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**PhD. Thesis**

**– Abstract –**

**COMPOSITION TECHNIQUES IN THE ADAPTATION OF CHURCH CHANTS**

**INTO ROMANIAN**

**BY MACARIE THE HIEROMONK**

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# COMPOSITION TECHNIQUES IN THE ADAPTATION OF CHURCH CHANTS INTO ROMANIAN BY MACARIE THE HIEROMONK

- abstract -

*Key words:* adaptation, `Romanianizing`, Macarie the Hieromonk, Byzantine musicology, compositional techniques, musical formulas, neums, Romanian Principalities, Chrysantine Reform, theology of chants.

The thesis is structured on **three parts**, preceded by an **Introduction** and ended with a *conclusive chapter*. The bibliography is mentioned at the end of the thesis.

The **Introduction** comprises several technical data of the thesis, such as purpose, method, originality, relevance. Thus, the **purpose** of this thesis is to reveal the manner in which Macarie adapted the Greek chants to the Romanian text. To fulfill this purpose, I initiated the directions of the research: the compared musical analysis, the analysis of the hymnographic text and the observation of the author's vision on the religious chant and on the act of composition. Regarding the originality of the thesis, I must say that writing about Macarie the Hieromonk, whose life and work constituted the subject – at least tangentially – of the most important researchers of the Romanian Byzantine musicology is indeed a great challenge. Thus, during my doctoral studies, I tried to answer the questions: what does my thesis bring new? How does my thesis enrich the Romanian Byzantine musicology? Are there any elements that can be converted into concrete aspects useful for the psaltic art today?

Firstly, the subject of the thesis refers to the principles of composition of the chants translated into Romanian (romanianized). Hence, I investigate **the art and workmanship of transposing on a Romanian text the melodies composed for a Greek text**, at the beginning of the 19<sup>th</sup> century, in the cultural and religious-jurisdictional context of the Romanian Countries. Since the technique of adaption includes the complete knowledge of the Greek neo-Byzantine rules of composition – similar to the manner in which a translator of a literary text masters the original language of the work in all its complexity –, my research focuses firstly on the original compositional techniques, through a specific method of musical analysis. Then, I compare the Greek and Romanian chants and I observe the rules of adaptation – a methodological approach present in the Romanian musicological environment, but not very largely.

The **originality** of my thesis consists of the analysis of the process of adaptation **from three perspectives**, which I consider to be constitutive for this phenomenon: musical, textual, religious/spiritual, each of these aspects being approached within distinctive chapters. The compared musical analysis between the Greek and Romanian tomes contains technical elements of Byzantine musical composition. The analysis of the liturgical text follows several versions of Octoechos and Anastasimatarion from 1712-1826 and emphasizes the manner in which Macarie relates to the text used. The last part deciphers Macarie' vision on the act of composition and also the manner in which he related to the life of the Church.

The **current state of research** both on Macarie and on the process of Romanianizing of the chants is rather rich. In this part I present briefly the most important works of musicology on the theme of Romanianizing, focusing especially on the authors who analyze comparatively the Greek and Romanian chants: Archdeacon Sebastian Barbu Bucur (Filothei), Gh. Ionescu and Costin Moisil.

Regarding the **translation into other languages**, the first adaptations of the Byzantine chants to other languages took place in the time of Cyril and Methodius – hence in church Slavonic. Chronologically, the Romanian translations followed next. In the 20<sup>th</sup> century, the phenomenon extended to other languages: English, French, Arabic. Nowadays, there are also translations in Finnish, German, Italian, Portuguese, Chinese etc., and the interest for this subject is more and more present in the international dialogues. Moreover, in Romania the phenomenon increased substantially: we translated services (especially those of saints recently consecrated), oratories etc.

As for the delimitation and corpus studied, in each of the chapters of this thesis I use only original sources, both of the musical works and of the documents that contain Macarie' opinions. The three parts of the thesis are preceded by an **Introduction**, in which I present the materials used, printed or manuscripts.

**For the musical part** I analyzed chants belonging to all the types of compositions by Macarie: heirmologic, sticheraric and papadic. The musical scores that I analyzed contain only adapted chants, since the original creations of the Hieromonk are situated outside our area of interest. The **volumes** printed by Macarie are completed with the chants that remained in manuscripts, which can be found at the Library of the Romanian Academy. The chants are written in Chrysantine Byzantine notation with Cyrillic script. For some cases I used pre-**Chrysantine**

manuscripts. All the chants adapted by Macarie are compared with **their original homonyms in Greek**, printed or from manuscripts.

