

# Romanian Heirmoi of the “Presentation of our Lord” Feast

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## **Abstract:**

*In the announced paper, the author intends to identify and analyze musically the Heirmoi (Katabasiae) of the “Presentation of our Lord” Kanon of the Matins (February 2/15), as they appear composed, adapted and processed in the main Romanian collections of church songs (18<sup>th</sup>-20<sup>th</sup> centuries), compared to some Greek music sources of Balasie the Priest, Petros Lampadarios, Ioannis Lampadarios.*

*These are found mainly in collections generically called “Irmologhion” or “Catavasier”, composed by Romanian authors such as Filotei sin Agăi Jipei (1713), Macarie the Hieromonk (Vienna, 1823), Visarion the Confessor (Neamț Monastery, 1826), Anton Pann (Bucharest, 1846), Dimitrie Suceveanu (Iasi, 1848), Ghelasie Basarabeanul († 1855), Nicolae Severeanu and Neagu Ionescu (Bucharest, 1897), Ioan Zmeu (Buzău, 1907), Ion Popescu-Pasărea (Bucharest, 1908), Theodor V. Stupcanu (Iasi, 1927), Nicu Moldoveanu (Bucharest, 2000, 2002).*

*In the final part of this paper, the author comparatively analyzes the Stichoï in honor of the Mother of God at the beginning of the 9<sup>th</sup> Ode, called generically the “Little cradle”, adapted remarkably in Romanian language by Dimitrie Suceveanu († 1898).*

**Keywords:** *Hermoi, Kanon, church music, Feast, Matins, Protopsaltes*

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## **1. Introduction**

The Feast of “Presentation (Meeting) of our Lord” (Ἡ ὑπαντή or Ἡ ὑπαπαντή τοῦ Χριστοῦ) dates from the IV<sup>th</sup> century and was widespread in the Eastern Orthodox Church in the VI<sup>th</sup> century, when the emperor Justinian regulated the day of the celebration (2<sup>nd</sup> of February, Braniște 1985: 205-206). The event recalls the moment when the Infant Jesus was brought to the Temple in Jerusalem forty days after His birth (Luke 2, 22-40), when He was greeted by the righteous Simeon and the prophetess Anna. From the beautiful chants that make up the main services of this Great Feast, I chose, for the present paper, the Heirmoi of the “Presentation of our Lord” Kanon of the Matins, which is sung in the

period 15 January - 9 February of every church year (*Tipic bisericesc* 1976: 50, *Catavasier* 2000: 54).

The *Heirmos* (εἰρημός = concatenation, connection) represents the first troparion (stanza) of each ode of a Kanon, and at the same time, the melodic and rhythmic model for the other troparia of the ode (*Dicționar de muzică* 2013: 359, Vintilescu 2006: 79). In practice today, from the content of the Kanon only the heirmoi are sung, and the other troparia are read at most.

All the heirmoi of the Orthodox Great Feasts Kanones have received the name of *Katabasiae* (καταβασία or κατάβασις = descent), because they were sung in the middle of the church, after the singers came down from the pew.

The heirmoi or the katabasiae of the Great Feasts, written in music notations in use, have been gathered in the musical collections called generic *Heirmologion* or *Katabasion*. I mention that there are other service books with the same names that include only the text (without musical notation) of the small Octoechos. A musical *Catavasier* or *Irmologhion* includes the katabasiae, the exapostelaria, the eothina, doxologies etc. Some authors (for example, Macarie the Hieromonk and Anton Pann) included other songs, such as *The Lord is God* in all modes, kathismata, evlogitaria, the apolythikia of the great feasts and kontakia, automela of the eight modes (*Dicționar de termeni muzicali* 2008: 100).

## 2. The Heirmoi of the “Presentation of our Lord” Feast in Romanian music collections

The translation of service books into Romanian, starting with the *Psaltirea Scheiană* (15th century), the *Octoihul mic* (16th century), and continuing with the notable contributions of the deacon Coresi (*Psaltirea slavo-română*, 1577) and of the metropolitans Varlaam, Dosoftei and Antim Ivireanul (17th century), was the premise for singing religious services in Romanian, first in a practical manner, and then with the use of psaltic notation (17th-18th centuries to this day, Barbu-Bucur 1981: 36).

