

ROMANIA

Festive Music from the Maramureș Region



Cover photo by Florin Ștefan

This album captures the robust music in the Maramureș region of Romania, where the musicians play the fiddle (*ceteră*), the guitar (*zongoră*), and the drum (*dobă*) at large gatherings, annual festival celebrations, and smaller, neighborhood parties. The traditional dancing parties occur regularly in the villagers' homes, where they make music together impromptu, and have poetic competitions all night long. The live recordings of such a party in Hoteni village offer a taste of this gaiety. Today, these recordings from 1992 carry particular significance because many political and social changes have greatly impacted the region since the 1990s. 60 minutes, 25-page notes.

This album is a previously-unpublished volume of the UNESCO Collection of Traditional Music, which was transferred to the Smithsonian to keep the series publicly available.



Men dancing the *bărbătește* in the village of Hoteni.

Photo by Dan Comănescu, September 2001.

1. **Horea oilor** (The song of the sheep) 1:44
2. **Zicăli de băut** (Suite of feast songs) 7:41
3. **Horea miresei** (The ritual bride's song) 3:37
4. **Music to accompany the marriage ceremony** 6:09
 - a) **Horea drumului** (The procession song) 0:00–1:25
 - b) **March** 1:26–3:53
 - c) **Bărbătește** (Men's dance) 3:54–6:09
5. **Hore din Săliște** (Song from Săliște) 2:13
- 6–9. **Feast music recorded on site, during a family and friends party** 38:49
6. **Suite of dances** 6:39
 - a) **Baraboiul** (The chervil) 0:00–1:49
 - b) **Bătuta** (Stomping dance) 1:50–3:40
 - c) **Ardeleanca** (Transylvanian dance) 3:41–5:25
 - d) **Coasa** (Scythe) 5:26–6:39



7. Music for dancing and singing 9:55

a) Bărbătește (Men's dance) 0:00–3:44

b) De învârtit (Whirling dance) 3:45–6:57

c) Zicăli de jucat prin casă

(Tunes to be danced to indoors) 6:58–9:55

8. Suite of songs (hori) and feast songs (de băut) 9:43

a) Hori prin casă (Indoor songs) 0:00–3:42

b) Zicăli de băut (Suite of feast songs) 3:43–9:43

9. Suite of songs and dances 12:32

a) Hori prin casă (Indoor songs) 0:00–7:26

b) Jocuri de învârtit (Whirling dances) 7:27–10:15

c) Horea căsii (The home song) 10:16–12:32

Festive Music from the Maramureș Region

*Speranța Rădulescu,
in cooperation with Jacques Bouët*

Dancing party in Hoteni.

Photo by Dan Comănescu, September 2001.



INTRODUCTION

This music was recorded in 1992, two years after Romania had started to slowly distance itself from the totalitarian communist regime imposed by the USSR after World War II. The liner notes were written at the time and present an accurate reflection of the musical life of Maramureș in the early 1990s. In the section "2012: Twenty Years Later," the authors have added a few sentences about the changes that have taken place in society and the music of the last two decades. The listeners and the readers of the liner notes should know that, however robust the music of Maramureș might have been at the end of the last century, it has been unable to avoid the commercial pressures leading to standardization, fusion with other local traditions, and the adoption of electronic instruments, to which most traditional musics of the world are subjected today.

Community life in a Maramureș village at the time of these recordings

It is no accident that the communists never completely succeeded in establishing collective agriculture in Maramureș; though by nature friendly and hospitable, its people can show a stubborn and inflexible opposition to anything perceived as a threat to their community life. They are hard workers, full of energy and enthusiasm. The natural beauty of the countryside, with its hills and minor mountain ranges and lovely houses, combined with the character of its inhabitants, makes Maramureș one of the most picturesque regions of Romania. Religion is still important here: churches, whether Orthodox or Uniate, are full every Sunday, while certain pre-Christian practices still find a place in peoples' lives.

The basic livelihoods of the region are raising livestock, agriculture, forestry, and mining, but over recent decades these have proved insufficient to support an ever-increasing population, and many men supplement their income by

seeking summer agricultural work in southern Romania, particularly in the Banat region. Although they willingly face the hardships of exile and wage-labor to maintain living standards at home, few would contemplate a permanent absence from their villages. Departure is always undertaken with the firm intention (which outside factors may of course subsequently modify) of an eventual return to the community, the only place where a decent life is to be had. These attitudes are evidenced by the many villagers who still live in the traditional wooden houses with their magnificently carved front gates, and attend church in traditional attire on feast days, greeting those who pass not with the trite "*Bună ziua!*" (Good day!) but with "*Lăudăm pe Isus!*" (Praise the Lord!), to which the person addressed should reply "*În veci amin!*" (Forever amen!). God (the Christian God, but as perceived by popular piety) is frequently invoked in village conversation.

