes various note values, rests, and dynamic markings, with a final cadence indicated by a double bar line and repeat signs.

Through its melodic contour inspired from psaltic singing and the musical methods appropriately used (the simple and double ison, the unison, the light harmonic style, the complementary nature of the voice planes), *The Beatitudes* by Vl. Ciolac can be considered a valuable and original choir composition for the liturgy.

2) *The Heruvikon*

It is a choral piece created by using simple yet efficient musical methods. The structure of the first part of the *Heruvikon Hymn* is a large tristrophic structure: *A A' A''*, a repetition with a different text of the first stanza *A* which consists of a sequence of sentences: A – “Which the Cherubim”, B “Which the Cherubim” and C – “mysteriously impersonating.” The piece is created in E minor and the measure is not mentioned, as the autor considered that it is not the meter that counts, but the melodic sentence subordinated to the religious text. It is interesting to note that the melodic contour is distributed to the tenor voice and not to the soprano, as is customary, probably with the aim of creating a warmer sound. The melody is appropriate for singing and memorable; it relies

on a gradual and undulating melody scalar profile, which is specific of Slavic traditional religious music, and uses a comfortable compass, which applies to all voice groups. To adapt the melodic contour, the composer uses harmonic support; here are the relations used in stanza *A*, which are repeated identically in the other two stanzas: in the sentence A, the unison of the voices and the cadence on F# V₆; sentence B: F# I-IV-VII-V₇-III₆₋₂-IV₆; sentence C: F# I-IV-VII-V₇-III₆-I. Except for the cadences, the same chordic relations of the main steps, and also of the secondary steps, the 7th and the 3rd, are used. The final cadence is tonal, authentic: F# V₇-III₆-I:

The image shows a musical score for a hymn. It consists of two systems of staves. The first system has four staves labeled S., A., T., and B. for Soprano, Alto, Tenor, and Bass. The music is in F# major (two sharps) and 4/4 time, with a tempo marking of 'Andante'. The lyrics are: 'CA - RII PRE HE - RU - VIMI, CA RII PRE HE -'. The second system continues the music with the lyrics: 'RU - VIMI, TAI - NĀ ĪN - CHI - PU - IM.' The final cadence is labeled 'fa# V7 III6 I'.

The second part of the Heruvik Hymn “As the Lord of all” begins with *Con moto*, first in unison, then in a harmonic style; the soprano leads the melody, which is based on a set of motifs similar to that in “Which the Cherubim” and with similar chord relations returning to the perfect tonal authentic cadence at the “angelic” words. The final sentence of the second part of the *Heruvikon* consists of a musical repetition of the word “Hallelujah” and brings back the initial motif of the Hymn, which is eventually sequenced to a diminishing third in a vertical plane, thus creating a short modulatory inflection to B minor. The final cadence displays the harmonic tonal relations: V₇-III₆-V₇-I.

3) The Axion “It is truly meet”

The Axion “It is Truly Meet” is also created in the style of the Russian choir music, as set by the classics of Russian choir music (Bortneanski, Lamakin ș.a.), characterized through easily sung melodies, simplicity and the clarity of the harmonic style, the combination of the melody *recitativo* with the harmonic pedals, modulations in the close tones. The structure is *A B Avar.*, with the following tonal planes: Bb (m. 1-3); g (m. 3-23); Bb (m. 23-31); g (m. 31-34); Bb (m. 35-36), therefore the major tone Sib is associated with its minor relative.

This piece is worth mentioning for its economical and masterful use of voices, as well as for the fact that it constantly provides a comfortable voice compass for each voice group.

4) *Our Father*

One of the best known choir pieces of the *Liturgy* by Vladimir Ciolac is the prayer *Our Father*, which has recently become part of the repertoire of the church choirs of Iași. It is created for a mixed choir with a soprano soloist, as it is performed mainly within festive services held at important holidays. It is impressive through its melodies with Slavic influences. A version of the prayer *Our Father* that can be found in Romanian churches reveals the connections and the junction point between the Orthodox psaltic music performed on either bank of the river Prut:

Ta tal nos-tru ca-re-le esti in ce-ruri Sfin-teas-ca-se nu-me-le Tau

6
Vi-e im-pa-ra-ti-a Ta, Fa-ca-se vo-ia Ta pre-cum in cer si pre pamânt

In terms of musical architecture, *Our Father* consists of three large stanzas, *A* (m. 1-22), *B* (m. 23-35) and *C* (m. 36-48), and each stanza in turn consists of chains of sentences:

