

The mission and pastoral service through clerical chant during the archbishopry of Patriarch Justinian Marina

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Abstract:

The study realizes a historical retrospective of the introduction of linear uniformized music in the cult and liturgical practice of the Romanian Orthodox Church from the 19th-20th centuries. They are presented successively as precursors of the idea of churchly chanting uniformity in the nineteenth-century, Prince Al. I. Cuza, Metropolitan Melchizedek Stefanescu, the singers Gavriil Musicescu, Gheorghe I. Dima and Grigore I. Gheorghiu, as well as the pastoral-missionary strategy of the Holy Synod under the leadership of Patriarch Justinian Marina to introduce uniformized homophone and choral singing in the Romanian Orthodox Church in the 20th century. Also, there is highlighted the important contribution of some notable theologians such as Nicolae Lungu, Dumitru Stăniloae, Ene Braniște regarding the support and promotion of the commune singing of the services by the faithful, as well as the main double-notation psaltic imprints published at the Romanian Patriarchy Publishing House.

Keywords:

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Introductory features

The establishment of communism in 1948 indicated the beginning of an extremely difficult phase for the Romanian Orthodox Church. Despite the tough

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times, the third patriarch of Romania, Justinian Marina, managed to rule the Church, fundamentally reorganising, from many points of view, its internal activity. Since the Church was secluded by the system, the Holy Synod had to adopt the necessary measures in order to achieve a better and more efficient unity. The presence of the Church within the Romanian society was incompatible with the newly established politics of the state. Hence, „among the measures taken against the orthodox activity of the church, there are a few that are worth mentioning such as the illegal intervention of the state in the internal activity of the church, the dismissal of many orthodox hierarchs, purification, deportation and arresting of clergymen, elimination of confessional schools, abolishment of the subject of religion in state schools, forbidding of the liturgical cult in hospitals, asylums and barracks, the restraining of the number of monks, the eradication of theological academies in Transylvania (except the ones in Sibiu, which became a university-levelled institute), the suppression of the religiously-oriented newspapers of certain churches, the abolishment of religious associations of both the priests and the laypersons, the nullification of the philanthropic buildings of the church etc.”¹ The Constitution of the Romanian Popular Republic installed in 1948 was supporting the religious freedom of the cults surrounding the country and, therefore, these cults had the right to organize their own schools in order to prepare their staff; all of their activity was happening under the surveillance of the state.² Through the Law for the regime of general cults of August 4th 1948, theological schools were incorporated in the specific cults, but still remained under the control of the Ministry of Culture (art.44). Thus, in order to join a singing, one needed to have finished at least 7 years within primary education as well as for the schools that trained the clergy and the monks; for the theological institutes the baccalaureate or a diploma received at the end of highschool were enough as well as for the theological institutes of universities.³ As much as the Faculty of Orthodox Theology of Bucharest was concerned, it was violently abolished from the University of Bucharest, receiving a new title: *Theological Institute of University level*.⁴ In

¹ Father. conf. dr. Mihai Săsăujan, „Institutul Teologic de Grad Universitar din București (1948-1989)”, in: *Istoricul Facultății de Teologie Ortodoxă Patriarhul Justinian a Univesității din București (1881-2013)*, Ed. Basilica, București, 2013, p. 71.

² *Ibidem*, p. 74.

³ *Ibidem*.

⁴ Regarding the aspects of reorganising the orthodox theological system of education in Bucharest, the following studies may be consulted: Pr. prof. Mircea Păcurariu, „Centenarul Facultății de Teologie – Istoria învățământului teologic”, *BOR XCIX* (1981), nr. 9-10, p. 979-1017 (especially the last part of the study concerning the theological education after 1948); Pr. prof. Nicolae Șerbănescu, „Facultatea de Teologie Ortodoxa a universitatii din Bucuresti. O suta de ani de la infiintare 1881 – 1948 – 1981”, *BOR XCIX* (1981), nr. 9-10, p. 1018-1093; Pr. asist. Viorel Ioniță,

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Sibiu and Cluj, the former theological academies received the same title. In 1952, the theological institute of Cluj was dissolved, and was instead unified with the institute of Sibiu. Therefore, the only two institutes left were the ones in Bucharest and Sibiu. This situation lasted until 1990, when the struggles for reintroducing these academies into the state university was successfully coordinated by both university teachers and clergy. From the many seminaries spread around the Romanian Patriarchy until 1948, remained only six, to which there were added two more for nuns in Agapia and Horezu (1949-1959)⁵. Nonetheless, the last two were abolished by the communists through the 410 decree. The singing schools had the same fate; some were prohibited and the ones that were left are the ones included in the six seminaries. However, at their opening in 1952-1953, these seminaries were usually running for a period of two years and then, year by year, the course widened and eventually settled for a 5 year period as the whole course in 1955. After the first two years, the students had to take a graduation exam that assured the continuation of their studies to the following 3 final years, and after obtaining the diploma, their studies were to be continued for 2 more years. The six seminaries were organized into the following cities: Curtea de Argeş (from 1955 la Bucureşti and Mofleni, near Craiova), Buzău, Neamţ, Cluj and Caransebeş. These were, from the beginning, entitled Average technical schools for cleric singing.⁶ Moreover, besides the 6 seminaries, between 1966-1977 there was a special theological seminary in Curtea de Argeş that offered 3 year long studies and prepared the priests for the small parishes in Transylvania and Banat.⁷ Under the conditions of the 1948 reform of education through which many church unities were disabled as wholes and amalgamated, it was obvious that the Holy Synod of the Romanian Orthodox Church would adopt new strategies in order to reorganize it. As far as we are concerned, clerical music also had a lot to suffer. Even though within the old Faculties of Theology church music was never regarded as subject of study, it still contained a major signification among the plans of education of the seminaries and the singing schools. Here, psaltic and linear music were being studied and there were even hours dedicated to choral singing. This way, the graduates of the seminaries could study Theology and have a valuable knowledge of clerical mu-

„Institutul Teologic de Grad Universitar din Bucuresti 1948-1981”, *BOR XCIX* (1981), nr. 9-10, p. 1094-1114; as well as chapter 3 of pr. prof. dr. Mihai Săsăujan from, *Istoricul Facultății de Teologie Ortodoxă Patriarhul Justinian a Universității din București (1881-2013)*, p. 71-118.

⁵ Rich information regarding the reorganization of the seminary and theological education before and after 1948 can be found pr. professor's Alexandru Moraru piece of work entitled *Biserica Ortodoxă Română între anii 1885-2000. Biserică. Națiune. Cultură*, vol. III, Tom I, EIBMBOR, Bucharest, 2006, pp. 353-354, respectively, 373-376.

⁶ The publishing of the *BOR LXX*, nr. 11-12, p. 844-852.

⁷ Pr. prof. Mircea Păcurariu, *art. cit*, p. 1013.

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sic. After Justinian took the role of Patriarch of Romania, the Holy Synod decided to create conference departments specialized only in Clerical singing, in 1949, within the two Theological Institutes from Bucharest and Sibiu, where significant teachers were chosen by the Patriarchy and with the confirmation of the Ministry of Culture: in Bucharest, professor Nicolae Lungu, and in Sibiu, pr. professor Gheorghe Șoima.⁸

I. Predecessors of the idea of conformity within clerical singing.

After the unification of the Romanian Principalities, the ruler, Alexandru Ioan Cuza, initiated an ample process of reforms which proposed to modernize the newly formed state. Among other duties, on January 18th 1865, the ruler was promulgating the 101 decree; the decree was implementing vocal choirs in all churches. This decree was put together by the Minister Secretary of State at the Department of Justice, Culture and Public Instruction, N. Crețulescu, on January 16th, 1865. The incorporated Rulebook contained 6 articles which claimed that all singers, canonarchs and paid beadles of the Church as well as the ones whose activity belongs to churches that are not state-maintained are obligated to follow a vocal music preparation course, a course that was about to be taught at the Conservatory of Bucharest on Mondays, Wednesdays and Fridays, between 6-9 pm. The Rulebook also states that professor I. Cartu was in charge of creating the choirs for the churches in Bucharest, and the ones who would not participate were to be dismissed from their duties⁹. Practically speaking, this decree was against the traditional chant, the psaltic chant because it was considered to be a mark of the greek past of the Romanian Countries. From Cuza's perspective and the one of his partners, the reform's aim was to emancipate and expand the Romanian culture through opening our cultural values to the Western world. In the newly created context, the main aim of this implementation of choral chant to the church was

⁸ Pr. prof. dr. Nicu Moldoveanu, *Profesorul, dirijorul și compozitorul Nicolae Lungu – Monografie*, Basilica, 2013, p. 115.

