

## The Psaltic Byzantine Chant in Paul Constantinescu's Creation

Madalina Anamaria Hotoran \*

madalina.hotoran@emanuel.ro

By the end of the 19th century and the beginning of the 20th century, the Byzantine liturgical chant became a rich source of inspiration for the Romanian composers, such as Dumitru G. Kiriac, Gheorghe Cucu, Gavriil Musicescu, who used it exclusively in their Choral Creations. One of the most renowned Romanian composers, Paul Constantinescu (1909-1963) has been acknowledged also as the first Romanian composer who extended the psaltic monophony beyond its vocal tradition and transferred it into the instrumental and symphony genres, such as his Two Byzantine Studies for piano trio (1929), the Triple Concerto for violin, piano and cello (1963). In both his oratorios for soloists, choir and orchestra – the Easter Byzantine Oratorio The Dolorous Passion, Death and Resurrection of our Lord and the Christmas Byzantine Oratorio The Conception and Birth of our Lord - by adopting authentic sources from Petre Efesiul, Macarie Ieromonahul, Dimitrie Suceveanu, Stupcanu, Anton Pann, he achieves a synthesis between the autochthonous Byzantine melodic heritage with its modal style on one hand and the vocal-symphonic genre and the tonal harmony of the western musical tradition on the other. This study aims to offer a general view regarding the integration of the Byzantine chant into Paul Constantinescu's creation and the ways in which this heteroclitite fusion influenced the next generations of Romanian composers.

- 
- (Born 1975) is Associate Professor at the Emanuel University of Oradea, Romania, Department of Music Pedagogy and Master of Musical Art, where she teaches Musical Forms, Strategies in Musical Analysis, Music Theory. She is the President of the Committee for Evaluation and Analysis of Education Quality, within the same institution. She read the musicology (degree and Masters of Arts) at the Academy of Music "Gh. Dima" of Cluj-Napoca, where she was awarded a Ph. D. in musicology *summa cum laudae* in 2004, with the doctoral thesis *The dolorous Passion and death of our Lord Jesus Christ in the works of the 20th century composers*, coordinated by Univ. Professor Eduard Terényi. She participated in numerous national and international conferences and symposiums, has directed 3 research grants and participated in 3 grants in the field of sacred music, has published over 20 articles in leading Romanian journals and two musicological books: *The Dolorous Passion and Death of our Lord Jesus Christ in the Works of the 20th Century Composers. The Passion Genre and The variational concept in Ede Terényi's organ music* (Risoprint Publishing House, Cluj-Napoca, 2008). From 2013, she organizes the *Ars Sacra international Festival* at Emanuel University of Oradea.