Stanza	<i>A</i>					<i>B</i>			<i>C</i>	
Sentences	A	Avar	B	C	C _{var}	D	E	F	G	H
Bars	1-5	6-10	10-15	15-18	18-22	23-26	27-30	30-35	36-41	42-48

As in the other sections of the *Liturgy*, the composer adopts the principles of classic-romantic harmony and uses chords of the main steps and especially the chordic combinations based on the secondary steps the 2nd, 6th, and 3rd in various inversions. The final cadences of these sections are authentic: VI₂-III₆-I (m. 18), II₃⁴-III₆-I (m. 22), I₄⁶-VI₂ (m. 30); II₇-V-I (m. 34-35); VI₂-II₅⁶-III₆-I (the final cadence, m. 46-48):

13. Tatăl nostru

Adagio *A*

Solo S.

S. A.

T. B.

TA - TĂL NO - STRU, CA - RE - LE EȘTI ÎN CE - RURI. M-m

NO-STRU, CA-RE-LE EȘTI ÎN CERURI, SFIN - ŢEA-SCĂ-SE NU-ME-LE TĂU,VI-E

ÎM-PĂ-RĂ-ŢI-A TA,FACĂSE VO-IA TA,PRE - CUM ÎN CER ŞI PE PĂ-MÂNT.

Pîi - NEA NOA - STRĂ,

CUM ÎN CER ŞI PE PĂ - MÂNT. A - A - A

Fa VI₇ III₆

Fa VI₂ III₆ I

Fa II₃ III₆ I

f *B*

As an accessible, easy to perform and expressive piece, *The Liturgy* by Vl. Ciolac is a valuable addition to the repertoire of the church choirs and it

continues, from a modern standpoint, the tradition of religious choir singing from Bessarabia.

II. Teodor Zgureanu - *The Hymns of the Saint Liturgy of Saint John the Chrysostom*⁸

A personality of contemporary music in the Republic of Moldova, Teodor Zgureanu (born in 1938)⁹ was a conductor, professor and composer; he specialized in particular in lay choir creation (folklore adaptations); after 1990 he also composed religious, choir and vocal-symphonic music. One of his major choir liturgy creations is *The Hymns of the Holy Liturgy by Saint John the Chrysostomos*¹⁰ [6]. This piece is intended to be performed mainly in the concert hall; it is written for a male choir of equal voices (tenor I and II, bass I and II), but it also contains solo parts for the soprano and bass, as well as parts for a children's choir (in one section only). The composer selects only the most important parts of the Orthodox Liturgy¹¹. In this piece (completed on August 28th 2009, as the composer himself mentioned on the last page of the manuscript), Teodor Zgureanu aimed – as he recently stated in an interview in a TV show¹² – at recreating the oriental atmosphere, of Byzantine influence, characteristic of Orthodox liturgy music. Thus, he created his own special, highly original, musical universe. In certain pieces (*Come worship, One Holy, In the Name of the Father and of the Son and of the Holy Ghost, A Mercy of Peace, He Is Blessed*) he makes use of a melodic invention based on musical motifs

⁸ This part of the present study on *The Hymns of the Saint Liturgy of John Chrysostom* by Teodor Zgureanu was published under the title 'The creative adaptation of the psaltic monody in the present day choir creation for the liturgy in the Republic of Moldova – Teodor Zgureanu – *The Hymns of the Holy Liturgy by Saint John the Chrysostomos*', in the volume *Latest Advances in Acoustics and Music, Proceedings of the 13th WSEAS International Conference on Acoustics and Music: Theory and Applications* (Amta '12), G. Enescu University of Arts, Iasi, Romania, published by WSEAS Press with Adrian Sîrbu as a coauthor.

⁹ Choir master; profesor and composer, The People's Artist in the Republic of Moldova (1983). Member of the Musicians' Union of Moldova. Serafim Buzilă, INTERPREȚI DIN MOLDOVA. LEXICON ENCICLOPEDIC (1460-1960) (Chișinău: Ed. Arc, 1996), p. 468.

¹⁰ Teodor Zgureanu, *Imnurile Sfintei Liturghii a lui Ioan Gură de Aur*, Chișinău, Ed. Pontos, 2010.