**The second part of the thesis**, which focuses on the liturgical text used by Macarie in his chants, presents an important number of troparia and stichera, from 10 editions of old printings and manuscripts (Octoechos and Anastasimatarion), from 1712-1826. The text is written in Cyrillic.

**In the last part of the thesis**, Macarie's perspective on the religious music is extracted both from the introductions and dedications of his printed volumes and from his letters, edited and transliterated into Latin by N. Iorga, C. Erbiceanu, N. Popescu and Titus Moisescu. An unedited **manuscript** which contains **sermons** presented by Macarie, written by him, constitutes an important source for this chapter.

Regarding the method used, since the material and the purpose differ from one chapter to the other, I present the methodology applied at the beginning of each chapter. In order to achieve the goals of this thesis I use a **compared musical analysis**: of the adapted chants and confronting them with the original used for their translation. The pattern for my analysis was conceived by Costin Moisil.

**For the second part**: I compare the text used for the adapted chants with that from the liturgical books in use at the time, but also with older ones.

**In the third part**, in which I emphasize the theological implications of the adaptation of the chants, I follow the discourse of Macarie the Hieromonk (in Introductions, Correspondence, sermons) and I **arrange thematically** those passages that reflect his vision on religious music.

Concerning the relevance, my PhD thesis proposes Macarie as a role model for the composers of religious chants today, both for original compositions and for adaptations, both for those written in Romanian and in other languages. The tables of melodic formulas, rules of composition and adaptation represent a **toolbox** which I hope they will find useful. In the same time, a full knowledge of the melodic formulas, a fundamental principle of my musical analysis, may improve the **interpretation**. Macarie is for all, both interpreters and composers of religious chants, an example of settling into the church **order**.

For the **contemporary musicology**, my thesis may constitute a paradigm of analysis that could be used for other authors and works – in order to have a better image of the phenomenon approached.

Nonetheless, Macarie' chants (besides those already included into the "classical repertoire": Hymns to the Theotokos for the Twelve Great Feasts) are more and more often used during services today. After 2000, when the *Anastasimatarion* was reedited, the volume became the fundamental book of the psalts. It is also used for teaching. Other chants by Macarie were transcribed from manuscripts, recorded or used in concerts. The increased interest for his works resides in the fact that his style of composition is "peaceful, without rhetorical exaggerations" – as many musicologists describe it. Also, his chants – for example those from the *Anastasimatarion* – are not very long in comparison with those of other authors such as Ojog, Cunțanu or the uniformed version. Hence, his works is still very actual.

In order to understand why it was necessary for Macarie the Hieromonk to translate and adapt his tomes after Greek models, and not compose a new one, I presented briefly the historical and cultural situation in which the Romanian church music found itself at the beginning of the 19<sup>th</sup> century, emphasizing the relationship with the Patriarchate from Constantinople and the introduction of the Chrysantine Musical Reform to the Romanian Countries. Bringing the musical repertoire from Constantinople to the Romanian Countries and translating it into Romanian is similar to the action of translating the liturgical books or the Holy Scripture and thus, so long as the church tradition is respected the linguistic differences cannot influence the universal liturgical communion.

In *the first part of the thesis*, dedicated to the musical analysis of the religious chants adapted by Macarie the Hieromonk, I investigated each type of Byzantine composition: syllabic (short, heirmologic), short-melismatic (stichiraric), melismatic (papadic) in distinctive chapters, trying to find the mechanisms of Romanianizing. Each chapter contains an introduction and a conclusion. Moreover, the chapters are divided into subchapters dedicated to a repertoire from another echos, which also include introductive and conclusive fragments. I proceeded as such for the composition and adaptation techniques, as well as the methodology, contain both similarities and differences from one echos to another.

The corpus I analyzed comprises exclusively original Greek chants and the ones adapted by Macarie.



As a model for analysis I followed the methodology established by Costin Moisil<sup>1</sup>. His study also proposes a new method of approach, such as dividing the melody into syntactic units and correlating the stressed syllables of the words with the musical formulas, a method which offers instructive results both with respect to the process of composition in itself and to the process of adaptation.

Without any obvious indication from the composers – except for maybe their declaration that they guard the tradition of their ancestors, of the Great Psalms –, comprising the rules of composition<sup>2</sup> is an area that has barely been explored to the date. However, in this chapter I emphasize certain elements, principles and rules of composition, starting from the formula character<sup>3</sup> of every Byzantine chant and its relationship with the text.