⁹ Pr. Vasile Grăjdian, *Cântarea ca Teologie*, Studii și articole de teologie a cântării bisericești, Ed. Univ. „Lucian Blaga” in Sibiu, 1998, p. 45-47; the study from which I deducted this information is entitled: „Legislația lui Al.I.Cuza și evoluția cântării bisericești” and was published in the following volume: *Studii și Cercetări de Istorie a Artei*, Seria: teatru, muzică, cinematografie, Tomul 40, 1993, p. 13-17. In the annex of this study between p. 55-57, the father professor is presenting the texts of the following 3 documents: Report and Rulebook, both created by N. Crețulescu. He also wrote the text of Cuza's decree published in: *Monitorul- Jurnal oficial al Principatelor Unite Române*, nr. 17, january-february 1865, p. 89, col. II-III. On this theme, the study of Pr. Prof. Dr. Nicu Moldoveanu is also of good reference: „Muzica bisericească la români în sec al XIX-lea” (second part), *GB XLII* (1983), nr. 9-12.

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actually to weaken, unroot and eliminate the psaltic, traditional chant. In his trials of trying to take the chant off the greek influence, Cuza was blindly ignoring reality, the fact that our traditional chant was the psaltic song . Through this decree, he encouraged the laic aspect of chant to penetrate through the choral chant, chant that was stranger to our Church's spirituality and tradition. Only at the beginning of the XX century, composers such as, D.G. Kiriac, I.D. Chirescu, Gh. Cucu, N. Lungu and so on, realized that in the Church you need a choral chant of psaltic inspiration.

In the second half of the XIX century we must remember that the transcript of psaltic songs in linear writing was a milestone because the old church songs were not played properly by our singers; they did not know how to read the psaltic. This problem was discussed by the hierarch Melchisedec Ștefănescu¹⁰. He argued that: „A good contributor to the downfall of psaltic music was deciphering it. Even though our musical study was extensive in all of its branches, vocal and instrumental, the clerical chant remained unnoticed and became forgotten because of the fact that the musical artists do not know all the musical signs of our chant. They now became anachronous”¹¹. Successively, the hierarch was highlighting the fact that: „Singing on actual signs is being threatened by time; it is going to become indecipherable; the same thing happened to the old psaltic chant. Today there is no one that can read the remaining books from the time when that sign writing was popular. This cannot happen with the linear writing of today since it is used everywhere. Besides the fact that transcribing our chants into linear writing would be a great improvement to our nation, this will also contribute to the spread of the clerical chant in Romania and the other Romanian provinces (almost anticipating the musical reform of 1950 n.n.)”¹². With the intention of saving and conserving this musical treasure, the hierarch proposes a selective transcription¹³ of the clerical songs to linear writing within the Holy Sinod. The ones that were given this mission were: Gavriil Musicescu, Gheorghe I. Dima and Grigore I. Gheorghiu; the last two were singers in Iasi. The three musicians transcribed 11 volumes of psaltic music into linear notation. Musicescu initially addressed the Holy Sinod with the intention of introducing the volumes in the prospectus of seminary education.

¹⁰ The Study is entitled: „Memoriu pentru cântările bisericesti în România”, *BOR VI* (1882), nr. 1.

¹¹ Melchisedec the Bishop, *stud. cit.*, p. 43, apud Elena Chircev, *Muzica românească de tradiție bizantină între neume și portative*, vol. 1, The transcription of romanian music of byzantine tradition into linear writing, ed. revised, Ed. Risoprint, Cluj-Napoca, 2013, p. 18-19.

¹² *Ibidem*, p. 45, apud Elena Chircev, *op.cit.*, p. 19.

¹³ The criteria of selection will be applied after 70-80 years by the three music teachers who were in charge of working on and transcribing the clerical songs in double notation, in the time of Justinian the Patriarch.

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His request was objected by the two hierarchs Nifon Ploeșteanu and Gherasim al Argeșului who were joined by Ștefanache Popescu and the archbishop Teofil Mihăilescu; this way the Holy Synod rejected the work of the three musicians from Iasi¹⁴. However, Musicescu's work did not end, in time, without an echo. The transcript of the clerical chants in linear writing already existed in Transylvania, Bucovina and Bassarabia. The archimandrite Silvestru Morariu Andrievidi, the future archbishop of Bucovinei published in 1879, in Vienna, in linear writing, „The psaltic chant in musical notes” with the support of the Religion Fund Gr. Or.; he tried and wished to offer the people of Bucovina a common repertoire for the lectern. In Transylvania, father Dimitrie Cuțanu published his book in Vienna „Cantarile bisericesti dupa melodiile celor 8 glasuri ale Bisericii Ortodoxe”¹⁵. More pieces of work were published in linear notation by the other musicians of Transylvania and Banat. Despite their worries, the neumatic notation survived thanks to the efforts of the great romanian psaltic writers such as Dimitrie Suceveanu, Ștefanache Popescu and Ion Popescu-Pasărea who believed that a perfectly accurate transcription of psaltic songs into linear notation would not be possible. However, in the first half of the XX century, a balance was achieved between the two directions so that in the churches where the choirs were polyphonous, they were allowed to sing the Liturgy and on the Masses of some of the Sacraments. The Great Praises, the Vespers and the Matins as well the other masses were sung in the traditional psaltic music by clerical singers. Later on, the creation of the Great Romania, following the Great Union from the 1st of December 1918 in Alba-Iulia and the ascension of the Orthodox Romanian church to the rank of Patriarchy created a favourable frame for the debate involving unifying the clerical and common music. One of the people who posed this issue was the professor and composer Ion Popescu-Pasărea, for whom, the institution between the singer and the common singing of the people there was no contradiction; on the opposite, through his articles and discourses, he was highlighting their complementarity. As a very balanced person, the musician was also encouraging the cultivation and the development of clerical song and common song. He thought that a religious and popular choir, conducted by a lectern singer, was needed for any village¹⁶. A good starting point

¹⁴ The archbishop Nifon Ploeșteanu opposed Gavriil Musicescu's request of replacing clerical chants written in psaltic with the version written in linear writing. The archbishop showed the tremendous differences between the two systems of musical writing. The report was published in his piece of work: *Cartea de muzică bisericescă pe psaltichie și pe note liniare, pe trei voci*, Bucharest, typographies of Joseph Göbl („Gutenberg”), of the Church Books and Carol Göbl, 1902, p. 229-238.

¹⁵ Pr. Prof. Dr. Nicu Moldoveanu, *Istoria muzicii bisericesti la români*, Ed. Basilica of the Romanian Patriarchy, Bucharest, 2010, p. 192-193; see Elena Chircev, *op. cit.* p. 31-33.

¹⁶ Marin I. Predescu, „Președintele Asociației noastre Generale a fost pensionat”, *Cultura* XXV (1936), 9-11 (honouring version), p. 2, col.II.

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was the 15th canon of the Laodicea Synod (364-365); the Synod decided that all psaltic singers must sing the chants that only the Church provided. He showed that the presence of these songs was not antagonistic with the choir of common believers and „today, – he was saying - the common choral chant (the one of the believers) presents itself like an imperial request that any church must respect”¹⁷. He also showed that it is necessary to reach uniformity within clerical chant so that there would be no existing differences in interpreting it¹⁸. He also considered that popularizing and unifying the chant in Romania encourages the spiritual consolidation of Romanians.¹⁹ In his conception, „this uniformity of the church chant will encourage all Romanians to have a common clerical language just as their usual language. Through this, there will also appear a stronger attraction towards the Church because the believers will actively participate in this divine cult, they will not just be passive spectators as they were so far. In the Church, the father and the son will sing together, the mother and her daughter, the old and the young, women and children just as the former christians used to sing”²⁰. Led by an honest and authentic romanian feeling, he was also discussing the necessity of unification by saying that „the ecclesiastic music is national because, during the centuries, it had identified itself with the taste and the religious sentiment of the Romanians”²¹. His initiative of organizing general congresses in which the singers from the whole country, including the ones in Transylvania and Banat, were co-opted, served the same noble idea of spiritual unity among the Romanian ecclesiastical chant. Thus, the following congresses are worth mentioning: Brasov, on September 29th 1927, with the blessing of bishop Nicole Bălan; Sibiu, on 23-24th of august 1928, where there were established lasting connections amongst the local singers; there was a special impulse towards the development of ecclesiastical music in Ardeal, thing that underlined the unification of the ecclesiastic chant in our Church as well²². In order to accomplish his desideratum, Ion Popescu-Pasărea took on the editing of an accessible ecclesiastical book and started by publishing his book of psaltic musical theory, entitled, *Principii de muzică bisericească orientală* (Bucharest, 1897, 1910, 1923, 1939, 1942 and so on); by doing this he wanted to offer the psaltic

¹⁷ *Ibidem*.

