

A VALUABLE FOLK MUSICIAN FROM FUNDU MOLDOVEI – THE SHEPHERD’S PIPE PLAYER LIVIU ȚARAN

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SUMMARY. The present paper presents the the portrait of Liviu Țaran (b. 1961), an important folk musician from Fundu Moldovei village, the county of Suceava, an area of important and rich folk tradition. He is the grandson of a virtuoso shepherd’s pipe player, Ilie Cazacu (1903-1979), who, in turn, was trained by the famous violinist Sidor Andronicescu (1899-1981); both lived in the same village. For almost 70 years, the latter was the conductor of the most famous folk music band in the area. Liviu Țaran learnt how to play the shepherd’s pipe from his grandfather, Ilie Cazacu, whose entire repertoire he took and which he masterfully performs, with a skill which is comparable to his grandfather’s. Liviu Țaran’s repertoire consists of old, genuine folk melodies, dance tunes for certain occasions or casual, “doina” songs, as well as shepherds’ tunes. The virtuoso is a member of an amateurs’ ensemble named “Arcanul”, established in the 70’s in Fundu Moldovei village. The ensemble is still active in performances at home and abroad and promotes genuine folk songs and dance music from Bukovina. To briefly illustrate Liviu Țaran’s repertoire, we added two sample songs in musical notation. Ilie

Fig. 1



Liviu Țaran (born 1961)

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Cazacu's and Liviu Țaran's extensive musical activity, as well as their impressive repertoire, are undoubtedly invaluable treasures of the national folklore heritage from Bukovina; they set an example to be followed by the present-day and next generations of performers.

Keywords: folk musician, Liviu Țaran, shepherd's pipe without a stop, Fundu Moldovei village, genuine folklore.

The village Fundu Moldovei, Suceava county, is an old Romanian centre of artistic creativity with rich folklore traditions. At the beginning of the 20th century, the Sociological School initiated by Dimitrie Gusti became interested in the village, which was selected in 1928 as one of the four pilot localities to be investigated by the research teams from multidisciplinary perspectives using questionnaires. The results of their work were published in a number of valuable volumes containing scientific studies authored by reputed specialists (Traian Herseni, Floria Capsali, Ernest Bernea, George Breazul), as well as two catalogues, *The Catalogue of Sociologic Material Regarding the Studies in the Village Fundu Moldovei, Bukovina*, in 1928, and *The Catalogue of the Sociological Exhibition*². Some other beneficial consequences of this sociological project were the introduction of medical assistance in the village, the creation of the village library and of the community centre; the latter were the result of Dimitrie Gusti's personal initiative, as he wanted to stimulate the villagers' cultural and artistic life.

Among the first folk musicians of the area in the 20th century was Sidor Andronicescu (1899 – 1981), a violinist famous for his innate musical talent and his ingenuity and industriousness in making musical instruments. He was the head of the band consisting of the piper Ilie Cazacu and the *kobsa* players Nichita Șuiu and Petruț Țaran; he was the creator of this band and its passionate and committed conductor for almost 60 years. This band played at village round dance gatherings, weddings, balls, as they were well known for the beauty and quality of their performances and the special local (Bukovina) repertoire that they adopted. Later, the band also included Alexandra, Sidor Andronicescu's daughter, who played the violin and harmonica. This talented interpreter later became the conductor of the church choir in Fundu Moldovei.

² Filon Lucău-Dănilă, Dumitru Rusan, *Fundu Moldovei – o așezare din ocolul Câmpulungului bucovinean (Fundu Moldovei, a village of the district Câmpulung in Bukovina)*, 2000, Societatea pentru cultură „Dimitrie Gusti”, p. 221.

Fig. 2



Ilie Cazacu (shepherd's pipe) and Petruț Țaran (kobsa)

The Bukovina folk musician Ilie Cazacu handed over his repertoire and his mastery of the instrument to his pupils, as he taught and trained a groups of shepherd's pipe players within the Community Centre of the village, some of them being his own grandchildren. He was very strict in his training methods, as he wanted his pupils to learn the melodies as correctly as possible. For this reason, he laid great emphasis on the accuracy in the melody's rendition and the observance of all the details related to phrasing, ornamentation and emission. If his pupils did not manage all these aspects, he advised them to give up that particular piece rather than distort it. This shows Ilie Cazacu's profound respect for the genuine quality of folk music; his pupils adopted the same attitude: Liviu Țaran was among them, one of his four grandchildren and a remarkable musician.

