

ANTON PANN'S *HEIRMOLOGHION*. ARGUMENTS FOR IDENTIFYING THE SOURCE

DANIEL MOCANU¹

SUMMARY. The mission of our work is to identify the source that Anton Pann used in order to compose the *Irmologhiu sau Catavasier [Heirmologhion]* (1846). Our challenge will be to carry on a comparative musical analysis between *Heirmos I* of the Canon at the Feast of *Pentecost* and similar fragments (Petros Vyzantios, Hourmouzos Hartofylax Edition, 1825, and Ioannis Vyzantios Protopsaltis, 1839). Previously, we will outline the place the *Heirmologhion* occupies in the Romanian composer's creation. The comparative analysis of the three musical versions leads us to the conclusion that the source of Anton Pann's *Irmologhion*, not mentioned in the preface of the work, is Petros Vyzantios' *syntomon Irmologhion*, the Edition that was edited and transcribed by Hourmouzos Hartofylax in 1825, as proven by multiple similarities at the level of configurative modal line, of melodic-cadential formulas and of transient inflexions from other tones.

Keywords: Anton Pann, Heirmos, Heirmologhion, Pentecost, musical analysis, Romanization

Anton Pann (1796-1854) had a very important role in the development of the Romanian Orthodox religious music. He was a protagonist of the *Romanization*¹ process - as it was called by professional literature. The process designated the action of translating, styling and adapting the Byzantine melos to semantic and syntactical peculiarities of Romanian liturgical texts.

¹ Ph. D. Candidate at Faculty of Orthodox Theology, Cluj-Napoca, danmocanu2006@yahoo.com

¹ The *Romanization* process has been a subject of analysis for many students of Byzantine lore. Its interpretation has depended on historical, ideological and cultural contexts. Recent works on the subject: Nicolae Gheorghită, "Byzantine Hymn within Romanian Principalities in Phanariot Time (1711-1821)", in: *Studies on Byzantine Hymn from Constantinople to Danubian Principalities - Byzantine Musicology*, "Sophia" Publishing House, Bucharest, 2010, pages 1-37; Costin Moisil, *Românirea cântărilor: un meșteșug și multe controverse – Studii de muzicologie bizantină*, Editura Muzicală, București, 2012.

The mission of our work is to identify the source that Anton Pann used in order to compose the *Heirmologhion* (1846). Our challenge will be to carry on a comparative musical analysis between *Heirmos I* of the Canon at the Feast of *Pentecost* and similar fragments (Petros Vyzantios, Hourmouzios Hartofylax Edition, 1825, and Ioannis Vyzantios Protopsaltis, 1839). Previously, we will outline the place the *Heirmologhion* occupies in the Romanian composer's creation.

A prominent and multi-valent figure of Romanian culture from the first half of the 19th century, Anton Pann was noted as a music teacher, a typographer, a folklorist and a poet. Along with Hieromonk Macarie, he was a protagonist of the Chrisantic reform within Romanian musical environment at the beginning of the 19th century. According to musicologist Gheorghe Ciobanu, it was Pann who "imposed Romanian hymning more than Macarie and broadly marked its subsequent development"². Regarding his development as a psalmist, researchers³ have revealed that between 1812 and 1816 Anton Pann attended the courses of cavalry commander Dionysios Photeinos (Moraitēs)⁴ (1777-1821). Thus, Anton Pann learned ancient Byzantine semiography and got inspired in psalmic compositions. He actually arranged his teacher's *Anastasimatar* (1854) and *New Doxastar* (I - 1841; II, III - 1853) under new frame. Subsequently, he accomplished his musical education at the school of St. Nicholas Church Șelari that Petru Efesiul (1770-1840) founded in 1816⁵. It was there that Pann learnt the new pattern, that is the Chrisantic notation.

Anton Pann's musical heritage is very rich. He drafted his works for teaching, too. Thus, Pann's textbooks on Byzantine music with Chrisantic notation were used in theological seminaries and schools for parish clerks, such as *Bazului teoretic și practic al muzicii bisericești sau gramatica*

² Gheorghe Ciobanu, „Anton Pann și «românirea» cântărilor bisericești”, în: *Studii de etnomuzicologie și bizantinologie*, Editura Muzicală a Uniunii Compozitorilor Români, București, 1974, p. 317.