In Maramureș even the small market-towns have a "countrified" atmosphere. Women spin, weave, embroider, and handcraft wooden utensils (plates, cutlery, bowls, etc.), which command a lively trade. Various ancestral practices have survived in the context of certain calendar festivals. The end of spring agricultural work is marked by the *Tânjaua* festival (the word denotes the central shaft-pole by which oxen are harnessed to a plough), while the spring assignment of sheep and shepherds to new sheepfolds gives occasion to the *Sâmbra oilor* gathering. Needless to say, the young people's Sunday dance is still a living tradition as well.

Musical activity and its environment in the early 1990s

Everyone sings almost everywhere. Young people sing in full voice, while doing household work or farming and in their leisure time. Sometimes they sing in the streets, walking with arms entwined or around each other's shoulders. Girls sing when they are together or when they are alone, at home and in the fields. Married women show more restraint but, during wedding rituals and at domestic parties (*băute*)



Young drummer during a dancing party in the village of Hoteni.

Photo by Dan Comănescu, September 2001.

among relatives, friends, and neighbors, they break loose in a frenzy together with the young girls. Women are the principal repositories of lullabies, funeral laments, and the long song *horea lungă* (discussed on page 8). Men prefer singing at the pub.

Today most of the local musics are practiced in the context of a banquet—weddings, baptisms, merrymakings ending collective work (*clacă*)—or domestic parties (*băute*). The voices of the singers (and indeed the general atmosphere) are "warmed up" by an instrumental accompaniment consisting of a lead fiddle (called *ceteră*), a plucked guitar with a special tuning (*zongoră*), and a drum with cymbal (*dobă*) struck with a padded stick and a metal tool respectively. All the musicians are called *ceterași* (fiddlers), the same name as the violin players. These *ceterași* (usually professional or semi-professional musicians) display considerable skill and sensitivity: they can keep the party guests singing and dancing for hours, without showing the least fatigue or decline in the quality of their performance. Sometimes they are Romani people, but this is less often the case in Maramureș than in other regions of Romania. The guests sing or shout out to encourage the *ceterași*, using phrases such as:

Ceteraș cu patru strune
După tine-aș mere-n lume

*Fiddler with four strings
I'd follow you everywhere you play*

Ceterașul zice bine
Dar dobașu-i mare câne

*The fiddler is good
But the drummer's even better*

Although instrumental accompaniment has become the norm, nowadays participants at the parties claim they could do without it:

Când eram în vremea mea
Ceteră nu-mi trebuia
Că era gurița mea

*Years ago when I was young
I needed no fiddle
My strong voice was enough*

The vocal music is performed as a series of musical phrases supporting assonant verses of seven or eight syllables (as in the Romanian originals of the texts above). Nowadays its main genres are feast song (*de băut*) and lyrical song (*hore*). All pieces belonging to these genres may have instrumental or multi-instrumental versions, usually more rhythmically and melodically complex than the vocal ones. In *de băut* the melodies are performed and harmonically accompanied by *ceterași*, and the lyrics are shouted out individually or in groups by women and men, at varying pitches, as each one deems convenient (tracks 2, 8). Men and women often split into two distinct groups that take turns shouting over the music, in a sort of poetic competition often containing personal satirical allusions that cause general amusement. In *hori*, the songs echoed by *ceteră* and accompanied by plucked guitar (*zongoră*) and drum with cymbal (*dobă*) may be sung in unison by both men and women (tracks 4a, 9a, 9c).

The instrumental dance tunes mainly fall into two categories. *Bărbătește* is a male circle dance in duple meter with equal, symmetrical phrases. During the dance, one or several men shout improvised couplets simultaneously, with no precise pitch, but with a strict rhythm. Some of these are actually instructions regarding the dance movements to be performed together by all the dancers (tracks 4c, 7a). *De învârtit* is a couple dance in which the pairs choose randomly the choreographic figures from a common repertory known to all. The lyrics are shouted individually, slightly melodized, only by men, in deliberate discordance with the rhythm given by *zongoră* and *dobă* and with the shouts emitted by the other dancers (tracks 7b, 9b). A few other kinds of circle, couple,



Fiddler (*ceteraş*) during a dancing party in the village of Hoteni.