Our research investigates firstly the original Greek chants, thus revealing the compositional technique of the Byzantine church chants. Furthermore, the study shows how these compositional elements are “translated” into the Romanian musical language, what are the similarities and differences.

The **hypothesis** from which we started our comparative musicological investigation is the following: for Macarie, a “perfect” adaptation depends on the “flow of the melody”, but also on the prosody, the relationship between text and melody; given the linguistic differences between Greek and Romanian, a simple replacement of the text, under the same neums, is according to Macarie “foolishness and sin”.

The musical analysis of the Greek chants firstly and then of the adapted ones, brought to light rules of composition and adaptation. The investigation went through all **three types of**

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<sup>1</sup> Costin MOISIL, „Versiunile românești ale Anastasimatarului lui Petros Lampadarios. Observații privind principiile de adaptare a muzicii” (pp. 96-119) and „Adaptarea în limba română a stihirilor din Anastasimatar” (pp. 120-133), in: *Românirea cântărilor: un meșteșug și multe controverse. Studii de muzicologie bizantină*, București, Editura Muzicală, 2012.

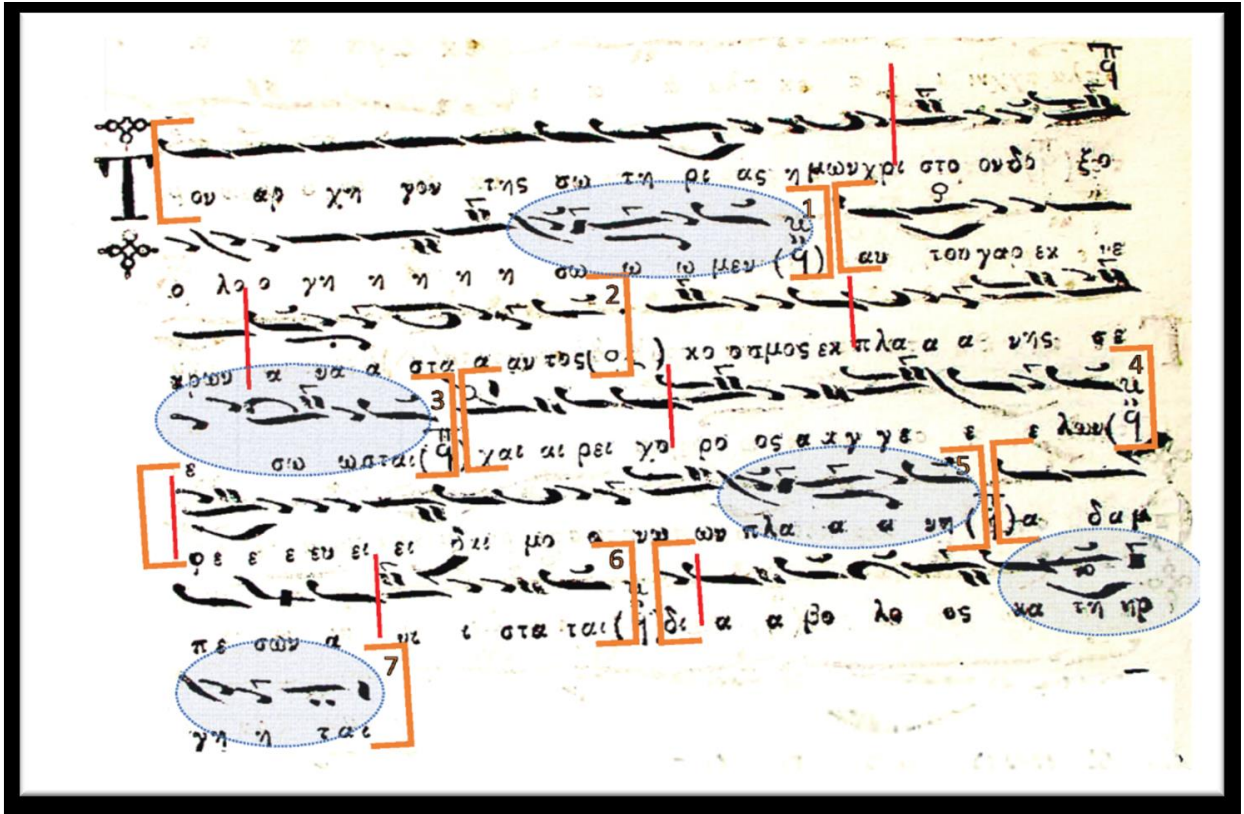
<sup>2</sup> See the chapter on the compositions by Chrysant, CHRYSANTHOS OF MADYTOS, *Great Theory of Music*, translated by Katy Romanou, The Axion Estin Foundation, New Rochelle, New York, 2010, pp. 179-181.