Thus, the first manuscript with psaltic songs written in Romanian was composed by Filothei sin Agăi Jipei in 1713, with the title *Psaltichie rumânească*. Filotei is also the translator of three important books: *Învățăături creștine* (1700), *Floarea darurilor* (1700) and *Catavasier* (only

the text of the songs, 1714). From this moment they were able to identify various Romanian musical collections (manuscripts and printings) that include the katabasiae of the "Presentation of our Lord" Feast, such as:

- *MS 61* in the Library of the Romanian Academy (BAR): *Psaltichie rumânească*, 1713, author Filothei sin Agăi Jipei, constitutes the first collection of psaltic music in Romanian language (Barbu-Bucur 1989: 95-96). It is published in facsimile and transcribed in linear notation by Barbu-Bucur 1981: 99-100, 207-213).

- *MS 30* in the Secu Monastery Library (BMS), before 1814, of the Father Confessor Calistrat (f. 54-56).

- *Romanian MS 8* in the Neamț Monastery Library (BMN): *Irmologhion*, 1826, author Visarion the Confessor (f. 81-97).

- *Irmologhion* or *Catavasieriu musicescu*, by Macarie the Hieromonk, Vienna, 1823: 52-59. This book is part of the group of the first three psaltic prints in Romanian.

- *Irmologhiu* or *Catavasier*, by Anton Pann, Bucharest, 1846: 20-23; 1854: 26-30.

- *Irmologhion* or *Catavasieriu musicescu*, by Dimitrie Suceveanu, Iasi, 1848: 72-87, a republication of Macarie's book.

- *MS II 56194* from Arges County Library (BJA), by Ghelasie Basarabeanul († 1855), printed in *Vecernier și Utrenier* 2004: 101-105 (psaltic notation), 115-120 (linear notation).

- *Gramatica, Anastasimatarul* and *Irmologhionul*, by N. Severeanu and Neagu Ionescu, Bucharest, 1897.

- *Catavasierul muzical*, by Ioan Zmeu, Buzău, 1907.

- *Catavasier*, by I. Popescu-Pasărea, Bucharest, 1908: 27-36; 1927 (the second edition).

- *Irmologhiono-Catavasier...*, by Nicolae Severeanu, Buzău, 1909.

- *MS II-211* in the Central University Library (BCU) in Iasi: *Catavasiile sărbătorilor împărătești* ("The Katabasiae of the Geat Feasts"), by fr. Theodor V. Stupcanu, teacher at "Veniamin" Seminary from Iasi, 1927: 16-21.

- *Catavasierul*, edition cared by the Pr. Prof. Dr. Nicu Moldoveanu, Bucharest, 2000, and 2002.

### 3. The “Presentation of our Lord” Heirmoi. The analysis of the text

The whole Kanon of the Matins of “Presentation of our Lord” Feast was written (text and music) in the “gold age” of this poetic and hymnographic genre - in the 8th century, by St. Cosma the Melodist (†781/787), also known as Cosma of Jerusalem or Hagiopolites, or of Maiuma. He was the adoptive brother of St. John of Damascus and served as bishop of Maiuma (since 743). He is celebrated in the Christian-Orthodox calendar on October 12. His hymnographic creation is very extensive including also Kanones at the Nativity of our Lord (inspired by the sermon of St. Gregory of Nazianz), the Theophany of our Lord, the Holy Pentecost, the Transfiguration of our Lord, the Elevation of the Venerable Cross, the Dormition of Theotokos, various Kanones for the Triodion period etc., as well as the second part of the Sunday *Axion estin: More honorable than the Cherubim* (Vintilescu 2006: 85-95, 268-270).

The Romanian Menaion of February confirms the paternity of this Kanon, mentioning also the acrostic thought by the author: “The Kanon whose Greek acrostic is this: *The old man, rejoicing, embraces Christ* (Χριστὸν γεγηθὼς Πρέσβυς ἀγκαλίζεται). Cosma Monk's Making”. For the service of the Vespers, St. Cosma composed the Aposticha on 7th mode (*Mineiul luni lui Fevruarie* 1889: 22-24).

As in the case of other Kanones, the Heirmoi of the “Presentation of our Lord” Feast have correspondences with the famous bible songs of the Old Testament, true prophecies that are fulfilled in the New Testament:

- the song of Moses after the crossing of the Red Sea: “I will sing to the Lord, for he is highly exalted” (Exodus 15: 1-19). The 1<sup>st</sup> Heirmos of the “Presentation of our Lord” Kanon preserves with fidelity this thematic;

- As with most Kanones, this Kanon of the “Presentation of our Lord” Feast has not the 2<sup>nd</sup> Ode. The 2<sup>nd</sup> Ode of the Kanon, in general, appears in the cult books only during the Great Lent period, because of the penitentiary content of its source of inspiration - the reproachful words of Moses: “Listen, you heavens, and I will speak” (Deuteronomy 32, 1-43).