³ Gheorghe C. Ionescu, *Muzica bizantină în România. Dicționar cronologic*, București, 2003, p. 117; Zaharia Matei, *Profesorul, protopsaltul și compozitorul Anton Pann*, Basilica, București, 2014, p. 37.

⁴ Dionysios Photeinos (Moraitēs) - a historian, a musician, a psalm singer, an exegete, an educator, a writer, a painter and a poet; he was part of the last generation of Byzantine scholars from Wallachia. His musical work, written in a transition notation towards the Chrisantic one, with a style close to that of Byzantine composers from Constantinople, from the 18th century, consists of a number of books of great significance for the perpetration of the cult: *New Anastasimatar*, *New Doxastar*, *Triodion*, *Pentecostarion*, *Anthology*. Most of his works were performed with the new method, by: Anton Pann, Iosif Naniescu, Hieromonk Macarie and Main Psalm Singer Visarion. Details at: Nicolae Gheorghiuță, *Byantine Hymn...*, pages 91-133; Vasile Vasile, *Istoria muzicii bizantine și evoluția ei în spiritualitatea românească*, vol. I, Editura Interprint, București, 1997, pp. 164-165.

⁵ Nicu Moldoveanu, *Istoria muzicii bisericești la români*, Editura Basilica, București, 2010, p. 55.

melodică (1845). Specifically, his work in the field of hymning is materialized in fourteen compiled and printed books⁶, without counting the anthologies and the reprints. Two of them have a theoretical trait and the remaining twelve hymns are used for lectern. Therefore, experienced Anton Pann contributed to the development of Romanian musical heritage through his composition and editorial actions, which, according to Gheorghe Ciobanu, could be divided into three categories: a) translations that followed the exact melodic line; b) translations that adapted the melodic line to Romanian language; c) creations on Romanian texts⁷.

A relevant piece of Anton Pann's legacy is *Irmologhiu sau Catavasier [Heirmologhion - Book of Katavasias]*. The *Heirmologhion*⁸ (τὸ εἰρμολόγιον) is one of the most representative books of Eastern hymnography. It was used as a music textbook, which allowed singers to memorize the melody of the heheirmoi and, then, to be able to apply it to troparia of the Canon. Nevertheless, it was also a book of worship that was used in liturgical service of morning office⁹. The *Heirmologhion* is intended for parish clerks only and it contains the heirmoi (*automelă* - ἄυτομέλον) of Canons, with or without proper melody, as well as the heirmoi (*asemănândă* - προσόμια) that establish the melody for troparia following each ode. The earliest manuscripts of the *Heirmologhion* date back in the 9th and 10th centuries¹⁰.

⁶ The list of Anton Pann's works may be consulted at Zaharia Matei, Zaharia Matei, *Profesorul...*, pp. 197-243.

⁷ Gheorghe Ciobanu, „Anton Pann și «românia»...”, p. 318.

⁸ For the issuing and evolution of the *Irmologhion*, see: Simon Harris, "The 'Kanon' and the Irmologhion", in: *Music & Letters*, Vol. 85, No. 2 (May, 2004), pages 175-197; Constantin Secară „O tipologie a Irmologhionului în secolele XVII– XIX, cu reprezentare în manuscrisele din fondurile românești – autori și caracteristici”, in Constantin Secară, *Muzica bizantină—doxologie și înălțare spirituală*, București: Editura Muzicală, 2006, pp. 164-215; Egon Wellesz, *A History of Byzantine Music and Hymnography*, Oxford at the Clarendon Press, 1998, pages 141-142; Miloš Velimirović, "The Byzantine Heirmos and Heirmologion", in: *Gattungen der Musik in Einzeldarstellungen*, Gedenkschrift Leo Schrade, München, 1973, pages 192-244. Velimirović classified the *Books of Heirmoi* into two groups, KaO and OdO, depending on the internal organisation of Canons and the organization of tones, as fundamental elements of construction.

⁹ Simon Harris, "The 'Kanon'...", page 178.

¹⁰ The oldest and most important manuscripts of the *Irmologhion* were published in the series entitled "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.

They are major sources for identifying the first phase of developmental hymnography and Byzantine music.

