

LĂUTARUL BĂLȚEAN COSTACHE PARNO (PARNĂU) ȘI CAIETUL SĂU DE NOTE: TENDINȚE CULTURALE ÎN REPERTORIUL MUZICAL POPULAR DIN BASARABIA LA ÎNCEPUT DE SECOL XX

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Minstrel Costache Parno (Parnău) from Bălți and his Musical Manuscript: Cultural Trends in Popular Musical Repertoire from Bessarabia at the XXth Century Outset

Based on the musical manuscript of minstrel Costache Parnău from Bălți (1856–1912), one of the less known archives materials, being in custody to The National Museum of Ethnography and Natural History in Chișinău, the study tends to reveal the main cultural trends, aesthetic sources and characteristic genre structure of the popular musical repertoire from Bessarabia at the XXth century outset. In addition, the author offers new important data concerning the true name, artistic personality and artistic method of this minstrel and of his famous mentor, the violinist and conductor Milu Lemisch (1847–1918). Native from a musical dynasty from Jassy city, Romania, for many years he worked in Bessarabia as violinist, minstrel and music educator, he found in Bălți town a well-known popular orchestra (minstrel ensemble, named “țaraf”), in which studied Costache Parnău, approximately between 1870–1887. Further, Lemisch emigrated in Philadelphia, USA, being known as a musician, member of various local orchestras and as an author of a new genre of Jewish popular dance music, named “Russian sher”, based on pot mixed culture, with many roots in East-European folklore.

The content of Parnău’s musical manuscript (notebook), elaborated between 1907–1912, points out that the genre structure of Bessarabian minstrel musical repertoire was strongly influenced by four main cultural sources: first of all, by national Romanian minstrel and popular Europeanized music, and secondly, by West-European popular music, Russian popular and academic music, and Jewish klezmer folk music. An important role in cultural dialogue of minstrel popular music in region belongs to the written and printed sources, like manuscripts, albums, books and so, delivered by a large network of musical stores in Chișinău, also by the artists, members of the various Romanian, Russian and West-European theatre groups, who unfold frequent theatre seasons in Bessarabia, especially after 1870, in the time of the so-called “great concert of nations”, an epoch of modernization, intensive Europeanization and cross-cultural dialogue.

Key-words: *Ethnomusicology, Minstrel, Cultural Trends, Bessarabia.*

Cuvinte-cheie: *etnomuzicologie, lăutar, tendințe culturale, Basarabia.*