„BABEŞ-BOLAY" UNIVERSITY, CLUJ-NAPOCA

FACULTY OF ORTHODOX THEOLOGY

PRACTICAL THEOLOGY DEPARTMENT

THE POLYCHRONION IN THE ROMANIAN MUSIC OF BYZANTINE TRADITION FROM THE XVITH CENTURY UNTIL TODAY

DOCTORAL THESIS

- Summary -

Coordinator:

Fr. Lect. Ph.D. Vasile STANCIU

Post-graduate

Fr. Fănică GHERASIM

Cluj-Napoca

2011

8.3.18. *Imn patriarhal închinat Preafericitului Părinte Justinian, Patriarhul Bisericii Ortodoxe Române, a XVI-a aniversare a întronizării sale. Un sfert de veac* – imn festiv închinat Preafericitului Părinte Patriarh Justinian de pr. Ion Popescu-Runcu (*Patriarchal Hymn Dedicated to his Holiness, Father Justinian, the Patriarch of the Romanian Orthodox Church, on his 16th Anniversary of His Enthroning. A Quarter of a Century* - Festal Hymn Dedicated to his Holiness, Father Patriarch Justinian by Fr. Ion Popescu-

8.3.19. *Imne ocazionale* (*Occasional Hymns*) by Dimitrie Cusma (1909 – 1992)

8.3.20. Imne închinate Preasfințitului Episcop Antim Angelescu al Buzăului, cu prilejul împlinirii a 25 de ani de episcopat (1944 – 1969) (Hymns Dedicated to his Holiness, Bishop Antim Angelescu of Buzău, on His 25th Anniversary of Episcopacy [1944 – 1969]) by Fr. Radu Antofie

8.3.21. Imn festiv dedicat Preafericitului Părinte Patriarh Justinian la 70 de ani (*Festal Hymn dedicated to His Holiness, Father Patriarch Justinian*) by Gheorghe Dumitrescu

8.3.22. Mulți ani trăiască, La mulți ani, Bine-ați venit (*Many years to you, Happy New Year, Welcome*) by Ioan Brie

8.3.23. *Imn patriarhal la unison, cor mixt şi bărbătesc* (*Patriarchal Hymn in Unison, Mixed and Male Choir*) by Sebastian Barbu-Bucur

8.3.24. *Imn patriarhal închinat Preafericitului Părinte Justinian, Patriarhul Bisericii Ortodoxe Române, Imn festiv: Urare Preafericitului Patriarh Justinian la împlinirea vârstei de 70 de ani (pentru cor mixt)* (*Patriarchal Hymn Dedicated to His Holiness Justinian, the Patriarch of Romanian Orthodox Church, Festal Hymn: Felicitation to His Holiness, Patriarch Justinian, on His 70th Birthday Anniversary [for mixed choir]*) by Fr. Lect. Ph.D. Constantin Drăguşin

8.3.25. *Imn arhieresc omagial (pentru cor mixt), dedicat P.S. Nestor Vornicescu, cu ocazia alegerii şi întronizării ca Mitropolit al Olteniei (Hierarchical Hymn of Reverence [for mixed choir] Dedicated to His Holiness Nestor Vornicescu, on the Occasion of his Election and Enthroning as Metropolitan of Oltenia*) by Alexie Buzera

8.3.26. Imnul patriarhal pentru cor bărbătesc (The Patriarchal Hymn for Male Choir) by Constantin V. Simionescu

8.3.27. *Pre stăpânul* şi *Mulți ani* (*Many years to you* and *Preserve, O Lord, our Master*) by Vasile Spătărelu

8.3.28. *Polihronioane* (*Polychronions*) by Fr. Lect. Ph.D. Vasile Stanciu

8.3.29. *Imnul patriarhal* (*The Patriarchal Hymn*) de Fr. Lect. Stelian Ionaşcu

Chapter 9: Chart with Manuscripts Containing Polychronions from the Library of the Romanian Academy, the Library of the Holy Synod, the Library of Stavropoleos Monastery, the Library of Neamt Monastery and Mount Athos