Photo by Dan Comănescu, September 2001.

and line dances, more rarely performed, are also included on this recording: *baraboiul* (track 6a), *bătuta* (track 6b), *ardeleanca* (track 6c), *coasa* (track 6d).

At parties, *de băut*, *hori*, and dance tunes alternate freely. At its best (usually unpredictable) moments, the performance reaches a peak of intensity, with a veritable contest among all the participants.

Bartók's observations and the current situation [1992]

In 1913, Béla Bartók made a brief but fruitful investigation of the music of a few villages in the Maramureş region. His findings were published in *Volksmusik der Rumänen von Maramureş* (1923) and *Rumanian Folk Music* (1967–1975). It is quite interesting to compare the information provided by Bartók (musical transcriptions and an essay classifying the music by sound criteria rather than by function) with current practices. None of the musics have changed beyond recognition, but a number of significant developments may be noted. The funeral laments (*bocete*) remain in full vigor. The carols (*corinde*) are now more standardized, and show the influence of art music and popular European carols. The famous "long songs," which Bartók and Constantin Brăiloiu called *hore lungi*, currently referred to by the Maramureş women as *hore cu noduri* or *hore din grumaz* (long song with throat-singing), have almost disappeared, apart from evocative echoes in emblematic instrumental pieces played by fiddlers (*ceteraşi*) at festivals (as in tracks 1, 5). The modern lyrical songs *hori* have become predominant (tracks 4a, 7c, 9a, 9c). *De băut* (feast songs), once shouted out in a slightly melodious way, today are always merely shouted (tracks 2, 8). The *bărbăteşte* male dances are vigorously alive but tending towards standardization, as their traditionally open forms are inexorably frozen in closed cycles (tracks 4c, 7a). On the other hand, the exuberant whirling dances (*de învârtit*) now afford more opportunities for free improvisation than before (tracks 7b, 9b). Every aspect of their ostinato

metric and rhythmic evolution has been modified: the overall beat is now faster; the consecutive triplets in duple meter have become the standard. Furthermore, the musicians and the dancers now accept phrases that occasionally stray from the basic two bars of two beats each. The rhythm of the improvised couplets (*strigături*)—not mentioned by Bartók—has only a tenuous relation to that of the ostinato instrumental development. Paradoxically, this *de învârtit* seems to have peaked just at the moment when its traditional cultural environment is disintegrating, and the traditional milieu—which gave it life—is itself losing its sense of purpose.

2012: Twenty Years Later

Beginning in the mid-1990s, many young men of Maramureș set out on an exodus to the West (Spain, France, Italy, United Kingdom, etc.). They wanted to work and thrive; but after some time their voyage became a real initiatory trial. In the summer and on holidays (especially Christmas and Easter), they returned for a few weeks or permanently; home will always mean their native village or city. Back in Maramureș, they invested their earnings in automobiles and concrete blockhouses, which gradually replaced the delicately ornamented wood houses of their parents. In villages, the groups of young men who walked the roads with a retinue of fiddlers have disappeared, and the Sunday dance has been superseded by dancing at the disco. Raising livestock, agriculture, and the manufacture of peasant clothes and wooden tools have lost their importance. The agrarian custom of *Tânjaua* has turned into a folkloric show for TV stations. The fiddle (*ceteră*) is still "the heart" of the people ("The fiddle is my heart / With all its strings") and is played at wedding parties. However, it is now accompanied by synthesizers, and its timbre is severely distorted by amplification. Acoustic fiddling still occurs at parties among relatives, friends, and neighbors (*băute*). There, people of all ages sing and dance to various music, including *hori*, *de băut*, *bărbătește*, and *de învârtit*. Thus, the music prominent two



decades ago did not die out, but has withdrawn to the family circle, supported by people to whom an identity strongly rooted in the past still matters.

