

Saint Macarie the Hieromonk and the Technique of Adapting Byzantine Stichera in Second and Third Mode

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ABSTRACT. This study aims to explore the reasons behind the differences between the original Greek version of the *Anastasimatarion* and its Romanian translation by Macarie Ieromonahul (the Hieromonk). I undertake a musicological analysis of the 2nd and 3rd Mode stichera, taking into account the method proposed by Costin Moisil and applying it to these two modes. One of the most important compositional rules, which is also a crucial factor in the adaptation process, is the relationship between a cadence formula and the position of the accented syllable in the text to which it corresponds. This factor – along with other aspects discussed in the article – helps explain why Macarie's melodic line differs from the original. I argue that a good adaptation does not primarily mean melodic identity, but rather keeping the Byzantine compositional rules and, as much as possible, the final cadence note. To support this claim, I propose the hypothesis of the set of cadences: formulas that share approximately the same melodic structure but develop differently depending on the accentuation of the literary text for which they are used.

Keywords: compositional rules; byzantine modes; adaptation technique; Petros Lampadarios; Macarie the Hieromonk.

Introduction

Father Macarie Ieromonahul [the Hieromonk] (1770-1836) – canonized by the Romanian Orthodox Church in 2024 – is considered to be the founder of modern church byzantine music, and his *Anastasimatarion* – the first printed

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collection of chrysantic Romanian chants – was used not only by the Church chanters, but also by professors in newly established Romanian chant schools in the 19th century. His work was considered a model for other Romanian *Anastasimataria* and has been re-edited four times, being used to this day by many protopsaltes. In this paper I bring forth some aspects of my research undertaken upon the technique of adaptation of Greek ecclesiastical chants of the New Method into Romanian¹. I compare the syntoma-arga stichera of the *Neon Anastasimatarion*, composed by Petros Lampadarios Peloponnesios, edited in chrysantic notation by Petros Ephesios² (Bucharest, 1820), with their translation into Romanian by Macarie Ieromonahul, printed in 1823.³ The subject of my paper was tackled by Costin Moisil in his study on the 1st Mode stichera.⁴ Therefore, I will briefly discuss his method and conclusion on this topic; next, I will describe my own analysis concerning the adaptation of the 2nd and 3rd Mode stichera. Since in this study I intend to undertake an exercise in musicological analysis of the sources, I will leave aside the information concerning Father Macarie's life and activity.⁵

1. Costin Moisil's Method

Moisil⁶ divided the Greek chants in musical phrases, which follow specific rules of concatenation. A musical phrase contains a syllabic part and a cadential formula. The cadential formula – where the duration of syllables is

¹ I have discussed the topic extensively in my thesis, „Principii componistice în acțiunea de românire a cântărilor bisericești la Macarie Ieromonahul” (Compositional Principles in the Process of Adapting Church Chants by Macarie Ieromonahul), written under the supervision of Fr. Prof. Vasile Stanciu at the Faculty of Orthodox Theology, Babeș-Bolyai University.

² *Néon Anastasimataríou, μεταφρασθέν κατά την νεοφανή μέθοδον της μουσικής* (Bucharest, 1820).

³ *Anastasimatariu bisericesc după aşăzământul Sistimii Ceii noao* (Vienna, 1823).

⁴ “The Romanian Versions of Petros Lampadarios' *Anastasimatarion*. Observations regarding the Principles of Music Adaptation,” in *Papers Read at the 12th Meeting of the IMS Study Group Cantus Planus, Lillafüred/Hungary, 2004. Aug. 23-28*, ed. László Dobszay (Institute for Musicology of the Hungarian Academy of Sciences, 2006), 151-170. See also the Romanian translation of the article: “Versiunile românești ale Anastasimatarului lui Petros Lampadarios. Observații privind principiile de adaptare a muzicii,” in *Românirea cântărilor: un meșteșug și multe controverse. Studii de muzicologie bizantină* (Ed. Muzicală, 2012), p. 96-119.

⁵ For details, see Niculae M. Popescu, *Viața și activitatea dascălului de cântări Macarie Ieromonahul* (Institutul de Arte Grafice Carol Göbl, 1908).