<sup>3</sup> Musical formulas are considered to be ‘little proshomia’ [Ioannis ARVANITIS, „The Rhythmical and Metrical Structure of the Byzantine Heirmoi and Stichera as a Means to and as a Result of a New Rhythmical Interpretation of the Byzantine Chant”, The Rhythmical and Metrical Structure of the Byzantine Heirmoi and Stichera as a Means to and as a Result of a New Rhythmical Interpretation of the Byzantine Chant”, *Acta Musicae Byzantinae*, vol. VI (decembrie 2003); *Le chant byzantin: État des recherches. Actes du colloque tenue du 12 au 15 décembre 1996 à l'Abbaye de Royaumont*, pp. 14–29]: repetitive musical units, stereotypes, which can be found at the basis of each Byzantine composition. For more details see the recent PhD thesis by deac. Virgil NANU, *Principii de compoziție în genul stihiraric scurt. Petros Lampadarios Peloponnesios* (Sibiu, 2016), coordinated by Rev. Prof. dr. Vasile Grăjdian, especially pp. 146-152.

**composition** (heirmologic, stichiraric and papadic), and each style was illustrated with a consistent and homogenous corpus of chants from printed volumes or from unedited manuscripts.

In brief, I present a model of analysis that I used on the short-melismatic (stichiraric) chants which takes into account the following aspects:

- **Division of the chant into syntactic units:** periods, phrases, cadences.



- **Identification of the musical cadences,** their coding and grouping depending on the step tone and type, emphasis (below, cadences of the 5<sup>th</sup> echos)

Treaptă	Tip	Accentuare		
		3	2	1
Pa	perfectă	P 2, P 4 sc.	P 4, P 1, Pa 6	P 4 sc., Pa 6
	imperfectă	pa 5	-	-
Ke	perfectă	K 2, K 3,	K 1	K 2, K 4
	imperfectă	ke 3, ka 1	ke 2, pa-ke	ke 1, ka 3, pa-ke
Ni	imperfectă	Ni 1	Ni 2	Ni 2
Di	perfectă	DF 1	-	DF 1 DF 2
	imperfectă	di 3	-	di 1, DBD 1

- **Extraction of the rules of composition** (see below an example for the sequence of the cadences for the 5<sup>th</sup> echos)

pa 5	ke 2	P 2	ke 2	di 2	P 2	ke 2	P 4 sc.	K 3	di 3	DF 1
------	------	-----	------	------	-----	------	---------	-----	------	------

- **Applying the same analysis to the translated chant as well** (below, division of the chant in syntactic units and comparison with the Greek original)

Ἐσπερινὴν προσκύνησιν προσφερόμεν σοι τῷ ἀνεσπέρῳ Φωτί,	ka 3	
Închinăciune de seară aducem ție Luminei cei neînserate,	ke 2	
τῷ ἐπὶ τέλει τῶν αἰώνων	di 2	
Ceia ce la sfârșitul veacurilor	di 3	
ὡς ἐν ἐσόπτρῳ διὰ σαρκός, λάμπαντι τῷ κόσμῳ,	P 4	
Ca într-o oglindă prin trup ai strălucit lumii	P 4	
καὶ μέχρι Ἰδοῦ κατελθόντι,	P 1	
Și până la Iad te-ai pogorât	P 1	
καὶ τὸ ἐκεῖσε σκότος λύσαντι	P 4 scurt	
Și întunericul cel de acolo l-ai stricat	P 4 scurt	
καὶ τὸ φῶς τῆς Ἀναστάσεως	tois êthnesi deižanti,	ke 3, K 3
Și Lumina învierii	neamurilor ai strălucit	ke 3, K 3
φωτοδότα Κύριε δόξα σοι.	DF 2	
Dătătorule de Lumină,	Doamne, slavă Ție	di 2, DF 1

- **Establishing a set of rules for adaptation** (see the example below in which Macarie introduces a new formula because the Romanian text is considerably larger than the Greek one).