Among those who value traditional music are three Hoteni residents, Ioan Pop, his wife Anuța, and her sister Voichița, who participated at the *băută* (party for family and friends) on this recording. The then-young musicians are now in their 50s. Together they form the core of a small vocal-instrumental ensemble named Iza, which performs in Romania as well as in theaters in France, Spain, Italy, Poland, Hungary, United Kingdom, and the United States. To attune their music to everyday life, the three have built, from wood discarded by their fellow villagers, a cluster of three wonderful houses with an archaic look, but with state-of-the-art equipment. This is where they live and receive guests from around the world—fans of Maramureș music willing to listen and learn to play the violin (*ceteră*) and the guitar (*zongoră*). For a number of years, with great effort, the three of them organized the village dancing party in their yard, hoping to convince their fellow villagers to revive it. They gave up, however, when they understood that if people decide to cast something away forever, they cannot be persuaded to change their minds. In their opinion, revivalism is a project doomed to failure. The only viable option they saw for themselves was performing in shows for a conservative and sophisticated audience. And their only concern is to avoid the standardization of their performances as much as possible.

TRACK NOTES

1. Horea oilor (The song of the sheep)

Petrică Giurgi (29 years), fiddle (*ceteră*); Ioan Pop (35 years), plucked guitar (*zongoră*)

This *horea oilor* highlights the alternation between two distinct musical sections. The first is a violin imitation of the music traditionally (but not invariably) played on an alphorn (*trâmbiță*) at the celebrations that conclude the reassignment of the flocks. The second is a dance melody borrowed from an old instrumental poem now out of circulation named "The Shepherd Who Lost His Sheep." This *hore* is a relatively recent work performed by *ceterași* during an event named *Sâmbra oilor*.



Left-handed Ioan Pop (left), vocalist and guitar player (tracks 1-9), playing the violin (*ceteră*) together with Grigore Chira (*zongoră*) for his foreign guests.

Photo by Dan Pop, 2010.

2. Zicăli de băut (Suite of feast songs)

Petrică Giurgi, fiddle; Ioan Pop, plucked guitar, vocals

Zicăli (sing. *zicală*) means instrumental melodies. (Interestingly enough, the name derives from the Romanian verb *a zice*, to say.) *Zicăli de băut* is a suite of instrumental songs over which the guitarist-vocalist performs improvised couplets fit for a wedding banquet. On the whole, the piece, recorded in a studio, may be considered a shortened version of the *de băut* from real popular parties (you may wish to compare it to the suite on track 8).

Mândru cântă cetera
Când se mărită mândra;
Când se mărită cea hâdă
Nice cetera nu cântă.

*If the bride is pretty
The fiddle will play nicely;
If she's ugly
The fiddle won't play.*

3. Horea miresei (The ritual bride's song)

Petrică Giurgi, fiddle; Ioan Pop, plucked guitar; Marcel Seras, drum with cymbals (*dobă*)



Young couple at a dancing party.

Photo by Dan Comănescu, September 2001.

This song is usually played at the end of the nuptial banquet, when the godmother (*nașă*) of the bride replaces the nuptial crown with a headscarf to symbolize the bride's changed status. This is enacted three times, the bride at first refusing to wear the headscarf, and finally accepting it in tears. The music for this ritual resembles the old instrumental version of a *hore lungă*, today almost extinct.

4. Music to accompany the marriage ceremony

Petrică Giurgi, fiddle; Ioan Pop, plucked guitar, vocals, and couplets (*strigături*) fitted for the event; Marcel Seras, drum

The *ceterași* perform this music on the road at the head of the wedding retinue which, on the Sunday of the religious ceremony, walks several times through the village (to the godparents' house, to church, to the new house of the newlyweds, etc.), stopping a few times for a round of *bărbătește* dancing.

a) Horea drumului (The procession song)

The piece is performed not only during weddings, but every time young people walk through the village in procession.

Drumu-i lung, pe el mă duc
Capătu' nu i-l ajung
De-aș ajunge capătu'
Da-o-aș mâna cu cucu'
Și cu tine, mândră, nu;
De-aș ajunge marginea
Da-o-aș mâna cu mierla
Și cu tine, mândră, ba!

*The road is very long
I cannot see its end
And if I get to the end
I will find the cuckoo there
But my girl will not be there;
In the depths of the forest
I shall find a blackbird
But not my girl!*

b) March

Nu-i acela ceteraş
Să-mi zică mie de marş
Să mă duc la cununie
Cu cine îmi place mie

*This fiddler's not good enough
To play a decent march for me
To lead me to the church
With the one I love*



Group of men and boys from Hoteni village going to the dancing party accompanied by musicians (*ceteraşi*).