¹⁸ Idem, „Starea cântării bisericești în România”, *Cultura XXV* (1936), nr. 1-2, p. 3.

¹⁹ Ion Popescu-Pasărea, *Cântările Sfintei Liturghii*, Tipografia Cărților Bisericești, București, 1934, p. 2 (Precuvântare), apud Pr. Prof. Dr. Vasile Grăjdian, *Cântarea ca Teologie, op. cit.*, p. 189.

²⁰ Idem, *Cântările Sfintei Liturghii*, București, 1936, (Prefață), apud, Pr. Prof. Dr. Vasile Grăjdian, *op. cit.*, p. 189.

²¹ Ioan N. Dobre, „Concertul cântăreților bisericești”, *Cultura I* (1911), nr. 11, p. 230-232; reprodus în: *Cultura XXV* (1936), nr. 9-11 (număr omagial), p. 30, apud, Pr. Prof. Dr. Vasile Grăjdian, *op. cit.*, p. 189.

²² Pr. Prof. Dr. Vasile Grăjdian, *op. cit.*, p. 190.

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lovers from all over the country a theoretical piece of work that they could use to learn the clerical neumes, so that everybody would sing the same lectern songs. He also dedicated a cultural editorial to the church singers in the magazine entitled "Culture" (in 1911). As a reward for his work, 5th of march 1928 meant the opening of the *Academy of ecclesiastical music*, with the support of Patriarch Miron Cristea who understood the role of music in the Church. Ion Popescu-Pasărea held a very emotional speech in which he once again accentuated the unifying role of the clerical music: „Today, the sanctuary of romanian clerical chant is establishing here. Then, a new temple is built, a temple in which the musical genius of the romanian as well as his preceding godliness will contribute to holding the mass of our christian faith, of exteriorizing it through the most sublime of arts: music. Today, the laboratory, the arsenal designed to melt the contents of clerical music and turn it back into artistic shapes, meant to inseparably and eternally unify the souls of romanians everywhere is built.”²³.

II. The unified and homophonous chant – a new pastoral-missionary strategy of the Holy Synod under the rule of Patriarch Justinian Marina

II. 1. Decisions of the Holy Synod regarding the homophonous and unified chant.

Once the Faculties of Theology were obliterated, the seminaries and the singing schools were limiting their places and once that happened, the number of the theological unities of education needed more books for preparing the clerical staff and the church singer. All the Synod's measures were to intensify the liturgical and pastoral mission of the Church from the inside out. At that time, Patriarch Justinian knew that only well-prepared priest would be able to woo the people to the Church and strengthen the unity between faith and people's spirituality. Paradoxically speaking, the Patriarch and the Holy Synod managed to keep the Church alive as well as consolidate its values. The strategy of the Church needed to be accomplished on long term and that is why it was necessary to reach a "modus vivendi" with the hostile political system of that time. Within the first session of the Synod, that took place between 25-27th of february 1950, a new psaltic musical theory was approved under the title: *Gramatica muzicii psaltice-studiu comparativ cu notația liniara*²⁴. Its authors, professor Nicolae Lungu, father prof. Grigore Costea and professor Ion Croitoru were aiming to describe the theory

²³ Ion Popescu-Pasărea, „Cuvânt la deschiderea Academiei de Muzică Bisericească, rostit de D-l Ion Popescu-Pasărea”, *Cultura* XVI (1928), nr. 3, p. 5.

²⁴ The essay of this musical study was created by the commission of education of the Holy Synod, of which the archbishop Vasile Lăzărescu of Banat, bishop Nicolae Popovici of Oradea and

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of ecclesiastical music by comparing it to the theory of linear music. In autumn, when the next session of the Holy Synod took place, between 4-5th of October, one of the many decisions regarding the liturgical and musical unification was finally taken. Firstly there was a need of liturgical unification, then new decisions regarding homophonous singing needed to be taken as a way of fulfilling the missionary work within parishes. These decisive documents are still kept in the archives of the Holy Synod. Therefore, the metropolitan of Oradea proposed to designate a commission for creating a liturgical service that the entire Orthodox Romanian Church had to follow²⁵. Regarding choral chant, the Holy Synod was approving the printing of the Psaltic Liturgy of Nicolae Lungu, recommended to all church choirs as being a standard which, through its very accessible form harmonically and polyphonically speaking, as well as melodically, became a milestone for all composers who wanted to compose clerical and choral pieces.²⁶ Concerning the dynamics of the didactic activity of the Church among the youth and among the believers of the Church, at the Patriarch's request, the Holy Synod decided how the didactic program had to be unfolded. The priests and the singers had to teach the people the books, the prayers and the uniform songs from the uniformed books printed with the blessing of the Holy Synod after every Vespers on Saturday night; where it was possible, they had the duty to create polyphonic choirs²⁷. The chris-

Patriarchal Bishop Antim Nica took part in. The Holy Synod approved the apparition of this essay during a meeting on the 25th of February 1950, through the **decision no. 1909/1950**.

²⁵ **Tem. No. 17813/950 from the archives of the Holy Synod:** „The Metropolitan of Oltenia proposes to create a commission in order to generate a liturgical system for the whole Church. The commission a.) believes it is absolutely necessary that the Holy Synod add a liturgical system to the books that the Church needs b.) The system will have to accept the needs of the parish and especially of the rituals made by the chrism priest, with all the explanations provided; c.) Firstly, a unity is requested for the following masses: the Holy Liturgy, the 7 Holy Masses, the Sacraments and the hierurgy d.) Gathering and working on the liturgical material had to be done by the Liturgy teachers from the Theological Institutes as well as the specialists in liturgical theories; e.) Also, the bishopry will gather the needed material from the conferences held and will give it to the Service of Studies and Education of the Patriarchal Administration in order to be examined by specialists f.) A three member commission of the Holy Synod, experts in liturgy will give a definitive form to this official system. Following the discussions that take place it will be decided that: the Holy Synod after noticing the importance of printing a liturgical system, it will approve the commissions' proposals and will allow the department of the Holy Synod to take the measures needed in order to work on the material”.

²⁶ **Tem. No. 15879/950 from the archives of the Holy Synod:** „The essay on the recommendation given by the Permanent Synod for printing the piece entitled: *Liturghia Psaltică Polifonică*, put together by Prof. N. Lungu. At the Commission's request: The Holy Synod has to approve the printing of *Liturghia Psaltică Polifonică*, put together by Prof. N. Lungu.

²⁷ **Tem. No. 22638/950 from the archives of the Holy Synod:** „the Archbishop Teofil of Roman and Huși, the reporter of the Commission for doctrine, for the religious activity and for

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tians' involvement with the readings of the Church, holy writings, through homophonous singing and through getting involved in the life within the parish, they can assure a good development into the orthodox faith and a balanced persistence. The religious education was taken out from the state school system in 1948, so the Church took measures that this education would be given inside the naos of churches. This way, after communism, the romanian people still declared themselves orthodox christians. Through the application of all measures, such as teaching and learning the homophonous chant (all together), the romanians' belonging to the Orthodox Church was kept alive and their spirituality and faith strengthened. The role and the importance of the ecclesiastic homophonous chant in the spiritual activity of the orthodox romanian parishes determined the Holy Synod to reinstall the idea of practicing this missionary method. Hence, in 2004, the homophonous chant was reintegrated and was one of the measures that would reactivate the decisions of the Holy Synod of 1950²⁸. The brochure was published

monasteries, is citing the Commission's essay on the communications and proposals made by Patriarch Justinian, regarding the education of the youth and of the believers of the Romanian Orthodox Church. At the Commission's request and the discussions that involve all bishops, members of the Holy Synod. With unanimous votes, they decide that: 1.-At 3 pm, in autumn days, winter and spring, and at 4 pm, on summer days, every Saturday and eve of Church holiday, all priests will hold the Vespers and the believers will actively participate within the mass. 2.- After every Vespers, the priests, deacons and clerical singers will prepare all christians of any sex and age for the service of Vespers, Matins and liturgy, teaching them the readings, prayers and the respective songs from the cult books, the prayer books, psaltic books, preaching books, chant books approved by the Holy Synod (that were about to be printed out, n.n.), for homophonous singing with the people, and when it is possible, the polyphonic one. 3.- After that, the priests and the deacons will prepare their preach and their teachings for the day after the Holy Liturgy – spiritually preparing themselves through reading the required prayers from a collection of prayers for the ones who will hold the mass the following day. During this time, the singers will clean the church and the courtyard. 4.- The day after– Sunday or holiday– at 8 am–in autumn, winter and spring, and at 7 am in summer- the Matin will start and will be followed by the Holy Liturgy; the believers of both sexes and all ages will actively participate by singing, praying and listening to the cult readings of the singers and the lead singer. After reading the Holy Gospels - the priest or the deacon - will preach. 5.-When the priest and the deacon receive The Holy Communion –one of the attendees will read from the preach book –afterwards, the people will sing the kinonikon under the lead of the singer. 6.- After the Holy Liturgy, the priest will hold the preach, a preach that incorporates themes from catechism or a connection with a chant or he would read from the catechism, adding a short commentary towards the end. 7.- Then, a few hymns and short hymns of the weekly saints will be sung –by the people, then, a believer will read the life of one of the saints of the previous week. 8.- Homophonous songs from the cult of our Church will be learned – without passing 2 pm with the catechetical programme –of every Sunday or holiday. The committee of the parish will support the ongoing of the programme. The three Synod's basis were published in the BOR magazine year LXVIII, nr. 10, october, 1950, pp. 553-554; 557-558; 560-561.

