

DISCOGRAPHY IN THE INSTITUTE OF ETHNOGRAPHY AND FOLKLORE "CONSTANTIN BRĂILOIU"

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1. Constantin Brăiloiu, *Techniques des enregistrements sonores*, in *Muzica*, 18, 1968, no 8 (August), pp. 20-21.

2. Idem, p. 20.

3. Idem, p. 20-21.

4. All figures indicated correspond to discs catalogue in the Archive of the Institute of Ethnography and Folklore "Constantin Brăiloiu". In case a mentioned disc is not in the Archive's inventory, I specify the series and number of the master disc (stencil), as indicated by the producer. Hence, the disc can be precisely identified, and, sometimes, one could also establish the source of the printed material. Stencils caring the series SC (Society of Composers) were produced inland. However, sometimes discs are marked here in some other ways

Right from the inception, in 1928, of the "Folklore Archive" of the Romanian Composers' Society, Constantin Brăiloiu, its founder, has paid special attention to the work of recording and preserving the musical documents. Delivered in 1937 at the first International Congress on Folklore, which was held in Paris, one of Brăiloiu's paper referred not randomly to recording techniques¹. He considered recording a basic operation in researching folk music - idea that was justified by him in detail: „Sitôt que cette science tard-venue a ébauché ses buts et ses méthodes, l'enregistrement sonore a été, a bon droit, jugé indispensable, pour plusieurs raisons, bien connues: insuffisance de la seule notation, besoin d'un moyen de contrôle, nécessité de conserver des phénomènes voués à une disparition certaine. Mais à ces raisons s'ajoute une autre don't nous commençons à peine de saisir la gravité. Le folklore musical est né dans le temps même où l'objet sur lequel il s'exerce s'altère, s'appauvrit ou meurt"².

These were the reasons from which resulted the importance of selecting those technical means and a recording technique that were capable of guaranteeing the highest fidelity and reliability, and that were at (almost) everyone's reach. In this respect, Brăiloiu minutely analysed diverse recording techniques (mechanical, on wax cylinders; optical, on film; electrical, on steel wire or on gelatine discs, on metal discs etc.). Finally, he considered that only the ebonite disc, of industrial type, 25 cm in diameter, and 78 rpm, electrically recorded, fulfilled all needs³.

During a first period (1930-1935), Brăiloiu initiated the copying work of the documentary recordings - valuable as folklore specimens as well as vocal

and/or instrumental performances - from phonograph cylinders to discs. The French firm Pathé made 10 discs (no 517-526) of a total amount of 32 melodies⁴. Contained on these were tunes for dancing, ballads, doinas, songs proper, songs for dancing, lullabies, ritual pieces from the funeral repertoire, and laments. The unsatisfactory quality - the poor sound fidelity - of the discs, as well as the high manufacturing costs, resulted in canceling the collaboration with Pathé⁵.

Brăiloiu, then, tried to catch the attention of local recording companies: such as Lifa, and Cristal - this last one would later become Electrecord - and of some foreign ones, such as Odeon, Columbia, His Master's Voice, and to orient their interest towards folk music, in order they to record this music⁶. To the above-mentioned firms, I add now the Romanian Mischozniki and the German Lindström companies, which agreed to start recording peasant music. The collaboration of Brăiloiu with all these record companies resulted in an impressive number of discs. In general, the recordings were comprised of songs and dance tunes from all over the country, and were addressed and marketed to a large audience. Since the recording companies had to think about the commercial value of the recordings, the scientific value of some pieces was sometimes arguable.

A special category is represented by the series of 24 discs (no. 349-370; 788; 1558), issued by the Archive de la Parole and recorded in 1929 by the Pathé. This series rendered a folk music selection that is of indisputable authenticity and scientific value. There were dance pieces, doinas, samples from pastoral and nuptial repertoires, ballads played by flute, next to songs proper, harvesting

songs, wedding poetical shouting, sung ballads and winter-solstice songs (*colinde*), all with no accompaniment. The collected material came from Dolj, Argeş, Alba, Constanţa, Vâlcea, Durostor-Bulgaria, and Frâşari-Macedonia regions. In the same category ranged the two discs (no. 371, 372) issued by the Akademie der Wissenschaften in Vienna, and made in 1934 by Phonogramm Archiv. These included dance melodies and one ballad as performed by two fiddlers - violinist and cobza player - from Jitia (Vrancea County). The repertory they presented, its value, the performing styles, and the geographical zones they covered, have made me to conclude that Brăiloiu himself had selected the pieces contained within this category.