⁶ See also, „Adaptarea în limba română a stihirilor din Anastasimatar,” in *Românirea cântărilor*, 120-133.

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two or four beats – represents the core of the musical phrase, carrying a more complex melodic line than the syllabic part, which gravitates simply towards the polarizing step of the mode. The cadential formulas have a quadruple meter, and the accentuated syllable starts on the first beat. The cadential formula can be *perfect* (the text is longer, and it contains a completed idea), while the *imperfect* cadences are used for a shorter text and incomplete idea. There is a specific correlation between a cadence formula and the position of the accentuated syllable of the text to which the formula corresponds; therefore, some musical cadences are used for texts accentuated on the last syllable, other for those accentuated on the penultimate syllable, and others for the antepenultimate syllable.

Macarie's *Anastasimatarion* presents the same characteristics: the musical piece is divided in musical phrases, and the cadences have more or less a connection with a specific accentuation of the text.

Comparing the two versions, Moisil points out the following: in both *Anastasimataria* the cadences occur in the same place of the literary text, in 80% of the cases; 70% of the formulas end on the same cadential step, and 40% of the occurrences use the same musical formula.

Moisil's study reveals several arguments that explain the differences of the two versions: 1. The Romanian translation is longer/shorter than the original text, so Macarie had to add or cut a formula; 2. In order to have a suitable accentuation for the Romanian text, Macarie can use other formula than Petros (usually, on the same step); 3. Certain changes are made by rhetorical means: for a text which talks about 'death' or 'darkness', the adaptor could use a low-pitched cadence, while for 'heaven' he can introduce a high-pitched one; 4. Some formulas which don't correspond with those used by Petros are taken by Macarie from an older adaptation of the *Anastasimatarion* (translated by Mihalache Moldovlahul, a disciple of Petros) from the end of the 18th century. With other occasions, Macarie borrows a formula which was employed in a different stichera for the same literary text; 5. Moisil also argues that Macarie had a certain amount of freedom, by preferring fewer common formulas than keeping the original melody.

2. Second Mode Stichera

I have applied Moisil's method for the 2nd Mode stichera. I have divided the chants in sections (periods), musical phrases and cadences, perfect and imperfect. In all 23 studied chants, I was able to identify 5 types of perfect (**Figure 1**) and 12 imperfect cadences (**Figure 2**), and 1 melismatic.⁷



Figure 2. Imperfect formulas

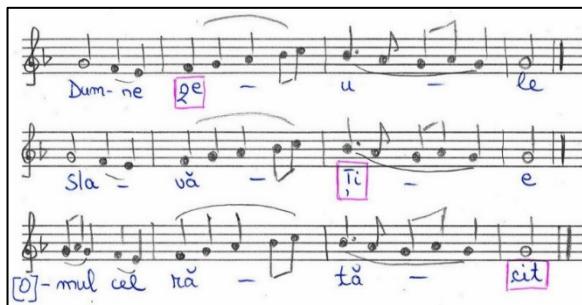
After identifying the formulas, I have also established the correlation of each melodic formula with the particular stressing of any of the final three syllables of the word to which the formula corresponds. For example, the ZD 2 formula will be used only in relation to a word with a stressed penultimate syllable, DP for the stress on the antepenultimate one and so on.

⁷ Each formula has a given code (letters +/- numbers or symbols) most of the time related to the final note of the formula (e.g. N, B), to the melodic line (e.g. DBD = Di – Bu – Di; ZD = Zo – Di), or to its role (e.g. F = final cadence).

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The Romanian version of Petros Lampadarios' *Anastasimatarion* features the characteristics mentioned above with regards to the structure of the chants. The cadences are identical when compared to the Greek *Anastasimatarion*, with a slight change in the proportion between the two: 180 cadences Ephesios – 206 Macarie. The higher number of cadences with Macarie can be explained through the fact that, most of the times, the translation of the Romanian text is longer than the Greek text, which implies the introduction of a new cadence on Macarie's version.

As far as the melodic stress-formula correlation goes, Macarie keeps some of the associations made by Ephesios, while changing others. For example, the *F[inal] formula* (Figure 3) – always employed as a final Formula, both by Ephesios and Macarie – is used in 75% of the cases in order to stress the penultimate syllable, as the rest of the percentage is split rather equally between emphases on the antepenultimate and last syllable, while Petros relates it only for the antepenultimate one. This way, the original melody is kept unchanged.



