

SUMMARY

Keywords: Holy Scripture, Old Testament, New Testament, patristic testimony, Filotei the Monk, Makarios the Hieromonk, psalms, Psalter, Psalter in lyrics, chosen psalms, polyeleos, Matin, Megalitaria, pripeli, veliceanii, argon, syntomon, chimes, scale, formula, modulation, melodics, ambitus, melodic-rhythmic formulas, text, translation, Tomul al II -lea al Antologhiei.

The reason for choosing the theme, *Singing of psalms in the Romanian Orthodox Church. Polyeleos in the creation of Makarios the Hieromonk*, resides in the generic importance of the Psalms for Christian orthodox cult, in their multiple liturgical use, out of which I decided to bring in the reader's attention the **Polyeleos**, as these are conveyed by the musical genius of Makarios the Hieromonk (1770-1836).

The existential relation between Romanians and Psalter is a legacy of the Christian ethnogenesis of our nation, as the philosopher Constantin Noica shows: „*I do not know if somewhere else the Old Testament Psalms were read as much as we did. Anyway, to Romanian eternity that I am speaking about is of this type. Not the historical plenitude, not the major accomplishments – that our people would not have had time to fulfill – give the lasting warranty, but the feeling that, basically, there is a plan to which all historical kneading is wasted and loss. But – and here is the new aspect to biblical mourning – the Romanian people is, in a way, solidarity with that unchanging plan. It is going through many, it is fluttering for what is next to it, over it even – but it remains unchanged. "It will go away" is one of the most commonly used Romanian saying. Our people remains because it participates as well, in its own way, to the being eternity*”¹. Practically, we can affirm, without any means to exaggerate, that the Romanian people/nation was born under the sign of psalm. The Psalter has the most numerous Romanian translations, a fact that certifies our natural predilection towards this rich spiritual, liturgical and messianic source/spring. Consequently, the first two chapters of the present thesis are briefly dedicated to psalm origin, authors and practice for both the Old Testament period and for the Church of Christ Cult, from the Pale-Christian period until today.

Being a thesis in the field of church music, I considered choosing for research, under the rigorous coordination of Pr. Prof. PhD Vasile Grăjdian, a special singing, with its origin in psalms: the Polyeleos. This musical-liturgics moment from the Matins of Great Feasts and of most important saints, as well as of three Sundays from Triod Period - *Polyeleos*, makes the study object of the present doctoral thesis, with emphasis on the means that it was cultivated by the great erudite of the Romanian Orthodox Church, out of which we mention the Blessed Father Filotei, the Monk

from Cozia, the author of „pripeli” and Makarios the Hieromonk, the initiator of the “Romanization” of church singings.

Makarios the Hieromonk, in his noble action of “Romanization” of the church singings, prints at Bucharest, in the year of 1827, the *Second Tome of Antologhia*, which comprises among others, a series of Polyeleos - creations belonging to noble Protopsalts (Jacob the Protopsalti, Joan the Protopsalti, Daniil the Protopsalt, etc.), that were translated into Romanian.

Therefore, the following two chapters of the thesis are enshrined to polyeleos as part of Matin ritual (chapter III) and especially to the multiple musical possibilities used by Makarios the Hieromonk in Romanian writing of the Polyeleos of Tome II of Antologhia (București, 1827 and Buzău, 1856).

The present Thesis is structured as follows:

Chapter I – *General considerations regarding Psalms* comprises: 1. Divine origin, authors and writing time of psalms, as well as New Testament and Patristic testimonies regarding psalms singing in the primary Church. 2. Translation and printing of Psalter for Romanians. 3. „*Psalter in lyrics*”.

Chapter II – *Psalms in the Orthodox Church cult* meaning in the seven Praises, in the Holy Sacraments (Sfintele Taine), at the Holy Liturgy and at the Ierugas.

Chapter III – *Polyeleos form the Matin service* comprises notions regarding the use of psalms 44, 134, 135, and 136 in cult and of associated hymns: *chosen psalms, mărimuri* and *pripeli*.