²⁸ **Within the meeting of the Holy Synod from the 15th of June 2004 the following decision was made nr. 2405/2004 :** „Starting December 6th 2004, all the Churches under the sphere of the Patriarchy of Romania will adopt homophonous chant, the entire community of any parish or the

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but never had a large influence on the outer parishes of the Romanian Patriarchy. We will also focus on Patriarch Justinian's concept over the unifying role of the homophonous chant. In the different discourses, he keeps constantly referring to the ecclesiastical chant.

II.2. The homophonous and choral unified chant from the perspective of Patriarch Justinian²⁹

When Justinian became the Patriarch (1948) a very important event for the activity of the Romanian Orthodox Church was happening: the official return of most greek catholics to the Old Ancestral Church, on the 21st of october 1948, at Alba Iulia. Here, the Synodical Act that was cancelling the unity from october 21st 1698, was read aloud. At the end of the festivities, Patriarch Justinian surrounded by members of the Holy Synod and by a big number of priests, sanctified the Church of the Holy Trinity, renamed since then and up until today the Cathedral

majority of it, men, women, youth, children will participate, except the cathedrals and the churches that have choirs of old tradition. In their repertoire (the choirs') will be included the Psaltic Liturgy for mixed choir by Nicolae Lungu, unless it already is included 1957. The preparation of the people for the homophonous chant will be done by the clerical singer who, because of his virtues as teacher, also becomes a conductor. This is gradually done, under the direct guidance of the priest. It begins as soon as the parish receives the brochure so that it can be done until the 6th of december 2004. In the case of any inabilities of the singers, the teaching will be done by the priest himself. **The existence, the functioning, the amplitude and the quality of homophonous singing lies into the category of a priest's evaluation criteria of his activity within the parish.** Published by the Biblical and Missionary Institute of the Romanian Orthodox Church. The publishing will also print the *Chants of the Holy Liturgy*, by Nicolae Lungu, in a brochure entitled *The Holy Liturgy in homophonous notation*, under the guidance of father Constantin Drăgușin, the director of the Choir of the Patriarchy; this brochure will contain other clerical songs as well. In order to attribute this piece of work a missionary character, the following aspects will be taken into consideration: - when preparing the brochure of *Sfânta Liturghie în cântarea omofonă*, it will also be taken into consideration the details suggested by the Archbishop of Cluj, Bartolomeu, regarding the text of the Liturgy of Saint John Chrysostom, details that will be approved by the Holy Synod, except the Lord's Prayer, the only prayer that will maintain its actual text; - the brochure the *Sfânta Liturghie în cantarea omofona* will become the only mandatory singing book for the chants of the Holy Liturgy in all singing schools, theological seminaries and faculties of theology that belong to the Patriarchy of Romania". Nonetheless, the text of the Holy Synod's decision states that the brochure must be accompanied by an audio support (tape and CD) for a better grasping of the songs. The brochures were going to be given for free. The decision was published in the BOR magazine, nr. 5-8, 2004, pp. 49-50 and in the volume: *Hotărâri ale Sfântului Sinod al Bisericii Ortodoxe Române referitoare la activitatea bisericească (2003-2005)*, vol. II, Ed. Episcopiei Dunării de Jos, Galați, 2007, p. 112-113.

²⁹ Patriarch Justinian Marina's concept over the homophonous and choral singing as instrument for the mission of the Church can be explored in: Diac. Asist. Nicu Moldoveanu, „Muzica bisericească”, *BOR XCI* (1973), nr. 6, p. 650-654, most of the study was also published in: *Profesorul, dirijorul și compozitorul Nicolae Lungu*, op. cit. (nota 8), p. 145-153.

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of the Reunion³⁰. From now on, the orthodox mission had to take place by taking into consideration historical realities. The Patriarch believed that singing together was an efficient way of transmitting the values of the orthodox faith as well as a way of strengthening the community of believers within the parish. At the same time, in order to assure a solid future of the Church, the theological system of education had to be reorganized on all levels and, the monk life as well. The lack of books in seminaries and theological institutes was starting to become an issue of great importance for the Patriarch. The Ecclesiastical music book was conceptualized by the Holy Synod in accordance with the historical context. The grammar of the psaltic music written in overlapped psaltic notation was destined for the singing schools, seminaries and theological institutes of the Romanian Patriarchy. While elaborating this grammarbook of the psaltic music, the ones who did not know psaltics but knew only linear notation as well as the ones who wished to study both, linear and psaltic music, were also taken into consideration. Nonetheless, books containing the chants of the Holy Liturgy and other necessary chants of the rest of the Masses were published. Here is what one of the collaborators of the books says regarding the matter: „He had the vision of singing together of the future priests, with the participation of all christians. He saw the role of ecclesiastical chant as promoting religious lifestyles within the parishes. The missionary and pastoral courses, that the priests were attending during the reign of Patriarch Justinian, contained special lectures: about the role and the importance of communal singing in the Church; about the duty of the priests to promote this type of singing because it would transform the believers in active participants while the Masses were held and it would also encourage a religious sentiment in communion and unity among the members of the Church (...) Because of Patriarch Justinian, a real movement of homophonous and psaltic music was enforced and it reached the entirety of the Church. This movement rooted and became one of the pastoral ways of keeping christians faithful to the Old ancestral Church; nonetheless, the movement activated as a preventing of the sectarian proselytism, which tried to attract some of the orthodox christians by using this process of communal singing”³¹. About the pub-

³⁰ This historical moment can be further explored in the following study by Diac. Gheorghe I. Moisescu, „Întregirea Bisericii Românești din Transilvania”, *BOR* LXVI (1948), nr. 9-10, as well as in the volume written by Pr. Prof. Alexandru Moraru, *Biserica Ortodoxă Română între 1885-2000. Biserica. Națiune. Cultură*, vol. III, Tom I, EIBMBOR, București, 2006, p. 158-167. Patriarch Justinian himself talks about the return of the greek catholics to Orthodoxy as an act of divine justice and also a great triumph of our Church in: „Cuvânt la deschiderea cursurilor Seminarului Monahal de la Mănăstirea Neamț”, in: *Apostolat social – pilde și îndemnuri pentru cler*, vol. III, ed. a II-a, 1949, EIBMO, București, p. 172-174 .

³¹ Pr. Icon. Stavr. Constantin Pârvu, Administrative Patriarcal Vicar, *Patriarhul Justinian – mărturii, fapte și adevăr*, EIBMBOR, Bucharest, 2005, p. 102-103. About the implementation of

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lishing of the music and grammar books, the Patriarch was saying: „The proposals of all professors' counsels of the Singing Schools are expected, in order to remove any burden inherent to the beginnings. A lack of books had been ascertained. We know it well enough and that is why we have taken all these measures just in time for it. One of the commissions has been working for 3 months, especially for Clerical Music, in order to give a unique book to the schools of Singing, the Monk Seminaries and even to the Theological Institutes. This was the wish of the priests who attended the guidance courses, that this book, approved by the Holy Synod, would be published by the 1st of September and that it would be used by the whole Romanian Orthodox Church”³². On the occasion of the Christmas Carol Concert held by the choir of the Patriarchy on Christmas Eve, 24th of December 1956, the Patriarch delivered the following: „I strived to create a choir of the Patriarchy, from the moment I was installed as head of the Romanian Orthodox Church. This wish of mine was built on my experience of quarter of a century as a priest; this experience was contoured through the following commandments: the homophonous chant of the people, with the participation of the christians of all ages at the holy services held in churches of all the cities; polyphonic, choral liturgy in all of the churches, cathedrals and city centres. The first commandment had to lead to the regrouping of our altars by religious chant, - a safer and more effective way than teaching; it was often used by some clerics with insufficient

this missionary project in Romanian parishes, I would like to mention here that I come from a parish in Prahova (loc. Boldești-Scăieni) where in 1951, the priest of the parish Constantin Bercaru had organized the first mixed choir on 4 voices. The new church of the parish had been rebuilt immediately after the war ended; it had a steel-lattice mast, built especially for the choir. In order to create this choir, 2 music teachers were called upon: arhid. prof. Sebastian Barbu-Bucur from the Cheia monastery, one of the greatest future musicologists and byzantinists of Romania and the conductor Gheorghe Comișel from Ploiești, the father of ethnomusicologists Florin Comișel and Emilia Comișel. I am narrating this story as part of the testimony of father professor Sebastian Barbu-Bucur and of my mother who was part of this choir all those years. Lastly, communal singing happened. As a child, I sang along to the uniform chants, that later on I would consolidate within the seminar years, with my mother and all of the churchgoers.