- the song of Hannah, the mother of the prophet Samuel: “My heart rejoices in the Lord” (I Samuel 2: 1-10). The Heirmos of the 3<sup>rd</sup> Ode

takes over the idea of strengthening the faith, transferring it to the Church that our Lord Jesus Christ "has purchased with His precious blood";

- the song of the prophet Habakkuk: "O Lord, I have heard thy speech, and was afraid" (Habakkuk 3: 1-12). The Irmos of the 4th Ode directly depicts the theme of the "Presentation of our Lord" Feast: "O Christ ... appeared Yourself as a baby in the arms; and all things have been filled with Your praise";

- the song of the prophet Isaiah: "My soul yearns for you in the night" (Isaiah 26: 9-21). The Heirmos of the 5th Ode presents Isaiah as the prophet of Christ: "For I have seen beforehand God in a body, Who is Lord of the light";

- the prayer of the prophet Jonah in the belly of the huge fish: "In my distress I cried unto the Lord and He answered me." (Jonah 2: 2-10). The Heirmos of the 6th Ode transfers the "cry" of Jonah to the person of Simeon the Righteous who was blessed to see and hold Christ in his arms: "When the Elder saw with his eyes the salvation... he cried out to You: O Christ of God, You are my God";

- the songs of the three young men of Babylon thrown into the fiery furnace, but saved by God in a wonderful way: "Blessed art Thou, O God, the God of our fathers" (Daniel 3: 24-33, Mitrofanovici 1929: 486-488, Cireșeanu 1911: 506-507). The Heirmoi of 7th Ode and 8th take up the theme of this divine miracle that represent the reason of gratitude to God, now for the mystery of the incarnation of God the Word who "made His dwelling in a pure Virgin";

- the last Ode of the Kanon is dedicated to the Theotokos and is usually based on the singing of the priest Zechariah, father of St. John the Baptist: "Praise be to the Lord, the God of Israel, because He has come to His people and redeemed them" (Luke 1: 68-79). (Melniciuc-Puică 2017: 51). The Heirmos of the 9th Ode of the "Presentation of our Lord" Feast describes the image of the incarnation of God the Word in a poetic manner: "Therefore we magnify the firstborn Word of a Father Who has no beginning, the Son firstborn to a Mother who had not known man", and also the presentation of Him to the Lord, respecting the old Law (Luke 2:23): "every male [child] opens the womb is holy to God".

Following this brief analysis of the text, I noticed that only three of the eight Hermoi of the "Presentation of our Lord" Kanon speak directly

to the theme of this holiday: Heirmoi 4, 6 and 9, to which are added the 9th Ode Stichoi that are sung instead of “*More honorable than the Cherubim*” (Nikolakopoulos 2015: 58).

#### **4. Greek sources for Romanian Heirmoi. Musical analysis in comparative**

We must state at the outset that, with the translation and putting on psaltic notes of the church songs in the Romanian space, began the so-called process of “romanization” of songs (the beginning of 18th century), developed and perfected throughout the 19th and affirmed in the first decades of the 20th century.

The “romanization” of chants refers both to the adaptation of the Romanian text to the songs of byzantine tradition (in this case the original melody has priority to), as well as to the adaptation of the original melodic line to the Romanian text and to the characteristics of the Romanian language (in this case the text has priority).

From the comparative analysis of the first Romanian chants with some Greek songs, used as a source of inspiration, I noticed that the melody of the heirmoi of “Presentation of our Lord”, mode 3, was not kept always the same, but was often developed, varied, processed, due to some objective factors:

- the difference in the number of syllables between the Greek texts and the Romanian ones (often the text in Romanian has many more syllables than the Greek);
- the distinct word order (topic) in the sentences and the phrases of the two languages;
- the inconsistency of tonic accents between the Greek and the Romanian words;
- the personal contribution of the Romanian authors, through the composition of music cells, motifs and phrases of their own in the spirit and style of the byzantine musical tradition etc.