Anton Pann's *Heirmologhion - Book of Katavasias* has been translated and compiled into Romanian with much hard work. The psalm singer took over the melody of the Greek original and adjusted it to the Romanian hymnographic text. As far as it was possible, he conserved the beauty of the original melody. In the preface of his work, Pann did not specify the source he used. He just mentioned that the hymns "were usefully translated and compiled into Romanian"¹¹. Zaharia Matei, the author of a PhD thesis regarding Anton Pann's musical work, believes that the heirmoi "were, presumably, translations of those belonging to Petros Lambadarios. Lambadarios' *Heirmologhion* was printed by Ioan Lambadarie and it is still used today by the Greek Church"¹². Costin Moisil, a student of the Byzantine lore, utters a different opinion on the possible source of Pann's *Heirmologhion - Book of Katavasias*, in a footnote to a study dedicated to the *Romanization* process of the hymn¹³. Namely, the source is Petros Vyzantios's *Heirmologhion* that was published in 1839. We agreed on the research hypothesis initiated by Moisil and we compared the Editions of Petros Lampadarios' *Heirmologhion*¹⁴ (which also contained the heirmoi with all troparia of Canons at Holy Feasts that were composed in the *syntomon* style by Petros Vyzantios¹⁵) to Pann's *Heirmologhion - Book*

¹¹ Anton Pann, *Irmologhiu sau Catavasier care cuprinde în sine toate irmoasele sau catavasilele sărbătorilor împărătești de peste an, troparele, condacele și exapostilarile. Cuprinde și podobiile tuturor glasurilor, Binecuvântările și Slujba morților și altele*. Românit și dat la lumină cu binecuvântarea Înaltpreasfințitului și de Dumnezeu alesul și Arhiepiscop și Mitropolit al Ungrovlahii, Prea Sfințit și Exarh al plaiurilor și locoșitor al Cezareii Capadociei și cavalier a felurii de ordine, Neofit, pentru trebuința seminariilor și altor școli asemenea de Anton Pann, București, tipărit întru a sa Tipografie de Muzică Bisericească, 1846, Prefață, p. VI.

¹² Zaharia Matei, *Profesorul...*, p. 212, nota 154.

¹³ Costin Moisil, „Procesul de românire și adaptare la muzicalitatea limbii”, în: *Românirea cântărilor: un meșteșug și multe controverse. Studii de muzicologie bizantină*, nota 12, p. 153.

¹⁴ Petros Lampadarios Peloponessios (Πέτρος Λαμπαδαρίου του Πελοποννησίου) (1730-1778) is the most important composer of the 18th century, who activated at the Great Church of Constantinople between 1764 and 1778. His composing activity and neumatic notation ensure the link between the stenographic notation and the Chrisantic one. It was for the first time that, due to a remarkable talent, he managed to entirely accomplish the argon *Anastasimatar* and the syntomon one, the *Irmologhion of Katavasias* and the *Doxastar*. "Petros Peloponnesios", *Canterbury Dictionary of Hymnology*. Canterbury Press, consulted online on the 25th of September, 2015: <http://www.hymnology.co.uk/p/petros-peloponnesios>.

¹⁵ Petros Vyzantios (Πέτρος Βυζάντιος) was born at Constantinople in the mid-18th century and he died at Iași in 1808. He brought a real contribution to the development of Byzantine music, inter alia by supplementing Petros Lampadarios' *Anastasimatar* with missing lines in *Kekragarii* (*Out of the depth have I cried unto Thee...*), as well as the *Irmologhion*; thus, he composed melodies for all troparia of main festal canons. Cf. Viorel Cosma, *Muzicienii din România. Lexion*, vol. IX, Editura Muzicală, București, 2006, p. 240-241.

of *Katavasiae*. Firstly, we concluded that Zaharia Matei's thesis regarding the source of Pann's *heirmoi* could not have been accurate.

Secondly, the 1839 *Heirmologhion* was not signed by Petros Vyzantios, as stated by Moisil. It was underwritten by Ioannis Vyzantios Protopsaltis /Ιωάννης πρωτοψάλτης ο Βυζάντιος (1800-1866), a famous main psalm singer of the Ecumenical Patriarchate, who concerned himself a lot with the composition, the publication and the editing of the most important musical works. Among these, one may single out the particularly valuable *Heirmologhion* (Ειρμολογίου) that he edited in 1839 and 1856. It is here that Ioannis Vyzantios strictly takes over Petros Lampadarios' *Heirmologhion* (Ειρμολογίου των Καταβασιών του Πέτρου Πελοποννησίου). Nevertheless, he reviews Petros Vyzantios' *Syntomon Heirmologhion* (Συντόμου του Πέτρου Βυζαντίου). As we compared the 1825 *Heirmologhion* to the 1839 *Heirmologhion*, we were able to ascertain that Ioannis Vyzantios Protopsaltis' review of Petros Vyzantios' hymns assumed the development of a new musical line, which excluded many melodic and cadential formulas and introduced undiscovered ones. For that reason, Petros Vyzantios' name has no longer been mentioned and the *heirmoi* compiled in the *syntomon* (briefly) style have been listed under Ioannis Protopsaltis' name.