Ilie Cazacu (1903-1979), Sidor Andronicescu's brother-in-law, was a virtuoso shepherd's pipe player; his art was outstanding, as folklore specialist

Tiberiu Alexandru said about him when he had the opportunity to listen to him³. When he performed in the open, the sound of his shepherd's pipe could be heard from a distance of one kilometre, such perfect mastery of his instrument did he have.

His repertoire was very rich, including melodies for dancing, dedicated to special occasions as well as some that are meant for general unspecific occasions, *doina* songs and melodies from the shepherds' music. A part of this valuable collection was recorded in the 70's on Electrecord records; they were performed by Radiodifuziunea Română Orchestra (the National Broadcast Orchestra), under the baton of Nicușor Predescu. Here are some of the pieces on this disc⁴:

- *Arcanul* (general unspecific dance melody);
- *De trei ori pe după masă / Three times around the table* (a ritualistic wedding song);
- *Fudula / The priggish girl* (general unspecific dance melody);
- *Hora din Pojorâta / The Round dance from Pojorâta* (general unspecific dance melody);
- *Huțulca/Dance of the Huțul people* (general unspecific dance melody);
- *La Capră / The Goat's Dance* (dance melody on the occasion of the winter holidays);
- *Jocul Zestrei / the Dowry Dance* (a ritualistic wedding song);
- *Leușteanca / The Lovage dance* (general unspecific dance melody);
- *Jidăucuța / The Little Jewish Girl* (general unspecific dance melody);
- *Polobocul / The Barrel* (general unspecific dance melody);
- *Puiculeana / The Little Darling* (general unspecific dance melody);
- *Doina miresei / The Bride's Doina* (a ritualistic wedding song for the moment when the bride's veil is removed and her head is wrapped in the wife's headkerchief);
- *Suhacul / The Bodkin* (general unspecific dance melody);
- *Ursăreasca / The Bear Handler's Dance* (dance melody on the occasion of the winter holidays);
- *Corăgheasca* (general unspecific dance melody);
- *Țărăneasca / The Dance in the Village Style* (general unspecific dance melody);

³ Ibidem, p. 258.

⁴ A selection of the pieces on the CD containing the digitized version of the melodies on the Electrecord records of Ilie Cazacu. I am grateful to Mr. Liviu Țaran for kindly giving me access to his archive and for providing me with information instrumental in writing the present paper.

- *Bătrâneasca / The Dance in the Old Men's Style* (specific dance melody on the occasion of the New Year's celebrations, a dance for "the village elderly")
- *Doina Turcului / The Turk's Doina* (general unspecific melody sung in the *doina* style);
- *Doina miresii / The Bride's Doina* (general unspecific melody sung in the *doina* style);
- *Când și-o pierdut ciobanul oile / When the Shepherd Lost His Sheep* (general unspecific melody from the pastoral repertoire, sung in the *doina* style).
- *Ciocăneșteanca* (general unspecific dance melody);
- *Leușteanca* (general unspecific dance melody).

Liviu Țaran, Ilie Cazacu's grandchild, was born on March 19th 1961 in Fundu Moldovei. He was the son of Leonard and Rodica Țâmpău (Ilie Cazacu's daughter), who also had three other sons: Andron, Ilie and Mircea. He graduated primary and secondary school in his native village, then he enrolled for the vocational school "Dragoș Vodă" in Câmpulung, which he graduated qualifyig as a mechanic. As he proved to be especially gifted for music, he learned to play the shepherd's pipe⁵ as early as 7-8 years from his grandfather, Ilie Cazacu, in whose house he was raised.

Fig. 3



Liviu Țaran

⁵ The pipe with no plug is an ancient instrument used by shepherds, consisting of a metal pipe (brass at present) with six holes.

Fig. 4



Liviu Țaran's shepherd's pipe (left) and his grandfather's pipe (right)

Together with two other brothers, Andron and Mircea, he was a member of the children's pipers ensemble within the Fundu Moldovei Community Centre, where his grandfather was an instructor. He took part as a member of this group in several stages of the "Cântarea României" National Festival. In the 80's, after the dance group *Arcanul* was created (in 1970), he became a permanent member of the band that provided the music for this choreographic ensemble. This is how, starting in 1990, he participated in many festivals, both national and international, (the Slovak Republic, Yugoslavia, Bulgaria, Holland, Belgium, Germany, the Ukraine, Poland, Iraq, the Republic of Moldova⁶). It must be emphasized the fact that Liviu Țaran's whole activity, as well as that of the other members of the *Arcanul* ensemble, is entirely honorary and is done for sheer love of and passion for traditional music, which goes back to his childhood.