a) Comparing the Romanian katabasiae of Filothei (*MS 61 BAR*, 1713) with the Greek ones, of Balasie the Priest, of the *MS III-96 BCU-Iasi* (sec. XVII), f. 58v-60r, both written in the Pre-Chrysantine notation, I found in regard to Filothei a merge between a consistent takeover and some deviation from the Greek original, as follows:

## Similarities:

- the beginnings and the ends of the heirmoi are almost identical melodically;

Balasie  
f. 58v

Filothei  
f. 15r

Filothei  
f. 16r

Χερσον βυσσοτο κον  
Πα-μân-tul cel nās - cā - tor de a - dān - ci - me  
πε - δον η - λι - ος, ε - πε - πο - - - λευ - σε πο - τε,  
us - cat l'au um - blat soa - re - le oa - re - - - - cānd

Example 1: Balasie vs Filothei: Heirmos 1

- in general, Filothei retains the cadences, perfect and imperfect (on Pa-Re, Ke-La or Ga-Fa), and, especially, the final ones (on Ga-FA), with the exception of some internal cadences used to the heirmoi 3 and 9;

- in the case of the verse from the Heirmos 9: "Mother of God...", impresses the manner in which Filothei has managed to keep the melodic structure (in two musical phrases a+a) of the prototype, although the number of syllables of each phrase is different (11+7 and 10+10 syllables in Romanian / 7+7 in Greek).

Balasie  
f. 60

Filothei  
f. 16

Θε - ο - τό - κε η - λ - πίς, πάν - των τῶν Χρι - στί - α - νῶν...  
Nās - cā - toa - re de Dum - ne - zeu, nā - dej - dea tu - tu - ror creș - ti - ni - lor...

Example 2: Balasie vs Filothei, Ode 9 Stichos

## Differences:

- Topic is often reversed compared to the Greek original, the number of syllables of the Romanian words is many times higher, which makes Filothei to develop the melody, and also to vary the rhythm (heirmoi 1, 4, 5, 7, etc.);

Balasie, f. 59v

Filothei, f. 15v

Ως εἶ - δέν Ἡ - σα - ἰ - ας σύμ - βο - λι - κός, εν θρό - νω ε - πηρ - με - νω Θε - όν...

Da - c'au vă - zut I - sa - i - a cu'n - chi - pu - i - re, pre Dum - ne - zeu pre sca - un prea 'nalt...

Example 3: Balasie vs Filothei, Heirmos 5

- the tonic accents of the words do not always correspond with the melodic, most likely from the desire to preserve as faithfully as possible some melodic formulas;

- At Heirmos 5, Filothei uses in addition a chromatic pthora, much more expressive for the phrase “oh, worthless me”, on a distinct melodic phrase;

- In comparison to Balasie, Filothei increases the ambitus of songs, composing often melodic fragments carried out in the acute register (heirmoi 3, 4, 5 and 7), and reaching the octave of the base.

b) The library of the Secu Monastery is storing the *MS rom.-gr. 30*, dated before 1814, of the Confessor Calistrat (cf. f. 1), which contains the katabasiae of the Great Feasts in the languages of Greek (variant of Petros Lampadarios) and Romanian (author unknown), written in Pre-Chrysantine notation. Analyzing succinctly the katabasiae of “Presentation of our Lord”, I noticed that the Romanian author retains most of the times the cadences of the Greek source, but through a diverse, nuanced, and often developed melody, conferred by the quantitative difference of the syllables, the distinct Romanian prosody (although there are times when the accents of the words in Romanian do not match with the melody).



## Differences:

- the second musical phrase of the Heirmos 1, with the cadenza in Pa-Re, is extended and processed to correspond to the greater number of syllables in the Romanian text (11 versus 7 in the Greek text), and the median part of the same Heirmos is developed melodically, using in addition a few acute passages;

- although the first phrase of Heirmos 3 ("Strengthening those who hope to You"), with the cadenza in Pa-Re, has a number of quite similar syllables (14/13), the Romanian author is not content with taking the Greek melody, but develops it with a melodic "peak" in the acute registry;

- the Romanian author develops in his own way a formula of cadence of Petros Lampadarios (Heirmos 5, line 4);

- in the Romanian version a few melodic formulas distinct from the Greek ones can be found, used in several katabasiae (Heirmos 1, lines 3-4; Heirmos 4, line 4; Heirmos 4, line 6; Heirmos 9, line 5);

MS 30 BMS  
 Petros Lampadarios  
 Ἦχος ᾠ  
 Τὸ στε - ρε - ο - μα τῶν ἐ - πί σοι πε - ποι - ῶν...  
 Calistrat?  
 În - tâ - ri - rea ce - lor ce nă - dăj - du - iesc spre ti - ne...