A thorough study of the *heirmoi* comprised in several Editions¹⁶ reveals that, indeed, Anton Pann used Petros Vyzantios' *Heirmologhion* in his *Romanization* endeavour. He did not use the version printed in 1839, as argued by Costin Moisil - because, as we have already seen, it had been reviewed by Ioannis Vyzantios Protopsaltis. We believe he employed the 1825 Edition that was edited and transcribed¹⁷ by Hourmouzios Hartofylax¹⁸. In

¹⁶ Ειρμολόγιον των καταβασιών 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.

Ειρμολόγιον των καταβασιών Πέτρου του Πελοποννησίου, μετά των κανόνων του όλου ενιαύτου και συντόμου Ειρμολογίου, Εξηγημένα κατά την νέαν της μουσικής μέθοδον παρά Ιωάννου Λαμπαδαρίδου, Κωνσταντινούπολις, Εκ της του Παναγίου Τάφου Τυπογραφίας, 1839.

¹⁷ In his work, *Sunday Psalm in Liturgic and Musical Post-Byzantine Period (1453-1821) Chinonciul duminical în perioada post-bizantină (1453-1821) liturgică și muzicală*, tipărită la Editura Muzicală, București, 2007, p. 107, Nicolae Gheorghiuță explains the term "transcription" and quotes music teacher Gregorios Stathis: "Transcription of old Byzantine musical notations means a full copy and singing of the melos (actual melody), which is found, on the one hand in phonetic signs - ascending or descending, and, on the other hand, in deaf tones or, as also called, great cheironomic signs or great ipsotas".

¹⁸ Hourmouzios Hartofylax (†1840) was an interpreting psalm singer, a composer, an editor, a theoretician, a hartofilax professor (an archivist) of the Patriarchate of Constantinople. Also, he was a pupil of First Psalm Singer Jacob and George of Crete. Consequently, he became one of the three inventors of new semiography. Costin Moisil, în *Dicționar de muzică bisericească românească*, s. v. *Hourmouzios Hartofylax*.

order to demonstrate the validity of our statement, we are going to achieve a comparative musical analysis for *Heirmos I* of the Canon at the Feast of *Pentecost*, from Petros Vyzantios' *Books of Heirmos* - Hourmouzios Hartofylax Edition (1825), Ioannis Vyzantios Protopsaltis (1839) and Anton Pann (1846). In the context of this analysis, we will consider both elements of literary form and elements of musical form. Melodic and cadential formulas will be highlighted, as well as the inflexions employed within the arrangement of the hymn.

Elements of literary form. Structural, metric, modal and syntactic analysis of the heirmoi of the *Pentecost*, tone IV leghetos ¹⁹