In 1935, one disc (no 545) came out, issued by The English Folk Dance and Song Society, at Decca Record house. Its first side had the title *The Romanian Calushari. Ritual Dance*. The recording work took place in London, during the International Folklore Festival, which was attended by the *căluşari* team from Pădureşti (Argeş), accompanied by a violinist and one cobza player. Brăiloiu and Harry Brauner were with them, too, and, according to an annotation made by Tiberiu Alexandru in the discs' ledgers of the Archive, had supervised the recording procedures.

Constantin Brăiloiu was the first Romanian editor of noncommercial, scientific discs. He ordered and, with the producers' cooperation, created 851 disc sides, which comprised 1784 tunes⁷. Recordings were made under his direct coordination, sometimes with the help of his collaborators, Tiberiu Alexandru, Harry Brauner, Emilia Comişel, Ilarion Cocişu, Constantin Palade, Constantin Bugeanu, Paula Carp, Gheorghe Ciobanu, Aurora Şotropa, Mioara Berindei. The major part of the field material printed on discs was from inside the country's borders, but also from some other geographical zones inhabited by Romanians. From among all of them, I mention the four discs (no. 1024, 1031, 1032, 1145), recorded in 1939 in the Cristal firm's studios. These contained Aromanian folklore from Gramotice –

Greece: ballads, wedding ritual pieces, funeral pieces, and songs for Christmas, songs for the New Year. In 1941 a series of 10 discs (no. 1448-1456, 1556), produced by Electrecord, was released. Those recordings presented Romanian folklore from the Serbian Timoc: dance tunes, songs proper, ballads, and doinas, wedding ritual pieces.

Brăiloiu was actually targeting to achieve, eventually, a huge anthology, systematized on musical genres and geographical regions. This would reorganize and integrate those recordings that were turned into scientific discs and were made during the former periods of time⁸.

In 1941, while working with the record company Mischozniki, he edited the first discography series (five discs, no. 1369-1373) from the projected anthology. This series was titled *Țara Oaşului (Satu Mare)*. The musical material included three doinas, three laments, two ritual nuptial pieces, two dance pieces, one pastoral signal, and one *colinda*⁹. Supported by the Ministry for National Propaganda, the same year Brăiloiu edited three other series¹⁰. The first, *Romanian Popular Dances I* (three discs, no. 1542-1544), gathered 12 pieces and was accompanied by an explanatory text. The second, under the same title (three discs, no. 1545-1547), presented 13 melodies from different zones. The last series, titled *Romanian Peasant Wedding in Transylvania* (two discs, no. 1548, 1549), comprised four pieces.

In 1950, the album called *Musique populaire roumaine* (four discs, MH 49-2 and 49-3, MH 49-4 and 49-5, MH 49-8 and 49-7, MH 49-6 and 49-1) came out in Paris. Benefiting from Brăiloiu's help, this was edited and issued by the Département d'ethnologie musicale du Musée de l'Homme. Constantin Brăiloiu and Tiberiu Alexandru initially made the recordings on the field, in 1935-1940. Eight pieces were presented: two doinas, one song proper, one lament, one wedding scene, another one taken from New Year customs, and two dance tunes. They were also accompanied by an explanatory text¹¹.

(MH = Musée de l'Homme, or AI = Archives Internationales), according to catalogues of the institutions that possess it. Probable, Brăiloiu gave some Romanian stencils to the respective institutions.

5. Tiberiu Alexandru, *Constantin Brăiloiu și valorificarea înregistrărilor de muzică populară (C.B. and the Work of Putting into Circulation of the Folk Music Recordings)*, in *Folcloristică, Organologie, Muzicologie*, Bucureşti, Ed. Muzicală, 1978, p. 115.

6. Idem, p. 117.

7. *Ibidem*.

8. Idem, p. 118-120.

9. Idem, p. 120-121.

10. Idem, p. 122.

11. Andre Schaeffner, *Bibliographie des travaux de Constantin Brăiloiu*, in *Revue de Musicologie*, 1943 (1959), Juillet, p. 22.