Example 4: Petros L. vs Calistrat?, Hermoi 3

c) From the comparative analysis of Macarie's Katabasiae from *Irmologhion*, Vienna, 1823, with those of Petros Lampadarios (in the version transcribed in new notation by Ioannis Lampadarios, Constantinople, 1839) it is apparent that the Romanian Protopsaltis used Greek sources in the drafting of the *Irmologhion*, but he also brought an important contribution through the development and processing of many melodic formulas taken from the Greek prototype, by highlighting in a remarkable way the Romanian prosody (a much better match of tone accents, accents of the words, with the ones in the melody, in comparison with the predecessors), and specially through some of his own compositions of notable beauty.

## Similarities:

- retrieving melodic formulas and cadences;

In the Heirmos 5, the chromatic modulation is taken (line 4);  
 - the first variant of the Stichos from the Heirmos 9 maintains, with small extensions, the original melody, with an asymmetric layout of the number of syllables (8 +10, 10 +10);

Differences:

- development of some melodic phrases;

We have identified great differences at the beginning of the Heirmos 1, also caused by the greater number of syllables in the Romanian text (12 +11 / 7 +5 +7).

versus

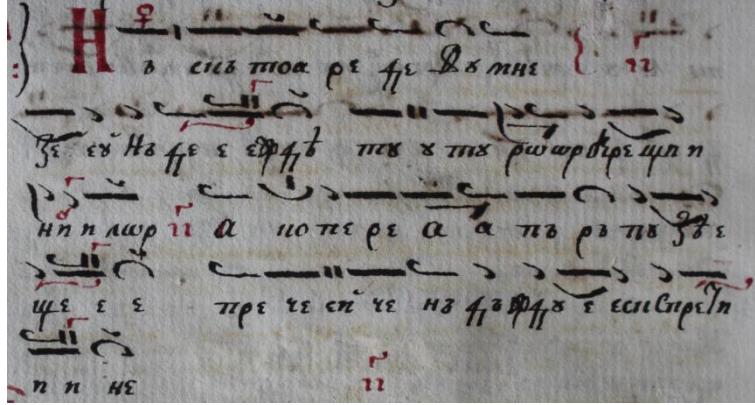
*Example 5: Macarie (from Suceveanu, p. 72)  
 vs Petros L. (from Ioannis L., p. 47), Heirmos 1*

- Macarie sometimes resorts to compressions, but especially to the amplifications of cadences (Heirmos 9, lines 2-4 / 3-4);

- Compliance with the Romanian prosody (Heirmos 1, lines 2 and 3) at the expense of the Greek melody;

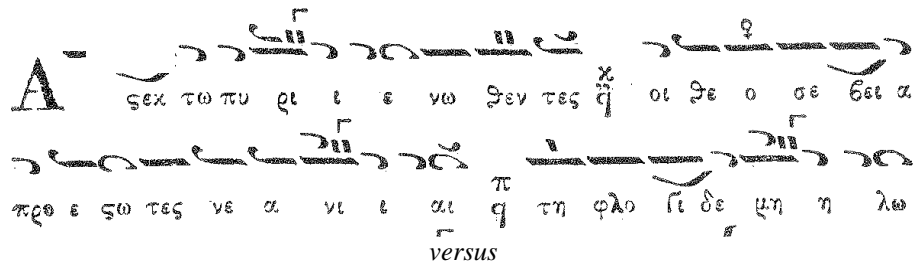
- Composition of its own: at p. 57-59, Macarie adds the second variant of the Stichos and Troparion from the Heirmos 9, an original variant, with a Stichos of exquisite melody, enriched with melismata and