9.1. Polychronions in the Library of the Romanian Academy (BAR)

9.2. Polychronions in the Musical Manuscripts of the Library of Writers and Musicologists Union from Romania (BUCMR)

9.3. Polychronions in the Musical Manuscripts from the Library of the Holy Synod (BS

9.5. Polychronions in the Musical Manuscripts of Neamț Monastery (BMN)

9.6. Polychronions in the Musical Manuscripts of Mount Athos

Chapter 10: Polychronions rendered in double notation

Conclusions

Bibliography

Facsimiles

KEY-WORDS: polychronion, byzantine music, psaltic manuscripts

The work presented here – *The Polychronion in the Romanian Music of Byzantine Tradition from the XVIth Century Until Today* (*Polihronionul în muzica românească de tradiție bizantină din secolul al XVI-lea până în prezent*) – set up as a doctoral thesis under the guidance of Fr. Lect. Ph.D. Vasile Stanciu, amounts to a presentation of the musical genre of polychronions as a way of recognizing the continuity of the Byzantine culture and spirituality in the Romanian Countries. They can constitute a musical outline of the manner in which Mount Athos appreciated the substantial donations of the Romanian rulers. They represent as well the musical, ecclesiastical creation gathered in the chant books used in the course of time, part of them being the expression of the festal or anniversary moments in the life of the Church.

The work is divided into nine chapters, preceded by a short *Introduction*, *Preliminaries* and followed by *Conclusion*s. Every chapter is divided into subsections.

The *Introduction* presents the theme under examination, setting off the importance of the polychronions, which are part of the sources of byzantine music; thus they can be considered true landmarks for dating some old manuscripts of psaltic music. In the same time, it's presented the earlier research in domain, which consists of more directions of study for Romanian or foreign Byzantinists or musicologists, both from the historical and codicographic point of view.

The work intends to sketch a part from the unnumbered polychronions that were sung on the Romanian territory between XVI and XXI centuries, wishing to revalue the Church musical past of Byzantine tradition and to underline the ties between Romania and Mount Athos; for this reason, the work has been enriched with annexes in facsimile of great importance in following the evolution of the Romanian musical culture.

In *Preliminaries* it is shown the fact that these chants were played on different occasions, most of them relating to protocol and Church ceremonies.

First chapter, entitled *Sources and Biblical Evidence of the Polychronions*, starts with a concise presentation of the manuscripts extant in the Romanian libraries, 70 polychronions in as many as manuscripts: 31 manuscripts from the Library of the Romanian Academy, 15 manuscripts in the Library of the Holy Synod (BSS), 8 manuscripts from the Library of Stavropoleos Monastery (BMS), 2 manuscripts in the Library of the Writers and Musicologists Union from Romania (BUCMR), one manuscript from the National Library, one manuscript from the Library of the Romanian Academy, Cluj branch (BAR-Cj), 2 manuscripts from the State Archives of Iaşi (AS-Iş), 3 manuscripts from the Central University Library of Iaşi (BCU-Iş), 7 manuscripts from the Library of Neamţ Monastery (BMN) (from which some are presented and analyzed in present work) and 41 polychronions in manuscripts from some other libraries (39 manuscripts in the monasteries of Mount Athos, one manuscript in the Bodleian Library of Oxford and a manuscript in the Library of the Musical Institute of Beograd).

Then we turn to the biblical evidence of the polychronions; one of the oldest documents, *the Bible* comprises significant dates for the history and evolution of the human society. It shows the existence of some ovations in the IXth cent. BC, where we find out that the new monarch was welcomed with the greeting "Long live the King" (1 Kings 10, 24).

The Greek Biblical expression: πολυχρόνιον, translated by "Many years to…", can be found in the Bible pages either as a means of determining the time in general, or in the man's preoccupation with defining the time of his existence in relation with God's timelessness, or in order to reveal the never-ending time of the Heavenly Kingdom. The present work shows for the first time data relating to the biblical way of approaching the polychronion. After some short remarks regarding the notion of time in the Old and New Testament, it is shown that the biblical expression translated by "Many years to…" is rarely used in the Bible with a reverential sense; it rather has a pedagogical sense, in the manner in which it is revealed in the fifth commandment for the Decalogue, as a commitment from God's part.

Then it follows a survey of the biblical expressions taken from the Wisdom of Solomon, Proverbs, Psalms, Job, Ben Sirach and Ecclesiastes, with reference to polychronion.