Photo by Dan Comănescu, September 2001.

c) Bărbăteşte (Men's dance)

This particular *bărbăteşte* is played while wheat (thought to ensure their prosperity and fertility) is thrown over the couple, when they return from church.

La cusutul steagului
Joacă ruja macului
Şi cu fata diacului.

*When the banner is decorated
Dance the poppy dance
The cantor's daughter comes first.*

Tot aşa le-am spus la mândre
Când oi muri să mă cânte
Mândrele o-nebunit
M-o cântat şi n-am murit.

*I asked the girls
To make a lament when I die
The girls went mad
Sang it beforehand, but I am still alive.*

5. Hore din Sălişte (Song from Sălişte)

Petrică Giurgi, fiddle; Ioan Pop, plucked guitar; Marcel Seras, drum

This *hore* (akin to the old long song) is still sung at Sălişte, but here the musicians have made an instrumental version (a common development in Maramureş).



Left-handed musician Ioan Pop (tracks 1-9) playing the violin in his courtyard.

Photo by Florin Ștefan, 2011.



Ioan Pop (left), playing in his studio together with Stefan Petreus from the village of Glod.

Photo by Anuta Pop, 2007.

6–9. Feast music recorded on site, during a family and friends party

Nicolae Griguță, fiddle, vocals, improvised couplets, dance steps (*tropotit*); Ioan Pop, plucked guitar, vocals, improvised couplets, dance steps; inhabitants of Hoteni, Văleni, and Poienile Izei villages, improvised couplets, dance steps.

Tracks 6–9 consist of four sequences cut from the complete recording of a *băută*. It took place in Hoteni in the house of Ion Tepei (known in the village as Ionu Diacului). The party was organized by his sons, daughters, and son-in-law in the summer of 1992.

6. Suite of dances

The four dances that make up this suite can be danced at any festival, including *băute* and weddings. In the latter case, it is traditional for the young people to perform them in front of the church while the religious ceremony takes place inside.

a) Baraboiul (The chervil)

This is a dance for a number of couples, who stand in a circle with the girls on the outside. The girls change partners at the direction of one of the dancers who shouts these couplets:

Frunză verde baraboi
Să schimbăm din doi în doi.
Și iar verde-a răchiții
Să schimbăm din tri în tri.
Foaie verde baraboi
Să-ntoarcem roata-napoi...

Leaf of the meadow chervil
One to two, go, change now.
Leaf of the wood chervil
Go, change one to three.
Green chervil leaf
Change the direction of the dance...



Small dancing party organized for children in the village of Hoteni.

Photo by Dan Comănescu, September 2001.

b) Bătuta (Stomping dance)

The dancers stand in a line and perform simple choreographic figures which do not need a caller. They stomp the ground with their boots at an ever-increasing rate and continue until they are completely exhausted.

c) Ardeleanca (Transylvanian dance)

The dancers stand in pairs or in a line and a leader coordinates the steps by shouting the following couplets:

Foaie verde lin pelin
Ardeleanca s-o pornim.
Și iar verde și una
Ardeleanca la podea.
Și iar verde strop de rouă
Ardeleanca bate două.
Câte tri c-apoi ne-a si
Că mărg oamenii-a cosi.

Sweet green leaf of the absinthe

Everyone start the dance.

Green leaf of the fields

Everyone stomp on the boards.

Green leaf bedewed

The second turn has rung.

The third is the last

After that you must go and do the scything.

d) Coasa (Scythe)

The dancers stand in a ring in pairs, and their steps imitate the action of scything.

7. Music for dancing and singing

a) Bărbătește (Men's dance)

For the *bărbătește*, the dancers stand in a circle. The melody, which in earlier periods had an open form (free and asymmetric), is now cyclic. The melody overlies a rhythmic



Men's dance (*bărbătește*) in Hoteni.

Photo by Dan Comănescu, September 2001.



Dance *de învârtit* in the village of Hoteni.

Photo by Dan Comănescu, September 2001.

ostinato on the drum (*dobă*), the tread of the dancers, and handclapping. Here the improvised couplets have a greater importance: there are more of them, they are shouted more emphatically, and they often serve as directions to the dancers.

Sări-o-aș sări, sări
Gardurile cele tri
Până la casa mândrii.
Sări-o-aș ca purecile
Nu mă lasă pântecile.