12. Idem, p. 22-24, 26.

13. Tiberiu Alexandru, *Cronica discului* [Record Chronicle], in *Revista de Etnografie și Folclor*, Editura Academiei Române, București, tom 16, nr. 4 (1971), p. 339-343.

In between 1951-1958 Brăiloiu initiated and participated to the editing and issuing of the serial *Collection universelle de musique populaire enregistrée*, produced by the Archives Internationales de Musique Populaire (AIMP). Those forty discs (25 cm diameters, 78 rpm) were grouped in eight albums, each of them accompanied by a scientific commentary. Presented by four discs (14 pieces), the Romanian folklore was the best represented one. The musical material belonging to other peoples and populaces covered, usually, only one disc, or mostly two (such with the cases of French and Italians). The disc 4 (SC 47 and 51) offered a "loving" song from around Bucharest and a dance song from Gorj, which had been recorded by Brăiloiu in 1938, respectively 1939. The disc 17 (AI 44 and SC 31) included a doina from Northern Transylvania and two Banat songs, recorded by Brăiloiu in 1939, respectively 1937. The disc 24 (AI 58 and 59) comprised four songs, from which one was nuptial and the other, a lament, all belonging to the Romanian folklore from Bug zone (Ukraine). Brăiloiu collected them in 1942. Disc 38 (AI 120 and 121) presented one lament and three wedding ritual songs from the Aromanian folklore in Pind (Greece). Brăiloiu made the recordings, initially in 1939¹².

A referential work, the monumental collection was reissued in 1984, on six LP discs of 30 cm diameters, and 33 rpm (no 5251-5256). The Romanian material was grouped on the first side of the third disc (no 5253), titled *Europe 1*. The new issue reproduced Constantin Brăiloiu's explanatory notes referring to Romanian pieces. The entire album was forwarded by an introduction, signed Laurent Aubert, and by a long article by Jean-Jacques Nattiez. The latter was actually a study, which was devoted to Brăiloiu, and completed with pictures of some ritual scenes (one nuptial image from Baia Mare zone and a funerary one from Gorj).

In 1951, the American house Folkways Records edited the LP *Folk Music of Rumania* (FE 4419) from the

series *Ethnic Folkways Library*. This album integrated 13 pieces (dance melodies, one song proper, one dance song, one ballad, one wedding ritual song and one funeral, laments) accompanied by an introduction and an explanatory text signed by Bernard Chan and Henry Cowbell. The work is full of errors; the gravest is on the label of the disc: "Collected and Recorded in Rumania by Bella Bartók". In fact, Brăiloiu made most of the original recordings on scientific discs. A few are printed on commercial discs made under his coordination, between 1930-1937¹³.

After the Institute of Folklore was founded in Bucharest (1949), the matter of discs editing inside the country was undertaken and continued by Tiberiu Alexandru. Under his guidance, in 1949 Electrecord produced 29 scientific discs (no 1722-1750). Collected by the Institute's research workers, the musical material originated in Muntenia, Oltenia, and Banat (dance pieces, doinas, love-songs, songs proper, pastoral pieces, ballads). The last six discs presented Serbian folklore from Timiș (dances, songs proper, ballads, wedding ritual pieces).

A period of 10 years proceeded, in which the work of editing document-discs was interrupted. However, during this interval some recordings of a special nature came out.

In 1949, within the Institute of Folklore an experimental folk music orchestra was founded. Performers from all of the country's regions formed the orchestra. Most of them were invaluable fiddlers: violinists, cobzars, cymbalists, double-bassists, accordionists, clarinetists, panpipe players, etc. At the beginning, some researchers were involved in running orchestra's activity. In 1951, the large band was named *The Barbu Lăutaru Orchestra*. At first the orchestra comprised the traditional instruments used by the traditional, professional fiddlers (*lăutari*), and then some peasant instruments - such as flute and bagpipe -, together with vocal soloists, were added. Due to the massive dimensions of the ensemble (there were around 80 members!), to the timbre

peculiarities, to the technical and stylistic features, and to the repertory traits of each and every instrument, of each and every performer and folklore region, as well as to the concert profile of the band - this last mentioned trait leading to the necessity of arranging, harmonizing and orchestrating the pieces -, the ensemble had to be coordinated by a conductor proper. This one was appointed from among the fiddlers, namely, a violinist.