Handwritten musical notation for a chant adaptation. The notation is on a single staff with a treble clef and a key signature of one flat. It shows three lines of music with lyrics in Greek and Romanian. The first line has lyrics "παι-σαν γαρ αν-δρας μη δε-ξα-με-νη πα-τρι-μω-με" and is annotated with "x o | di 1 | 2. silabica | ke incipit 3". The second line has lyrics "ω is-pi-ta bar-ba-leas-ca ne-lu-and" and is annotated with "di 3 | ke incipit 1". The third line has lyrics "te-ea ce esti cu to-tul fa-na-pu ha-na" and is annotated with "ke | o x | 2 3". The notation includes various rhythmic values (half notes, quarter notes, eighth notes) and rests, with some notes underlined.

Through the method I applied I was able to establish the level of similarity between the adapted and original chants, observing the main tendency presented by Macarie that is to maintain as much as possible the cadence (70-90% of the cases). The solutions for adaptation proposed by the Romanian composer are the following for the short chants and for the short-melismatic chants: **maintaining** the Greek melodic formula with the same emphasis or with a different one; **replacing** the formula with another one on the same step, from the “set of similar cadences”; **augmentation** of the melodic fragment when the Romanian text is longer, by adding a cadence or doubling the syllabic area; insertion of thesis for **aesthetic reasons** (for example: high for “heaven”, low for “hell”, chromatic for “sin”); **replacing a cadence with another formula on a different step** (usually, when the difference in length of the text is considerable) and immediate return to the original melody; **maintaining the rare formulas**; use of older **Romanian versions** (Mihalache). In the case of the melismatic chants, the level of melodic similarity is higher and the process of adaptation more obvious.

\*

In *the second part of the thesis* I followed the **liturgical text** used by Macarie in the chants he adapted in comparison with the same versions from the first Octoechos (1713, 1750, 1792), coming to the editions closer to the time when Macarie activated (1811, 1818) and to two editions that were issued prior to the volumes published in Vienna (1826, Buda and Sibiu). Nevertheless, I observed the text of *Psaltichie rumânească* by Filothei sin Agăi Jipei (1716) as well as that of the *Anastasimatarion* by Mihalache (1767).

The purpose of this exercise is to follow the evolution of the liturgical text from the first translation to the edition signed by Macarie and a short period after the printing of his volumes – hence to observe the eventual changes that the version signed by Macarie could operate on the text<sup>4</sup>. In the same time I wanted to discover whether there are two different sources for the transmission of the text: 1. Liturgical book without musical notation – *Octoechos*; 2. Liturgical book with musical notation – *Anastasimatarion* (Filothei, Mihalache).

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<sup>4</sup> I restricted my investigation to the chants of the Resurrection comprised both in *Octoechos* and *Anastasimatarion*, due to the lack of time and space. I do consider that there is a significant possibility that the results of the analysis of the texts reveal a manner of working that Macarie used not only for the short chants and for the short-melismatic chants from *Anastasimatarion*, but also for the rest of the chants of the same type or for those in papadic idiom.

I underlined within this thesis the **differences in translation** of the Greek version and I offered several philological **explanations** that may constitute a starting point for further specialized research regarding the evolution of the Romanian cult language. Thus, I made some observations regarding the **words and phrases**: “Mărire/Slavă” (“Glory”), “înviere/sculare” (“Resurrection”), “mironosițe/purtătoare de mir” (“myrrhbearers”), “jidov/iudeu” (“Jew”), “începătoriul făpturii/cei mai întâi născut decât zidirea” (“the first born over all creation”), “mare milă/mila cea mare” (“great mercy”), “cea plină de dar/cea cu daruri dăruită” (“highly favored one”) etc. Besides the results I obtained, one must remark on the fact that the integration of the text from the *Anastasimatarion* within the philological analysis may produce important data for such a research.

Regarding the compositional principles in the mastership of Romanianizing the chants, I observe, after having done this study, that **Macarie the Hieromonk was faithful to the text found in the *Octoechos* of his time** and the changes are rather small to have a musical stake.

I offer here as an example the comparison between the variants mentioned above for Stichera 9 from Lauds of Matins, echos 1, adding also the philological explanation referring to the underlined differences.