¹¹ *Veniți să ne închinăm/Come let us worship, Doamne miluiește/Lord have mercy, Sfinte Dumnezeule/Holy God, Aliluia/Halleluja!, Unul Sfânt/One Holy, Mărire Ție/We praise Thee, Doamne miluiește/ Lord have mercy (the second version), Imnul Heruvic/Heruvikon, Pre Tatăl, pre Fiul și pre Sfântul Duh/Unto the Father, the Son and the Holy Ghost, Mila păcii/A mercy of peace, Bine este cuvântat/Blessed is He, Pre Tine Te lăudăm/We praise Thee, Cade-se cu adevăra/It is truly meet, Tatăl nostru/Our Father, chinonicul Lăudați pre Domnul din ceruri/the koinonikon Praise the Lord in the highest, Și s-a arătat nouă [Bine este cuvântat, n.n.]/ And was revealed unto us [Blessed is he], Lumină lină/Tender light, Întru numele Domnului, [Fie numele Domnului, n.n.]/In the name of the Lord [Blessed the name of the Lord, [Apolisul, n.n.] and Mulți ani trăiască/ May he live long. Teodor Zgureanu, *Imnurile Sfintei Liturghii a lui Ioan Gură de Aur*, Chișinău, Ed. Pontos, 2010.*

¹² The TV show *Templul muzical/Musical Temple*, broadcast on November 2009 on the TV channel of the Republic of Moldova.

containing specific intervals, such as the augmented second, or a specific gradual and undulating profile, which lend the musical discourse an oriental flavour to be found also in the music of Byzantine influence. In other pieces (*Holy God, The Heruvikon Hymn, God Have Mercy, We Praise Thee*), the composer creates a melody with no direct relation to the psaltic tradition; it is characterized by dissonant (diminished fifth, augmented fourth) or large (augmented sixth) interval jumps, which, however, are related to modal music. In this piece several choir songs can be recognized, where the Byzantine monody is faithfully recreated in terms of both intervallic structure and melodic profile (*It Is Truly Meet, Our Father, Hallelujah!*). Only one piece (*Praise the Lord*) seems to bear more influence from Russian choir church music, in terms of both melody and harmonic adaptation, which are both tonal in nature, and of the type of dialogue between the male choir, the children's choir and the solo recitativo parts of a basso profondo.

1) *Come Let Us Worship*

In this choir piece, the composer distributes the melody to the soloist soprano, whose part is harmonically sustained by, or is in a dialogue with, the male voice groups. In terms of form, *Come Let Us Worship* consists of a sequence of four phrases (A, B, C, D); it opens with the answer *Amen!* (m. 1 -2) sustained a on G minor dominant and tonic chords, in the next part, the last chord is sustained by the tenors (m. 2-4) and basses (m. 2-7) as a harmonic pedal. At m. 2 the soloist soprano begins singing on the text "*Come let us worship*" (phrase A, m. 2-6), on a musical motif starting from D (m.2), followed by a major sixth leap, then a diminished second, perfect diminished fifth (dotted quarter note and quaver) and ends with a gradual ascent to G, on a chromatic profile which reminds of the second plagal mode on Pa (D). The motif sung by the soloist is imitated (m. 4-5) by the tenors' group, with certain variations and in sequence:

Andante Molto religioso

The image shows a musical score for three voices: Soprano, Tenor, and Baritone. The tempo is marked 'Andante Molto religioso'. The Soprano part begins with a rest, then enters with the melody 'Ve niti sa ne in chi nam'. The Tenor part enters with a sustained note 'A min' and then continues with 'Ve niti sa ne in - chi - nam'. The Baritone part provides a harmonic accompaniment with sustained notes, ending with 'Sisa ca'. The score includes various musical notations such as rests, notes, and dynamic markings like 'f'.

The tenors continue to sing the ison (m. 6-7), while the basses begin the next phrase, B (m. 7-14), with the text "*And let us fall unto Christ*". From m.8

on up to m. 12, the musical discourse is distributed in turns between the soloist soprano and the two male voice groups in a manner reminiscent of antiphonal singing specific to psaltic music:

Phrase B concludes through the reunion of the voices and of the soloist in an harmonic isorhythm on the text "unto Christ" which is repeated (m. 13-16):