In 1950, during a tour in Prague, the orchestra, conducted by Nicu Stănescu and Ionel Budișteanu, recorded five discs (no. 2361-2365) at the Supraphon Company. It included 17 pieces (dances, instrumental songs, dance songs, one doina and one concert hora), performed by the orchestra and the soloists Maria Lătareșu (voice), Nicu Stănescu and Ionel Budișteanu (violin), Fănică Luca and Alexandru Găvănescu-Boiță (panpipe), Ion Păturică (cobză). In 1953, the Orchestra "Barbu Lăutaru" passed under the patronage of the "George Enescu" Philharmonic, where it developed an intense concert activity and recorded commercial discs - until it disbanded in 1969.

As mentioned, in 1959 the recording of document-discs was resumed. At Electrecord, the Institute issued the first album (three discs, no. 2974, 2975, 3001) from the series titled *Antologia muzicii populare românești*. Its editor was Tiberiu Alexandru. Accompanied with explanatory text, the album presented pieces performed by diverse musical instruments (disc 1), songs (disc 2), and dance music pieces (disc 3).

In 1961, again under Alexandru's editing endeavor, the second album of the series came out (three discs, no. 3229-3231), this one also supplemented with an explanatory brochure. The musical collection included winter, spring and summer customs, ritual pieces for weddings and funerals (disc 4). Then there were doinas and pieces from pastoral repertoire (disc 5), and, at the end, ballads (disc 6). The albums integrated, besides the pieces taken from the scientific discs edited by Brăiloiu, recently collected tunes, too. In that way, it emphasized the evolution of the folk

musical culture on its different levels: repertoire, instruments, melodic and rhythmical structures, ways of performing etc.). Both albums were reissued in 1977 (no 4497-4502).

In 1963, at Electrecord, Tiberiu Alexandru and Alexandru Amzulescu edited two scientific discs (no. 3464, 3465) having the title *Căntece bătrânești. Balade*. The eight pieces are representative of the genre's repertoires to be found in Muntenia and Oltenia. In the same year, in New York came out one document-disc titled *The Folk Music of Rumania* (KL 5799), the eighteenth disc from the series *The Columbia World Library of Folk and Primitive Music*¹⁴. The musical material (three colindas, *Capra*, *Toconecele*, *Paparuda*, one harvesting song, one lament, two funerary ceremonial pieces, one wedding song, two alphorn signals, one pastoral musical poem, four doinas, one ballad, one heroic epic song, five songs proper, one dance song, eleven dance tunes and one concert hora), and the photos was taken from the Archives of the Institute of Ethnography and Folklore in Bucharest, and was selected and edited by Tiberiu Alexandru. Unfortunately, almost all the pieces were shortened. Together with Albert L. Lloyd, Alexandru signed also the scientific commentary. Alan Lomax worked on the final phase of the musical compilation. This anthology was republished in 2001 through the endeavor of Lomax's daughter, Anna Chairetakis, on CD format, at Rounder Records (no. 56). Speranța Rădulescu, the author of the second edition, made some changes: she replaced five pieces played by folk orchestras with one colinda, one doina, one ballad, and two songs proper; she introduced another variant (much longer) of the heroic epic song *Iovan Iorgovan*; she completed the commentaries¹⁵. However, there are some errors and omissions in the text. This new edition was published without the permission of the Institute of Ethnography and Folklore "Constantin Brăiloiu" who has the originals and the copyright of all materials included (sound and picture).

14. Tiberiu Alexandru *la 80 de ani*. Curriculum vitae, in *Anuarul Institutului de Etnografie și Folclor "Constantin Brăiloiu"*, București, Ed. Academiei Române, tom 5, 1994, p. 203.

15. Speranța Rădulescu, *Preface to the Second Edition*, in *World Library of Folk and Primitive Music*, volume XVIII, Romania, compiled and edited by Alan Lomax, Rounder Records 11661-1752-2.

16. The "Ion Albeșteanu" orchestra performed the melodies included on the first, fourth and fifth disc (Muntenia, Oltenia and Southeastern Transylvania), even if its conductor was natively from Ialomița and to him the predilection zone was Vlașca-Teleorman.

