

Constanța CRISTESCU, *The Anastasimatar from Arad –
Composed according to the Musical Notations of Trifon
Lugoian*, Editura Eurostampa, Timișoara, 2021

The author of this work, the Aradean Anastasimatar - composed according to the musical notations of Trifon Lugoian, is the distinguished musicologist, Miss Constanța Cristescu, former teacher at the Faculty of Orthodox Theology “Ilarion V. Felea” in Arad, specialist in the two church musical notations, both in linear (tonal) notation, as well as in psaltic (neumatic) notation.

Analyzing the content of the work, it should be stated from the beginning that, although we are in a special and particularizing field of the Romanian Orthodox Church, such as that of church singing in western Romania, the author’s effort can be observed mainly in deeper areas of musicology and theology.

The title of the present volume partially takes over the title assigned by Trifon Lugoian to his first anthology of church songs notated in the linear-Western style, which he knew: *Strana. Collection of Church Songs for the Pew, on the 8 Voices*, i.e. *Anastasimatarul*, Arad, 1905, as it fulfills the structural conditions of the traditional Anastasimatarul. The author shows in the study of his lordship, that Trifon Lugoian, although he is not the only transcriber of some versions of church chants from the west of the country and compiler of a church music book, joined by Atanasie Lipovan, Terentius Bugariu, Valeriu Magdu and other contemporary teachers from the musical, pedagogical and theological schools of the first half of the 20th century, established itself and remained in the pews of the diocese of Arad through the anthology of songs representing the personal style of the worthy bishop of Arad Ioan I. Papp, valuable church singer and founder of a Romanian theological school in very difficult times for the Romanian people.

For the composition of the section dedicated to the Vespers repertoire, the author opted for the version of Bishop Ioan I. Papp of Arad, being the most loved and sung by the parishioners of the diocese of Arad, published by the author in standardized, synoptic notation, in a critical edition and in the form of the parallel notation adopted for the use and training of students, the preferred form also in the synthetic edition of the present *Anastasimatar*. The stylistic version of Bishop Ioan I. Papp was published by Trifon Lugojan, in two editions: the first in 1912 and the second in 1939.

Following a serious musical analysis, the distinguished Miss Constanța Cristescu shows that in Trifon Lugojan's notations there are oscillations in the notation value option of the *chronos-protos* from one anthological cycle to another, and even within the same version, in the 1912 edition and in the 1939 one.

The section dedicated to the Matins repertoire combines two editions of church chants made during the first half of the last century by Professor Trifon Lugojan, as follows: 1. The one in which he wrote down the version of the local chant in the personal style of Bishop Ioan I Papp and 2. The didactic one from 1927 to be able to include most of the model chants needed for the matins service, in all the enclaved voices of the Byzantine tradition preserved through prints and manuscripts of great value and through the oral tradition.

In the present study, the author musically addressed the following issues:

1. The notation of the model melodies by transposing them into the system of standardized relative musical notation - synoptic, psaltic and western, of the Romanian Orthodox Church, based on the traditional voicings, thus highlighting the particularities of the local style, without changing the structure of the melodies;

2. Amensural notation of the melodies, respecting the cell-motive and phrasal structure typical of the melody of the Byzantine tradition in accordance with the liturgical text;

3. In this sense, in the songs from the 1927 edition, the author eliminated a series of musical pauses that split the musical phrase, in an inappropriate way, introduced by Trifon Lugojan under the influence of harmonic music, secular choral music and that of Western opera;

4. The author kept as title for a repertory segment that represents an Arada voice, the name of the voice as it appears in Trifon Lugoian's notations, then delimiting and noting after each title of the songs, where in the process of memorization and transmission they occurred structural alterations with modal mutations.

5. The author kept Lugoian's writing in the score in the western notation for the long notes of indefinite duration, namely the fourth or second with crown, because these long durations with imprecise value reproduce the rubato character of the singing.

A separate section of the Anastasimatar is the one containing Trifon Lugoian's personal compositions for various services, compositions which, although mostly tonal, are distinguished by their aesthetic value and their ritual-liturgical structural organicity. A modal-tonal masterpiece of Aradian church singing of the Byzantine tradition is the Chapel of Our Lady, Trifon Lugoian's version and published together with the Akathist of our Lord Jesus Christ, in 1942, with the mention shown on the cover that this is the local one.

This version is melodically presented as a synthesis between the modal thinking in the Arad voices and that of Western tonalism that influenced and continues to influence Orthodox church music everywhere, combining the modal lexicon with the tonal one structured on the tonal harmonic pillars. By transcribing this version also in Psalter, the author facilitates the access of those who know and use only Psalter semiography to the Arada version of the Chapel of the Mother of God. The akathist of our Lord and Savior Jesus Christ is offered as a melodic model for all the akathists that will be officiated in Arada style, being this also a segment of the heritage of church music enclaved by the Byzantine tradition.

In the present edition, the musicologist Constanța Cristescu presents in a separate section the officiated canonical texts of the two great Prohodes of the Orthodox Church: the Prohodium of the Lord and that of the Mother of God.

The work of musical cartography, text collection, sheet music scanning and editing work belongs to the author.

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