The second chapter, *Ceremonial Music in the Eastern-European Lands* (*Muzica de ceremonial în spaţiul est-european)* exhibits the polychronion within the frame of the Byzantine ecclesiastical ceremonial: its origin, function and the music of ovations from which polychronions have been developed, their role in the expanding of Byzantine music and the advent of the new musical genre reflected in the secular and ecclesiastical ceremonies.

The Byzantine ceremonial is rooted in the cult of the Roman emperors from the ancient world, to whom Christianity brings significant transformations, managing to become a veritable imperial "liturgy". It may be considered a new musical phenomenon by the fact that, within the framework of the ceremonies from the Byzantine court, a double process of assimilation of some cultic pieces is performed, and also of pervading into the church services of some pieces from the imperial ceremonies (here is brought under discussion the polychronions originally designed for the ecclesiastical officials). The ecclesiastical music was mainly vocal music and only in a single moment of the year instruments were added. These were used in the church services only on the Christmas Eve, when *the basileus' polychronions chanted on the lecterns were accompanied by instruments*.

The origin of the ceremonial Byzantine music is very old, developing in Byzantium starting especially with Justinian the Great, and the origin of the polychronion is to be found in the ovations designed for the imperial families.

The polychronions function was to increase the splendor of the emperor's coming and of his court or of the patriarch and his clerics, especially when they showed themselves together. In the same time, they served to impress the foreigners, in order to emphasize the power of the Eastern Roman Empire, the polychronions' role being that to be sung when a new emperor was crowned.

The music accompanying the anthologies of poems and chants contained in the books of ceremonies was lost. Fortunately, some polychronions and euphemies from the time of the ceremonies in honour of the emperor and patriarch are preserved in liturgical manuscripts. In the manner in which these ovations are performed, one can observe the responsorial form, characteristic to the cult of the early Church. Starting from this premise, it can be surely stated that the ovations were introduced early in the Byzantine rite.

The third chapter*, The Musical Genre of the Polychronions*, treats in two subsections the polychronions belonging to the melodic genres and the continuity of the Byzantine musical genre of the polychronions in the Romanian Countries as an expression of the cultural ties with Mount Athos.

In the first subsection there are made some specifications related to the structure of polychronions, and about their belonging to a melodic genre, of their melodics, arranged by

means of diatonic intervals and melodic ambitude, which covers and even surpasses the dimensions of the double octave.

The continuity of the Byzantine musical genre of the polychronions in the Romanian Countries emerges as a consequence of the fall of the Byzantine Empire (1453). Romanian rulers (voivodes) would contribute to the rebuilding of over 20 monasteries from Athos, in the period of Turkish domination, some monasteries being rebuilt from foundations (e.g. Koutloumousiou, Prodromou etc.). But the image of the Romanian rulers in the Athos frescoes does not represent the sole manner of expressing appreciation for the gifts (donations) given by the Romanian Countries, the only free countries from the Balkans. To these commemorative pictures will be added the musical equivalents; that is the polychronions dedicated to some rulers; they can be found in manuscripts written in byzantine notation. Continuing the Byzantine traditions, the rulers of the Romanian Countries have established in Athos the longest patronage known in the history of these places, which stretches for almost six centuries (1350-1863), without whom the Athos Monasteries would have suffered many shortages, and some would have even disappeared. Beginning with second half of the XVIth century, starting more precisely with the year 1550, Romanian support takes a different form: monasteries' consecrations. In the course of centuries, 25 monasteries, 10 hermitages and 3 Romanian parish churches, 211 domains, with a total area of a million of hectares (arable areas, forests, pastures, orchards and ponds), that is almost 8% from the country territory had been consecrated. For this reason, no wonder that an impressive number of polychronions are dedicated to the rulers of the Romanian Countries, and that the secular traditions related to the music of the Byzantine court ceremonies have continuity.

Chapter four, *Polychronions Dedicated to the Romanian Rulers on Mount Athos* (*Polihronioane dedicate domnitorilor români la Muntele Athos*) starts with the naming of the Athonite monasteries   (Iviron, Great Lavra, Xiropotamou, Helandariou, Xenophontos, Timiou Prodromou, Agiou Dimitriou tou Lakkou, Saint George Hermitage – Vatopediou) which preserve in manuscript form over thirty two polychronions of great importance not only for the research of Athos manuscripts, but constituting a valuable indication for their chronological dating, being thus the most eloquent proof of a true "cult" of the Romanian rulers.