*I would like to leap and jump
To jump over three fences
And get to my beloved.
Three flea jumps I'd like to make
But my fat paunch keeps me on the ground.*

b) De învârtit (Whirling dance)

Also called *învârtită*, this is a couple dance without any coordination of the steps. Each couple dances independently, giving a visual impression of chaos, but their feet maintain a perfect synchronization with the rhythm. The women alternate static turns or half-turns in either direction, and then the men, supporting themselves by holding the women at the waist or shoulders, use a special stomping step (*tropotit*) to beat the ground in the cadence of the music. The whole activity is accompanied by many improvised couplets (*strigături*), which the men shout somewhat at random, according to taste.

Mie jocu' mi-o plăcut
De când mama m-o făcut
Cât oi fi m-oi învârti
Sub grumazu' ceterii

*Ever since the day when I was born
I have always loved to dance
I'll dance as long as I live
Right under the fiddle*

c) Zîcăli de jucat prin casă (Tunes to be danced to indoors)

These *zîcăli* are related here to the contemporary *hori* (songs). They are sung as much by men as by women in domestic occasions, such as family celebrations, with the singers strolling slowly around to the rhythm of the accompanying music.

8. Suite of songs (hori) and feast songs (de băut)

a) Hori prin casă (Indoor songs)

These tunes are sung especially by women (but also by men) at quiet moments or at the end of festivals at dawn. The women stand in a circle holding hands and move slowly to the rhythm of the accompaniment provided by fiddlers (*ceterași*). During the instrumental interludes, the men stomp the floor with their boots. The lyrics are semi-improvised, in that the singers add topical elements to the standard formulas.



Anuța Pop, vocalist and dancer (tracks 6–9), dancing *de învățit* at home with one of her guests. Left: her husband Ioan Pop, singing and playing the guitar (*zongoră*).

Photo by Dan Comănescu, 2002.

În anu' cinzecișinouă
O zinit o lege nouă
Dar acuma în optzeci
Ori te spânzuri, ori te-neci
Ori la colectiv te treci!

*In the year '59
There came a new law
But now, in '80, to be quite frank
You'd better hang yourself or drown
Than be collectivized!*

Care frunză pică joc
Nu mai urcă unde-o fost
Care frunză pică-n vale
Nu mai urcă pe stâlpăre

*A fallen leaf
Can never regain its place
After it is detached
It can never be reconnected*



Musicians visiting Ioan Pop's house on Christmas day in Hoteni village.

Photos by Valeriu Rădulescu, December 1996.

Câtiodată când mă-mbăt
Mărg acasă și sparg tăt:
Nu sparg masa, nici dulapu'
Numa' la femeie capu';
Nu sparg masa, nici cuptioru'
La soacră-mea rup picioru'

*When I've had a few too many
I start smashing everything:
Not the table or the cupboard
But my wife's head;
Not the table or the stove
But my mother-in-law's leg*

b) Zicăli de băut (Suite of feast songs)

Here the lyrics consist of assonant verses shouted out by women and men in turns. The dialogue thus created becomes a competition in satire in which each side seeks to cap the previous verse in terms yet more caustic or derisory. There are set verse formulas, but the variants are always more or less connected to the context.

Boys:

Mărită-te hurhulină
C-amu ești fată bătrână
Că și dracu' s-o-nsurat
Și tu nu te-i mărita

Boys:

*You should get married now
For you are almost a spinster
Even the devil got married
So surely you can too*

Girls' answer:

Să trăiești că mândru ești
Da' mie nu-mi trebuiești
Zis-o mama mândrului
Că fecior ca și-al ei nu-i
Este-o cioată la Moisei
Tocma ca feciorul ei



Anuța and Ioan Pop in front of their house.

Photo by Daniel Pop, 1998.



Group of musicians ready to go to a family party. Second from left: Ioan Pop. Right: Voichița Tepei, singer and dancer (tracks 6-9).

Photo by Daniel Pop, 2010.