The adaptation

In the 2nd Mode, the adaptation technique reveals the same traits as those disclosed by Moisil study. These features can be traced throughout all the stichera under study. Here I provide only a few illustrative examples.

Figure 4. Macarie *maintains the division* of the chant of Ephesios: the example shows how this sticheron (the 6th of the Vespers) is divided almost the same as the Greek source.



Figure 5. In the following example, we observe how Macarie *adds an extra cadence* to fill the difference of the syllables between Ζωοδότα (“Giver of life”) and the Romanian translation („Dătătorul de viață”).

6 syllables vs. 12 syllables

Extra cadence: ΔΒΔ 2

Same formula – different accentuation

4 beats

When there is a difference regarding the position of the stressed syllable between the Greek text and the Romanian one, Macarie will find two solutions: (**Figure 6**) maintaining the formula but changing its original correlation with the text – even if this means to stretch the syllable on two extra beats.

Figure 7. The second solutions, as the example shows, is to replace the formula with one of the same category (Zo-Di type), only suitable for the way in which stress is placed in the Romanian version of the text.

Figure 8. Rhetorical cadences. The *N formula*, which is concluded on the lower pentachord, Ni (Do), is associated, rhetorically, with words such as “hell”, “death”. In the example, we notice how Macarie identically reproduces it in the same place within the text. In the 4th stichera

of the Vespers however Macarie keeps the grave formula but correlates it with other text than P. Lampadarios does (Petros: „παντοδύναμος” – “almighty” vs. Macarie: „unuia fără de moarte” – “immortal”). We could say that Macarie was more interested than P. Lampadarios in keeping a rhetorical connection between text and melody.

Figure 9. On other occasions, however, although he could have chosen one of the “regular” solutions, the Romanian hieromonk preferred to adapt the melody in a manner closer to Mihalache Moldovlahu, an older Romanian

version of the *Anastasimatarion*. Therefore, it is plausible that Macarie knew this version, even if only in oral form. The manuscript written in 1776 is preserved in The Monastery of Great Lavra (Z 26).⁸

As the example shows, it is easy to observe the similarities between these two Romanian versions and how they differ from each other.

The resulting percentage for comparing Greek and Romanian chants is approximately the same as that found by Moisil for 1st mode compositions: 80% for cadences placed in the same literary text; 70% for using the same cadential step, and 40% for using an identical formula. *But we can approach the situation differently.*

Set of formulas hypothesis

We take, for example, the Zo-Di type cadences (**Figure 10**). Each one has a specific correlation with the accentuated syllable of

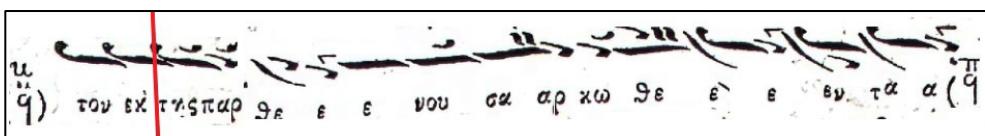
⁸ Details in Sebastian Barbu-Bucur, *Manuscrisete muzicale românești de la Muntele Athos*, (Ed. Muzicală, 2000), 269-273.

the text⁹, but they carry a similar melodic line. So, if, for example, the composer wants to use a Zo-Di type cadence, he will choose one which relates better for the accentuation of the text. But essentially, he could consider that the Zo-Di type cadences could be just *one formula which has a multiple accentuation and slight melodic differences*. Therefore, if the adaptor would use other formula than Petros, but belonging to the same set of formulas, it is possible to consider his adaptation as „identical” with the original (see **Figure 7** as an example, where ZD 1 is replaced with ZD 2 in the Romanian version).

