

MUSICAL EXEGESIS, IN THE TRANSYLVANIAN STYLE, COMPOSED BY DIMITRIE CUNTANU, AT OUR LORD'S BIRTH CATAVASIA

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SUMMARY. The Orthodox religious music in Transylvanian tradition has a unique history. It gained an important place in the Romanian musical heritage, by the way it managed to adapt to Romanian, in its own style, the psaltic musical repertoire, of Byzantine tradition. Build from the oral tradition, which, in its turn blended with folklore, cult music, and the other co-existing cults, and from psaltic tradition, Dimitrie Cuntanu's work fairly represents, the first Transylvanian religious musical monument of Romanian root. The Byzantine musical origin of this paper can be detected, together with other works, from the musical structures of the first Katavasia established by Cuntanu, at Lord's Birth Feast. Transformed to Romanian by different anonymous protagonists of the Transylvanian music, the Lord's Birth Catavasia represents a Hrysantic exegesis reference of Byzantine music, in a Transylvanian style.

Keywords: Catavasia, Byzantine music, Anton Pann, Cuntanu, Romanian adaptation

The Transylvanian religious music, although it had developed in a different hystoric-social climate from the Old Kingdom, is, without a doubt, connected to the millenary Byzantine tradition. Moreover, it is known that the Byzantine music had been performed in Transylvania, in narrow areas. Proofs of this presence are found in the second half of the 15th century when it is mentioned by Radu Grămăticul of the Braşov Schei, religious chants teacher. The series of written confessions continue at other teachers from the Schei: Dobre, Oprea Diacul, Bucur Grămăticul². The first translated musical work into Romanian is by Filothei sin Agăi Jipei (1712), *Psaltichia rumânească/Romanian Psaltic Chant Book*, would be copied and given to liturgical service in the Transylvanian space, in 1751 by Ioan sin Radului Duma Braşovan.

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² Nicu Moldoveanu, *Istoria muzicii bisericeşti la români / The History of the Romanian Church Music*, Editura Basilica, Bucureşti, 2011, p. 189.

Furthermore, after the 1814 hrysantic reform, the interest in the psaltic music became more present because many Transylvanian chant singers had connections to the Moldo-Wlach protopsalts, the main actors in the Romanizing process of the religious chants.

Starting from these insularized musical testimonies, which history has managed to preserve, in the first musical composition destined for the orthodox space, composed by Dimitrie Cuntanu, a whole series of musical structure can be distinguished coming from the Romanian psaltic repertoire, made by Macarie the Hyeromonk and Anton Pann. In this regard, in the present paper, we will focus our attention on the variant of the first hirmos which Dimitrie Cuntanu fixes it in linear notation, for the feast of the Lord's Birth, in order to highlight the similarities and the differences resulting from the comparative analysis of this variant and Anton Pann's, which he follows closely.

The Byzantine origin of the music of Transylvanian tradition was often mentioned by different researchers and musicologists. In this sense, the origin of the hirmoses at the regal feasts fixed in linear notation by Cuntanu, was in the concerns of Professor Elena Chircev. She identified the modal cadre of psaltic melodies, which is kept in Transylvanian hirmoses. Elena Chircev illustrated the fact that the Transylvanian hirmoses bears the imprint of the original Romanian psaltic whose milestones have been preserved in a more succinct proportion. The oral circulation of these melodies, led, in time, to the appearance of some interventions, process which was particularly characterized in: simplification of the melodic line and the under sizing of the melisms³.

Likewise, of the musical analysis of the hirmoses took care as well father-professor Vasile Grăjdian who, this time, considered the variant of the Hirmos at the Feast of the Lord's Resurrection, comparing it with the most representative oral variations which he "picked up" from the church singers from Sibiu area⁴. Following analysis, he states that "overall it can be appreciated for the Resurrection Hirmos, in the interpretation of the Transylvanian church singers, that it existed (mostly) a common melodic matrix, but in most cases, it suffered a transformation (an amplification, usually) in a calophonic manner (calofonicos)"⁵. The Transylvanian variant, in this case, has its origin in the psaltic variant of Macarie the Hyeromonk.

³ Elena Chircev, „Irmosele din colecția de cântări bisericești a lui Dimitrie Cuntanu și relația lor cu muzica psaltică / The Irmosis from the religious chant collection by Dimitrie Cuntanu and their relationship with psaltic music ", in: *Arta*, 2012, p. 18.

⁴ The research and systematic valorification of the orality heritage of singing in the lectern of the Sibiu Archdiocese churches, *Grant MEC-CNCSIS* (Ministerul Educației și Cercetării - Consiliul Național al Cercetării Științifice din Învățământul Superior) *no.290/2002* and *Grant MECT-CNCSIS* (Ministerul Educației, Cercetării și Tineretului - Consiliul Național al Cercetării Științifice din Învățământul Superior) *nr.368/2003*.

⁵ Vasile Grăjdian, „Irmosul învierii în variante orale actuale ale cântării bisericești de strană din Ardeal (Studiu de caz privind cântarea bisericească de origine bizantină din Ardeal) / The Resurrection Irmos in contemporary oral variants of the religious chant lectern singing in

Terminological specifications of liturgical-musical nature

What is an Hirmos?

Before moving on to the comparative analysis of the two variants, it is proper to write a short review of hirmos lexeme and the connotations it supports in liturgical-musical language.

The hirmos is a poetic form specific to the Byzantine hymnography. The word *Hirmos* (Hirmos) comes from the Greek word (εἰρμός, οὔ, ὁ — hirmos = binder). In liturgical acceptance, *hirmos* designates the first stanza, which stands in front of the nine odes, songs from the structure of a canon (Kanon)⁶. The Hirmos serves as a model for the other stanzas of the ode, establishing the isosyllabic and the homophony (that is, the same number of syllables, the same accents, on the same melody). Therefore, the tropes of each ode must have had the same number of syllables and the same accents as the hirmos from the front of the ode⁷. The melody used in the canon is the one indicated by the hirmos. This musical rule illustrates the fact that we are dealing with nine melodic variants. Sometimes, in the cult texts, the hirmos is indicated completely, and other times there are played only the first words of the hirmos. For example: "Hirmos: Let's sing to the Lord...", designating the hirmos which was the basis of the composition of the tropes from that specific ode from the canon. The historian and theologian Zonaras defined the hirmos as a "principle of tropes and canons; because the tropes are determined by him, regarding its rule and rhythm, as a model, which fixes their composition and harmony"⁸.

When the hymnographer wanted to make a new canon, his first concern was to create the hirmos, composing a song of its own. In case he did not compose a new hirmos for the ode of a canon, he could use an older hirmos, popularized in the cult, whose lyrics and melody were known

Ardeal", in: *Cântarea liturgică ortodoxă din sudul Transilvaniei: cântarea tradițională de strană in bisericile Arhiepiscopiei Sibiului / The liturgic Orthodox singing in the South of Transylvania: The traditional lectern singing in the Sibiu Archdiocese churches*, Vasile Grăjdian, Sorin Dobre, Corina Grecu, Iuliana Streza, Sibiu: Editura Universității „Lucian Blaga” din Sibiu, 2007, p. 165.

⁶ F.L. Cross & E.A. Livingstone, eds., *The Oxford Dictionary of the Christian Church*, 2nd Ed. (Oxford: Oxford University Press, 1989), s.v. "Heirmos," p 630; J. Grosdidier de Matons, *Romanos le Melode et les origines de l'hymnographie byzantine*, Lille, 1974, p. 279; *Dictionnaire d'archéologie chrétienne et de liturgie*, publié par Fernand Cabrol et Henri Leclercq, Paris, (1907).