Table 1

Structural and metric analysis				Modal and syntactic analysis							
Hymnographic text with punctuation marks: Πέτρος Πρωτοψάλτου του Βυζαντίου Ειρμολογίου συντόμου ..., 1825, p. 71. Ποίημα Κυρίου Ίωάννου τοῦ Ἀρκιᾶ	N u m b e r o f s y l l a b l e s	Hymnographic text with punctuation marks: Ειρμολογίου συντόμου Εξηγημένα κατὰ τὴν νέαν τῆς μουσικῆς μέθοδον παρὰ Ἰωάννου Λαμπροβαρίου ..., 1839, p. 394. Ποίημα Κυρίου Ίωάννου τοῦ Ἀρκιᾶ	N u m b e r o f s y l l a b l e s	Hymnographic text with punctuation marks: Anton Pann, <i>Irmologhon...</i> , 1846, p. 69. Canon composed by John of Arcid.	N u m b e r o f s y l l a b l e s	Evidences or cadential sound (name of sounds and typology of cadences under the new system)			Type of cadence		
						PV	IV	AP	PV	IV	AP
«Θεῖο καλυφθεῖς ὁ βραδύγλωσσος γνόφω. Ερρηγόρευσε τὸν θεόγραφον νόμον Ἰλὺν γῆρ ἀπτινάδας ὀμματος νόου, Ὅρῳ τὸν ὄνα, καὶ μετῆται Πνεύματος Ἰνώσιν, γεραίων ἐνθέοις τοῖς ὄμασιν».	12 12 7 5 12 12	«Θεῖο καλυφθεῖς ὁ βραδύγλωσσος γνόφω. Ερρηγόρευσε τὸν θεόγραφον νόμον Ἰλὺν γῆρ ἀπτινάδας ὀμματος νόου, Ὅρῳ τὸν ὄνα, καὶ μετῆται Πνεύματος Ἰνώσιν, γεραίων ἐνθέοις τοῖς ὄμασιν».	12 12 17 9 10	Cu Dumnezeiesculi nor fiind acoperit, gângavui Au scris legea Cea de Dumnezeu insufletă, că, scuturând tina De pre ochii minții, Vede pre cel ce iaste Și să învată cunoștința Duhului Cinstind cu dumnezeiești cântări.	16 4 15 6 7 12 9	VU VU di di VU VU VU	VU VU di di VU VU VU	VU di di di VU VU VU	Perf. Perf. Imp. Imp. Perf. Perf. Perf.	Perf. Perf. Imp. Imp. Perf. Perf. Perf.	Perf. Perf. Imp. Imp. Perf. Perf. Perf.

At the level of literary form, one may observe a significant difference between Anton Pann's version of *Irmos I* at the Feast of *Pentecost* and the two Greek sources, in terms of dividing the text into melodic sentences, as well as in terms of employed cadential formulas. More specifically, Pann's musical phrasing is determined by Romanian syntax and word accents, while prosodic and metric differences of the two languages have generated a new layout of cadential system.

Petros Vyzantios, *Συντόμον Ειρμολογίου Πέτρος Πρωτοψάλτου του Βυζαντίου...*, 1825: *Ποίημα Κυρίου Ίωάννου τοῦ Ἀρκιᾶ, Ῥδῆ α' Ἦχος δ' Ὁ Εἰρμὸς*, p. 71.

¹⁹ Symbols and abbreviations used in structural, syntactical and metrical, modal analysis: PV – Petros Vyzantios; IV – Ioannis Vyzantios Prttopsaltis; AP – Anton Pann; perf. – cadență perfectă; imp. – cadență imperfectă.

Ioannis Vyzantios, Συντόμου Ειρμολογίου, Εξηγημένα κατά την νέαν της μουσικής μέθοδον παρά Ιωάννου Λαμπαδαρίδου..., 1839: Ποίημα Κυρίου Ἰωάννου τοῦ Ἀρκλά, Ῥδὴ α' Ἦχος δ' Ὁ Εἰρμός, page 394.

Anton Pann, *Irmologhion - Book of Katavasiae... [Irmologhiu sau Catavasier...]*, 1846: Canon composed by Ioan of Arclà, Ode I, Tone IV, Irmos, page 69.

E.g. 1

Imos Petros Vyzantios, 1825
 Ἐπι ο κα λω φθισα ο βρα ῖο γλωσ σασ γνο φω ερ ρη το ρεν
 Imos Ioannis Vyzantios Pntopsalis, 1839
 Ἐπι ο κα λω φθισα ο βρα ῖο υ γλωσ σασ γνο φω ε ρη το ρεν
 Imos Anton Pann, 1846
 Cu dum-ne-ze - ies - cul nor fi - ind a - co - pe - rit gân - ga - vul

σε τον θε ο γρα φον νο μον ι λων γαρ εκ τι να α ξασ
 σε τον θε ο ο γρα φον νο μον ε λων γαρ εκ τι να α ξασ
 au scris le - gea cea de Dum-ne-zeu în - su - fla - tă că scu -

οι μα τος νο υ ο ρα τον ον τα και μω ει ται πνευ μα τος γνω σιν
 οι μα τος νο υ ο ρα τον ο ον τα και μω ει ται Πνευ μα τος γνω σιν Γε
 tu-rând ti - na de pre o-chiul min - ții ve-de pre cel ce es - te și

γε ραι ρον εν θε ε σια τωσ α σμα σι
 ραι ρον εν θε οσ τωσ α σμα σι
 să în - va - țã cu - noș - tin - țã Du - hu - lui cin - sti - ind cu dum-ne - ze - ieș - ti - le cân-tãri.