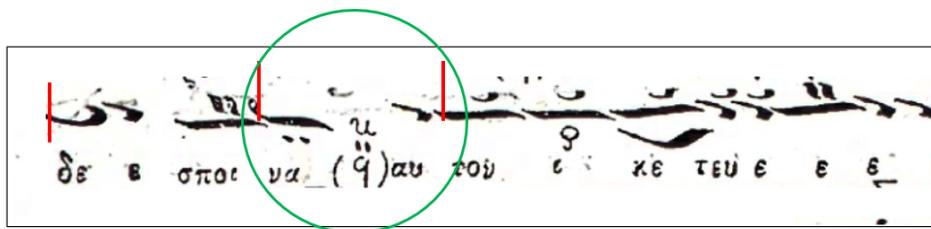
In conclusion, if we follow this theory, it means that the percentage of similarities between Ephfesios and Macarie in using the same formula increases significantly, somewhere around 60% (40% – without the formula set theory).

3. Third Mode Stichera

The compositional structure of a 3rd Mode musical piece has a reduced syllabic part, which lasts until the first stressed syllable of the verse, moment from which each syllable corresponds to 2-6 beats (**Figure 8**).



Avoiding ternary meter



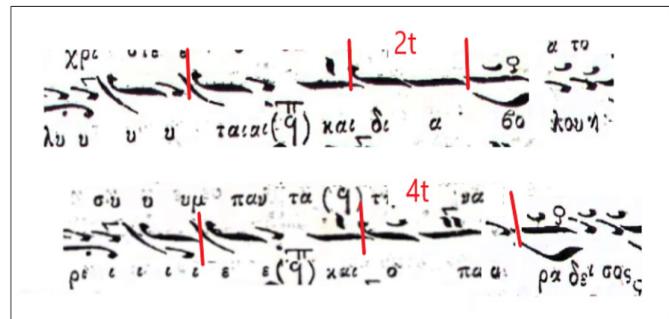
The syllabic part can be modified due to metrical reason, because there is a general tendency to avoid 3-beat measures, and to keep a quadruple

⁹ ZD 1 and ZD 4 is used when the accent of the literary text is on the penultimate syllable. The others on the antepenultimate syllable.

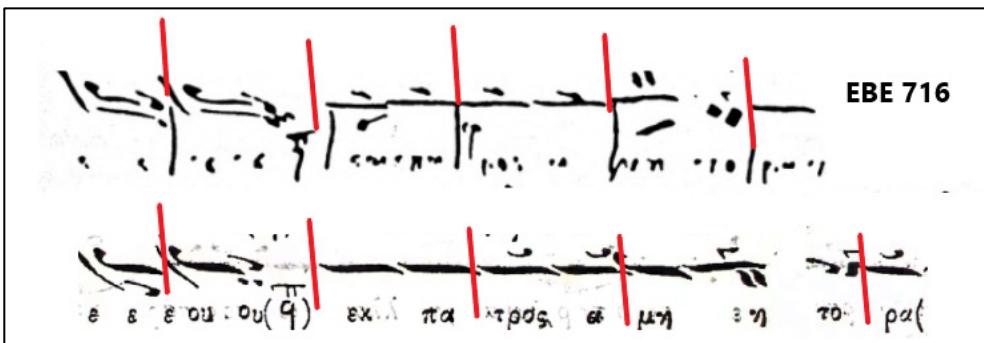
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meter¹⁰ (a bar of 6 beats being less frequent). In this sense, the last syllable of a formula receives a dipli, or an apli depending on the number of next syllables and the distance to the next accented syllable (**Figure 9**).

Ephesios's interest in avoiding ternary measures is also evident from the different solutions he proposes for the same type of situation. In the first two stichera from the Vespers, there are two identical examples in terms of isosyllaby and homotony: καὶ δι-
α-βό-λου η... and καὶ ο
πα-ρά-δι-σος. Both solutions avoid a three-beat measure, but in the second example, Ephesios opts for a quadruple meter, while the first has a simple binary one (**Figure 10**).



The „protographon” of Petros' *Anastasimatarion*, in the exegesis of Grigorios Protopsaltis, EBE 716 (**Figure 11**)¹¹ written in 1815, provides clear evidence that Petros' compositions had, shortly after the Chrysantic Reform, a 4-beat meter. Even Ephesios doesn't always respect this rule.