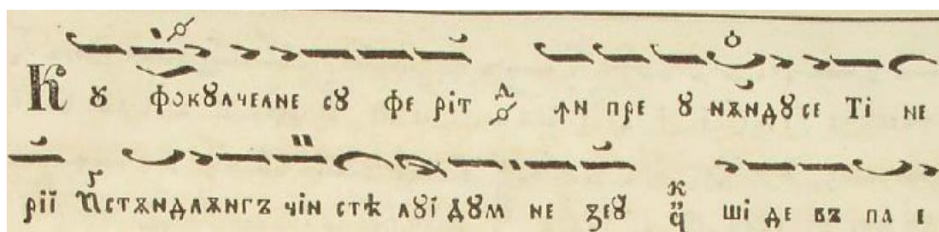




Example 7: Visarion, *MS rom. 8, f. 96r* - BMN, *Ode 9 Stichos*

Anton Pann places a very great emphasis on the observance of Romanian prosody, a fact illustrated in the use of diversified cadences and melodic formulas. In comparison with the Greek source, in addition to the ordinary cadences (Ke-To, Pa-Re and Ga-Fa), A. Pann inserts the imperfect cadences on Di-Sol (a total of eight such cadences compared to only one in the source cited) and on Zo (in the acute register to Heirmos 9), and perfect cadences on Ni-Do (Heirmos 5) and Ga-Fa (Heirmos 8). In addition, A. Pann also carried out a chromatic modulation of his own at Heirmos 8: “With the insufferable fire”, and often uses large intervals, to confer an expressive force to the words.





Example 8: Ioannis L. (p. 294) vs A. Pann (1854, p. 29), Heirmos 8

Although it uses the classical cadences (Ke, Pa, and Ga), to which adds the one on Ni-Do (Heirmos 7), Ghelasie Basarabeanul has not borrowed too much from the Greek sources, but compound original melodic formulas, with few correspondences with the source cited.

Ga —————  
 Pe Ti - ne, Cel — ce ai ră - co - rit în foc pre ti - ne - rii cei  
 ce Dum - ne - zeu — Te - au — nu - mit, și în Fe - cioa - ră ne - pă - ta -  
 tă — Te - ai — să - lăș - lu - it. Pre Dum - ne - zeu Cu - vân - tul lă - u - dăm cu

Example 9: Ghelasie, p. 103, Heirmos 7

## 5. The Heirmoi of The "Presentation of our Lord" in Romanian collections after 1814.

The katabasiae for Matins service of February 2, are encountered at the Romanian protopsaltai (as well as the Greeks) in two variants: argon (extensively) and syntomon (shortly).

Since the Chrysantine Reform until today, the only argon variants of the katabasiae at Romanians, are those of Macarie, republished faithfully by D. Suceveanu.

If today, in the extended version of the katabasiae (argon), only the katabasia 9 are sung (at the Divine Liturgy of the period 15 January - 9 February), the katabasiae "in short" (syntomon) are sung in full in the Matins of the same period, being much more practical. That is why they

have stayed much more in the attention of Romanian psaltic music composers: Visarion the Confessor, Anton Pann, Ghelasie Basarabeanul, N. Severeanu, Ioan Zmeu, I. Popescu-Pasărea, Th. V. Stupcanu etc.

Having the advantage of having been published, the variants of Katabasiae of A. Pann have stood out since their creation, being used as a source of inspiration for most authors of psaltic music books later on (N. Severeanu, N. Ionescu, I. Zmeu, I. Popescu-Pasărea, Nicu Moldoveanu etc.).

In his *Catavasier* in 1908, I. Popescu-Pasărea processes the katabasiae of “Presentation of our Lord” “according to Anton Pann”, as stated at the beginning, to which he adds the Stichoi from Ode 9, according to D. Suceveanu. I would point out that this variant has established itself in the practice of the pew until our days. After a comparative analysis, I noticed that the I. P. Pasărea kept faithfully most of the cadences and melodic formulae used by A. Pann, but I also found a few deviations:

- he changed approximately four cadences;
- he simplified some of the melodic formulas, and others were extended, through ornamentation and other processing.

The last variant of these katabasiae we intend to analyze briefly, it is the one belonging to the priest Theodor V. Stupcanu, teacher of psaltic music at the Seminary “Veniamin” of Iași. His katabasiae were written up to the year 1927, in Romanian style of psaltic music, with cadences usual for mode 3 (Pa, Ke, and Ga), but in a personal manner, with melodic cantabile formulas, sometimes shorter than in A. Pann. He doesn't use the chromatic modulations, is attentive to the Romanian prosody and processes the Stichos from Ode 9 very interestingly, following D. Suceveanu.

Ga

S tri ga t-ău ti — e, vă zând bă tră — nul cu  
o chiū mântu i — rea, ca re aū ve nit po poa —  
ră Ior de — Ia Dum-ne zeū, Hris toa — se, tu ești  
Dum ne ze — ul — meu.