Girls' answer:

*Have a good life, pretty boy
But I have no need of you
The pretty boy's mother says
Her son is one of a kind
At Moisei there is a dwarf
Who looks just like her son*

9. Suite of songs and dances

The pieces in this sequence are performed at the end of the *băută* with the last burst of energy from the participants.

a) *Hori prin casă* (Indoor songs)

*Zi, ceteraș, după mine
Că eu nu poci după tine
Unde-oi greși cu gura
Să tomnești cu cetera
Unde-oi greși cu glasu'
Să tomnești tu cu arcu'*

*Play after me, fiddler
For I can't sing after you
And if I sing out of tune
Fix it with your fiddle
If my voice slips
Fix it with your bow*

*Când eram mai tânăr prunc
Aveam glas ca și de cuc
Aveam glasul cucului
Și umbletul lupului*

*Years ago when I was young
I sang like a cuckoo
My voice was like a cuckoo's
And I ran like a wolf*

*Las-o asta-n prăpădit
Și ne zî și de-nvârtit!*

*Let this dance stop
And play a de învârtit!*



b) Jocuri de învârtit (Whirling dances)

Astă vară la Săliște
Fost-am păcurar la găște

*This summer at Săliște
I was a gooseherder*

Mie jocu' mi-o plăcea
Și la petrecania mea...

*I shall always like dancing
Even the day they bury me...*

Arde-te-ar focu' de viață
Ești subțire ca și-o ață
Tragi de ea, gândești că ține
Să rupe când ți-e mai bine!

*May you burn in hell, life
You only hang on by a thread
Pull it when you think it's strong
And it breaks when all is well!*

c) Horea căsii (The home song)

As usual, this song is sung by guests leaving the feast to pay homage to their hosts (*gazde*). The guests gather in a circle and sing in chorus, at first inside the house, then they go out to the courtyard, and finally into the streets, singing all the while. Certain verses serve as directions to order the group's movements.

Când o fi vremea de dus
Da-ne-or gazdele răspuns;
Când o fi vremea de mărs
Da-ne-or gazdele p-ales.
Aria căsii nu-i bătută,
Voia gazdii nu-i făcută.
Horea căsii bate-om,
Voia găzdii face-om.

*When it's time for us to take our leave
It's the hosts who will answer;
When we have to go
The hosts will give the sign.
The hosts will never be content,
Unless we dance all over the place.
So let's dance,
To please our hosts.*



Musicians from Maramureș, in the central square of Glasgow, Scotland. Left: Petrică Giurgi, violin player (tracks 1-5).

Photo by Warwick Edwards, June 1992.

This recording is a revised edition of the cassette *Hori și zîcăli moroșenești*, released in Romania in 1992 under the aegis of the National Museum of the Romanian Peasant, Bucharest, and the Alexandru Tzigara-Samurcaș Cultural Foundation, in the Ethnophonie collection initiated by Horia Bernea and Speranța Rădulescu.

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Speranța Rădulescu is a senior researcher of ethnomusicology at the National Museum of the Romanian Peasant, Bucharest, and Associate Professor at the National University of Music, Bucharest. Her research interests include oral traditions and musics of Romania (especially in the Maramureș region) and ethnic minorities in Romania: Hungarians, Romani, Jews, Ukrainians, and Aromanians. Her published works, including a significant amount of audio recordings, appear in Romania and abroad.

Musicians

Ioan Pop (from the village of Poienile Izei): guitar (*zongoră*), vocals, dance steps

Petrică Giurgi (from the village of Poienile Izei): violin (*ceteră*)

Nicolae Griguță (from the village of Șieu): violin (*ceteră*), vocals, dance steps

Marcel Seras (from the municipality of Baia Mare): drum with cymbal (*dobă*)

Villagers from Hoteni and Văleni: **Anuța Pop, Voichița Nemeș, Voichița Tepei, Victoria Pop, Vasile Tepei, Gheorghică Tepei, Pătru Pop, Vasile Ovesan**

Credits

Produced by Cristian Tarnovețchi and Speranța Rădulescu

Recorded by Adrian Hoțoiu

Mixed and mastered by Cristian Tarnovețchi

Sound production supervised by Speranța Rădulescu

Tracks 1–5 were recorded in a studio in Baia Mare [the capital of Maramureș County]; tracks 6–9 were field recordings made during a feast (*băută*) in the village of Hoteni, Maramureș County (1992) by a team from the museum.

Annotated by Speranța Rădulescu (National Museum of the Romanian Peasant, Bucharest), in cooperation with Jacques Bouët (Société Française d’Ethnomusicologie)

Photos by Marius Caraman, Dan Comănescu, Warwick Edwards, Anuța Pop, Daniel Pop, Valeriu Rădulescu, and Florin Ștefan.

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Special thanks to the families of Ion Tepei and Ioan Pop, who were the hosts and organizers of the peasant party from the village of Hoteni, Maramureș.

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