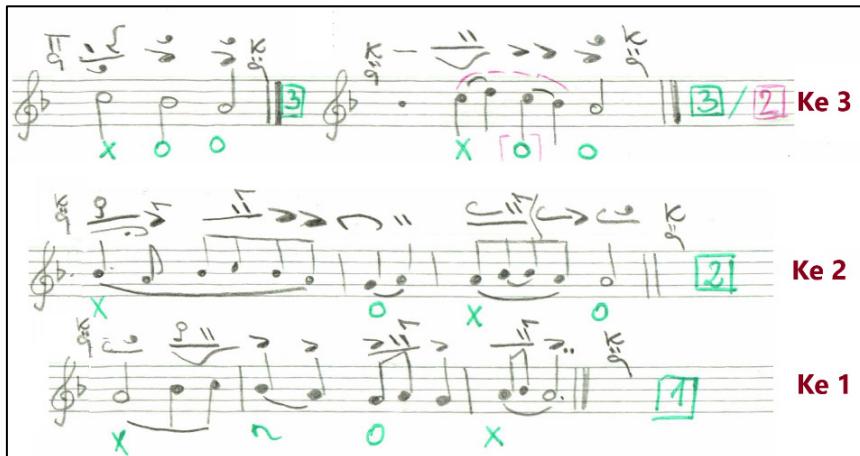


Regarding the division in syntactical units: I have counted 135 cadences, perfect and imperfect, and arrange them in 6 categories. I have classified the

¹⁰ A practice found throughout the entire *Anastasimatarion* with regard to the syntoma-arga stichera.

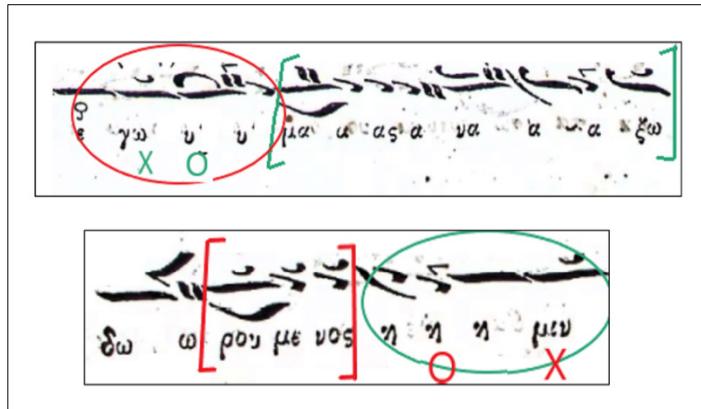
¹¹ Εθνική Βιβλιοθήκη της Ελλάδος („National Library of Greece”).

formulas by their melodic pattern and found their correlation with the position of the accentuated syllable to which they relate. Once again, I take into consideration the 'set of formulas' hypothesis, which say that there is one basic melodic formula for each set, that can take multiple accentuation, and therefore some melodic variations occur. In the **Figure 12**, I present the *Ke imperfect formulas*.



Microformulas. XO and OX

Another peculiarity of the studied corpus is the appearance of two microformulas, which can be added before or after the formula (Figure 13). The first one is used when, before the formula, there is a bisyllabic word that has its first syllable accentuated (X-O). The other micro-formula relates to a bisyllabic word with the last syllable accentuated and is added after the formula (O-X).



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The Romanian Adaptation

With Macarie, after the division of the text syntactical units, I noticed the following:

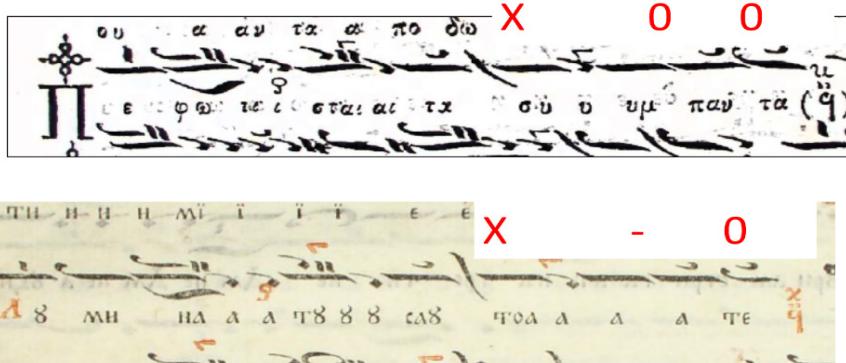


Figure 14. Macarie uses the same formulas as Ephesios, but he is not as strict as Ephesios in keeping their original correlation with the text.

