

and conductors, also defining most sincerely as "desired... but undeserving guests" those foreign musicians who did not meet the Romanian audience's expectations by their rather poor performances. However, we wonder why the most important study *Muzica și standardizarea acustică* (Music and Acoustic Standardization) has been included here, although its right place would have been in one of the preceding volumes. The same holds true of the studies grouped under the general heading *Muzica universală* (Universal Music) — i.e. *Muzica primitivilor* (The Music of the Primitive), *Muzica pooarelor antice* (The Music of the Ancient), *Muzica primelor veacuri ale creștinismului* (The Music of the Early Ages of Christianity), *Muzica gregoriană* (Gregorian Music), *Muzica bizantină* (The Byzantine Music), *Muzica în timpul Renașterii* (The Music of the Renaissance), *Inceputurile operei* (The Beginnings of the Opera), *Muzica din secolul al XVIII-lea* (The Music of the 18th Century), *Haydn și mesajul creației sale* (Haydn and the Message of his Creation), *W. A. Mozart, Beethoven* — whose contents is quite different from that of the concert reports.

Generally speaking, we acknowledge the due place afforded, in all the four volumes, to George Breazul's most constant investigations into the Romanian music prior to the 19th century (whether folk, popular or cultivated); his first-rate contributions are well brought out, both as concerns the dissemination and the development of the old Romanian tunes along the ages and the gathering of precise and significant data from the earliest times of Romanian musical culture.

An as yet unsolved problem is that of George Breazul's supreme achievement in musicology and ethnomusicology, *Patrium Carmen*, and of his most valuable study *Idei curente în cercetarea cîntecului popular. Moduri pentatonice și prepentatonice* (Current Ideas in the Investigation of the Folk Song. Pentatonic and Prepentatonic Modes). Will they be included in volume V, which seems to be ready now for print? If so, they will complete most adequately the "corpus" of the main studies in musicology and ethnomusicology due to George Breazul's pen. On the other hand, his book of *Colinde* (Carols) deserves special examination also for his famous dispute on the matter with Constantin Brăiloiu; when one analyses again

their exchange of opinions, one cannot but fully realize that these two "chefs de file" of Romanian ethnomusicology are completing each other in all their opinions and actions in spite of some subjective outbursts and of their mutual susceptibility. As in the case of Dima and Musicescu, the dispute is only about some details, not about the main general problems.

At any rate, the publication of George Breazul's studies in musicology and ethnomusicology, as well as that of the works of Constantin Brăiloiu, is an endeavour of cardinal importance, providing thus for the dissemination of their studies, and — *Nota Bene!* — their true opinions in one matter or another. Therefore, it is essential for all specialists in musicology and ethnomusicology to join their efforts and contribute to this worthy effort of the Musical Publishing House in Bucharest, supplying researchers with the texts by George Breazul and Constantin Brăiloiu as soon as possible. Of greatest urgency now is the availability of the texts — and that is why we are again extending our thanks to the Musical Publishing House for its permanent interest in this matter.

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TIBERIU ALEXANDRU, *Folcloristică, organologie, muzicologie. Studii* (Studies in ethnomusicology, organology, musicology), București, Edit. muzicală, 1978, 264 pages.

These studies by Tiberiu Alexandru are a general synthesis of the author's endeavours, as Tiberiu Alexandru has been and is, indeed, a most distinguished Romanian musicologist and ethnomusicologist, a former pupil of Constantin Brăiloiu (whose first-rate scientific contributions are dealt with at length in the book); the studies, grouped together in this volume, are highly characteristic of Tiberiu Alexandru's life and activity as a folk music researcher, having been conceived and written in their first versions between 1937 and 1976.

Of course, the most numerous and the amplest studies are those in *Ethnomusicology* (pp. 9–149), this heading covering no less than nine titles: "The Romanian

Folk Music", "The Romanian Folk Song", "The Folk Music from the Banat", "The Romanian Doina and Comparative Studies in Folk Music", "Constantin Brăiloiu (1893–1958)", "Constantin Brăiloiu and the Turning to Account of Folk Music Recordings", "Constantin Brăiloiu's Contribution to the Collection and Re-evaluation of Folk Music from Bihor District", "Constantin Brăiloiu and Studies in Folk Music from Gorj District", "Béla Bartók and the Romanian Folk Music". The first of these makes an approach to the world of the Romanian folk music, with its specific aspects and problems; the second, although initially also meant for popularization has, nevertheless, grown afterwards into an ample analytical presentation, often most subtle, of the real aspects extant within the musical means of expression, so specific to the Romanian folk song. There follow two "mini-monographs" of the utmost importance; one of them deals with the folk music from the Banat (the author's own native province), whereas the other dwells on the doina – taken this time as a musical, not literary, genre, there being indeed, a difference between them, either of the two "mini-monographs" comprising thorough analyses of the musical phenomena they describe.