The use of large consonant interval jumps: the third, perfect fourth, as well as of dissonant intervals (diminished fifth), gives the musical flow a sound which is more dramatic than its usual expression in the melodies specific to church music of either Western or psaltic origin. On a vertical chord level, phrase A ("Come let us worship") maintains its position in the G minor tonality – the harmonic version, while in phrase B ("And let us fall unto Christ") the chords are freely concatenated, with no restriction from the principles of classic harmony. Also, the composer resorts to chords in which he introduces sounds which are alien to the chord (usually the augmented sixth, for example at m. 9, first beat, at other times it is the second or the fourth etc.). The chords are no longer conceived of as built on the various steps of a certain tonality; they should be considered as three chordal units based on the respective sound (with the thirds or added sounds as its basis), presented in their direct form or in

various inversions. Taking this into account, this is how phrase B proceeds in its vertical chord level:

Chord on the pitch	G	Ab	Bb	Ab	Gb	Eb	Bb	Gb	F
Measure	7-8	9	10	11	12	13	14	15	16

From the relations between these chords, it can be seen that the composer does not aim to create a succession based on the principle of the fifths or of modulation (associated to tonality) or any other principle related to modalism.

In the following phrase, C (m. 17-22, see figure 3), "Son of God, redeem us", the melodic conductus intoned only by the soloist now uses an expression of intense prayer; it progresses along four measures in a rhetoric of the type *ascensio-descensio*, starting from A through Db¹ and then back to A. The composer supports this expressive generous melodic conductus through chordal alternation of the male voices between the three chordal units on the sound A and Gb; these sounds can be also found in the melodic conductus or are close to them (as a harmony of three chordal units).

The phrase D (m. 22-27), "You Who have risen from the dead", reproduces the melody of the preceding phrase C; this time it is intoned by the tenors (the *ascensio* motif); the basses answer (with the *descensio* motif) on the vertical level and so the chords of A and Gb are formed again. The repetition of the text "You Who have risen from the dead" is done in a different manner, in an isorhythm, on the chords Eb-Ab-Gb:

22

S

T

B

Man-tu - es - tene pre pre noi Celce'aîn-vi - at din morti pre cei ce'ti cap-ta

Ai in - vi at

In phrase E (m. 27-42) "to those who sing to You Halleluja!", the musical discourse moves towards the melodic climax by the male choir, which is chordic, isorhythmic, prolonged on the corona (m. 30):

The exultation "Hallelujah!" follows, in a manner similar to the dialogue of voices between the soloist and the male voice groups (as it happens in the antiphonal singing), sustained through chords either on the harmonic pedal (m. 31-32, 38-39), or on the chords A and Gb in alternating successions:

Besides the deep feelings of the main melody, the surprising element in this initial choir piece of the *Hymns of the Holy Liturgy by Saint John the Chrysostomos* is the treatment of the chords of the harmonic chord relations as independent harmonic entities, whose values is more in terms of sonority than of chordal function. Also, the dissonances are left unresolved, which is in contradiction with the principles of classical harmony. One argument in favour of this idea is the fact that, although the key signature would indicate Bb or G minor, the piece begins in G minor and yet it ends in F major; as we have seen, along the piece, chords on other pitches are also used (Gb, Ab, Bb).

Come let us worship is representative of T. Zgureanu's view on Bessarabian contemporary choir music for the liturgy through both the originality of the melodic conductus of modal influence and the harmonic-polyphonic devices that are suggestive of the practices of psalm chanting (ison, the dialogue between the soloist and the choir in an antiphonal manner).

2) *The Heruvikon Hymn*

In the *Heruvikon* only the male voices are used; however, they are not used in the manner of classic harmonic choirs in Russia, but in a manner that alternates the instances of vocal *tutti* with the unison and the antiphonal performance of the voice groups. The melody, which begins in *Molto adagio*, is the composer's creation; thus, he wished to express convincingly the religious feeling through a gradual melody profile (sometimes an augmented second is used, a sound reminiscent of oriental psaltic music at m. 5, 7-8, 10-11, 23):

The image shows a musical score for the 'Heruvikon Hymn'. It features four staves: T1 (Tenor 1), T2 (Tenor 2), Br. (Bass), and B. (Bass). The tempo is 'Molto Adagio' and the dynamic is 'mf'. The lyrics are: 'Ca rii pre He ru vimi — Cu tai na in chti pu'. The score includes various musical notations such as notes, rests, and a triplet in the final measure.