<p>Τὸ φιλοτάραχον γένος τῶν <b>Ἰουδαίων</b>, ἐνωτίσασθε· Ποῦ εἰσιν οἱ Πιλάτω προσελθόντες; εἶπωσιν οἱ φυλάσσοντες στρατιῶται· ποῦ εἰσιν αἱ σφραγίδες τοῦ μηνήματος; ποῦ μετετέθη ὁ ταφεῖς; ποῦ ἐπράθη ὁ ἄπρατος; πῶς ἐσυλήθη ὁ <b>θησαυρός</b>; τί συκοφαντεῖτε τὴν ἔγερσιν τοῦ σταυρωθέντος; παράνομοι <b>Ἰουδαῖοι</b>; Ἀνάστη ὁ ἐν νεκροῖς ἐλεύθερος, καὶ παρέχει τῷ κόσμῳ <b>τὸ μέγα ἔλεος</b>.</p> <p><b>(Stihira a 8-a de la Laudele Utrenia Duminicii)</b></p>	<p><b>Octoih, 1712, Târgoviște (Antim)</b></p>	<p>Iubituriile de turburare neamul <b>jidovesc</b> ascultă: unde sânt cei ce venise la Pilat; să spuie ostașii carii străjuia; unde sânt pecețile mormântului; unde s-au mutat cel îngropat; unde s-au vândut cel nevândut; cum s-au furat <b>vistiariul</b>; pentru ce clevetiți <b>scularea</b> Mântuitoriului, călcătorilor de leage <b>jidovi</b>? Înviaat-au cel slobod între morți și au dăruit lumii <b>mare milă</b>.</p>
	<p><i>Psaltichia rumânească, 1713</i></p>	idem
	<p><b>Octoih, 1750, Râmnic</b></p>	idem
	<p><i>Anastasimatar Mihalache, 1767</i></p>	clevetiți <b>învierea</b>
	<p><b>Octoih, 1792, Buc.</b></p>	idem <b>1712</b>
	<p><b>Octoih, 1811, Râmnic</b></p>	cum s-a furat <b>vistieria</b> ; scularea, jidovi, au dăruit lumii <b>mila cea mare</b> .
	<p><b>Octoih, 1818, Iași</b></p>	neamul <b>iudeilor</b> . <b>vistiieriul</b> , <b>învierea</b> , călcătorilor de lege <b>iudei</b> .
	<p><i>Anastasimatar, Macarie, 1823</i></p>	<p>Iubituriile de turburare neamul <b>jidovesc</b> ascultă: unde sânt cei ce venise la Pilat; să spuie ostașii carii străjuia; unde sânt pecețile mormântului; unde s-au mutat cel îngropat; unde s-au vândut cel nevândut; cum s-au furat <b>vistiariul</b>; pentru ce <b>clevetiți scularea</b> Mântuitoriului, călcătorilor de leage <b>jidovi</b>? Învieat-au cel slobod între morți și au dăruit lumii <b>mare milă</b>.</p>
	<p><b>Octoih, 1826, Sibiu</b></p>	jidovi, <b>vistiieriul</b> , scularea, <b>mare milă</b>
	<p><b>Octoih 1826, Buda</b></p>	jidovi, <b>vistieria</b> , scularea, <b>mila cea mare</b>

**Observations: jidov/iudeu (Jew), vistiari(i)ariul/vistieria (treasury), scularea/învierea (resurrection), mare milă/mila cea mare (great mercy)**

a. Observing the evolution of the Romanian text in various editions, we noticed, among others, as an innovation or as a special option, the replacement, in the *Octoechos* from Iassy from 1811, of the word “jidovi” (“Jews”) with “iudei” (“Judean”), respectively, “jidovesc” (“Jewish”) with “iudeilor” (“Judaic”) in the phrase “neamul iudeilor” (“the Judaic people”), which also brings consequences in emphasis. I must mention two aspects:

1. The word “jidov” (“Jew”) was not considered pejorative until recently and this did not happen in all the compartments of the Romanian language. For instance, even today it is well-known the title of the novel “Jidovul rătăcitor” (“The Wandering Jew”), which is more widely spread than that of “Evreul rătăcitor” (“The Wandering Judean”). In the Romanian language of the liturgical books the negative meaning of the word is given strictly by the context and not by the use of the word itself.

2. The translation of a noun in the Genitive with a corresponding adjective (“neamul jidovesc” - “the Jewish people”) is often met in translations and can be explained by the function of the adjective to indicate affiliation, similar to the Genitive of the corresponding noun. For example, “ziua Domnului” (“the day of the Lord”), that is Sunday, was called in Greek instead of τοῦ Κυρίου (“of the Lord”), Κυριακή (lit. “domnească” – “royal”). Even the word “duminică” (Sunday) in Romanian comes from Latin *dominica*, the adjective coming from *Dominus* (= “lord”, “master”). Thus, instead of *dies Domini* (“ziua Domnului” – “the day of the Lord”), it was used *dies dominica* (“ziua domnească” – “royal day”). The same thing happened in the case of the “Rugăciunea Domnească” (“The royal prayer”), as being “Rugăciunea Domnului” (“The Lord’s Prayer”) which means that it was indicated by our Lord Jesus Christ as the supreme model of prayer.