In 1970, the Institute, in cooperation with Electrecord, achieved the third album (two discs, no. 3987, 3988) from the serial *Antologia muzicii populare românești*. This album was edited by Emilia Comișel and Ovidiu Bârlea, and was accompanied by an explanatory brochure. It was comprised of Christmas and New Year customs (*pițărâi*, wishing, *Turca, Ursul, Capra*, colindas) from folklore zones in Muntenia and Oltenia (disc 1), and colindas from Transylvania (disc 2).

In 1976, under the UNESCO aegis, the Odeon company (from Italy) released the disc titled *Rumania* (no 4449). This was the thirteenth output of the series *Musical Atlas*, which contained musical folklore from different regions of the globe. The Romanian recordings were prepared and assisted by Mihai Pop. The material was recorded and commented by Bernard Manguin and edited by Alain Danielou. The pieces presented were works played on the caval, ocarina, metallic alphorn, as well as two doinas, one lament, one ceremonial funerary song, one dance of the masked men from the winter ceremonial feasts, one Aromanian polyphonic song, and one ballad.

Between 1980-1983, at Electrecord a new series of folk music discs came out. Titled *Jocuri populare românești*, [Romanian Folk Dances] (six LPs, no 4773, 4793, 4772, 4820, 4831, 5081), this was edited by the ethno choreologist Constantin Costea. The material had special characteristics: it came from the Institute's archive (collections made from soloists or folk bands from Muntenia, Mureș, Maramureș, Oltenia, Southeastern Transylvania, Moldavia), and was offered by the researcher to the performers (fiddlers employed in professional folk orchestras, led by conductors). After learning, arranging, and adjusting those repertoires - harmonization and orchestration included - the performers recorded them¹⁶. Every disc contained a commentary signed by the editor of the series.

In 1982-1984, the Brăiloiu Institute (at that time, Institute of Ethnological and Dialectological Research - ICED, nowadays, Institute of Ethnography and Folklore "Constantin Brăiloiu") made at the Electrecord record house the document-discs serial *The Romanian National Collection of Folklore* (six discs, no 4991, 5048, 5064, 5069, 5155, 5195), which was edited by Speranța Rădulescu and Carmen Betea. Under the subtitle of *The Traditional Folk Music Band*, ensembles and repertoires specific to Oltenia (disc 1), Bucovina (disc 2), Transylvania, Bihor and Arad (disc 3), Ilfov, Vlașca and Teleorman zones (disc 4), Transylvanian plain (disc 5), Maramureș and Oaș (disc 6) were presented. Some of the recordings were taken from the scientifically discs edited once by Brăiloiu, while the majority of them were recently performed and recorded. That series was reprinted in 1986 (no 5296-5301).

In 1985, at Paris was released the album *Ballades et fêtes en Roumanie* (two discs, no 5321, 5322), from the series *Le chant du monde*. The musical material was part of the collection founded by Gilbert Rouget, one of Brăiloiu's collaborators and followers, a collection published under the patronage of two prestigious institutions: Centre National de la Recherche Scientifique (CNRS) and Musée de l'Homme. Edited and produced by the CNRS, the album was of an exceptional quality. The recordings were done in 1980-1981 in the field, in Romania (Olt, Dolj, Teleorman, Brăila), by Bernard Lortat-Jacob and Jacques Bouet. The seven ballads, two wedding ritual pieces, two dance pieces and two songs proper were accompanied by an extensive study, signed by the two collectors. Transcriptions were included, as well as poetry and music analysis, photos, and a map of the investigated zones.

In 1988, ICED made another documentary disc, at the Electrecord, titled *Performers in the Past. Transylvanian Harmonies* (no. 5469). This was the last disc edited and commented by Tiberiu Alexandru. Chosen with that care, due to his long

experience in the domain, the musical material reproduced recordings made in 1941 by Constantin Brăiloiu and Tiberiu Alexandru, initially on scientific discs. There were dance pieces there, performed by traditional folk bands from Bistrița-Năsăud, Mureș, Cluj, and Brașov. In the same year, under the aegis of the AIMP, the Ocora recording house released, in Paris, a CD titled *Roumanie. Musique des Tsiganes de Valachie. Les Lăutari de Clejani* (no. 5501). Laurent Aubert and Thierry Fischer produced this. The recordings were made in 1986, at the ICED, with Speranța Rădulescu's help (scientific advisor). The musical material included typical Romanian repertory (two ballads, one "love" song, one song proper, a dance suite), and was accompanied by an explanatory text.