If we compare the three versions at the level of musical²⁰ form, we notice that, in terms of configurative modal line, Anton Pann's version is very close to Petros Vyzantios' one, which dates back in 1825. Petros Vyzantios' Greek version has a transient inflexion from tone IV leghetos to tone II, on Ἴλὺν γὰρ ἐκτινάξας/ "that, cleansing from mud". The inflexion is also encountered in Pann's version. Then, both versions comprise a musical stress on *emfasis* NI' sound, when, during an ascending *anabasis* track, the following words are highlighted: Ἴλὺν γὰρ ἐκτινάξας/ "that, cleansing from mud". The climax of melodic track in the case of the two examples is identical. Anton Pann tries to remain faithful to the melodic line. The Romanian author chooses to maintain it, in order to emphasize the theological idea of this musical sentence: Moses is able to see God only when he removes the mud from his mind's eyes, i.e. everything that is out-of-balance or rational and keeps him down to Earth. Just then, the *nous* (the mind, the intellect) gets to see God, through the heart. Thus, the highlighted idea is that Moses sees God when his mind's eyes are opened through illumination and when he penetrates the reality of the Spirit with the help of grace. Consequently, the inflexion from a diatonic tone into a chromatic one is meant to produce an antithesis between earthly reasoning and the one revealed by the Holy Spirit.

The analysis of all *katavasias* at the level of configurative modal line demonstrates that Anton Pann vastly used the Greek original. The melodic track of Romanized *katavasias* is similar to the Greek one. The differences between the two examples are visible only at the level of division into melodic sentences, which were done by Petros Vyzantios and Anton Pann, after the translation of the hymnographic text. Due to the grammatical structure and Romanian word order, Anton Pann is forced to adapt the Greek text to Romanian accents and particularities.

On the contrary, if one compares the *heirmoi* Romanized by Anton Pann with Ioannis Protopsaltis' version, one detects a striking contrast, both at the level of the configurative modal line, and at the level of the incipits and the melodic-cadential formulas.

Therefore, the comparative analysis of the three musical versions leads us to the conclusion that the source of Anton Pann's *Irmologhion*, not mentioned in the preface of the work, is Petros Vyzantios' *syntomon Irmologhion*, the Edition that was edited and transcribed by Hourmouzios

²⁰ The transcription of the three versions of *Irmos* I at the Feast of Pentecost from Chrisantic notation on stave, makes abstraction of ornamental signs, of sound height differences between the Byzantine intonation system and the Western one, and, sometimes, of meter. The *legato* indicates that the notes it connects are sung on the same syllable.

Hartofylax in 1825, as proven by multiple similarities at the level of configurative modal line, of melodic-cadential formulas and of transient inflexions from other tones. Through his endeavour of Romanizing Petros Vyzantios' Irmologhion, Anton Pann placed Romanian church music within the great Constantinople musical tradition. In time, the heirmoi, which Anton Pann translated from Greek into Romanian, were subjected by following generations to new processings and simplifications. Finally, they were included within a standard repertoire that was transmitted, along with the national process of standardizing Orthodox music, in all churches within the Romanian Patriarchate.

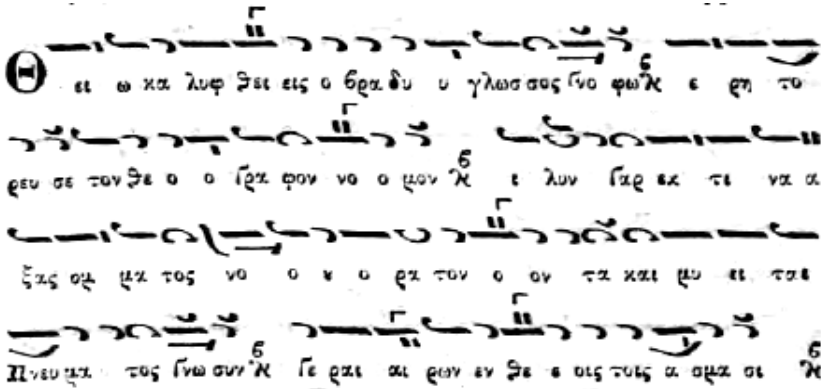
Petros Vyzantios, Συντόμον Ειρμολογίου Πέτρου Πρωτοψάλτου του Βυζαντίου..., 1825: Ποίημα Κυρίου Ἰωάννου τοῦ Ἀρκλά, Ὡδή α' Ἦχος δ' Ὁ Εἰρμός, page 71.

