

repertoire of several informants of the predecessors of modern folklorists (e.g., the repertoire of Petrea Crețul Șolcanul, the informant of G. Dem. Teodorescu, or that of Fănică Radu of the village of Siliștraru, the informant of ballad collector N. Păsculescu). In accordance with Gh. Sulițeanu's preoccupations, previously expressed in her doctoral thesis *The Psychology of Folk Music*, also the problems raised by "the human factor both in his practising of and listening to ballad music" is considered namely, that not yet elucidated difference extant between the non-professional peasant informants and the professional fiddlers proper, the so-called "lăutari". With the utmost accuracy is treated also another difficult problem, viz. that of the "factors of evolution... that lead to various stages and stratifications within the ballad style". Worth mentioning, among other things, is the authoress's discovery in Brăila county of a seven-syllable folk-type verse, quite different both from the six-syllable and the eight-syllable ones. However, from our own point of view, Gh. Sulițeanu's most important contribution is, obviously, that dealing with "the musical structure of the Brăila ballad and with its component systems: the sound system, the architectural system and the rhythmic system"; among other things, Ghizela Sulițeanu detects here, within the so-called "epic recitative of the ballad", an "initial musical phrase", either never resumed afterwards or resumed quite casually, although in an augmented form; she goes on analysing very minutely the "zicere" (i.e. half-spoken, half-sung) manner of performing the ballads within the *parlato* or "*băsmi*" (narrative) style. Quite remarkable are also the authoress's considerations "on the musical-poetical typology of the ballad as well as on some classification criteria"; the typology is connected with several factors of folk psychology, whereas the classification criteria are shown to comprise no less than 42 archetypes, each of them having a variable number of types, which, in their turn, have subtypes; however, this attempt at classifying the ballads is, in our opinion, a little too much dependent on the literary factor, although it is already a well-established fact that even in the folk species mostly subjected to the literary factor, as the ballad is, the display

of the music is relatively independent and parallel, but nevertheless *different* from that of the text, according to the specific laws of the folk music! The 42 archetypes lead finally to 64 musical types proper, out of which 39 are really pure "ballad" types, the other 25 being only "contaminations" of various types of songs and even of town sentimental songs or romances, a fact due also to the spreading of the new-style tunes and texts. The last chapter deals with the perspectives still left to the Brăila ballads, but the remarks made can be extended to all the Romanian folk ballads as well! The Alphabetical Index of Informants is very accurately compiled, comprising also the collectors' discussions with them, most interesting in a number of instances, and which complete the published materials.

As accurately done are the musical transcription, although not all the melodic "stanzas" could be recorded (written down), and the transliteration of the texts; notably, the variants collected by the predecessors, and all the various data supplied by the informants are also added to the respective ballads. The Correspondence Indices of the music and of the texts in their interrelations, as well as the Glossary and the Bibliography are completing the work. Considering all this, one can asseverate that the Brăila ballad collection edited by Ghizela Sulițeanu is one of the best achievements in the field; its value is increased also by the fact that, unlike most of the previously published collections, which contained text only, it is essentially *a music book*; although there are still several researchers who overlook the essential fact that the ballad, like any other versified literary folk genre, is performed *when set to music and with music!* The present collection is filling up a deep gap in this respect; as for its methodological qualities, it is a great success both among folkloric publications in general, and the folk music ones, in particular.

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ROMEO GHIRCOIAȘIU, *Studii enesciene* (Studies in Enescu), București, Ed. muzicală, 1981, 132 pp.

This book by the well-known musicologist and Conservatoire Professor of Cluj-

Napoca comprises 9 studies devoted to the greatest personality of the Romanian music; they have been written during various periods of time and represent obvious stages in a synthesis-endeavour towards achieving a most adequate comprehension of the manifold aspects that face us when dealing with George Enescu's work.

The first study, *George Enescu's Humanism*, a kind of prologue, deals with the "co-ordinates" of his music, with the high ideals and conceptions that lie at the core of the inner spiritual universe of the musician, such as "the concordance (...) between his thought and his art", "the firm integration in the people's culture (...) through the national character concept", "the cult (of the ... true great values) full of overwhelming humaneness" (as Man's Struggle with Fate in Enescu's opera *Oedipus*). The next study, *Considerations on the Periodization of George Enescu's Work*, is a remarkable attempt, whose validity has been confirmed by the works of Romanian musicologists (e.g. the "George Enescu" Monograph). This periodization comprises: 1) Enescu's Assertion (1897-1915); 2) His Maturity (1915-1937); 3) The Great Final Synthesis (1937-1955). The considerations on Enescu's structural-stylistic co-ordinates are very subtle and accurate.

The next three analytical studies represent the climax of the book: *Stylistic Elements of Enescu's Musical Language*, *Modal Aspects of Tone*; *Divisions in Enescu's Work* and chiefly *Categories of Creativeness in George Enescu's Musical Thinking*. The first of them, a revised and enlarged version of a 1965 study, is a wide-ranging and deep-going analysis of Enescu's modal devices, a connection between his seven-tone and pentatonic modal elements and the folk music ones, following them as they appear inside several basic works from all the three periods previously mentioned; Romeo Ghircoiașiu analyses here, too, the "X-motif" (George Enescu's own musical monogram) and the connotations of some quotations from other such monogram-motifs in universal music (e.g. B.A.C.H.). The second study deals with the relations among the untempered sounds used by Enescu, the ones of Zarlino's acoustic scale, the "pyens" from the

"filled up" pentatonic scales, and, finally, those among the Romanian folk music modes. The last and the amplest study in this group, is devoted to various creative categories within Enescu's musical conception such as *the sensorial*, *the affective* (the latter being viewed in its most varied aspects: "tempo and agoge, expression and character", "the pattern of a possible musical dramaturgy", "the relation between "form" and "dramaturgy") and *the rational* (whose main aspects are, in the author's opinion, the following: "the meaning", "the freedom and the determination", the "determination" in its relation to the "rational factor proper", "the dichotomy-unity between «the subjective» and «the objective», "the drama within the creative process" and the principles engendered by it); all these are analysed against a musical-structural background in the frame of several creations such as *Impressions d'Enfance*, the last *String Quartet* the *Sonatas*, the *Symphony No. 3*, the *Octuoar* and *Oedipus*, the analyses being accompanied also by a most interesting and instructive set of synthetic-tables.

The last four studies are a kind of epilogue to this comprehensive analysis. Thus, *Creative Beginnings with Enescu's and His Great Contemporaries' Art*, assigns young Enescu his right place within the very highly complex musical context of the beginning of the 20th century, among the other great musicians of the world, such as Bartók, Schönberg, Berg, Webern, Stravinsky, Zemlinsky, on the one hand, and Debussy, Mahler, R. Strauss on the other, to say nothing of his relation to the conceptions of Th. W. Adorno or even Th. Mann in his famous novel based on a musical subject, *Doktor Faustus*. In *Heracleides Pontius and Enescu's "Oedipus"*, Romeo Ghircoiașiu takes over the asseverations due to the ancient philosopher, showing that, in the last analysis, the myth of Oedipus is also of Thracian origin; the ancient Greek thinker is very categorical in his work, *Peri Mousiki*, that Oedipus's Thebans have taken over from the Thracians, among other things, also their music. Romeo Ghircoiașiu establishes the surprising identity of some untempered modes used by Enescu in *Oedipus* to certain ancient Greek modes. *A Still Unpublished Composition by George Enescu: Ode*