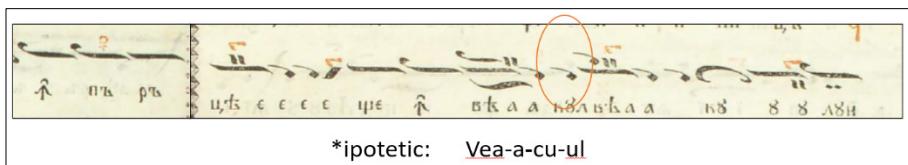


Figure 15. Sometimes, within a cadence formula, Macarie relates a syllable to a *single beat*, although he could have respected the original rule of composition (two notes to a syllable; here one syllable under the two apostrophoi).

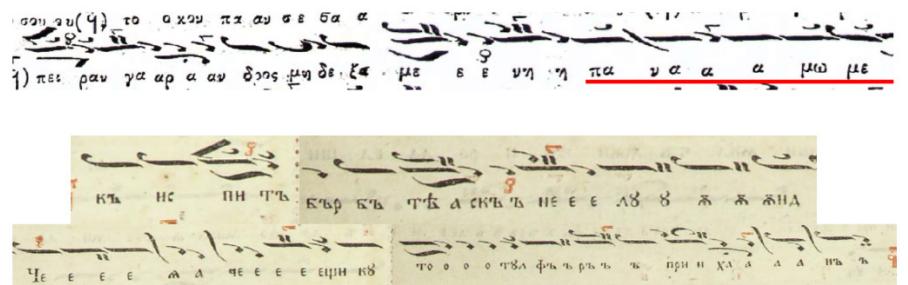


Figure 16. With regard to the adaptation, Macarie attempts to render as much as possible the original melody. Most of the inconsistencies are due in particular to the length of the words. In the example, the word Πανάμωμε („blameless“) have, in Romanian paraphrase, a double number of syllables: „cu totul fără prihană“. Therefore, Macarie will introduce an „extra cadence“.

Figure 17. In the following table, I have rendered the musical formulas used in the 4th stichera of the Vespers with their codes. While Petros (P.E) uses Ke 1 and Ke 2, Macarie employs Ke 2 and Ke 3 (see formulas in **Figure 12**). But, if we take into consideration the different formulas as being part of the same *set of formulas* (here: Ke 1 = Ke 2 = Ke 3), we can say that – in the eyes of the adaptor –, there is 100% similarity.

P. E.	Ke inc	Ke 1	Ke 2	Pa A	Ke 2	F
M.	Ke inc	Ke 2	Ke 3	Pa A	Ke 2	F

Conclusion

The division of stichera in syntactical units and their correlation with a specific stressing of the text has a decisive role in shaping the rules of composition of a byzantine chant and its adaptation into Romanian.

Keeping a 4-beat bar (as much as possible) is a characteristic of Petros Lampadarios compositions, as it turns out from Petros Ephesios edition, and more evident from EBE 716 manuscript. Macarie however uses more often a 6-beat measure. Both authors avoid a triple meter.

Most of the inconsistencies between the Greek and Romanian variants are due to the difference in length of the original word and its translation. Most common situation when the melody differs are related to words as: Σωτῆρ („Saviour”) = „Mântuitorule”, Θεοτόκος „Mother of God”/ „God-bearer”) = „Născătoare de Dumnezeu”, Παναμώμη („blameless”) = „Ceea ce ești [cu totul] fără prihană”.

Adding low-pitched and high-pitched cadences for rhetorical means are more common in the Romanian *Anastasimatarion*.

The ‘set of cadences/formulas’ comprises *similar formulas that display slight melodic differences and correspond to varying accentuations of the text*. Using a similar formula on the same cadential step as the original, could be considered in the eyes of the adaptor, as „keeping the same melos”, which was one of Macarie’s goal. This means that a good adaptation doesn’t always imply keeping the same melodic line. The set of formulas hypothesis can be taken into consideration with regard to the 2nd and 3rd Mode chants. For the 1st mode stichera it seems that this method cannot apply – which means that the rules of composition and adaptation can differ from a mode to another.