b. Regarding the “visti(i)ariul” (“treasurer”) and “vistieria” (“treasury”) although at first sight, superficially, these seem two different realities – and so happens each time when the reference point is the contemporary Romanian –, however, checking the meanings that the *Dictionary of the Academy*<sup>5</sup> records for the words “vistier” (“treasurer”) and “vistierie” (“treasury”), we will observe that “vistier” (“treasurer”) with its variants “vistiar”, “vistiaru” (Il

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<sup>5</sup> Noun *vistier*, *Dicționarul limbii Române* (Dictionary of Romanian Language), vol. XIII, Bucharest, Ed. Academiei, 1997-2005.



with the same meaning in English) etc. does not have only the meaning of “trezorier” (“treasure”, “guardian of a treasure”), but also that of “vistierie” (“treasury”), “comoară” (“treasure”). The same meaning must also be understood in the prayer “Împărate Ceresc...” (“O heavenly King”), when we say “Vistierul bunătăților” (“Treasury of good things”), because the Holy Spirit is not the guardian of the good things, but the Treasury itself.

c. The phrase τὸ μέγα ἔλεος is most faithfully translated (only) in the *Octoechos* from 1811, with “mila cea mare” (“great mercy”), but this precise translation was not perceived until today. Maybe, at the basis of this rejection stood the imminence of a cacophony with the last syllable of the preceding word (“lumii” – “world”), while a possible inversion “marea milă” (“great mercy”) would sound strange to the ears of every native speaker of Romanian.

d. Regarding the synonymy “sculare” – “înviere” (“resurrection”), respectively of the pair of verbal synonyms “S-a sculat” (“He rose”) (with the possible inversion “Sculatu-S-a”) – “a învia” (“He resurrected”) this necessitates a more ample research for it is widely spread in the sung liturgical texts. One must underline the fact that for the texts that maintain a high literary fidelity with the Greek original, ἔγερσις can be translated with “sculare” (“rising”), and ἀνάστασις with “înviere” (“resurrection”), respectively, the verb ἐγείρω with “a se scula” (“to rise”), and ἀνίστημι with “a învia” (“to resurrect”). The hypothesis – that must be proven, of course, with a specialized study of philology – is that in some editions the word “sculare” (“rising”) was avoided and, as a consequence, it was replaced with its synonymous “înviere” (“resurrection”) because of the prosaic aspect of this word (“sculare” – “rising”) in Romanian, lacking to a certain extent the metaphysical message that the word “înviere” (“resurrection”) conveys and which, as a matter of fact can be found in the Greek word ἔγερσις, in a religious context.

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In **the third part**, *The Spiritual aspect in the compositional process. The perspective of Macarie the Hieromonk*, I do not intend to express a general opinion on the spiritual character of the religious music, but, starting from the **testimonies and expositions of Macarie the Hieromonk on this subject**, I want to emphasize the important role that the inspiration of the Spirit has on the process of composition, together with the mastership of several musical and linguistic techniques, presented in the previous chapters.

Besides his musical work, Macarie the Hieromonk also left us sufficient texts in which he reveals his own understanding of the religious music in general and of the composition of church music in particular. His opinions regarding our subject of interest, found either in *Introductions* or in the *Dedications* of his printed volumes, or in the letter he had sent to various collaborators<sup>6</sup>, were most often overseen, while his “patriotic” ideas were much more appreciated, such as the victory of the Romanian chant over the Greek one. Without casting aside these aspects of the time, I approached the texts of Macarie by proposing an ecclesial universal perspective on the religious chants, a perspective that the author himself emphasized crossing over the local barriers: “un fel de cântare așezată se cânta lui Dumnezeu, în biserică de pe fața a tot pământului” (“a sort of gentle chant was sung before God in all the churches of the world”).

Macarie discusses both the problem of learning, that of the interpretation of the chant and the issue of composition. His discourse is articulated to the church reality in a personal manner, and he often spoke of the “help he received from God”, of “the divine providence”, of his missionary work within the Romanian church, for he wished to do “useful things that are agreeable to God”. I consider that his manner of thinking regarding the religious music and, specifically, the art of composition reflects a certain state and spiritual settling that Macarie achieved along his service and life in the religious environment. Thus, in the end of this chapter I also emphasized the spiritual experience of “the humble Hieromonk”, as it is revealed by his letters.