E.g. 2

Θ Εἰ ω κα λυ φθεις ο ξερα θυ γλωσ σος γνο ο φω λη
 ερ ρη το ρευ σε τον θε ο γρα φον να ο μονη ι
 λυγ γαρ εκ τι να α ξας ορμ μα τος νο ο
 ε ο ρα τον ου τα και μυ ει ται πνευ μα τος η γνω
 σιν γε ραι αι ρων εν θε ε οις τοις α σμασι

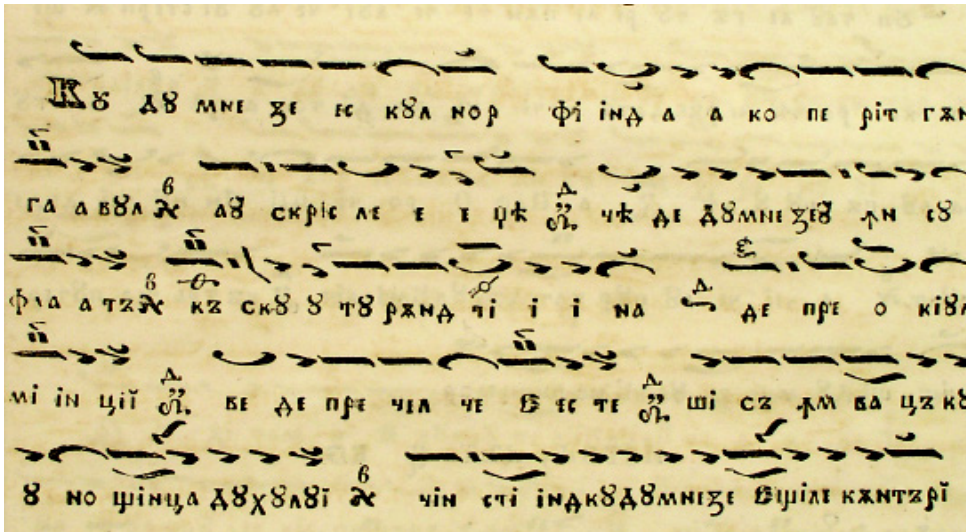
Ioannis Vyzantios, Συντόμου Ειρμολογίου, Εξηγημένα κατά την νέαν της μουσικής μέθοδον παρά Ιωάννου Λαμπαδαρίδου..., 1839: Ποίημα Κυρίου Ἰωάννου τοῦ Ἀρκλά, Ὠδὴ α' Ἦχος δ' Ὁ Εἰρμός, page 394.

E.g. 3



Anton Pann, *Irmologhion - Book of Katavasiae... [Irmologhiu sau Catavasier...]*, 1846: Canon composed by Ioan of Arclà, Ode I, Tone IV, Irmos, page 69.