⁷ Nicu Moldoveanu, *Istoria muzicii bisericești...*, automela: hymn with a troparion form with individual song, borrowed from other genres. Idiomela: hymn with a troparion form, with connected text, individual melody, which does not serve as a model to other troparions, chants. Léon CLUGNET, *Dictionnaire...*, sv. Εἰρμός.

⁸ J. B. Pitra, *L'hymnographie de l'Église grecque*, Imprimeria dela Civiltà Cattolica, Rome, 1867, p. 31.

within the Christian communities. The tropes, centered on the theme of the canon, followed the melodic pattern of the hirmos. The grammarian Teodosiu from Alexandria says that: “to make a new poem, the melodus, after choosing the appropriate hirmos for the subject, or after he composes it himself, he composes the imitative tropes corresponding to the chosen hirmos, syllable by syllable and accent by accent, the accented syllables corresponding to the accented times in the melody⁹. Therefore, we can say that the isosyllaby and the homotony are the two fundamental rules of Byzantine lyricism. These two rules are enough to give rhythm to the poetry. The principle of isosyllaby already belonged to the classical lyricism, being the fundamental principle, present over the centuries in choral poetry, characteristic of Dorian lyricism¹⁰. The second principle, the one of the homotony has replaced the classical prosody based on the quantity of the vowels. The transition from the classical lyricism to the principles of the Byzantine lyricism has happened gradually. “The prose became poetry, without being claimed, and the musicians became poets”¹¹.

The hirmoses are also called “Catavasion” (κατάβασις = descent, exit, from καταβαίνω = going down). This action of descent has given the meaning of the hirmoses from the forefront of the odes of a canon, because, at the time of their singing, provided at the order of the canon, after *Glory... And now...* from the end of each ode, the singers came down from the pew, joining in the middle of the church to sing them together. The Catavasion is, usually, the hirmos at the beginning of each Ode of the Matron Canon of the Great Holidays and it was “born” when the singing of the tropes was abandoned, replacing it with reading them or, in most cases, their elimination for practical reasons, as it is done in the typical parish. The Catavasions are a summary of the canon of which they are a part and they are a model in the singing of the tropes of the canon. Each regal feast has its own catavasions.

The hirmos or the first catavasion of the Lord’s birth canon, “Christ is born, adore Him”, which we will discuss in this study, was composed by the hymnographer Cosmas of Maiuma, which fixed it on the 1st voice.

The hirmoses of the regal feasts were gathered from the beginning in a collection named *Irmologhionul*¹² (τὸ εἰρμολόγιον). This collection

⁹ E. Bouvi, *Poètes et Mélodes. Etude sur les origines du Rithme Tonique dans L’Hymnographie de l’Église Grecque*, Nimes, Paris, 1886, p. 355.

¹⁰ M. L., West, *Greek Metre*, Oxford at the Clarendon Press, 1988, p. 46.

¹¹ E. Bouvi, *Poètes et mélodes...*, p. 273.

¹² For the origin and evolution of the Irmologhon, to be seen: Simon Harris, „The ‘Kanon’ and the Heirmologion”, in: *Music & Letters*, Vol. 85 (May, 2004), No. 2, pp. 175-197; Constantin Secară „O tipologie a Irmologhionului în secolele XVII-XIX, cu reprezentare în manuscrisele din fondurile românești – autori și caracteristici / A typology of the Irmologhon in the 17th – 20th century, with a representation in the Romanian fonds manuscripts – authors and characteristics”, in: Constantin Secară, *Muzica bizantină—doxologie și înălțare spirituală / Byzantine Music –*

represents for the Byzantine tradition one of the oldest and representative cult books of the eastern hymnography. Since from the beginning, *Irmologhionul* was used as a music book, which allowed the singers to memorize the melody of the hirmoses, like, later they would be able to apply it to the tropes without a melody from the canon, but, at the same time, it was a cult book, used in the liturgical service of the morning office¹³. The oldest manuscripts of the *Irmologhion* have been preserved since the 9th-10th centuries¹⁴ being important sources for the knowledge of the first phase of the development of the hymnography and Byzantine music.

The authors of the two melodic variants

The collections we will consider in this study dedicated to the catavasion of the Lord's birth are: *The church songs after the melodies of the eight voices of the Holy Orthodox Church, collected, put on sheets and arranged* by Dimitrie Cuntanu, professor at the "Andreian" Archidieceasan Seminar, in Sibiu, the author's publishing house, 1890 and *Irmologhiu or Catavasion*, that comprises all the irmoses and the catavasias of the regal feasts along the year, the troparions, kontakions and exapostilarion. It comprises the podobii of all the voices, the Blessings and the Mass for the Dead and others. Romanized and brought to light with the blessing of the Archbishop and Metropolitan of Hungar-wlachia, Holly Exarch of the lands and Viceregent of Cesareea Capadocia and knight of various orders, Neofit, for the seminaries' usage and other similar schools, by Anton Pann, Bucharest, printed in his Typography of Religious Music, 1846.

doxology and spiritual ascension, Editura Muzicală, București, 2006, pp. 164-214; Egon Wellesz, *A history of Byzantine Music and Hymnography*, Oxford at the Clarendon Press, 1998, pp. 141-142; Miloš Velimirović, „The Byzantine Heirmos and Heirmologion”, in: *Gattungen der Musik in Einzeldarstellungen*, Gedenkschrift Leo Schrade, München, 1973, pp. 192-244. Velimirović makes a classification of the Irmologhon in two groups, KaO și OdO, depending on internal organization of the canons and the eh organization, as fundamental construction elements.

¹³ Simon Harris, „The 'Kanon' and the Heirmologion”, in: *Music & Letters*, Vol. 85, No. 2 (May 2004), pp. 175-197.

¹⁴ The most important manuscripts of the Irmologhon were published in the series „Monumenta Musicae Byzantine”: *Hirmologium Athoum*, vol. 2, Ed. Carsten Høeg, Copenhagen, 1938, (reproduce integral *Codex Monasterii Hiberorum* 470); *Hirmologium Cryptense*, vol. 3, Ed. Laurentius Tardo, Rome, 1951, (reproduce integral *Codex Cryptensis Epsilon.gamma.II*); *Hirmologium Sabbaiticum*, vol. 8, Ed. Jørgen Raasted 1. Pars Suppletoria, 2.1. Pars Prima: Toni Authentici, 2.2. Pars Secunda: Toni Plagales, Copenhagen, 1968-70 (reproduce integral *Cod. Saba* 83); Vol. 6. *The hymns of the Hirmologium*, Part I, transcribed by A. Ayoutanti & M. Stöhr, rev. and annotated by Carsten Høeg, Copenhagen, 1952; Vol.8. *The hymns of the Hirmologium*, Part III, 2, transcribed by A. Ayoutanti, rev. and annotated by H.J.W. Tillyard, Copenhagen, 1956; Vol.4. *Twenty canons from the Trinity Hirmologium*, transcribed by H.J.W. Tillyard, Boston, Paris, London, Copenhagen, 1952.

The first musical version of the Lord's birth Catavasion that we will analyze belongs to Anton Pann. A remarkable personality of the Romanian culture from the first half of the XIX century, Anton Pann¹⁵ has distinguished himself as a music teacher, typographer, folklorist, and poet. Together with Macarie the hieromonk, Pann was a protagonist of the process of *romanization* and of the implementation of the hrysantic reform, at the beginning of the XIX century, in the Romanian musical space. Regarding the term *romanization*, it was used for the first time by Anton Pann, in the preface of the book *Fables and stories*, where he states: "after I learned the canons and the orthography of this craft, I did not linger into romanization and into working on the notes the most needed books"¹⁶. In the preface of the *Hirmologhion*¹⁷, Pann speaks about *romanization*, term by which he understands the procedure of the adaptation of the melodic line to the musicality of the Romanian language¹⁸.