In the subsection called *The Reciting of the Polychronion in the Crowning Ceremonial* (*Recitarea polihronionului în ceremonialul de încoronare*) are made some explanations related to the *imperial aspirations* of the rulers from the countries that took over the Byzantine inheritance, that is the task of liberating Constantinople from the Turkish dominion. If this would have happened, they should have been recognized through a crowning ceremonial, from which the polychronion's *reciting* could not have lacked. As a proof, it's brought into discussion

the *Muniment* (*Hrisovul*) from 13th of March, given by voivode Petru Rareş to Helandariou Monastery of Mount Athos; here it is stipulated the polychronion's reciting together with the mentioning of Petru Rareş name. Thus, one can ask: what was the use of this imperial ceremony for Petru Rareş, already anointed for dominion? The answer is that, at the end of the planned anti-ottoman war, Prochor, the Archbishop of Ohrid, committed himself to crown Petru Rareş as emperor, and the ruler promised the Archbishop that he would accept the ecclesiastical jurisdiction of the Patriarchy of Ohrid for the Orthodox Church of Moldavia.

Then it follows a short presentation of the ceremony of rulers' crowning, from which the chanting of the polychronion was not omitted, according to the evidence Dimitrie Cantemir gave in *Descriptio Moldaviae* (*Descrierea Moldovei*).

In the subsection called *Polychronions Dedicated by the Hagioritic Protopsaltes to the Romanian Rulers* (*Polihronioane dedicate de protopsalţii de la Athos domnitorilor români*), a few polychronions are briefly presented: *Polychronion in honour of Alexandru Lăpuşneanu* (Athos, 1553) - the oldest polychronion dedicated to a Romanian rulers know till today; *The Polychronion of Luke the Hagiorite dedicated to the voivode Matei Basarab* (Ms. 258 Leimonos), on which an important note in the Romanian Language with Cyrillic characters, about which the byzantinist Sebastian Barbu-Bucur states that is the first and only note in the Romanian language discovered until now on psaltic manuscript for the XVIIth century; *Polychronion in Honour of the Ruler C. Brâncoveanu*, written by Chrysaphios the Young (see B.A.R. Ms. rom. 61); *Polychronion for Grigorie-Vodă – the Ruler of the Romanian Country*, by Ghermano the Protopsaltis; *Polychronion in Honour of Ioan Mavrocordat* (XVIIIth cent.) by Ioan Papadopulos; *Polychronion Dedicated to* Constantin Mihail Racoviţă by Athanasie Rapsoniotul; *Polychronion Dedicated to the Ruler* Dimitrie Ghica-Voivode by Petre Efesiu.

Chapter five, *Characteristics of Polychronions*, starts with a study regarding the musical structure of the oldest polychronion preserved entirely, the one dedicated to the ruler Alexandru Lăpuşneanu, which contains also the presentation of its transcription, done by A. E. Pennington.

Three characteristics of this species are mentioned in this chapter: Polychronions' validity for a long period; species' flexibility, the chant being used function of the necessity required by the moment; the variability of the literary text: either the function only is noted – and a free space is let, to be later completed with the name corresponding to the – or it's written "that" (*deinas*), or is let free even the space in which the function is added; the indications which go before the piece can be more general or precise; their length, for one of more pages, function of the time of their coming out and of the evolution of the Byzantine music.

The subsection *Features of Polychronions* (*Particularităţi ale polihronioanelor*) makes reference (1) to the polychronions' musical extension, due to the intercalation of *kratemata*

proper to the calophonic chants; (2) to their personalization, in the sense that they are addressed strictly to a single person; (3) to the repetition during the chant of the ovation "Many years to you!"; (4) to the insertion in the text not only of the addressee's name, but of his entire title; (5) to the use of bilingual texts (texts in Romanian with Cyrillic characters); (6) to the presence of the autochthonous melodic character; (7) to the presence of the polychronions written for the members of the Holy Synod etc.