E.g. 4



REFERENCES

- Ciobanu, Gheorghe, „Anton Pann și «românirea» cântărilor bisericești”, [“Anton Pann and «Romanization» of Church Songs”], în: *Studii de etnomuzicologie și bizantinologie*, in [Studies of Ethnomusicology and Byzantinism] Editura Muzicală a Uniunii Compozitorilor Români, București, 1974, p. 314-321.
- Cosma, Viorel, *Muzicieni din România. Lexicon*, [Romanian Musicians. Lexicon] vol. IX, Editura Muzicală, București, 2006.
- Gheorghiuță, Nicolae, „Byzantine Chant in the Romanian Principalities during the Phanariot Period (1711-1821)”, in: *Byzantine Chant between Constantinople and the Danubian Principalities Studies in Byzantine Musicology*, Editura Sophia, București, 2010, pp. 1-37.
- Gheorghiuță, Nicolae, *Chinonciul duminical în perioada post-bizantină (1453-1821) liturgică și muzicală*, [Sunday Psalm in Liturgic and Musical Post-Byzantine Period (1453-1821)], tipărită la Editura Muzicală, București.
- Harris, Simon, „The 'Kanon' and the Heirmologion”, in: *Music & Letters*, Vol. 85, No. 2 (May, 2004), pp. 175-197.
- Ionescu, Gheorghe C., *Muzica bizantină în România. Dicționar cronologic*, [Byzantine Music in Romania. Chronological Dictionary] București, 2003.
- Matei, Zaharia, *Profesorul, protopsaltul și compozitorul Anton Pann*, [Anton Pann – Teacher, First Psalm Singer and Composer], Basilica, București, 2014.
- Moisil, Costin, *Românirea cântărilor: un meșteșug și multe controverse – Studii de muzicologie bizantină*, [Romanization of Hymns: One Craft and Many Controversies - Studies of Byzantine Musicology], Editura Muzicală, București, 2012.
- Moldoveanu, Nicu, *Istoria muzicii bisericești la români*, [History of Romanian Church Music], Editura Basilica, București, 2010.
- Moldoveanu, Nicu, Nicolae Necula, Vasile Stanciu, Sebastian Barbu-Bucur (coord), *Dicționar de muzică bisericească românească*, [Dictionary of Romanian Church Music], Basilica, București, 2013.
- Pann, Anton, *Irmologhiu sau Catavasier care cuprinde în sine toate irmoasele sau catavasiile sărbătorilor împărătești de peste an, troparele, condacele și exapostiliariile. Cuprinde și podobiile tuturor glasurilor, Binecuvântările și Slujba morților și altele*. [Heirmologhin or Katavasis, which embraces all heirmos or Katavasis royal holidays of the year, troparia, kontakion and exapostilaria, includes all the voices prosomia, the Blessings and the services of dead and others], Românit și dat la lumină cu binecuvântarea Înaltpreasfințitului și de Dumnezeu alesul și Arhiepiscop și Mitropolit al Ungrovlahiei, Prea Sfințit și Exarh al plaiurilor și locoșitor al Cezareii Capadociei și cavalier a feuri de ordine, Neofit, pentru trebuința seminariilor și altor școli asemenea de Anton Pann, București, tipărit într-o sa Tipografie de Muzică Bisericească, 1846.

- Secară, Constantin, „O tipologie a Irmologhionului în secolele XVII– XIX, cu reprezentare în manuscrisele din fondurile românești – autori și caracteristici”, [„A typology of Heirmologhion XVII-XIX centuries, with representation in manuscripts from Romanian fonds - authors and features.], în Constantin Secară, *Muzica bizantină—doxologie și înălțare spirituală*, [Byzantine Music – doxology and spiritual ascension], București: Editura Muzicală, 2006, pp. 164-215.
- The Canterbury Dictionary of Hymnology*. Canterbury Press, consultat on-line, în 25 septembrie 2015:
<http://www.hymnology.co.uk/p/petros-peloponnesios>.
- Vasile, Vasile, *Istoria muzicii bizantine și evoluția ei în spiritualitatea românească*, [History of Byzantine Music and its Evolution within Romanian Spirituality], vol. I, Editura Interpret, București, 1997
- Velimirović, Miloš, „The Byzantine Heirmos and Heirmologion”, in: *Gattungen der Musik in Einzeldarstellungen*, Gedenkschrift Leo Schrade, München, 1973, pp. 192-244
- Wellesz, Egon, *A history of Byzantine Music and Hymnography*, Oxford at the Clarendon Press, 1998.
- 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, [Heirmologion and Katabasis of Petros Peloponnesiou with the short Heirmologion of Peter Protopsaltis of Byzantium: adapt in the New Method music. Edited and cared for by the Master Hourmouzios Hartophylax, Constantinople, in the British Printing Castle, in Galata], 1825.
- Ειρμολόγιον των καταβασίων Πέτρου του Πελοποννησίου, μετά των κανόνων του όλου ενιαύτου και συντόμου Ειρμολογίου, Εξηγημένα κατά την νέαν της μουσικής μέθοδον παρά Ιωάννου Λαμπαδαρίδου, Κωνσταντινούπολις, Εκ της του Παναγίου Τάφου Τυπογραφίας, [Heirmologion and Katabasis of Petros Peloponnesiou with the kanon of the annual feasts and the short Heirmologion, adapt in the New Method music by Ioannis Lampadarios, Constantinople, In the Theotokos Grave], 1839.