According to the musicologist Gheorghe Ciobanu, Pann was the one who "imposed, more than Macarie the hieromonk, the singing in the Romanian language, in church, and the one who indicated, by and large, the line of the further development of this chanting at the Romanians"¹⁹.

The musical work Anton Pann has left to us is an extraordinarily rich one, he is conceiving his works and for the didactic activity of teaching Byzantine music according to the systima, in the theological seminaries and in the church singers' schools²⁰. More exactly, his activity in the church singing domain is concretize in the elaboration and the printing of fourteen books²¹, without counting the anthologies and the reissues. Two of these

¹⁵ More information about the activity and the musical works of Anton Pann can be seen in the monography by Zaharia Matei: Zaharia Matei, *Profesorul, protopsaltul și compozitorul Anton Pann / The Teacher, Protopsalt and Composer Anton Pann*, Basilica, București, 2014.

¹⁶ Anton Pann, *Fabule și istorioare / Fables and Short Stories*, București, 1841, p. 4.

¹⁷ Anton Pann, *Irmologhiu sau Catavasier / Irmologhon and Catavasia Book*, Tipografie de Muzică Bisericească, 1846, p. I.

¹⁸ Gheorghe Ciobanu, „Anton Pann și românirea cântărilor bisericești / Anton Pann and the Religious Chants Romanization”, in: *Studii de etnomuzicologie și bizantinologie*, vol. I, 1974, pp. 317-329.

¹⁹ Gheorghe Ciobanu, „Anton Pann...”, p. 317.

²⁰ Anton Pann, *Bazul teoretic și practic al muzicii bisericești sau gramatica melodică / The Theoretic and Practical Basis of the church chant and methodical grammar*, thought in the Saint Matropolitane Seminary, in the days of his Holiness Metropolitan of Ungrowlachia D.D. Neofit and edited in his fifth year of his counseling, by Anton Pann, Bucharest, in his church printer, 1845.

²¹ The list of works of Anton Pann can be consulted in Zaharia Matei, *Profesorul... / The Teacher*, pp. 197-243. Likewise, a provisory list, made by the monarch Filotheu Bălan, by the exiting originals, with the last update on the 8 th Februraie 2014, can be seen on line, at <http://www.byzantion.ro/biblioteca/articole/carti-de-muzica-psaltica-romanesti-tiparite-in-romania-1820-pann-astazi.html>.

works have a theoretical profile, while the rest of twelve contain singings for the use of the lectern²².

Many of these books will be distributed in Transylvania for the study of those who will be occupying with the psaltic music. Thus, through the extensive compositional and editorial process, the skillful Anton Pann has contributed to the development of the Romanian musical patrimony which, according to Gheorghe Ciobanu, can fall into three categories: “a) translations, with the exact melodic line; b) translations, with the adaptation of the melodic line to the spirit of the Romanian language; c) creations on Romanian texts”²³.

The *Hirmologhion-Catavasier* of Anton Pann has been translated and drafted into Romanian with great difficulty, the psalter taking the melody from the Greek original and adapting it to the hymnographic text in Romanian, with the keeping, as much as possible, of its original beauty, as he himself tells us in the preface of the paper: “Here is the catavasion that includes the grabnico-irmologic melody, receive it as an instrument or a great need working tool [...] Therefore, receive it, I say, this catavasion, which with enough dizziness, with loss of rest and sleep has been translated and accomplished in Romanian for use”²⁴.

In the preface of his paperwork, Pann does not specify the source that he used, but he only writes that he Romanianized these singings, namely he translated them from Greek, adapting the Romanian text to the Greek melody. The careful analysis of the present hirmoses in many editions shows the fact that, in his Romanianized paperwork, Anton Pann had used, the *Irmologhion* of Petros Vyzantios, the neat and exiguous edition printed in 1825 by Hourmouzios Hartofylax²⁵.

In terms of composition and origin, the *Irmologhion*²⁶ of Petros Peloponessiou Lampadarios²⁷, which Anton Pann has in consideration, is

²² Gheorghe Ciobanu, „Muzica bisericească la români / The Romanian Religious Music”, în: *Studii de etnomuzicologie și bizantinologie / Studies of Ethnomusicology and Byzantinology...*, vol. I, 1974, p. 339.

²³ Gheorghe Ciobanu, „Anton Pann și «românirea» / Anton Pann and the Romanization”, în: *Studii de etnomuzicologie și bizantinologie... / Studies of Ethnomusicology and Byzantinology...*, vol. I, 1974, p. 318.

²⁴ Anton Pann, *Irmologhiu sau Catavasier... / Irmologhion and Catavasia Book*, Preface, p. VI.

²⁵ Ειρμολόγιον των καταβασίων Πέτρου του Πελοποννησίου μετά του συντόμου Ειρμολογίου Πέτρου Πρωτοψάλτου του Βυζαντίου: Εξηγημένα κατά την νέαν της μουσικής μέθοδον μετά προσθήκης ικανών μαθημάτων, ων εστερούντο εις το παλαιόν. Επιθεωρηθέντα ήδη, και ακριβώς διορθωθέντα παρά του Διδασκάλου Χουρμουζίου Χαρτοφύλακος. Κωνσταντινούπολις, Εν τη Βρετανική Τυπογραφία Κάστρου εις Γαλατάν, 1825.

²⁶ Ειρμολόγιον των καταβασίων..., 1825.

²⁷ Petros Lampadarios Peloponessiou (Πέτρου Λαμπαδαρίου του Πελοποννησίου) (1730-1778) is a 18th century most important composer who worked between 1764-1778, in the Big Church of Constantinople. By his special talent, he entirely composed, *Anastasimatarul argon și cel syntomon, Irmologhionul Catavasiilor și Doxastarul*. „Petros Peloponnesios”, *The Canterbury Dictionary of Hymnology*. Canterbury Press: <http://www.hymnology.co.uk/p/petros-peloponnesios>.

typologically categorized into the printed hirmologhions in neobyzantine notation (koukouzeliană), from the so-called abbreviated hirmologhions, named, starting with the 17th century, catavasions²⁸.

The musical works Romanianized by Anton Pann have entered the repertoire of the few connoisseurs of the psaltic music from Transylvania, through the church music School, which has worked next to the Church from Șcheii Brașovului. Anton Pann had a special relationship with this church musical school during the three short periods which he spent at Brașov. In 1821²⁹, during the revolution of Tudor Vladimirescu, in 1828³⁰, when he was in the position of church singer at the great church from Șcheii Brașovului and in 1850, when, in Iosif Barac's house, trader from Brașov, he will take the decision of taking care of the musical training of some young locals³¹. Anton Pann will recommend many singers which will sustain the pew and the psaltic music courses from gymnasium. Being directly interested into the promotion and the support of the psaltic music in Brașov, will take care George Ucenescu, which Pann will take to Bucharest, when, after two years of apprenticeship, he will send him back, accompanied by a certificate³².

Researching the subscriber lists of the books printed by Anton Pann, I have spotted a few names of some subscribers from Brașov, which were among the beneficiaries of the works. The paperwork that we are taking into discussion, in this study, *Irmologhiu-Catavasier*, printed in 1846, the first and the second edition being printed in 1854, had much many beneficiaries from Brașov: the venerable archpriest of Brașov, mister sir Ioann Papazul, the honorable archpriest Iosif Barac and George Ucenescu, first singer of the great roman-orthodox Church from Șcheii Brașovului.

What is more, from the correspondence that Anton Pann maintained with those from Brașov, we see that he mentions, in a letter addressed to the representants from the orthodox Church from Șcheii Brașovului, the fact that he left at the archpriest Ioan Popazu, ten corps of books, each corp in nine pieces, for the necessity of the students, in their process of learning

²⁸ Constantin Secară, „O tipologie a Irmologhionului... / A Typology of the *Irmologhion*”, p. 166.