Since the author, as already shown, was one of Constantin Brăiloiu's pupils, it is but natural that a rather great number of pages in the book should be devoted to the Professor's personality and activity in the field of folk music and to the legacy left by him to his followers. Tiberiu Alexandru, in his turn, is ever carrying out folk music researches, according to the example and the precepts set by his great teacher. The life and the works of the Professor, who was such a prominent and brilliant representative of Romanian efforts in the field of world ethnomusicology, are given due attention and analysed accordingly. Besides the synthesis proper, Tiberiu Alexandru resumes at length his mentor's methods, ideas, conceptions and so on, and the way he has put them into practice, on strictly scientific grounds, in his own collections and recordings of folk music; he dwells a lot also on the great and close friendship between Constantin Brăiloiu and Béla Bartók, visible chiefly in their close co-operation, as expressed in the letters exchanged between them concerning several

important additional materials and improvements to the projected 2nd edition of Béla Bartók's *Cîntece populare românești din comitatul Bihor* (Romanian Folk Songs from Bihor District); all the suggestions made by Constantin Brăiloiu were afterwards followed by the great Hungarian composer and ethnomusicologist, who included them, together with his fully revised version of the *Romanian Folk Songs from Bihor District* into his posthumous work *Romanian Folk Music*; the last analytical presentation about his teacher deals with Constantin Brăiloiu's collections of folk music coming from Gorj District.

The last study in ethnomusicology deals with the first-rate contributions due to Béla Bartók as concerns both the collections and the knowledge of the Romanian folk music in the world; it points to the great musical and scientific merits in this respect of the great Hungarian composer, dwelling, most rightly too, on the first-rate importance and significance of his studies and collections highly valuable even to-day.

The second part of the book, *Organology* (pp. 152–238) comprises only three studies: "The 'Tilincă' – the Shepherd's Pipe – a Very Ancient Folk Music Instrument of the Romanians", "The Romanian Panpipe", "The Violin Used as a Folk Music Instrument"; these studies, however, owing to their great significance, represent the focal point of the whole book. As known, Tiberiu Alexandru is the author of a capital work in Romanian folk organology, *Instrumente muzicale ale poporului român* (1956) (Musical Instruments of the Romanian People); the three studies gathered here are most successfully completing the presentation of these instruments made in Tiberiu Alexandru's previous book, as major contributions to historiography giving descriptive aspects and analytical findings with greatest accuracy and finesse, showing us the author at his best; there is not any single significant detail omitted as concerns the past, the repertoire, the making, the sounds of these instruments, the folk instrumentalists playing or blowing them, or the records in which their sounds can be heard.

The third part of the book is devoted to *Musiology* proper (pp. 239–251) and comprises two titles: "Antoniou Sequens" and "George Enescu's Recordings from 1943–

Contributions to the List of the Enescu Records". The former study is a most welcome presentation in homage of Antoniu Sequens (1865–1938), a musician who, though coming from another country had, nevertheless, understood and known well (like Flechtenmacher, Caudella and Wiest before him) how to become a true Romanian musician; he identified himself almost completely with the Romanian music and although his talent was rather modest, he nevertheless deserves an honourable place in a history of the Romanian music.

The last study deals with the efforts made in 1943 of recording some works by George Enescu and Dinu Lipatti, played by the authors themselves; these efforts eventually yielded a few "unique" records, of which some have been recovered and utilized afterwards. Here again Tiberiu Alexandru's contribution is most interesting and worth studying.

Of course, there are also a few "uneven" episodes in the book. For instance, one would have liked better to see some studies keeping abreast of time, by means of a new elaboration, not by a few additional footnotes (e.g. the study on folk music, on the 'doina', the one depicting Constantin Brăiloiu's collections of folk music from Gorj District, or even those about Antoniu Sequens and George Enescu). However, the reader's general impression is a very favourable one, due to subtle analyses, to the rich historical or bibliographical data, numerous and accurate musical examples and illustrations, list of records and name index. Therefore, one can assert, in all certainty, that Tiberiu Alexandru's *Studies in Ethnomusicology, Organology and Musicology* is a most successful publication of the Musical Publishing House in Bucharest.

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