³² „Preach held with the occasion of the end of the study year at the School of Singers, in Bucharest in 1948-1949”, in: *Apostolat social*, vol. IV, 1952, EIBMO, Bucharest, p. 91. The commission was constituted of three experts of both notations: professor, composer and conductor Nicolae C. Lungu, Pr. prof. Grigore Costea and Prof. Ion Croitoru, the first conductor of the Choir of the Radio since its establishment, in 1940. The book was created by the three and it was published on the 6th of June 1951 under the title, *Gramatica muzicii psaltice – studiu comparativ cu notația liniară*. The approval of the publishing of this grammarbook of musical theory was given by the Holy Synod on the 27th of February 1950, at the commission's request, with the resolution nr. 1909/1950. Rich data referring to the apparition of this grammarbook of psaltic music is offered by Pr. prof. univ. dr. Nicu Moldoveanu in his work, *Profesorul, compozitorul și dirijorul Nicolae Lungu, Basilica, București*, 2013, p. 140-143.

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skills. The second commandment was meant to contribute to the progress of clerical music in our country, to encourage the creation of romanian music of psaltic traditional roots, -this way, the valuable musical thesaurus of Romania was born in the Church and kept along for centuries. This mission was delivered to the Choir of the Patriarchy which would have to be an initiator and road opener for all the churches in the country within the romanian religious music”³³. These words showed the ardent desire of the Patriarch to raise the prestige of the romanian choral music, and also his desire of strengthening the orthodox faith of the people and the work of the Church in the hearts of the believers who participate by either lectern singing or by interpreting the liturgical choral chants that were initially sung by the Choir of the Patriarchy or other choirs. The Patriarch was also a adept of the cultivation and evolvement of the aboriginal psaltic melody through communal singing; its role was on one hand highlighted in the sanctification of the christians’ lives and on another hand this old style of singing was transmitting the value and beauty of the psaltic choral chant which was very much admired by the adepts of polyphony. Thus, he was further underlining: „As years went by, since my thoughts came to life within the Orthodox Church of our people, it seems as if we are entitled to believe we did no wrong when taking these measures that are everywhere in the country, today. In the majority of rural and urban, the so-called neighbourhood churches, the people actively participate in every liturgical service; this way, they get a better understanding of the symbolism and the value of the Sacraments and hierurgies. Through this, the horizon of understanding has enlarged through the dogmatic and moral system of orthodox christianity; thus, an instructive masterpiece of catechism was created. I am glad to admit that my thoughts flourished into successful and eternal beauties through the role of the Choir of the Patriarchy and of other well-organized choirs. The admirers of polyphonic and religious music can attend psaltic inspired liturgies at the Patriarchal Cathedral, liturgies that are close to the traditional melody but treated with harmonious and symphonic rules of cult music. That this type of music is enjoyed and appreciated can be proven through the fact that, on every Sunday and holiday, the Patriarchal Cathedral is full of christians that wish to follow a solemn liturgical service.”³⁴. On other occasions, the Patriarch would address words to the members of the Choir of the Patriarchy and their conductor Nicolae Lungu, words that would describe his clear and refined impression over the importance of ecclesiastical music in achieving a real religious sentiment: „You know my thoughts regarding clerical music. I have continuously repeated them. Now, I go back to

³³ *Apsotolat social*, vol. VI, 1958, Tipografia I.B.M.O., Bucharest, p. 206-207.

³⁴ *Ibidem*, p. 207.

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them, because of the apparition of the longly awaited piece of work *Liturghia Psaltică* of your conductor, Nicolae Lungu. Music is of extraordinary importance when developing religious sentiments. In the Orthodox Church, the religious chant or the liturgical music must be calmly executed, without harshness of sounds; the melody must be created of simple formulas, appeared from the faithful man's humility towards his God. Time is an impartial player of all human creation; time organized, from the perspective of creation, the domain of the religious creation. The Orthodox Church only kept and recognized the musical pieces of work that had religious symbols within; where the faith of the man that prays and asks for mercy, forgiveness and peace from the divinity could be clearly identified. The ecclesiastical music must be in perfect harmony with the liturgical text and with the hymnography of the other divine services. All of these were found in the psaltic music, specific to all the national Orthodox Churches³⁵. Moreover, the Patriarch used to speak with a lot of satisfaction about the new and healthy way that the romanian ecclesiastical and choral music was on since it had adopted, as source of inspiration, the monodic song of byzantine tradition, after a long time when the music was a stranger to our traditional orthodox chant. From this point of view, the Psaltic Liturgy, composed by Nicolae Lungu after the psaltic and traditional music in the V and VIII keys, was considered a reference point that was to be included in the repertoire of all the church choirs: „Over the last 100 years, in our Church, influences that were not related to the psaltic traditional music started to appear, - especially in cities, once choral music became popular, there was a ‘borrowed’ music of a profane character. I found this movement to be harmful for the traditional development of the Romanian Orthodox Church and, just in time, I took the necessary and known measures, through the Holy Synod: the generalization of the psaltic homophonous chant in all of the churches, with the participation of the people to the Holy Liturgy and with the organization of church choirs which sang off the same psaltic melodies but only specifically harmonized. I gave the Choir of the Patriarchy the mission to work on a psaltic and liturgical repertoire. Professor Lungu worked hard on this piece of work, then, after it started being used, it was experimentally played for many years under an experimental title. Today,,*Liturghia Psaltica*” was published -and I am convinced that publishing this valuable piece of work will mean an exceptional moment for the development of the tomorrow clerical music...³⁶ Not only did the Choir of the Patriarchy enjoy a lot of appreciation from the Patriarch, but also the Choir of the Capital's Priests, conducted by father Ion Popescu Runcu; the Choir was invited many times to hold the Christ-

³⁵ Ibidem, „Cuvântarea rostită în seara de 23 decembrie 1957, cu prilejul concertului de colinde dat de Corala Patriarhiei, la palatul patriarhal”, p. 353-354.

³⁶ Ibidem, p. 354.

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mas Carol Concert³⁷. Seminarists and the future servants of Christ were part of the missionary and strategic plan of the Patriarch; they had to fulfill the decisions of the Holy Synod regarding communal singing. Their duty was to learn the psaltic traditional chants so well so that they could further on teach them to the youth of the parish. Provided any school festivity, the Patriarch was encouraging the seminarists of the Theological Seminary of Bucharest to get involved in the activity of their parishes as enlighteners of souls: „ Our second goal is to let you go with your souls filled with all the light of the wisdom that the Holy Scripture offers; to let you go filled with the strong lights of our ecclesiastical chants, which yourselves have to light up within the souls of other christians. The chant that is dedicated to God is the biggest gift anybody could give to God Himself, and it is immediately received by Him. I will not keep insisting on this subject because today’s technological ways show us that the chant of people is in one moment throughout the whole earth. That is why, the duty of a God’s servant is to cultivate chant towards God. Go home with this holy duty in your hearts, so that the torches of your chant light up the faded flames of the candles within our christians’ souls. Teach everyone about our Church’s chants. You have the duty to keep the lights of our holy chants alive. Take care of it! Take care so that it does not fade on your way! Give it to the ones who are waiting for it! You know our struggles, that we began 7 years ago, that all christians would sing together. There are villages where people do not sing together. Maybe it is because of you too, because you did not help the priests. This time, I would like to see more spark of the holy chants that you sing here. Each of you must teach the youth in villages about the chants of the Holy Liturgy. When Easter comes, show yourselves with new lights, leading the believers with these lights ahead. Then, we will see the harvest that our struggles for christian mission have created... Many thanks to professor Nicolae Lungu, the core person of our chants ,who must represent a strong model for you. I would like to thank to the other combatants of our mission”³⁸. Additionally, the Patriarch considered that the homophonous chant was the binding material through which the spiritual unity of the christians of any parish could be completed. Thusly, he was saying: „I am thinking, especially, of singing the Holy Liturgy all together. Collectively singing the Holy Liturgy is the best way to strengthen the spiritual unity between the christians of a parish. In the churches where this was

³⁷ See the sense of the words that Patriarch Justinian said in the evening of the 24th of December 1956, on the 23rd of December 1957 on the occasion of the Christmas Carol Concerts held by the Choirs of the Capital’s Priests of Bucharest at the Patriarchal Residency and at the general meeting of the choir on 27th of January 1958, *Ibidem*, p. 209-210; p. 211-212 și p. 367-370.