²⁹ Constantin Mateescu, *Drumurile lui Anton Pann / Anton Pann's Roads*, Editura Sport-Turism, București, 1981, p. 56.

³⁰ Anton Pann, *Cântece de lume / Worldly Songs*, Transcribed in modern psaltic notation, with an introductory study by Gh. Ciobanu, Editura de Stat pentru Literatură și Artă, București, 1955, p. 14.

³¹ Vasile Oltean, „Al treilea popas al lui Anton Pann la Brașov / Anton Pann Third Stop in Brasov”, în: *Astra*, (1974), 2, p. 11.

³² *Acte, documente și scrisori din Șcheii Brașovului / Notes, Documents and Letters from the Brasov Scheii*, text ales și stabilit, note de Vasile Oltean, prefață de Alexandru Duțu, Editura Minerva, București, 1980, p. 230.

how to sing in the Church³³. Among these books was also the Irmologhion from 1846. In 1854, the student of Pann, George Ucenescu, makes an inventory of the books that the Church from Șcheii Brașovului has offered to the church music school, and among the musical works signed by Anton Pann, he also mentions four Catavasions³⁴.

Analyzing the activity, the church music professors had deployed, within the School around the Church from Șcheii Brașovului, in the first half of the XIX century, we can draw several conclusions. Firstly, the teaching of the music was done after the psaltic works made by Anton Pann, Macarie the hieromonk and George Ucenescu. Secondly, among the graduates of this school were also students from: Brașov, Sibiu, Făgăraș, Săcele, Ghimbav, Stupini³⁵ Thirdly, the students familiarized with the psaltic music will make it possible to disseminate this musical style in the parishes Transylvania, in the areas that the graduates of the music school of Brașov will carry out their activity, singing and forming, in their turn, new generations of church singers.

On the other hand, in Ardeal, it is known that the Metropolitan Andrei Șaguna was not an activist for the introduction of psaltic music, but he rather carried a sustained effort for the introduction of a local musical style. This approach of fixing, uniformization and dissemination of the local church music was entrusted to Dimitrie Cuntanu who, after 22 years of work, manages to bring back to light the first collection of church singings, in linear notation.

In his collection, *The church singings after the melodies of "The Eight Voices" of the Holy Orthodox Church*, from 1890 in the fifth section, Dimitrie Cuntanu places a musical version of the first catavasion from the Canon of Lord's birth, "Christ is born, adore Him". In fact, Dimitrie Cuntanu fixes in linear notation only two catavasions: at the Lord's birth and at the Resurrection, specifying the fact that the rest of the catavasions, from these two holidays, will be sung according to the melody fixed by him³⁶.

³³ Anton Pann, 12 april 1853, *Acte, documente și scrisori din Șcheii Brașovului / Notes, Documents and Letters from the Brasov Schei*, text ales și stabilit, note de Vasile Oltean, prefață de Alexandru Duțu, Editura Minerva, București, 1980, p. 232. Reasearching the publication list of Anton Pann, we can deduce that the nine pieces were: *Noul Doxastar / The New Doxastar*, 1841; *Bazul theoretic / Theoretical basis*, 1846; *Irmologhionul / Irmologhion*, 1846; *Prohodul / The Requiem*, 1846; *Păresimierul*, 1847; *Heruvico-chinonicar*, tomul I și tomul II, 1847; *Rânduiala Sfintei și Dumnezeieștii Liturghii / The Holy and Divine Liturgy Custom*, 1847; *Privegherul*, 1848.

³⁴ George Ucenescu, „Adeverință. 26 octombrie 1854”, *Acte, documente și scrisori din Șcheii Brașovului / Notes, Documents and Letters from the Brasov Schei*, text ales și stabilit, note de Vasile Oltean, prefață de Alexandru Duțu, Editura Minerva, București, 1980, p. 236.

³⁵ Prof. univ. dr. Constantin Catrina, Ieromonah dr. Mihail Harbuzaru, *Protopsalt George Ucenescu*, Basilica, București, 2014, p. 102.

³⁶ Forced by material needs, Cuntanu did not comprise a book to answer, from a musical point of view to the needs of every mass and religious feasts. Only a few chants were composed, to serve as a pattern for what the liner notation had not noted. Each singer is encouraged to use the songs without linear notations, following the melodic line as pattern, in a more or less thorough way, depending on his musical knowledge and skills.

The melody of this catavasion, as well as the melodies of all the singings from the collection are written after the versions “traditional from Sibiu and, especially, from the Church of Sibiu-Cetate”³⁷. Specifically, the singings from the Vespers, Matins, Liturgy and other cult ordinances, Cuntanu wrote them “according to the notes of modern music, as he had learned them after hearing, from the singing professor Ioan Bobeș”³⁸. Ioan Bobeș was a church music professor at the Pedagogical Theological Institute in Sibiu (1844-1849)³⁹.

The melodic structure of the catavasion of Lord’s birth fixed in linear notation by Dimitrie Cuntanu is of Byzantine origin, there being a whole serie of similarities between Anton Pann’s version and the Transylvanian one. The musicologist Gheorghe Ciobanu, analyzing the musical background of the melodies fixed by Dimitrie Cuntanu, proposed a analytical methodology based on the comparison between the local and the homonymous version from the psaltic tradition. Following, in our approach, this comparative method, we will be able to identify a whole series of similarities between the Transylvanian version and the singing in the Kingdom, similarities that, in the end, are due to the common Byzantine vein. More precisely, according to Ciobanu, the Transylvanian musical version preserves “certain Byzantine formulas from the Middle Ages, in a purer form”⁴⁰, and its Byzantine roots can be noticed in a more detailed comparative analysis, with the musical versions that have circulated, in the same period, in Wallachia and Moldavia⁴¹. In Transylvania,

³⁷ A.A.S. act 70, dosar. III-116-1889. Cf. Pr. Univ. Lecturer dr. Sorin Dobre, „Dimitrie Cuțan – repere biografice / Biographical References”, în: *Dimitrie Cuțan (1837-1910) și cântarea bisericească din Ardeal / and the Religious Music in Ardeal*, Editura Universității „Lucian Blaga”, Sibiu, 2010, p. 14.

³⁸ Sorin Dobre, „Dimitrie Cuțan...”, p. 14.

³⁹ Eusebiu R. Roșca *Monografia Institutului Seminarial Teologic-Pedagogic „Andreian” al Arhidiecezei Gr. Or. din Transilvania*, Tiparul Tipografiei Arhidiecezane, Sibiu, 1911, p. 118.

⁴⁰ Gheorghe Ciobanu, „Muzica bisericească la români / Romanian Religious Music”, în: *Studii de etnomuzicologie și bizantinologie / Studies of Ethnomusicology and Byzantinology ...*, vol. I, 1974, p. 355.