Alternately, interval jumps are used (for example, an unexpected descending augmented fourth, m. 8), in order to emphasize certain important words or ideas. This focus on the religious text is accomplished through various methods, either related to tone colour, or sheerly melodic, or of a combined – melodic and harmonic – nature. On a vertical chord level, the composer resorts to a free juxtaposition of chord relations, without any restrictions such as those set by the classic resolve of dissonances. The important element here is the sound resulting from chord relations and their ethos. This idea will be illustrated through the presentation of chord relations in the last two phrases (m. 25-31 and 31-33 respectively):

Chords on pitches	Eb	Cb-Gb	Ab-Cb	Ab-Cb	Gb-Db	Db
Measure	25-26	27	28	29	30	31-33

On the first presentation of the phrase “Who mystically the Cherubim represent” (m. 1-6), the melody is sung by the 1st tenor and sustained through chords by the 2nd tenor and the bass voice group; the melodic conductus is mainly ascending. To introduce a novel element, on the second repetition of the text “Who secretly the Cherubs represent” (m. 7-13), the composer leaves the melody to be performed only by the bass voice group, in a unison of eighths inspired from the motifs used previously; however, the motifs are not repeated identically (as on m. 7-8 we can recognize the sound structure of the first

m. 6-7, 42). In the end, the composer repeats the first musical idea of the *Axion* (m. 2-6), slightly altered, on the text "You, True Mother of God" as a form of reprise, a device method frequently used in psaltic pieces of this type.

For expressive purposes, the final phrase "We praise Thee" is repeated twice as a coda; in the second repetition, the ambitus of the scale is extended to the low pitches (from *pa* to low *di*, which in this case means from A to D, through the transposition by a fifth) on the prolonged ison of the low bass voice:

The image displays a musical score for voice and bass, consisting of three systems. Each system has a vocal line (Soprano, S) and a bass line (Bass, B). The lyrics are in Romanian and describe the birth of Christ and the praise of the Virgin Mary.

System 1 (measures 35-42):
 S: van-tul ai nas-cut. Pre Ti - ne Cea cu a - de - va - rat Nas-ca toa³-re
 B: (Ison line with sustained notes)

System 2 (measures 43-49):
 S: de Dum-ne-zeu Pre ti - ne te ma rim, pre ti - ne te ma -
 B: (Ison line with sustained notes)

System 3 (measures 50-51):
 S: rim, pre ti - ne te ma - rim.
 B: (Ison line with sustained notes)

The psaltic origin of the melody, belonging to the first authentic mode (as in the *Axion*), transposed from *pa* (D) to *vu* (E), can be recognized in the choir piece "Our Father", too. The ison is used again, sustained by the divided bass group and performed in parallel eighths on the base E or the subtonic D of the mode. The highly expressive and suggestive melody construction is of a psaltic type, in the stikhera style, with relatively short melismas. The composer uses ornaments specific to the music of Byzantine inspiration, such as the double appoggiatura (with its origin in the transcription of the consonant neume omalon):

Andante molto religioso

Soprano
Ta - tal nos - tru, ca - re-le esti in ce - ruri, Sfin-teas-ca-Se nu - me-le

Bass
U ___ (sempre)

Sop.
Tau ___ Vi - e Im - pa - ra - ti - a Ta, Fa - ca - se vo - ia Ta Pre - cum in cer Pre

B
cum in cer si pre pa - mant. Pai - nea noas - tra cea de 'a pu - ru - rea Da - ne - o no - ua a - stazi

In *Hallelujah!* which follows the reading from The Apostles, the composer succeeds in suggesting the Orthodox church monody by using a melody based on a motif of the *ondulatio* type which uses the diminished second interval (m. 2, 3, 4):

Moderato *mf*

TI T2 T3
A - li - lu - ia A - li - lu - ia A - li - lu - ia

B.1
B.2
mp
U ___

This initial motif is then transformed and adapted and set in sequences on various steps (from an ascending fifth, m. 6, to an ascending third, m. 10):

6

T1 T2 T3

A - li - lu - i - a A - li - lu - ia

B1 B2

u A - li - lu ia

As the main method for harmonic adaptation of the monody, the composer also uses the ison, however, this time it is a double ison, at the interval of a fourth, intoned by the divided group of basses. With respect to the manner of leading the voices, the composer uses the antiphonal singing, as the melody is taken over from one voice group to the other, accompanied by the ison.

Through his creation *The Hymns of the Holy Liturgy by Saint John the Chrysostomos*, the Bessarabian composer Teodor Zgureanu has managed to substantiate the meritorious initiative of revaluating and employing originally the expressive potential of the source he used, namely psaltic monody, by using modern musical methods (non-functional free harmonic concatenations, a simple and a double ison, motif sequencing a.s.o.). This musical potential has been less used as a source of inspiration in the musical creation of the composers from the Republic of Moldova in the latter half of the 20th century.