

The Atanasie Lipovan's Kekragaria. Unedited Exegesis

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Abstract

Being one of the oldest forms of Christian prayer, as early as the second half of the first century, the Psalms will play a major role in the concerns and worship of the Early Christian Church. Therefore, the first part of the study will reflect the place occupied by the Psalms since ancient times in the daily ecclesial and personal rite. Due to their poetic-musical structure, the Psalms will acquire in time an elaborate professional immnological form, and their melodies marked with names will be recorded in manuscripts. The richness and mastery of their melody will attract the genius of Romanian composers, which in the spirit of the Byzantine music tradition will compose their own chants with a deep local and zonal character. These will be characterized by a continuous cellular structure and variation, a phenomenon typical of the old monodies of Romanian melurgs, which cannot be separated by two major aspects that condition it: the canons of Byzantine music, respectively the influence of local folklore. Consequently, it can be stated that in the old monodic creations of the Romanian Psalts there was a natural and interesting phenomenon of synthesis. Following this phenomenon, the process of enclavisation of the Romanian music of Byzantine tradition will be born. The second part of the study will highlight the fact that the creative musical work of Atanasie Lipovan belongs to the Romanian monodic musical cultural school of Byzantine tradition. The unique musical exegesis of Atanasie Lipovan's kekragaria demonstrates, on the one hand, his fidelity to the Byzantine musical tradition, and on the other hand, the fact that his melody is tributary to the manner of church hymns enclavised from the Romanian West. At the same time, during this analysis we will observe some defining musical aspects for Atanasie Lipovan's compositional style.