⁴¹ Among the sustainers of the Byzantine roots of Dimitrie Cuțanu chants, we can find: Gheorghe Ciobanu, „Muzica bisericească la români / Romanian Religious Music”, în: *Studii de etnomuzicologie și bizantinologie*. Volumul I, Editura Muzicală a Uniunii Compozitorilor, București, 1974, pp. 346-355; Gheorghe Ciobanu „Raportul dintre muzica liturgică românească și muzica bizantină / The Report between The Romanian liturgic Music and Byzantine Music”, în: *Studii de etnomuzicologie și bizantinologie / Studies of Ethnomusicology and Byzantinology*, Volumul II, Editura Muzicală, București, 1979, pp. 263-269; Vasile Stanciu, *Muzica bisericească ortodoxă din Transilvania / Orthodox Religious Music in Transylvania*, Editura Presa Universitară, Cluj-Napoca, 1996; Pr. Vasile Grăjdian, *Oralitatea cântării bisericești din Ardeal*, Sibiu, 2004; Elena Chircev, „Irmoasele din colecția de cântări bisericești a lui Dimitrie Cuțanu și relația lor cu muzica psaltică / The Irmos in the Religious Chants by Dimitrie Cuntanu and their relation with psaltic music”, în: *Acta Musicae Byzantinae*, Volumul III, Centrul de Studii Bizantine, Iași, 2001, pp. 16-29; pr. conf. univ. dr. Mihai Gavril Brie, *Cultura muzicală bisericească de tradiție bizantină din Crișana /*

regarding the catavasion that we will analyze, the ethos specific to the region and the pressure of folklore had led to the creation of a local variation well imprinted in the collective musical mentality. The melody of the catavasion has circulated orally, from singer to singer, each of them contributing to its beautification with different formulas and personal melodic lines. Despite all these inherent transformations, the Byzantine background of the catavasion after Cuntănu can be easily spotted.

We state the fact that between the two variants we can spot a series of similitudes at the level of modal configurative line and the cadential system, which points out that the Romanized variants by Anton Pann had circulated also in the Ardeal area. According to musicologists⁴² we have other testimonies that in Ardeal there were a few monarchic centers that had cultivated the religious Byzantine chant tradition⁴³. The monks, the coping teachers formed in Moldavia and the Romanian Countries were the first ambassadors who held a religious and cultural connection with Transylvania. "Under the burden of church books and manuscripts, these priests-monks-teachers-diacs wandered the villages, staying usually with the priest, from who he could find out if the village church were endowed with all the necessary books for heavenly mass. If books were missing or they were damaged, the priest, with his money, or calling a few rich and

Religious Music Culture and Byzantine Tradition in Crisana, Editura Universității din Oradea, 2006; pr. conf. univ. dr. Mihai Gavril Brie, *Școala de cântăreți bisericești din Oradea / Lectern Singing School in Oradea*, Editura Universității din Oradea, 2011; Elena Chircev, *Muzica românească de tradiție bizantină între neume și portative / The Romanian Musical Byzantine Tradition between the unknown and the stave*, ediție revizuită, vol. 2: *Repertoriul liturgic românesc notat pe portativ în colecțiile de cântări bisericești din Transilvania și Banat / The Romanian liturgic Repertoire on the stave in the religious chants of Transylvania and Banat*, Editura Risoprint, Cluj-Napoca, 2013.

⁴² Nicu Moldoveanu, „Izvoare ale cântării psaltice în Biserica Ortodoxă Română – Manuscrise muzicale vechi bizantine din România, grecești-românești și româno-grecești, până la începuturile secolului al XIX-lea / Streams of Psaltic Chants in the Romanian Orthodox Church – Romanian Byzantine Manuscripts, Greek-Romanian and Romanian-Greek at the beginning of the 19th century”, Teză de doctorat / PhD Thesis. Extras, în: *BOR*, XCII (1974), nr. 1 -2, pp. 131-280; Nicu Moldoveanu „Manuscrise muzicale vechi bizantine din România / Old Musical Byzantine Manuscripts”, în: *MO*, XXVIII (1971), nr. 9-10, pp. 759-769; Sebastian Barbu-Bucur, *Cultura muzicală de tradiție bizantină pe teritoriul României în secolul XVIII și începutul secolului XIX și aportul original al culturii autohtone. / Byzantine Musical Culture on Romanian ground in the 18th century and the beginning of the 19th century and the original autochthonous contribution*, Teză de doctorat / PhD Thesis, cu o prefață de prof. univ. dr. Sigismund Toduță și o postfață de prof. univ. dr. Romeo Ghircioașu, București, 1990, 250 p.; Gheorghe Ciobanu, *Izvoare ale muzicii românești / Streams of Romanian Music*, vol II, „Muzică instrumentală, vocală și psaltică din secolele XVI-XIX/ Instrumental, Vocal and Psaltic Music in the 16th-19th century”, Ed. Muzicală, București, 1978.

⁴³ Nicolae Albu, *Învățământul românesc din Transilvania până la 1800/ Romanian Education System in Transylvania until 1800*, 1944, p. 39.

pious villagers, would deal with the diac to sell them, if they were ready, the necessary books for the holy church and if not, to write them. While copying the book, if the case were given, he would teach the priest's sons or of a richer villager"⁴⁴.

The fact that the version of the catavasia "Christ is born, adore Him" Romanianized by Anton Pann circulated in Transylvania can be confirmed starting from several historical realities. First, in Transylvania there were church singers who had a Byzantine musical culture. Among them we mention the deacon Toader from Ibașfalău (Dumbrăveni-Sibiu), a well-known church singer and copyist-calligrapher, the author of an *Antologhion*, which includes all the services of the feasts, starting with September and ending with August. *Antologhionul* of Deacon Toader was available to church singers for 120 years, until 1903, when it was replaced by other service books printed in Sibiu after the death of Andrei Saguna. Deacon Toader from Ibașfalău was one of the few church singers with musical and theological training, who worked in Transylvania before Dimitrie Cuțanu. He created a tradition of singing in Transylvania, a tradition that served as a support for the investigation and selection of church songs by Dimitrie Cuțanu⁴⁵.

The second church singer who worked in Mărginimea Sibiului and who contributed to the sedimentation of the Transylvanian church melody was the singer Picu Pătruț (1818-1872) from Sălișteța Sibiului. The third singer mentioned by Dimitrie Cuțanu himself is Florea Simeon. His countrymen, including the well-known theology professor Fr. Ilie Modlovan, who pastored in Daneș as a parish priest, confirm that Simeon Florea knew Anton Pann closely, and they were even friends. Dimitrie Cuțanu consulted Simeon Florea in the elaboration of his work⁴⁶.

These church singers, who enjoyed great notoriety in their time, were the ones who orally transmitted the Byzantine melody impregnated with the Transylvanian ethos. We do not have concrete data according to which we can say that they knew the chrysanthemum notation, but, through their musical talent, along with dozens of other singers, whose names have not been preserved, were those who made a remarkable synthesis between psaltic music and the Transylvanian one. Whole generations of singers from Transylvania have subscribed to this song, each bringing their own contribution according to their knowledge and musical culture. What is certain is that, when Dimitrie Cuțanu starts his research, he finds a church musical background impregnated with strong local imprints.

⁴⁴ Ștefan Mețeș, *Istoria Bisericii și a vieții religioase a românilor din Transilvania și Ungaria - până la 1698 / The History of the Church and of the Religious Life in Transylvania and Hungary until 1698*, Tipografia Diecezană de la Arad, 1918, p. 374.

⁴⁵ Vasile Stanciu, *Muzica bisericească ortodoxă din Transilvania / Orthodox Religious Music in Transylvania*, Editura Presa Universitară, Cluj-Napoca, 1996, p. 77.

⁴⁶ Vasile Stanciu, *Muzica bisericească / Orthodox Religious Music.*, p. 78.

Comparative Analysis

Elements of the literary form

Structural, metric, modal, and syntactic analysis the catavasia
“Christ is born, adore Him”, 1st voice.