In 1988 again, the AIMP made at VDE-Gallo recording house the album titled *Roumanie: musique des villages. Oltenie - Moldavie- Transylvanie* (three CDs, no. 5502-5504), an album edited by Speranța Rădulescu. There was 23 pieces from Oltenia, 28 from Moldavia and 35 from Transylvania, representing: doinas, dances, laments, ritual funerary pieces, wedding songs, New Year carols, work-setting songs, harvesting songs, ballads and epical songs, songs proper and dance songs, vocal and instrumental signals. The pieces were taken from the scientific discs edited by Brăiloiu in 1933-1943, and were accompanied by an explanatory brochure.

In 1999, the research institute that carries Brăiloiu's name (Institute of Ethnography and Folklore „Constantin Brăiloiu”) starts again publishing the document-recordings had been interrupted in the meantime. The newest series, *Romanian Folk Archives*, edited by Marian Lupașcu, has also has also a new format: audio CD with a booklet including information, transcriptions of music and texts, photos, commentaries, etc. This series aims at acquainting people with authentic documents. Special care has been afforded to restore and to master the sound in the digital system and, at the same time, to observe the scientific technical criteria, the research methodology. Transcriptions of

melody and texts have also been offered. The first work (CD and extensive booklet) of the series has been *Rădăcini/Roots* (no 30), which includes various genres, species, styles, and areas typical for the Romanian folk music. It is a deferential CD, dedicated to Brăiloiu. The authors Emilia Comișel, Mariana Kahane, Marian Lupașcu, have selected 54 items representing ritual, epic, lyric, and dance repertoires. Brăiloiu and his collaborators collected the musical material, mostly unedited, in the years between 1929-1941. The booklet has also an English version.

The second work, *Cântece epice eroice/Heroic Epic Songs* (no. 31), has been publishing in 2001. This one was dedicated to a species of medieval origin, and was realized by Sabina Ispas, Mihaela Șerbănescu, Marian Lupașcu. It includes six pieces: *Bogdan Dimian, Gerul, Chira Chiralina, Novac, Aga Bălăceanu, Constantin Brâncoveanu*, collected between 1955-1965 by Alexandru Amzulescu, Ovidiu Bârlea, Paula Carp, Ghizela Sulițeanu, Emilia Comișel, Iosif Herțea, Adrian Vicol, Adriana Sachelarie. The typical structural parts are represented: "taxâm", instrumental preludes and interludes, *captatio benevolentiae* formula, epic recitative, the conclusive courteous thanks and a final dance melody. The transcriptions illustrate for the first time the syncretism of the specimens by alternating and/or superposing the instrumental and vocal music, verse lines included. English summary is also given.

The third work titled *Tumbe, tumbe* (no. 51), appeared in 2003. It represents the folk music of Aromanians, which are a branch of the Oriental Romans. The authors, Sabina Ispas, Marian Lupașcu, Iulia Wișoșenschi, selected 34 melodies characteristic for the three Aromanian groups: "grămosteni", "fărșeroji" and "pindenii". Constantin Brăiloiu, Tiberiu Alexandru, George Marcu, Constantin Breazna, Emilia Dragnea, Lucilia Georgescu, Boris Marcu, Stelian Nicolau, Andrei Bucșan, Emanuela Balaci, Anca Giurchescu, Victoria Dosios, Irina Nicolau made the recordings in 1937-1977. The CD

includes lyric songs with various subjects, epic songs, and also vocal and instrumental dance melodies. Minute musical transcriptions and numerous polyphonic ones are for the first time illustrated. The texts are written in the original dialect, and, by Nicolae Saramandu, in Romanian. The booklet includes an introductive article, *On the Historic Destiny of the Romanians from the South of the Danube in the XXth Century*, signed by Gheorghe Zbucnea, as well as various general information.

49 pictures are added, many of them unpublished before, referring to a period of almost 100 years. In 2003 the forth work, *Doina*, of the mentioned series, has been started. Its subject is a *melopoeic* species of the lyric genre. The 61 items selected illustrate the specific Romanian structure of the doina. The authors of this work, comprising two CDs, are Mariana Kahane and Marian Lupaşcu. Extensive booklet will be added.