As I have already mentioned, the analyzed texts can be found in the introductions/dedications of the printed volumes and in the correspondence. Furthermore I also used the original unedited manuscript that contains his sermons, presented on various occasions<sup>7</sup>.

In **the first subchapter**, *Macarie’ perspective on the religious music*, I present quotes on: **the collaboration with the Holy Spirit/inspiration of the chants**, his fidelity to the **Tradition** of the Ancient Psalms, the **spiritual gifts** of the chants, piety – as a premise for interpretation, **ardor** in perfecting the art, the method **teaching-learning** etc.

The second subchapter, *The spiritual experience of Macarie the Hieromonk*, is an investigation regarding both the obvious expressions of Macarie’ positioning in a direct

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<sup>6</sup> Titus MOISESCU, „Macarie Ieromonahul – scrisori și documente (1820-1863)”, in: *Prolegomene bizantine*, București, Ed. Muzicală, 1985, pp. 113-205.

<sup>7</sup> Ms. 3.440 BAR, unedited. I presented this manuscript at *Conferința națională a doctoranzilor* (The National Conference of Doctoral Students, Caraiman, 8-12 may 2019) and I began their transliteration with the intention to publish it in the near future.

relationship with God – for example: “cu ajutorul lui Dumnezeu am tipărit...” (“I printed with the help of God...”), “din mila lui Dumnezeu mă aflu sănătos” (“by the mercy of God I am in good health”) – and also those indications that suggest the efforts to live a pure life, all the more for it was that of a monk: the fervor for a work that is pleasant to God, avoiding to judge the neighbor, not gathering material goods etc.

The entire life and activity of Macarie the Hieromonk can be read in a hermeneutical **spiritual** and **ecclesiastic** key. No doubt, the experience of living a life in the monastery and serving the Church left a mark on the manner in which he understood and initiated every approach as being in a continuous relation to God.

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For the **Final conclusions** I must say that the research of the manner in which at the beginning of the 19<sup>th</sup> century Macarie the Hieromonk Romanianized the Greek repertoire from Constantinople developed on three directions: musical, linguistic and spiritual, each of these being approached in three different chapters of the thesis. Although analyzed separately, these chapters comprise constitutive and complementary elements of the religious music: the chants are composed of text and music, having an obvious functional liturgical and doxological role. In brief, the work of Romanianizing the chants achieved by Macarie the Hieromonk took into consideration both the melodic and linguistic aspect and the spiritual-religious aspect – as we have already mentioned in the Introduction of the thesis – for which my research focused on all these three directions.

In the final conclusions I resume the most important results of each chapter, which helps me emphasize the common denominator of my research: the respect for the melodic tradition of the Church – which Macarie affirms and also makes concrete in his activity. There is on the one hand art, **discipline** and **compositional rigor**, and on the other hand there is the care that it is completely **complementary with the church tradition** and with the **role** that music has within the Church. Nonetheless, this universal and common tradition of the universal sacred music does not abolish the linguistic autochthonous features or the compositional liberty of Macarie, for the two elements associate in a harmonious manner.

In a subchapter of the final conclusions, titled *The validity of the method* I mention the methodological directions used and I confirm their applicability in order to achieve the set goal.

In the last subchapter, titled *Limits of the research, practical aspects and perspectives* – I underline the **stage** that I managed to reach within the thesis and the direction in which more research can be done to complete the theme I approached. I also described several practical aspects that my thesis proposes: on the level of the musicological approach, on the level of teaching and interpretation of the chants. No doubt, the elements I emphasized in this thesis can be used in practice on a compositional level. The rules of composition and adaptation can be applied to any liturgical text, either in Romanian (such as the services for the newly sanctified saints), or translated from Greek. The principles of adaptation of the Greek chants into Romanian represent an interesting subject for foreign musicologists and composers as well. In a time when there are local churches which try to adapt to their own language the Byzantine chants, the works of the Romanian Hieromonk represent an important source of inspiration not only locally, but also universally.

Personally, my meeting with Macarie the Hieromonk, initiated by this PhD thesis, revealed to me a more complex character than the one presented by the Romanian musical historiography. From his work there are yet insufficiently explored tomes; his role at the metropolitan Cathedral deserves to be developed (for he was close to the Metropolitan and he was also the official preacher); his relationship with the other composers/translators of the time is also a point which, after serious research, can enrich the Romanian church musical environment.

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## V. ONLINE RESOURCES

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Formule melodice bizantine: <http://music.stanthonysmonastery.org/Formula.html>

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