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**THE CHERUBIC HYMN IN THE ROMANIAN ECCLESIASTICAL
PRINTING FROM THE 19TH-20TH CENTURIES**

**Ph.D. THESIS
SUMMARY**

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CHEY WORDS: byzantine music, hymnography, printing, papadic chant, melisma, cherubic hymn, antology, "heruvico-chinonicar", "românire", protopsaltēs, "exighisire", modulation.

The theme addressed in this paper aims the repertoire of one of the most important composition classes of Byzantine music: the Cherubic Hymn.

The title *The Cherubic Hymn in the Romanian Ecclesiastical Printing from the 19th-20th Centuries* emphasizes the current concern of researchers to highlight the continuity of the Romanian Byzantine Music in the Romanian sphere after the Chrysantine Reform.

From the historical point of view, the early nineteenth-century of Romanian Church Music is characterized by a series of innovations which will mark its further evolution: the Chrysantine Reform in the Romanian Principalities with the valuable contribution of Macarie the Monk and Anton Pann, perfecting the process of "românire" of Romanian church hymns, already started with the Romanian "Psaltichia" of Filothei Sin Agai Jipei, the establishment of the first Printing of the Orthodox world, in 1820, at Bucharest and publishing first ecclesiastical music books on Byzantine notation. With the contest of all these events the Romanian music has strengthened existing musical tradition, further evolving on Byzantine music vein.

Romanian musicologists and researchers did not refer in their studies to the musical aspects of the Cherubic Hymns after the Chrysantine Reform, but analyzed existing musical manuscripts from ante Chrysantine period. We can mention here the study of professor and musicologist Titus Moisescu presenting a synopsis frame of how the 33 cherubic hymns from Putna Musical School have been undertaken and circulated in manuscripts.

Theoretical references related to the Cherubic Hymn can be found only in ecclesiastical manuals when church music styles are emphasized. Also in 2013, Claudiu Pătrașcu presented at National University of Music in Bucharest, a doctoral thesis entitled "Cherubic Hymn Romanian Ecclesiastical Manuscripts From The 18th-20th Centuries", which aims only the Romanian language repertoire of the corpus codices of the few libraries from Wallachia.

Throughout the paper we wanted to emphasize the liturgical and musical importance of the Cherubic Hymn in the Liturgy.

In the Preliminaries we approached from a historical perspective, the evolution of the hymn in Christian worship, reminding the main hymnologists who contributed through their creations to the enrichment of the musical and liturgical treasure of the Christian Church. Then we emphasized the importance of Orthodox liturgy' hymns, which through their content, share to the faithful the teaching of the Church in a simple and accessible form.

In Chapter I we outlined, from the patristic writers view, the theological and liturgical significance of the Great Entrance and the historical and liturgical evolution of the Cherubic

Hymn in Orthodox worship. We highlighted the fundamental characteristics of the Great Entrance for the Divine Liturgy and we emphasized from historical perspective, its emergence and development in the Orthodox worship.

In Chapter II we presented Greek and Romanian authors who have written, translated, adapted and composed musical works containing such creations. From this point of view, we have highlighted the role of both Greek and Romanian musical creation in the preservation, development, creation and transmission of Romanian Byzantine musical ethos after the Chrysantine Reform.

After the Chrysantine Reform in the Romanian Principalities, Romanian authors undertook Greek protopsaltēs compositions entirely or partially and translating them they have enriched the repertoire of church songs.

In the nineteenth century, the first paper containing cherubic hymns is "Antologie sau Florialegire de cântări bisericești, tomul al treilea, tradusă după originalurile grecești, în firea limbii noastre românești, cu heruvice, anghioase și chinonice..." printed in 1840 in Iasi, by Nectarie Frimu and Anton Pann, being the first Romanian protopsalter which publishes a "Heruvico-Chinonicar" (1846, 1847). These are the main musical documents that provide information about the ecclesiastical Romanian songs from the first half of the nineteenth century.

In this regard we compiled a Catalogue of Cherubic Hymns from Romanian Ecclesiastical Prints of the nineteenth and twentieth centuries to highlight the variety of compositions in the Romanian sphere.

An important contribution of this paper is the transcript on double notation of introductory part of some cherubic hymns, melodic fragments and of several cherubic hymns, representative for the eight modes, to highlight their melos at different composers.

In Chapter III we analyzed by comparison, from the musical point of view, a series of cherubic hymns, taking into account the modulations, the melos and specific cadences.

This study's objective is to highlight one important aspect that through the compositional and printing activity the Romanian protopsaltēs, faithful to Byzantine musical tradition, have preserved and enriched this treasury.

The Romanian authors on the premise that the papadic style offers great freedom in terms of cadences and modulations have used it wisely so as to convey fluency and variety to the melody.

Through printing they have popularized musical creations of the Greek protopsaltēs like Petru Peloponesiou or Petru Vizantie, but also their own creations, offering to church music lovers a varied repertoire.

The cherubic hymns are generally classified as follows:

- Small cherubic hymns (weekly)
- Large cherubic hymns (Sunday or "celebration")
- Cherubic hymns at Saint. Gregory Dialogue Mass
- Cherubic hymns Saint Basil at Mass for Holy Thursday and Holy Saturday.

The cherubic hymns translated, adapted and composed throughout the nineteenth century by Anton Pann, Ghelasio Basarabeanul, Nectarie Vlahul were included in their future anthologies. And even though many were included in author collections, only some were undertaken in the church singing practice.

After Anton Pann, in printed musical works the Byzantine algorithm: "heruvic - axion - chinonic" no longer applies.

Some Romanian authors, such as Anton Pann and Nectarie Frimu, keep the Greek organization on modes, others prefer to select from existing repertoire, including in their anthologies those cherubic hymns that provide variety. The protopsaltēs repertoire from Moldavia and Wallachia stimulated the process of "românire" of ecclesiastical chant, contributing to its enrichment, keeping in this way the unity of language, culture and faith.

A careful analysis of printing reveals that after Anton Pann and especially beginning with Ștefanache Popescu there is a simplification of the melodic line by composing valuable artistic melodies, renouncing of melisma, focusing on the achievement of a simple melos, accessible to a larger number of singers, but preserving the fundamental characteristics of modes.

Taking into consideration that the Cherubic Hymn is enframed (in terms of style) in the papdic style, which presumes a highly ornamented melodic line, the singing was in some cases deprived of its basic feature.

As a conclusion, we can state with certainty that the ancient Byzantine music from the sixth century to the early nineteenth century has been preserved and transmitted unaltered and the melos (pure melody) remained the same, confirming that in the Romanian Cherubic Hymns composition there is genuine continuity between the Byzantine musical tradition and the work of Romanian protopsaltēs.