The Hymnographic text with punctuation marks	Number of syllables	Testimonies or cadential sounds (the sounds' name and cadence typology according to the new system)	Cadence type
Ειρμολόγιον των καταβασίων Πέτρου του Πελοποννησίου, p. 3. Petros Lampadarios Χριστὸς γεννᾶται, δοξάσατε/ Χριστὸς ἐξ οὐρανῶν, ἀπαντήσατε./ Χριστὸς ἐπὶ γῆς, ὑψώθητε/ Ἄσατε τῷ Κυρίῳ πᾶσα ἡ γῆ, καὶ ἐν εὐφροσύνῃ./ ἀνυμνήσατε λαοί, ὅτι δεδόξασται.	9 11 9 17 13	PA PA DI DI PA	Perf. Perf. Imp. Imp. Perf.
Macarie the Hyermonach <i>Irmologhion-Catavsier</i> , p. 11. Χριστος съ напе славици./ Χριστος дин Черври ѿтѣмпинаци./ Χριστος пре пѣмѣнт ѿнѣлцацикѣ/ кѣнтѣцѣ Домнѣвѣ тот пѣмѣнтѣл ш кѣ кесеміе/ лѣвѣдацил нороаде кѣ сѣв прослѣвит.	8 10 10 15 12	PA PA DI DI PA	Perf. Perf. Imp. Imp. Perf
<i>Cântările bisericesci / Church chants.</i> Dimitrie Cuntănu, p. 53. Hristos se naște, măriți-L, / Hristos din ceruri, înțâmpinați-L, / Hristos pe pământ, înălțați-vă, / Cântați Domnului tot pământul și cu veselie/ Lăudați-L popoarelor, că s-a preamărit.	8 10 10 15 13	RE RE RE Sol Sol	Perf. Perf. Perf. Imp. Imp

The text of this catavasia was composed by Cosmas of Maiuma (the Jerusalemite), a song and hymn from the eighth century⁴⁷ In its composition, the hymnographer used the words that Gregory the Theologian had used to begin his speech in 380, in the Anastasis Church in Constantinople, on the feast of the Nativity⁴⁸.

Gregory the Theologian "Homily at the Nativity" ⁴⁹	Cosmas of Maiuma Catavasia I at the Nativity ⁵⁰
Χριστὸς γεννᾶται, δοξάσατε· Χριστὸς ἐξ οὐρανῶν, ἀπαντήσατε· Χριστὸς ἐπὶ γῆς, ὑψώθητε. Ἄσατε τῷ Κυρίῳ πᾶσα ἡ γῆ καί, ἴν' ἀμφοτέρα συνελὼν εἶπω, Εὐφραινέσθωσαν οἱ οὐρανοί, καὶ ἀγαλλιάσθω ἡ γῆ, διὰ τὸν ἐπουράνιον, εἶτα ἐπίγειον.	Χριστὸς γεννᾶται, δοξάσατε· Χριστὸς ἐξ οὐρανῶν, ἀπαντήσατε. Χριστὸς ἐπὶ γῆς, ὑψώθητε. Ἄσατε τῷ Κυρίῳ πᾶσα ἡ γῆ, καὶ ἐν εὐφροσύνῃ, ἀνυμνήσατε λαοί, ὅτι δεδόξασαι.
Christ is born, adore Him Christ is born, welcome Him, Christ on earth, Rise up. Sing happily to the Lord all the Earth. And to say to things simultaneously, the Heavens rejoice and the Earth relish for the Heavenly one and now earthly!	Christ is born, adore Him Christ is born, welcome Him, Christ on earth, Rise up. Sing happily to the Lord and happily rejoice peoples that He is full of grace!

Anton Pann's Hirmoses included in the princeps edition of the *Irmologhion* from 1846 faithfully respect the hymnographic texts we find in the cult books of that period. If we look back and stop at the first Romanian

⁴⁷ *Anthologia graeca carminum Christianorum...*, XLIX-L; Krumbacher, *Gesch. der byzantinischen Literatur* (2d ed., Munich, 1896), 674 sqq; Anton Baumstark, „Cosmas” in. Cosmas. In *The Catholic Encyclopedia*. New York (1908), p. 403, from New Advent: <http://www.newadvent.org/cathen/04403d.htm>

⁴⁸ Peter Karavites, *Gregory Nazianzos and Byzantine Hymnography*, in: „The Journal of Hellenic Studies”, vol. 113, (1993), pp. 81-98.

⁴⁹ Gregorius Nazianzenus, *In teofania*, *Patrologiæ Græcæ* vol. 36, Paris: J.-P. Migne, n.d., col 0329-0390; Sfântul Grigorie de Nazianz/ Saint Gregory of Nazianz, *Taina m-a uns / The Secrecy oiled me. Cuvântări*. Traducere din limba greacă, note introductive și comentarii de pr. dr. Gheorghe Tilea, Editura Herald, București, 2004, p. 176.

⁵⁰ The critical text is taken from: *Anthologia graeca carminum Christianorum*, ed. de W. Christ, M. Paranikas, Leipzig: B.G. Teubner, 1871, p. 165; Cosmas Hierosolymitanus, *Hymni In natali Domini*, Col. 0459, *Patrologiæ Græcæ* vol. 98: Germanus Patriarch of Constantinople, Cosmas of Jerusalem, Gregory II, Anonymus Becuccianus, Pantaleon Deacon of Constantinople, Adrian the Monk, Epiphanius Deacon of Catania, Pacomius the Monk, Philotheus the Monk, and Tarasius Patriarch of Constantinople, Paris: J.-P. Migne, 1865, p. 460.

catavasias by Filothei Sin Agăi Jipei in the *Romanian Psalter*⁵¹ and at the catavasias of Iosif Monahul de la Neamț⁵², we can see that Anton Pann does not translate the text, but uses the text already translated and used by his predecessors. In the process of adapting Greek songs to the particularities of the Romanian language, we can see that Anton Pann opts for the preservation of Greek songs, with the differences given by the differences in accents, number of syllables and words between the Greek and Romanian text.

The first texts in Romanian of these hirmoses of the Nativity can be found in the December Mineon, printed with Chirilic characters, in 1779, in Râmnic. This Mineon was translated by Bischof Chesarie (1773-1780)⁵³.

The texts of the hirmos from Dimitrie Cunțanu's collection follow the text established in the Octoechos edition, printed during Andrei Șaguna's pastorate, in Sibiu, in 1857. The Octoechos edition is of Romanian writing, with Cyrillic characters.

At the level of the literary form, it can be stated that, when we consider the division of the text into melodic sentences, the Romanian version respects the division from the original Greek text. The noticeable differences in the number of syllables are determined by the syntax of the Romanian language and the accents of the words. The prosodic and metrical differences between the two languages generated a new arrangement of the cadence system.

⁵¹ Filothei Sin Agăi Jipei, *Psaltichia Rumânească*, ediție facsimilă după manuscrisul românesc 61 al Bibliotecii Academiei Române, coordonator Gabriela Dumitrescu, Editura Excelență prin Cultură, București, 2019, fila 8. Izvoare ale Muzicii Românești vol. VII D, *Filothei sin Agăi Jipei, Psaltichia rumânească*, vol. IV, Sthirar-Penticostar, Editura Episcopiei Buzăului, București, 1992, pp. 211-215.

⁵² At present, three manuscripts of Irmoghions of Petru Peloponessiou, aparținând lui Iosif Monahul, de la Mănăstirea Neamț: Ms. gr. 101 B.A.R.; Ms. gr. 38 B. M. N., Ms. gr. 30 B. M. S. Cf. Constantin Secară, „An Irmologhion Typology...”, p. 200.

⁵³ Mineiul pe luna dechemvrie: traducător, Chesarie (episcop Râmnic), tipografi, Constantin Atanasievici, Dimitrie Mihailovici, Ioachim (ieromonah); Diortositor: Anastasie (ierodiacon), Anatolie (ierodiacon), Rafail (monah), Râmnic 1779.