Exemple 10: Th. V. Stupcanu, p. 26, Heirmoi 6

## 6. The "Little Cradle" in Romanian music collections

The Stichoi sung at the beginning of the Ode 9, called generically the "Little cradle" (because it symbolizes the chant of the lullaby of the Mother of God for the Christ Child), were composed in Romanian by D. Suceveanu, after the Greek model. They represent a stanza chant, which is based on a melody adapted and edited in Romanian by Suceveanu for each of the 16 Stichoi. His credit is that he used the motifs and musical phrases retrieved, processed, varied, but also original, managing to create a variety of enjoyable sound. For example, from the Stichos 6 forward, he introduced chromatic modulations (encountered in the Greek sources consulted, Stephanos: 1883: 302-305), as well as musical phrases developed in the pitch register up to the octave of the base Ga-Fa.

Гласъ 3. га ка дѣла ни.

Н ъ прн че сп кѣ ра а тѣ ни и и нчй я ан  
ге лі ій ннчй ца а а ме енйй МІаѣ кѣ ши и Фі  
чоа а рѣ че е е е ѿ ѿ н ти не е саѣ сѣ з ѣ  
вж жр шнт

Exemple 11: D. Suceveanu, Stichos of Ode 9, p. 82

To illustrate the idea of continuity, in the Romanian space, of the intentions to compose, among other chants, katabasiae for the Great Feast of “Presentation of our Lord”, I have designed a comparative sheet with a few musical examples, transcribed in linear notation, of all the authors analyzed.

The image displays a comparative musical score for the Stichos of Katabasion 9. It is divided into two main sections: 'Old notation' and 'New notation'. The 'Old notation' section includes staves for Balasie (7+7), Filothei (11+7), Petros L. (7+7), and Calistrat? (11+7). The 'New notation' section includes staves for Petros L. at Ioannis, argon; Macarie, argon; Visarion, syntomon (11+7); Petros at Ioannis, syntomon; A. Pann (8+10); and Stichos 1 of Ode 9 Megalyriarion. The bottom section includes staves for Stephanos L., 1883; Dimitrie Suceveanu (7+7); and Th. V. Stupcanu (7+7). Each staff shows a melodic line with lyrics underneath. The lyrics are in Romanian and Greek, such as 'the - o - to - sce... eta - ni - cã... nãv - tuv... tãlv... Xpi - sti - a - vãw...' and 'Nã - cã - toa - re... de Dum - ne - zeu... nã - dej - dea... tu - tu - ror... creș - ti - ni - lor...'.

Example 12: The 1<sup>st</sup> Stichos of the 9<sup>th</sup> Ode

## 7. Conclusions

The Heirmoi of “Presentation of our Lord”, on mode 3, are found in the collections of Romanian music called most of the times *Irmologhion* or *Catavasier*. They have been included in the first collection of psaltic music written in Romanian - *Psaltichie rumânească* of Filothei sin Agăi Jipei, in 1713, and after the Chrysantine Reform in 1814, they had circulated noticeably in the Romanian repertoire of psaltic music, in diverse variants of other established or less well-known authors such as:



Macarie, Visarion, A. Pann, D. Suceveanu, Ghelasie, N. Severeanu, I. Zmeu, I. Popescu-Pasărea, Th. V. Stupcanu, N. Moldoveanu etc.

If the first Romanian authors of Katabasiae (Filotei, Macarie, Suceveanu) were more inspired by certain Greek sources (Balasie, Petros Peloponnesios etc.), others have used them less, composing their own versions (A. Pann, Ghelasie, Th. V. Stupcanu).

In the comparative brief analysis of Romanian and Greek Katabasiae, I have noticed that, in general, the Romanian authors have kept a balance between an accurate retrieving of cadences and melodic formulas and the deviation from the Greek models, trying increasingly more to highlight the characteristics of Romanian prosody (I mean, in particular, the correspondence of the accents of the words in Romanian with the musical ones) and drawing a Romanian style of composition and interpretation of the music of byzantine tradition.

Nowadays, at least in the churches and monasteries of Moldova and Wallachia, the Katabasiae syntomon of A. Pann (shortly) are sung predominantly, processed by I. Popescu-Pasărea and reedited by Nicu Moldoveanu in double musical notation, "The little cradle" (the Stichoï from Ode 9) of D. Suceveanu and Heirmos 9 - argon (extensively), instead of the *Axion estin* to the Divine Liturgy, the original composition of Macarie.

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