In the sixth chapter, *Typical Polychronions in Neumatic Notation* (*Polihronioane reprezentative în notaţie psaltică*), are mentioned the protopsaltis about whom we know they composed polychronions: Macarie the Hieromonk, Visarion Protopsaltis, Anton Pann, Veniamin Cătulescu, Ştefanache Popescu, Serafim the Hieromonk, Nicolae Apostolescu, Oprea Demetrescu, Neagu Ionescu, Gheorghe (Ghiţă) Ionescu, Ioan Armăşescu, Lazăr Ştefănescu, Ioan Zmeu, Nifon Ploieşteanu, Ioan Popescu-Pasărea, Anton Uncu, Vasile Coman şi Sebastian Barbu-Bucur.

In chapter seven, *Polychronions in western (staff) notation* (*Polihronioane în notaţie liniară*), are reviewed distinguished personalities and composers who inserted polychronions in their books of chants, for example: Dimitrie Cunţanu, Trifon Lugojan, Ioan Croitoru, Nicolae Lungu, Anton Uncu, Florin Bucescu.

In the eighth chapter, *Polyphonic polychronions* (*Polihronioane polifonice*), begins with a short presentation on the beginnings of polyphony from the viewpoint of polychronions' interpretation with instrumental accompaniment, then follows a short presentation of the beginnings of the choral music in the Romanian Countries, here being mentioned the Western and Eastern influence, and the unavoidable presence of the polyphony in the Church chanting and its officialization in the XIXth century.

In the subsection, *Typical polyphonic polychronions* (*Polihronioane polifonice representative*), we come across significant polychronions present in the musical creation of the most well-known composers, or their insertion in the their books of church choral music, starting with pioneers of the ecclesiastical chant such as Ioan Cart, Dimitrie Cunţanu, George Ionescu, Alexandru Podoleanu, Gavriil Musicescu, George I. Dima, Gheorghe (George) Dima, Ioan Bunescu, şi continuând cu Nifon Ploieşteanu, D. G. Kiriac, Mihail Berezovschi, Ioan Popescu-Pasărea, Gheorghe Cucu, Ioan D. Chirescu, Vasile Petraşcu, Cornel Givulescu, Nicolae Lungu, Ion Popescu-Runcu, Dimitrie Cusma, Radu Antofie, Gheorghe Dumitrescu, Ioan Brie, and finishing with the contemporary ones such as Sebastian Barbu-Bucur, Constantin Drăguşin, Alexie Buzera, Vasile Spătărelu, Vasile Stanciu şi Stelian Ionaşcu.

Some of the polychronions mentioned in this section represent a part from the Church musical creation present in the liturgical choral repertoire in use in the course of time, while

others were issued in the publications of the Romanian Patriarchy, as an expression of the festal or anniversary moments from the life of Church Archbishops (especially between XX and XXI centuries).

The ninth chapter shows, disposed in a chart, the manuscripts containing the polychronions extant in the Library of the Romanian Academy (34 manuscripts), Library of the Writers and Musicologists Union from Romania (2 manuscripts), the Library of the Holy Synod (14 manuscripts), the Library of the Stavropoleos Monastery (9 manuscripts), the Library of Neamț Monastery (5 manuscripts) and on Mount Athos (32 manuscripts).

The ten chapter shows polychronions rendered in double notation.

Conclusions point out the important aspects of the Byzantine ceremonial music evolution and of the advent of the new musical genre through the crystallization of the musical species; the spreading of the polychronions in the Romanian Countries and the presentation of the most important Romanian *musical frescoes* extant in the manuscripts of the Mount Athos monasteries; the establishment of the structures peculiar to polychronions and their melodic improvement by means of polyphony.

At the same time are underlined the novelties that work is bringing: the presentation for the first time of the polychronions' biblical motives; the fact of pointing out, by means of the polychronions, of the gratitude showed by the Romanian protopsaltes for the financial support they received in order to print the books of ecclesiastical chants in a period when a book was invaluable, last but not least, the importance of the polychronions for the elucidation of the issues related to the dating of some old psaltic manuscripts.

The annexes comprise polychronions in facsimile extracted from some important manuscripts of the Library of the Romanian Academy (ANNEXE 1.1 – 1.145), from the Library of the Holy Synod and the Library of the Stavropoleos Monastery (ANNEXE: 2.1 – 2.60), as well as polychronions in neumatic notation (ANNEXE: 3.1 – 3.32), in Western (staff) or double notation (ANNEXE: 4.1 – 4.6), polyphonic polychronions (ANNEXE: 5.1 – 5.100), polychronions in other languages (ANNEXE: 6.1 – 6.19)