³⁸ ”Cuvântare rostită la serbarea școlară dată de elevii Seminarului Teologic din București, la 2 aprilie 1958”, in: *Ibidem*, p. 372-373.

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introduced, the priest realized many things all at once such as: deepening the connection between soul and church, the need of always being present in the church when the service of the Liturgy happens, a larger comprehension of the christian dogmas and an even more intense living of the principles of christian morality... – finally – the most important thing– a noticeable grow in the number of people that frequently attend the holy masses”³⁹. On the occasion of the sanctification of the chapel within the residence of the bishopry of Arad on October 23rd 1967, the PAtriarch of our Church was emphasizing the role of communal singing in settling the orthodox teachings and keeping the spiritual unity of the christians while combating the confessional proselytism: „Here, I have observed a marvellous thing: the shared singing of all christians present at the holy masses. It is true that the Holy Synod of our Church, through their decision, concluded ever since 1950 that the homophonous singing of all the people in our churches, helps them in clinging to true faith and keeps them safe from other’s proselytism. The christian people have continuously rejoiced over this decision of the Holy Synod and, today, all orthodox churches have adopted the homophonous chant, which -though, originally byzantine- had been adapted to the romanian specificity and was actively safe from the foreign influences”⁴⁰; at the same time, the Patriarch was tactically assigning the same role to the local ecclesiastical chant and was bolstering to the harmonic use of the two styles of singing, the homophonous and the one from Banat: „I am taking advantage of this moment in which I am urging all the priests and the christians from the parish of Arad to ceaselessly embrace communal singing when the holy masses take place, keeping the local melodies and learning the traditional clerical music that is sung throughout the whole country; along with our service and the other orthodox traditions, music has its importance in strengthening the conscience of spiritual unity. When all the believers will know the masses of our Church and will sing together within the Holy Liturgy, at the christening, the nobody will ever leave their ancestral faith for any foreign ones”⁴¹.

II.3. Influential theologians and supporters of communal singing in the Romanian Orthodox Church, during the reign of Patriarch Justinian

Firstly, by going over the presence of this practice within the Primary Church, we can confirm that the Fathers of the Church have cultivated communal singing. Communal singing had the following functions: **latreutic** – it was both common prayer and doxology, **catechetic and apologetic** - of fixing and defending the faith

³⁹ *Ibidem*, p. 387, apud, Pr. Prof. Univ. Dr. Nicu Moldoveanu, *Profesorul, dirijorul și compozitorul Nicolae Lungu, op. cit.*, p. 148.

⁴⁰ *Ibidem*, p. 390, apud, Pr. Prof. Univ. Dr. Nicu Moldoveanu, *op. cit.*, p. 149.

⁴¹ *Ibidem*, vol. IX, p. 277, apud, Father Prof. Univ. Dr. Nicu Moldoveanu, *op. cit.* p. 149.

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and **ecclesiastical or communitary** - of strengthening the communion among believers. The chant was the most efficient way of strengthening the bonds between the christian communities, since it is known that music, through its sounds and emotional impact that it exercises over the soul, it can bring people together. The most important representative of this period of time is Saint Nicetas of Remesiana, who, in his book, *De Psalmodiae bono*⁴² was establishing the rules of a correct execution of the psaltic chant in the cultural gatherings of that time. In time, in the Orthodox Church developed a need for liturgical and music unification. The local traditions merged into a Typical of the whole Orthodox Church and the byzantine chant became the chant of the entire Orthodoxy. The institution of the lead singer who knew the clerical chants on all 8 modes was developed in the Church, being a tough trial for the people who were less musically-instructed. At the same time, communal singing was practiced for a good period of time. After WW1, there were people who supported uniformity in clerical music as well as communal singing.⁴³ Also, there were skeptics who believed that communal singing was an innovation inspired by the protestants. Some of those who were supporting the communal chant were Prof. Nicolae Lungu, Pr. Prof. Ene Braniște, Pr. Prof. Dumitru Stăniloae, Prof. Gheorghe Șoima and so on. the first two were directly involved in unifying the traditional lectern chants. These Theology teachers brought, through their studies, arguments in favour of communal singing, showing that it was already in use within the Primary Church and that it contributed to defending the Orthodoxy in the face of the heretics who were using the same way of singing but in order to propagate their blasphemies. **Professor Nicolae Lungu**, composer, conductor and teacher, firstly presents, in one of his musical studies,⁴⁴ the impor-

⁴² Ștefan Alexe, *Sfântul Niceta de Remesiana și ecumenicitatea din secolele IV-V* (PhD), Bucharest, 1969, pp. 56-57; 101-108. Regarding this practice of communal singing, my study is to be consulted: "Necesitatea respectării regulilor de interpretare a cântării bisericești după De psalmodiae bono a Sfântului Niceta de Remesiana", in: *Almanah bisericesc*, Publishing of Episcopia Giurgiului, 2011, pp. 108-123.

⁴³ More articles on this theme have been published in the magazine entitled *Cultura*, see, Ștefan Felea-Galați, "Cântarea în comun", year XXVII, nr. 4 – 5, April-May, 1938, pp. 37-39. The author of the article believes that choirs can be formed amongst the churchgoers, he is reserved; he considers that introducing communal singing is a deviation. Another singer, Vlase Ene was against ordinary churchgoers singing in church; see article, "Cântarea în comun", in: *Cultura*, 1938, nr. 6-8, pp. 61-62. Their unilateral position did not consider the pastoral and missionary needs of the Church. Contrary to the opposers of communal singing in churches, some hierarchs and priests were preaching in favor of institute communal singing in our cult; in this sense, Father Prof. Petre Vintilescu wrote the study entitled, "Cântarea poporului în biserică, în lumina Liturghierului", in: *BOR*, LXIII (1945), nr. 9, pp. 409-432, showing the beneficial role of this chant.

⁴⁴ The study is entitled: "Cântarea în comun ca mijloc de lămurire a dreptei-credințe", in: *BOR*, year LXX, nr. 11-12, november-december, 1952, EIBMO, pp. 890-899.

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tance of music in people's lives from Antiquity onwards, then, he shows the role of communal singing during the time of the Saviour and His Apostles, ending his study with the period of patristics and shows how music was used in order to protect the rightful faith. By bringing numerous citations from the writings of the Holy Parents, professor Nicolae Lungu believed that communal singing was an efficient way of obstructing the phenomena of sectary belief directed to our orthodox christians. Hence, he was underlining that: „in order to stop this neo-protestant influence, an influence that was meant to bring the same religious subjectivity as protestantism itself, the Holy Synod of the Romanian Orthodox Church saw the need to end the activity of religious associations because they were slipping towards a dangerous downhill(...) In order to block this action of the neo-protestants and defend against their propaganda, the Holy Synod of the Romanian Orthodox Church, led by Patriarch Justinian, the initiator of so many pieces of work concerning the welfare of our Church, decided to reinstitute communal singing amongst the christians in the Church and, especially, at the moment of the Holy Liturgy(...) So that christians would be safe from the songs that were not conforming to the orthodox doctrine and the spirit of the true church, the Holy Synod settled on which chants- besides the ones of the Holy Liturgy- would be sung by the people; the Holy Synod focused on imposing the purely clerical songs, that can be found in great and numbers and varied versions. These songs had to be unitarily sung, so that they would spread and settle throughout the entire Romanian Orthodox Church; for this matter, the entire Holy Synod with the initiative of Patriarch Justinian decided that the songs would be uniformed”⁴⁵. In consonance with professor Nicolae Lungu, **father professor Ene Braniște** from the Theological Institute of Bucharest was going to publish, in 1954, a broad study in which he would present the arguments of communal singing within churches⁴⁶. Just like professor Nicolae Lungu, mentioned that, after WW1 when the new trials for instituting the chant in the Church, some traditionalists objected⁴⁷ against this practice that they considered to be of protestant and neo-protestant inspiration; truth was in fact different. In order to prove the presence of communal singing in the Church, the author brings numerous biblical and patristic arguments. The father professor was saying that, given the fact that the litanies and the prayers of the Holy Liturgy were

⁴⁵ Stud. cit., pp. 898-899.