Chapter IV – *Polyeleos translated by Makarios the Hieromonk and printed in Tome II of Anotologhia* (București 1827 and Buzău 1856) – on which we will focus exclusively, as well as on presentation of biographical data of certain composers of Polyeleos in *argon* (at large) style. Also here we are focusing on „*argon*” and „*syntomon*” notions, as well as on 3 literary structures of all Polyeleos printed by Makarios, following that at the end of each literary structure analyzed to present verse by verse the three forms of the liturgical text. The first two are: **text in Greek language** (the language from which Hieromonk Makarios translated), **Romanian text translated by Makarios** - transliteration in Latin characters of the original text with Slavonic characters keeping the language peculiarities used by Makarios. The third form of liturgical text consists of the **current version** of religious text books. Parallel presentation is motivated by two aspects: on the one hand, as steadfast aspect, Polyeleos “Romanization”, in use before the nineteenth century, highlighting the weight of this melodic transformations, to which Father Makarios "was yoked", and on the other hand, as a

dynamic appearance, by observing the two Romanian texts, for an easier referral to language differences, and, why not, for a future update of Polyeleos in a publication. At the end of each triple presentation, the text will be included in a table, showing the number of syllables in each verse.

This section also presumes musical analysis, with examples written in dual notation, of Polyeleos employed in the cult of our Church.

Thus, from the work “*Tome II of Antologhia*”, in terms of *argon* (at large) type Polyeleos *argon*, we selected *Servants of the Lord* Polyeleos – chimes I, making of John Protopsalti and then, within *syntomon* (short), we intended to study: *Chimes two diatonic Polyeleos*, *Chimes VI Polyeleos* and *Chime V Polyeleos*. We will continue the musical analysis with *Good word* Polyeleos - "making of Kyr Gheorghie Criteanul" – chimes Varis VII and the last, *At the waters of Babylon* - "making of Gregory Protopsalti" – chimes III (Ga as from Ni).

In order to analyze the music, we have established a set of criteria that we consider representative in this study. The first two criteria – *Voice Scale* and *Formula* (apechema) - graphical presentation of various scales in relation to analyzed Polyeleos, as well as of the melodic formula, always present in tuning. The third criterion - *Modulations* - we will analyze various modulators structures and, where possible, the entire modulator route. Penultimate criterion - *Melodic* - is composed of: a) *ambitus* - graphical presentation of musical interval of the Polyeleos. In case of *syntomon* Polyeleos presented above, which are divided into two states by the two psalms used, the whole analysis, and therefore the *ambitus* will be done in each state separately. As regards at large Polyeleos *Servants of the Lord*, *Good word* and *At the waters of Babylon*, on the grounds that these use a psalm, the *ambitus*, as otherwise the whole analysis will be unified. The following sub-criterion - b) - melodic-rhythmic formulas - will feature the same melodic structure, various compositional procedures and, where appropriate, various variational and imitative melodic structures; c) melodic climax area – through which we want to flaunt, especially through *syntomon* type Polyelos, “apotheosis” melodic track. The last criterion, *Cadences* – aspect that cannot be neglected in support of melodic tracks with and without modulation, opportunity to indicate different cadence (non)modulating structures, their variational aspects, etc.. At the end of each presentation, cadences are summarized in tables, showing their type and number.

This national-cultural work of Makarios is a titanic work especially in the given circumstances of the times. Polyeleos translated and published in Bucharest in 1827 – *Second*

Tome of Antologhia is a golden page in the history of Romanian church music, the work and effort being unprecedented.

The thesis contribution consists in the following elements:

1. The thesis beneficiates from a modern methodology under the coordination of Pr. Prof. PhD. Vasile Grăjdian.

2. The theological subject is exciting.

3. The scope of work is recognizable.

4. The thesis is useful because it proposes the opening of a new perspective for research with various applications in the field of Practical Theology (Church, Liturgical Music, Typical).

5. Research premises expose verifiable elements from the scientific point of view.

6. The work gives birth to multidisciplinary connections by creating, starting from the subject, of some leads of liturgical-musical, biblical-historic, linguistic and patristic research tracks.

7. A large current bibliographical material was consulted (2007-2012).

Priest PhD student Petru Ciprian Pricop