DANIEL MOCANU

E.g. 1

Petros Lampadarinos
 Anton Pann
 Dimitrie Cunțanu

Χρι - στὸς γεν - νᾶ - ται, δο - ξά - σα - τε Χρι - στὸς ἐξ οὐ -
 Хри - тос съ на - ше спъ - ви - і - ціл Хри - тос дін Че -
 Hris - tos se naș - te, mă - ri - ți-L,

ρα - νόν, ἄ - παν - τή - σα - τε, Χρι - στὸ - ος ἐ - πί γῆς, ὁ - ψώ -
 - рѣри ѿн - тѣм - пи - на - а - ціл, Хри - сто - ос пре пъ - мѣнт ѿн - нѣл -
 Hris - tos dîn ce - ruri, ѿн - tâm - рі - на -

θη - τε, Ἄ - σα - τε τῷ Κυ - ρί - ω πα - σα ἡ γῆ, καὶ ἐν
 ца - ці - і - вь, Кѣн - тѣцѣ Дом - нѣ - лѣі тот пъ - мѣн - тѣ - џл ші
 - ți-L, Hris - tos pe ră - mânt, î - năl - ța - ți -

εὐ - φρο - σύ - νη, ἄ - νυ - μνή - σα - τε λα - οί, ὁ - τι δε - δό -
 кѣ ве - се - лі - і - е, Ль - џ - да - аціл но - роа - де къ саџ про - о
 vă, cân - tați Dom - nu - lui tot ră - mânt - tul

ζα - σται.
 спъ ѣ ви іт.
 și cu ve - se - li - e lă - u - da - ți-L po -
 roa - re - lor, că s-a prea - mă - rit.

The Catavasias present in Petros Lampadarios and turned to Romanian by Anton Pann are composed in a syntonom style. The hirmologic tact, of syntonom type, is a concise syllabic style of chant, in which is sign is assigned a syllable. This style began to take shape in the precursors composing tendencies of the time, subsequently being taken, and used until present days⁵⁴. All three variants open in an incipit which shall determine the rhythm and way in which the melody will flow.

The catavasia “Christ is born, adore Him” is built on the modal structure of the 1st voice, pointed in the liturgical text by hymnographer Cosmas of Maiuma. The logic of a voice rooting, as we have already pointed out in the first part of the study, is determined by what the author wishes to convey by the text. For example, if we refer to the 1st ethos of this voice, in the Byzantine variant, the relationship between text and melody can be noticed.

The 1st voice is part of the diatonic genre, being called, in the Byzantine music *ehos 1 authentic (protos Kyrios)*. It has also been called Doric because it was first used by the Dorians. The 1st voice’s ethos is characterized by the theoreticians as being majestic, respectable, peaceful, and calm⁵⁵. All these characteristics of the 1st voice’s ethos are in whole consonance with the analyzed Katavasia theology: the birth by flesh of Jesus Christ, the Son of God.

In the Transylvanian variant, after Dimitrie Cuțanu, the 1st voice has, in the inferior part of this scale, a “Doric pentachord of medieval type” fact that has been repeatedly stated by researchers⁵⁶, which confers a structural similitude with the 1st voice, in the psaltic variant. The juxtaposition of the two scales of the 1st voice allows us to remark their unchanged structures and the identity of the functional modal gear.

⁵⁴ Gheorghe Ciobanu: „Muzica bisericească la români. I Origine. Vechime / The Romanian Religious Music. I Origins”, în: *Studii de etnomuzicologie și bizantinologie / Studies of Ethnomusicology and Byzantinology ...*, vol. I, 1974, p. 340. This style has begun to emerge with Ștefanache Popescu, who introduced *tactul îndoit / the double tact*, un fel de *alla breve* din muzica occidentală, luând ca bază, cronos-protos optimea. „Reguli asupra tactului irmologic / Rules of the Irmological Tact” în: *Colecțiunilor de cântări bisericești / Religious Chants Collections*, București, 1860.

⁵⁵ *Great Theory of Music* by Chrysanthos of Madytos, translated by Katy G. Romanou, 1973, pp. 136-137; *Traité de Psaltique*, Théorie et pratique du chant dans l'Eglise Grecque, par le Père J.B. Rebours, Paris, Alphonse Picard & Fils Éditeurs, 1906, pp. 82-83.

⁵⁶ Gheorghe Ciobanu, *Muzica bisericească... / Religious Music*, p. 348; Ioan Gh. Popescu, „Elemente bisericești tradiționale în opera muzicală a lui Dimitrie Cuțanu / Traditional Religious Elements in the musical work of Dimitrie Cuntanu”, în: *BOR*, 1976, nr. 9-12, p. 1058; Elena Chircev, *Muzica românească de tradiție bizantină între neume și portativ / The Romanian Musical Byzantine Tradition between the unknown and the stave, ediție revizuită / Updated edition*, vol. 2: Repertoriul liturgic românesc notat pe portativ în colecțiile de cântări bisericești din Transilvania și Banat / *The Romanian liturgical Repertoire on the stave in the religious chants of Transylvania and Banat*, Editura Risoprint, Cluj-Napoca, 2013, p. 15; Vasile Stanciu, *Muzica bisericească ortodoxă din Transilvania / Transylvanian Religious Music*, Editura Presa Universitară, Cluj-Napoca, 1996, p. 93.

If the original melodic line has suffered multiple transformations along various decades, carrying the orality print, the cadenza system is the one that can disclose what has been left, in the Cuntanu variant, from the Romanized Catavasia by Anton Pann.

It is widely known that, inside the musical text elements, the melodic-rhythmic formulae from the cadences are those that lay the foundation of the Byzantine chants. In this sense, Victor Giuleanu states that: “in the Byzantine music’s sense, the melodic formulae take a modal aspect, forming these typical structural compositions, which the singer-composer combines and associates artistically, with the purpose to create and to voice themselves in the respective ambiance”⁵⁷.

The cadence in Byzantine music represents the unity between two poles *principium et finis* between two cadences a melodic fragment is inserted, with its two elements *incipit et flexa*⁵⁸.

Basically, the hymnographic texts with a dogmatic character, as this Katavasia is, have three sections, according to the trinitary form theology. As a rule, in the melodic development, the dogmatic section is comprised between two perfect cadences. Here the teaching about the birth in flesh of Christ, synthetized between the first two musical sentences, is comprised between the perfect cadences on PA (re): “Christ is born, adore Him, Christ from Heaves, welcome Him”.

The cadential formula in Byzantine music often identifies, in hirmologic variant, with the formula which closes the melodic fragment itself⁵⁹. In the analyzed melodic fragment, we can see that the melodic formula forms an organic unity with the cadential one, and therefore they can be regarded together, under a sole name, that of melodic-cadential formula. “The melodic-cadential formulae relate between themselves by two devices: annexation and clasping. The annexation relationship is done when one or more melodic-cadential formulae are bordered by pseudo cadences. The clasping relationship presupposes the fact that the pseudo cadence between both formulae is already formed in the next melodic formula incipit, without any breakage”⁶⁰.

⁵⁷ Victor Giuleanu, *Melodica bizantină. Studiu theoretic și morfologic al stilului modern (neo-bizantin)/ Byzantine Melodic. Theoretic and Morphologic Study of the Modern Neo-Byzantine Style*, Editura Muzicală, București, 1981, p. 186.

⁵⁸ Victor Giuleanu, *Melodica bizantină... / Byzantine Melodic*, pp. 186-187.

⁵⁹ Constantin Secară, „O tipologie a Irmologhionului în secolele XVII-XIX, cu reprezentare în manuscrisele din fondurile românești – autori și caracteristici / An Irmologhion Typology of the 17th-19th century, with a representation in Romanian fonds Manuscripts – Authors and characteristics”, în: *Muzica bizantină—doxologie și înălțare spirituală/ Byzantine Music – Doxology and Spiritual Awakening*, Editura Muzicală, București, 2006, pp. 164-214.