⁴⁶ In arguing his assertions, he entitled his work: ”Temeiuri biblice și tradiționale pentru cântarea în comun a credincioșilor”, published in: ST, VI (1954), nr. 1-2, pp. 17-38; it was later on republished under the same title in the volume: *Liturghia – sufletul etern al Ortodoxiei în rugăciune*, Studii de Teologie Liturgică, vol. I, Editura Andreiana, Sibiu, 2013, pp. 422-452.

⁴⁷ It is about the article of M. Mihăileanu, ”Toți să cânte în biserică?”, published in: BOR, February, 1927, pp. 672-673.

written in plural form, that was the proof of the presence of this practice within the Church. This way, the Liturgy is a work that assumes communion between God and people. Even the role of the singers was, at the beginning, one of organizing and coordinating the chant of the people inside the Church. Even the canons allowed communal singing, but denied foreign chants inside the Church. Once the eight modes were established in the Church, the people could not possibly sing anymore. In Romania, there was a comeback to communal singing once the Romanian language spread to all the churches and, especially in Ardeal, even before WWI, as a way of blocking the heterodox proselytism. In Muntenia and Moldova communal chanting had been practiced for a long time on the Good Friday. In his opinion, the choral chant would represent a form of communal singing, reduced to an elite of believers. What is more, in father professor's perspective „communal singing is a way of understanding, strengthening and defending the rightful creed as well as a way of combating sectary proselytism”.⁴⁸ Step by step, the idea of communal singing contoured within our Church, yet, sometimes, there was a need of reminding the people of its meaning. **Father professor Gheorghe Șoima** highlighted in one of his short articles the following: „What it would become of our church services without our piercing traditional chants! A few christians would be able to follow the course of these masses and would manage to feel their meaning.. The Holy Liturgy is more of a thanksgiving mass. We can pray by singing together and when we ask: ”Lord have mercy”, or: ”Give us, Lord”, on the condition of reciting rather than singing, in a low voice. But the pieces who receive a great liturgic importance when they are sung by all christians, are the great hymns: ”Worthily”, ”Holy is the Lord Almighty”, ”It is truly right to bless you” and all the other thanksgiving and praising prayers brought to God. All the people who sing the communal chant feel more spiritually-accomplished and warmer than only one person who sings them at home, or hears them in church sung by only one singer”.⁴⁹ Father professor recommends communal singing by chanting some of the songs in the Holy Liturgy in communities within the parishes, where polyphonic choirs are.⁵⁰ As an advocate of communal chant, **father professor Dumitru Stăniloae** who did not excel as a good interpreter of church songs, was still appropriately appreciating its role in bolstering the faith of the believers. Thus, in an ample study on this theme starting from the affirmations of the Holy Fathers regarding

⁴⁸ Father Prof. Dr. Ene Braniște, ”Temeiuri biblice și tradiționale...”, in vol. cited, pp. 449-450.

⁴⁹ Father Gheorghe Șoima, ”Cântarea în comun la Sfânta Liturghie”, in vol: *Scriseri de teologie și muzicologie*, Ed. Univ. „Lucian Blaga”, Sibiu, 2010, p. 198. The article was firstly published in: ”Îndrumător Bisericesc” (”Calendarul Bunului Creștin”), nr. 39-40, 1970, pp. 141-142.

⁵⁰ Ibidem, p. 199.

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the theological and clerical role of the communal chant understood as a form of liturgical prayer, he was stating that: „The chant alleviates the words of the prayers of the people, as well as their own hearts. Through this, the content of the prayer is delivered in chants and the Person whose name is glorified in melodious ways(...) Thusly, the most appropriate way of talking about or to God is through the chant because the One that cannot be precisely described in words, is properly addressed in it. However, the chant is also the most just way of thanking the Lord from all heart, asking Him for help and praying to Him. Through chant, we sense God’s secrecy, we become one with His unspoken existence(...) Through chant, we say more than we can in any other way. We give an endless note on our admiration for Him, on His greatness, kindness through the chant, which exceeds our simple words; we deliver the undeliverable, the apophatic as well the limitless gratitude towards Him, a gratitude that we cannot describe in words.(...) The chant serves as a strengthening of our faith in truth so that any truth about the Persons of the Holy Trinity and God’s loving acts, is felt from the bottom of the heart(...) This way, the chant is a factor of substantiality in the christian communities and that is why they should preferably sung by everyone. Our communal love for God makes the believers unite in the chants about Him. This unity, then, invigorates the emotional tie of the soul to God. The unity of the loving thought regarding God, makes that the communal singing and the emotion of it reinforces the unity of thinking of Him”.⁵¹ I have presented this fragment of father professor’s study only because I wanted to evidenciate the profound concept of communal singing, not only through the eyes of a musician, but through the eyes of the greatest romanian theologian; in order to underline the role of this way of singing that is necessary for faith unity and for the souls of our christians. If the Church has used communal chant from the first centuries with a lot of prosperous results, then that means that the chant should be regarded with just as much discernment at present.

II. 4. Psaltic publishings in double notation printed at the Publishing of the Romanian Patriarchy, during the reign of Patriarch Justinian Marina

Obtaining good missionary-pastoral results through the homophonous chant could not have been realized without the clerical and musical publishings; they

⁵¹ Father Prof. Dumitru Stăniloae, ”Cântarea liturgică comună, mijloc de întărire a unității în dreapta credință”, in: *Spiritualitate și comuniune în Liturghia ortodoxă*, second edition, EIBMBOR, Bucharest, 2004, pp. 688-691. The study was initially published in the magazine called *Ortodoxia*, 33, 1981, nr. 1, pp. 58-72, and, later on, republished in the already-cited volume. Though it was not published during the reign of Patriarch Justinian, but 4 years after his death, the study of father prof. Dumitru Stăniloae would keep on accentuating the necessity of communal singing in the missionary-pastoral work of the Romanian Orthodox Church.

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were accessible to the singers and, especially, to the churchgoers. As seen earlier, Patriarch Justinian had already confirmed that the job of teaching the chants belonged to both priests and clerical teachers. Of course, this synodic programme was applying to the service of the Holy Liturgy and to the other masses that were divinely executed in parishes, masses such as Vespers and Matins. One thing worth mentioning is a very important historical aspect that was present within our Church. In the years after the Revolution of December 1989, some younger singers argued that the uniform chant had altered the Romanian clerical chant simply through the fact that it was enormously simplified and because the melodies were transcribed on staves. According to them, the psaltic melodies cannot be truthfully transcribed in linear notation. It is true that between the two musical systems, there are differences; these differences had been formerly discussed by Archbishop Nifon Ploeșteanu in his book about clerical chants. However, the first efforts of transcribing psaltic melodies into linear notation took place towards the end of the 19th century, as I have shown in the first subchapter. după cum am arătat în primul subcapitol. These books that consisted of traditional clerical chants in double notation were, in fact, less complicated in a rhythmical, melodic and ornamental way; they were, first of all helping the people that who were not professionals in ecclesiastical music or in psaltic notation. The reality in Romania was completely different than the reality in Greece. In Romania, many people had studied linear music in state schools. The Synod of the Church took on this strategy with the aim of keeping the people close and united through music. Hence, the so-called compromise had a bigger purpose behind, a purpose that would be achieved through great results, years after the establishment of communism. Another thing to remember is that old schools for singers, where clerical chant was the main object of study, were dissolved by the communists just like the seminaries throughout the country. The Church managed to introduce ecclesiastical music into the two Theological Institutes of Bucharest and Sibiu, but the study hours were not many. During the atheist regime, the theological books had been censored and could not be published without the permission of the Department of the Culture. The older priests remember these things pretty well.⁵² To the ones who

⁵² Personally, I want to claim that, in 1988 when I became a student of the Theological Seminary of Buzău, some nominal lists were made so that the students would receive the Holy Scriptures, the New Testament along with the Psalms, the book of Universal History of the Church for Theological Institutes (year 1), The Grammar of Psaltic Music, the Book of Vespers, the Book of Matins, The Chants of the Pentecostal and so on. The books were not openly published and there were not so many libraries of churches back then. We were enjoying the fact that we had the chance of owning these books that we got to keep. If they got lost, other books would not be easily procured and there were no copy machines either. Even the chants, though simplified, would cause difficulty many seminarists. Most of them were reading the chants off the stave in order to