⁶ Filon Lucău-Dănilă, Dumitru Rusan, *op.cit.*, p. 228.

Fig. 5



Some of the members of the *Arcanul* choreographic ensemble (left Dorina Țaran; Dorin Cocârță, choreographer; farthest right: Liviu Țaran)

Liviu Țaran's repertoire is directly inherited from Ilie Cazacu; he learned it from a very early age, without knowing how to read music. Thus, through the specific oral means of folk art, Liviu Țaran continues the valuable tradition of folk music with an interpretive mastery that is comparable to that of his grandfather, which he was enormously fond of and whose memory he respects and cherishes.

There is chance that, through the same specific oral means of folk art, this legacy will be transmitted to the young people in Fundu Moldovei, as Liviu Țaran lovingly, patiently acts as the honorary teacher and trainer of a group of shepherd's pipe players consisting of secondary school pupils from the schools in the village, for whom he also provided the necessary musical instruments. However, as the folk musician bitterly remarks, this activity cannot be pursued constantly as the conditions are not always propitious, since, sadly, the school and community do not provide appropriate support.

The repertoire performed by Ilie Cazacu and Liviu Țaran, along with their entire activity of promoting and supporting genuine folk music from Bukovina undoubtedly represents an impulse and a model to be followed by the future generations.

Fig. 6



Liviu Țaran, a shepherd's piper, in his own home

In the Annex to this paper we present in original transcription two melodies recently collected (February 2016) belonging to Liviu Țaran' repertoire. The first is an improvisation in the doina style; the richness of the ornaments performed by the shepherd's pipe virtuoso is remarkable, proof of his interpretive mastery.

The second is a version of *Arcanul*, a dance melody circulated in the area. Another, older, version, is offered to serve as comparison, as it was collected in 1969 by literary folklorist Ion H. Ciubotaru; the musical notation was written by Viorel Bîrleanu and Florin Bucescu. As it can be seen, the two versions are quite similar, however, the more recent one is ampler than that of 1969, as it contains three distinct musical ideas (A B C Cv), compared to just two in the earlier version (A Av A B Bv)

ANNEX

Instrumental improvised melody in the doina style

Informer/collected from Liviu Țaran

55 years, graduated 12 classes

Fundu Moldovei (2016)

Collector: Irina Zamfira Dănilă

Fig. 7

fluiet

The musical score is written for a flute (fluiet) and consists of eight staves. The key signature is one sharp (F#) and the time signature is 7/8. The piece features a variety of rhythmic patterns, including triplets, quintuplets, and septuplets, as well as trills and grace notes. The piece concludes with a double bar line.

Arcanul
Informer/collected from Liviu Țaran
55 years, graduated 12 classes
Fundu Moldovei (2016)
Collector: Irina Zamfira Dănilă

Fig. 8

The musical score is written for a flute (fluiet) in 2/4 time with a tempo of 170. It consists of seven staves of music. Section A (measures 1-6) begins with a treble clef and a key signature of one sharp (F#). Section B (measures 7-12) includes a repeat sign. Section C (measures 13-18) continues the melodic line. Section Cv (measures 19-26) features a change in rhythm to 7/8 time. The score concludes at measure 34.

Informer/collected from Sidor Andronicescu
77 years, graduated 6 classes
Collector: Ion H. Ciubotaru
(1969)

Fig. 9

Vioară $A \text{ } \downarrow = 172$ Fundu-Moldovei, Sv.

The musical score is written for a Vioară (Violin) in 2/4 time, with a tempo of 172. It is titled "Fundu-Moldovei, Sv." and is divided into several sections labeled A, A_v, B, and B_v. The score consists of 12 staves of music. The first staff is marked "A" and has a tempo of 172. The second staff is marked "A_v". The third staff is marked "A". The fourth staff is marked "A". The fifth staff is marked "B". The sixth staff is marked "B_v". The seventh staff is marked "B_v". The eighth staff is marked "B_v". The music features various rhythmic patterns, including triplets and sixteenth notes, and includes dynamic markings like "p" and "f".

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