⁶⁰ Arhidiacon Răzvan-Constantin Ștefan, *Stihirile dogmatice anastasime ale vecerniei sâmbetelor octoiului / The dogmatic anastasmatic verses of the vespers of the Saturdays octoehos*, Editura Basilica, București, 2004, p. 273.

By the catavasia comparative analysis, we can notice that at the level of the configurative modale line, Anton Pann respects, overall, the Greek original. The Romanianized Catavasia has a melodic track like the Greek one, Pann following the division in melodic sentences, which had been done by Petros Vyzantios. Due to the Romanian language grammatical structure and topic, Anton Pann is forced to adapt the Greek text to the Romanian accents and particularities.

Anton Pann tried to render the original song as similar as he could, being consequent to what he had strongly sustained in *Bazul teoretic/ The Theoretic Basis*: “the chants are the same, and the song is the same, I have not added any figure myself”⁶¹. The differences, between the Romanized variant and the Greek one, are majorly due to the semantical-structural particularities of the Romanian language. Sometimes, when he wanted to adapt the Greek chant to the Romanian text, Pann is forced to modify the original melody, where the text in Romanian differs from source, regarding the accents and the syllable number. The comparative analysis we have done, between the two variants of the birth catavasia, the Petros Lampadaros one and the Anton Pann variant, allowed us to notice the fact that Anton Pann tries extremely hard to keep the melodic formulae and the configurative line of the original variant.

On the other hand, in the analyzed pieces’ architecture, we could be able to notice that most times, in the Cuntanu variant can be noticed a simplifying tendency, of reduction of the cadence formulae. These aspects emphasize the author’s intention to make the song more accessible, in a region where the tradition of Byzantine music and the chant tradition of neumatic notation have another historic track. In a certain way, we can state that Dimitrie Cuntănu revises and levels a melodic line belonging to an oral tradition with strong Byzantine roots. The Catavasia Romanized by Pann, orally transmitted by the church singers in Ardeal, met the orality of the Romanian folk musical creation.

The Cuntănu style variant shall irradiate in all Ardeal due to the graduates of the Theological Institute in Sibiu. The Cuntănu noted Catavasia is sung as it was noted, but the other seven Catavasiae without the melodic text, at the Lord’s Birth Celebration, is sung by the given model. This musical procedure, also called “application”, gave way to an entire series of melodic formulae quite different from the original model⁶².

⁶¹ Anton Pann, *Bazul teoretic... / Theoretical Basis*, p. xxxviii.

⁶² In an ample process of gathering religious music started by Vasile Grăjdan of the Ardeal Metropolitan, 110 chant singers were recorded. Among these 53 sang the “Christ is Risen, Adore Him” catavasia. Comparing their renderings to Dumitru Cuntănu variant many musical aspects were noted. In 80% of the cases, the variants respect the original musical line. The 20% is represented by personalised melodic lines, sung in a free style, parlando rubato, the cadential formulae were on other words and rhythmic formulae. The original character of the catavasia is kept in the cadential formulae type sol-mi-fa-fa-mi-re and in the final cadence: sol-sol-re-mi-fa-sol.

Following the comparative analysis of the Cunțanu and Anton Pann *Catavasiae*, we can point out a few general observations. Firstly, the Transylvanian variant is distinguished by the stereotypical usage of certain melodic formulae, which can determine a sort of monotonous character to this type of hirmologic chant. The hirmologic style, not being a rich melismatic style, is characterized by a mathematical correspondence between note and syllable. In the hirmologic variant of the 1st voice after Cuntanu there is not a wide range of melodic and cadential formulae which the singer could apply in a liturgical text after the given musical pattern, which forces him to repeat multiple time the same consecrated formulae. The forceful usage of a limited number of formulae, on simple melodic routes, can lead to the so-called monotony. But this monophony in the Cuntanu melodic variant has a positive aspect. From a pastoral perspective, the simplicity of the melodic line and the formulae stereotype creates a sonorous ambiance accessible to everyone present at mass, engaging them in the liturgic chant. In the present practice it is easily noticeable that those who have a recurrent attendance to mass are familiar with the melodic lines and each church singer style, often accompanying him in the final and cadence lines.

Another feature of the Cunțanu *catavasia* is the simplicity of the melodic lines by the ornamental signs' exclusion. Apart from Cuntanu text, in the oral variant we meet an entire series of melodic turns which depend on each singer's skill and musical universe. The musical transformations along decades determined Gheorghe Soime to say, connected with the Romanian musical variants in Ardeal, the following: "many centuries, the church singers in Ardeal had been people without any study of musical book. Because of this, it was not possible neither the preservation nor the occasional re-learning of the psaltic chants in their coat dressed by a multitude of melodic embellishments, but these singers, with no intention simplified them. By doing so, the chants became accessible to every believer with a voice and a hearing. These were the characteristics of the chant in the Ardeal Orthodox Church at the time when the theological school in Sibiu appeared, in 1811. It was an eastern religious chant, with a poignant Romanian folk characteristic"⁶³.

In its turn Romanized, according to the Transylvanian musical church style, Anton Pann *catavasia*, was a pattern for generation of singers who transformed it and carried it on until the formation of a standard model, which Cunțanu could write in linear notation. The identity between the two *catavasiae* can be observed in the incipit, at the final and internal cadences and, seldomly, at the melodic line level. When it comes to the interior cadences on the 4th step, we notice that they are regularly taken from the Pann variant. What is

⁶³ Gheorghe Șoima, „Muzica bisericească și laică în Institutul Teologic din Sibiu/ The Religious and laic music at the Theological Institute in Sibiu”, în: *Mitropolia Ardealului*, VI (1961), nr. 11-12, p. 798.

more, the similar melodic formulae frequency and the interval configuration of the 1st voice are aspects that prove the tight connection between the two traditions.

The Transylvanian variant retains certain melodic parts from the original Pann variant, but there are other entire passages that are replaced by a new melodic line. Following the oral musical variants' dynamic, the melodic formulae in the catavasia lessen and became typical. These formulae became stable in time, becoming truthful musical markers. Regarding Cunțanu catavasia, the final cadence formula is also a musical marker ever present in the oral variants.

Another aspect that proves that Dimitrie Cunțanu writes in linear notation a variant belonging to psaltic tradition is found in the Resurrection trope comparison, on the 1st voice. The Resurrection trope on the 1st voice has another melodic line, using a different cadential system.

If the initial formula of the catavasia suggests a major similitude to the psaltic original, in the middle part, the local melody leaves the initial path, on shorter or longer parts. It, nevertheless, returns to the original, especially around the perfect cadence, even when the sound it lingers on differs of the psaltic one. As a rule, the perfect cadence coincides with the psaltic one, expect for the final cadential formula.

Synthetisis considerations

The catavasia fixed in psaltic notation by Dimitrie Cuntanu, at Christ Birth, together with other pieces in his collection, represents a load confession that the Byzantine musical idiom were not only present in the Transylvanian space, but that it grew by interfering with other musical styles in the area, resulting, in time, in an isolated musical tradition.

The comparative analysis of both variants, Cunțanu and Anton Pann, revealed that if the Romanized variant from the Old Kingdom, wants to be mor like the cosmopolitan variant, the Transylvanian Romanized variant, overall, keeps the cadential system and the melodic line of the psaltic variant, but has a colorful particularity, given by the local ethos.

The structural identity of the two musical variants of the Christ Birth Catavasia, comes to confirm once again, that religious Transylvanian music written by Dimitrie Cuntanu and its oral tradition represents a major branch of the great Byzantine musical traditions. The stylistic particularities of this musical style are not here to alter the Byzantine music ethos, Romanized by Romanian psalm singers, but to add value, showing the musical genius of the Transylvanian chant singer and the oral tradition dynamic.

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