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criticise and bring accusations to the musical reform of the 50s, we answer by telling them that the Church did not see the chant and its entire theoretical system as an entire purpose, but more of a way transmitting the faith and of accomplishing the noble ideal of spiritual and liturgical unity among the orthodox romanian christians, but also among the former greek catholics who came back to orthodoxy in 1948. We will further present the books of ecclesiastical music printed at the Publishing of the Biblical Institute. **1.** The first musical piece of work entitled *Gramatica muzicii psaltice-studiu comparativ cu notația liniară*, was published on the 6th of June 1951⁵³. This theoretical manual was elaborated by a commission of experts in both musical notation, designated by the Holy Synod. The commission included 3 members, prof. Nicolae Lungu, pr. prof Grigore Costea and prof. Ion Croitoru, who created this piece of work by considering the theoretikon of old music: *Teoreticonul* of father Macarie (Vienna, 1823), *Bazul teoretic* of Anton Pann (Bucharest, 1845) și *Principii de muzică bisericească orientala* of father Ion Popescu-Pasărea (Bucharest, 1897). At the end of the book, there is an added annex entitled *Ortografia psaltică* by Macarie and Anton Pann. Regarding, the ways of working of the three professors may be traced in the study of master Nicolae Lungu, named: "Problema transcrierii si uniformizarii cantarilor psaltice in biserica noastra", in: ST, VIII (1956), nr. 3-4, pp. 241-249. *Gramatica muzicii psaltice* was the first theoretical manual written in double notation; its publishing was extremely necessary, since it represented the basis of learning the ecclesiastical chant. It is worth mentioning, the piece of work enjoyed a long lasting appreciation within the romanian orthodox theological system of education and abroad as well. So, the book was translated in English and edited by Rev. Nicholas K. Apostola, at the Publishing of Holy Cross Orthodox Press, with the title: *A Guide To the Music of Eastern Orthodox Church*.⁵⁴ Moving on, we will shortly

grasp them easily; for this reason, our teacher father archdeacon Mihalache Tudor would cover the staves with pieces of paper when the students were being examined so that we would learn the psaltic semiography. Thus, we grew up on these books; we learned to sing at the lectern and that is why I do not believe these books should be denigrated or taken out. They are part of the analytical prospectus of theological schools. Nobody is forced to use these books, which have been revised, completed, added to and enriched after the Revolution by father prof. univ. dr. Nicu Moldoveanu from the Faculty of Orthodox Theology *Patriarch Justinian* of București. But, all of the bashful people must know and take into consideration an essential aspect: that the books have been reprinted with the approval of the Holy Synod and with the blessing of the Patriarchs of the Romanian Orthodox Church.

⁵³ Informația cu data apariției *Gramaticii muzicii psaltice* apare înscrisă în *Cuvântul de lămurire* de la începutul cărții *Cântările Sfintei Liturghii și cântări la cateheze*, București, EIBMO, 1951;

⁵⁴ See the monography of father prof. univ. dr. Nicu Moldoveanu, *Profesorul, dirijorul și compozitorul Nicolae Lungu*, op. cit., pp. 140-143;

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present the other psaltic publishings that appeared after *Gramatica muzicii psaltice*; **2.** The first book of clerical traditional chants was developed according to the spurs of the Holy Synod under the title: *Cântările Sfintei Liturghii și cântări la cateheze*, inspired by the clerical traditional music of linear and psaltic notation, Bucharest, EIBMO, 1951 (see reference 44); the authors of the book were: professor Nicolae Lungu, university conferentiary and the protodeacon Anton Uncu university assistant. The book comprises, in its 117 pages, the chants of the Holy Liturgy and of other few known pieces that were about to be learned by the people, as well as a few Christmas carols. *Cântările Sfintei Liturghii* was firstly published in the Theological Studies magazine, the 2nd series, 3rd year (1951), nr. 1-2, pp. 29-60 and nr. 3-4, pp. 135-166, and *Cântările la cateheze* was published in the Theological Studies magazine nr. 1-2, 1952; **3.** *Anastasimatarul Uniformizat I: Vecernierul sau cântările Vecerniei de sâmbătă seara ale celor opt glasuri bisericești* EIBMO, 1953, 298 pp. – by father prof. Grigore Costea, prof. Ion Croitoru and prof. Nicolae Lungu; The second edition was published in 1974. **4.** *Anastasimatarul Uniformizat II: Utrenierul sau cântările Utreniei de duminică dimineața ale celor opt glasuri bisericești, urmat de Svetilnele și Stihirile Evangheliilor și de Doxologii Mari*, EIBMO, 1954, 575 pp. – by prof. Nicolae Lungu, father Grigore Costea and father prof. Ene Braniște; in 1974, the second edition was published; **5.** Prof. Nicolae Lungu, *Liturghia Psaltică*, written for 3 equal voices, a litographic piece, Bucharest, 1956, 80 pp.; **6.** *Cântările Sfintei Liturghii și podobiile celor opt glasuri*, EIBMO, Bucharest, 1960, 234 pp., by prof. Nicolae Lungu, father Grigore Costea and father prof. Ene Braniște; **7.** *Cântări la unele Sfinte Taine și ierurgii* (pe ambele semiografii), EIBMO, 1965, 112 pp., elaborated by prof. Nicolae Lungu, father prof. Ene Braniște and father prof. Grigore Costea; it was also published in the Theological Studies magazine, year XVI (1964), nr. 1-2, pp. 3-122; **8.** *Cântări din perioada Penticostarului* (pe ambele semiografii), part I (*Cântările din slujba Sfințelor Paști*), in the Theological Studies magazine, XVIII (1966), nr. 1-2, pp. 1-90. The complete volume of the *Cântările Penticostarului* was published after the death of Patriarch Justinian, in 1980, 206 pp.; by prof. Nicolae Lungu, father prof. Ene Braniște and honorary prof. Chiril Popescu; **9.** *Carte de cântări bisericești pentru credincioșii ortodocși*, (only on linear notation), Bucharest, 1975, small format. Professor Nicolae Lungu, father. prof. Ene Braniște and prof. Chiril Popescu transcribed *Cântările Triodului* in linear notation, but the piece of work remained in the manuscript, and would later on be corrected, completed and published by father prof. Nicu Moldoveanu EIBMBOR in the 2001, 2003, 2011 editions.

Conclusions

The initiative of Patriarch Justinian Marina (supported by the hierarchs of the Holy Synod of the Romanian Orthodox Church) of uniforming the psaltic and choral ecclesiastical chant concerned the intensification of the pastoral-liturgic mission of the Church. Trials of uniforming, simplifying and transcribing the psaltic chants into linear notation have existed in our country ever since the second half of the 19th century, during and after the tenure of Alexandru Ioan Cuza. The first half of the 20th century reignited the debate between the Romanian psalts regarding the necessity of uniforming the lectern music repertoire. Ion Popescu-Pasărea supported his whole life the idea of uniformity in interpreting psaltic chants. Therefore, he published a big number of psaltic books which were offered to all church singers in Romania as lectern material. However, the professor opposed the transcription of the chants to linear notation. After 1945, the inevitable had to occur. The establishment of the communist and atheist regime was hostile towards the missionary work of the Church; thus, the Synod was determined, led by Patriarch Justinian, to adopt new strategies regarding the activity of the church and of the pastoral-missionary clerical service, as well as all of its aspects. The dissolution of the faculties of theology, of many theological seminaries and clerical schools, and later on, the expulsion of the monks from the monasteries led to a cruel persecution of the Church and forced the hierarchical administration to look for new measures and ways of strengthening the aim of the Orthodoxy. Printing out culture books as well as new books of uniform chants and transcribed in double notation, psaltic and linear, was part of the Synod's plan of consolidating the aim of the Church. As far as we are concerned, the teachers appointed with selecting, processing, adjusting and noting the chants in double notation, were experts in both types of notation. The simplification of these chants was welcomed by all the ones who wanted to truly grasp the lectern repertoire; even in the linear notation, the people who did not know the psaltic notation had access to the clerical music. Then, many of these psaltic chants constituted the source of inspiration of many Romanian composers who flourished, due to their craftsmanship and the beauty of their pieces within the coral liturgical repertoire. Practicing communal homophonous singing, with multiple bases during the Patristic in the 4th century, proved useful; through this practice, the Romanian christians managed to participate more actively to the Holy Liturgy, bond and strengthen the communion between their faith and love for one another. Patriarch Justinian's opinion regarding the importance of communal chant can be found in his fundamental piece of work, a 12 volume piece: *Apostolatul social*. Here, his ideas and opinions concerning the cruciality that ecclesiastical music plays in the Church's missionary work are ex-

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posed. Today, under conditions of freedom, the Patriarch's work regarding clerical chant can be judged and harshly criticized by, but the truth of the context in which he lived and worked is completely different. Apart from polemics and discontents, the activity of our Church during the darkest period of time within our history was accomplished; it managed to hold together a communion of sons, so that they would cultivate their faith and love for their country, as well as their orthodox spiritual values.