ROMANIA

Festive Music from the Maramureș Region

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This album is a previously-unpublished volume of the UNESCO Collection of Traditional Music, which was transferred to the Smithsonian to keep the series publicly available.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

Photo by Dan Comănescu, September 2001.
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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 “In 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 Sâmbră 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)
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 ceteraşi (fiddlers), the same name as the violin players. These ceteraşi (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 ceteraşi, using phrases such as:

Ceteraş cu patru strune
După tine-aş mere-n lume

Fiddler with four strings
I’d follow you everywhere you play

Ceteraşul zice bine
Dar dobaşu-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 guriţa 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 ceteraşi, 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. Bărbăteşte 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,
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 Maramureș region. His findings were published in *Volksmusik der Rumânen von Maramureș* (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 Maramureș 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 melodic way, today are always merely shouted (tracks 2, 8). The *bărbaţeşte* 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. Accoustic 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.
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 (trâmbită) 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 ceteraş during an event named Sămbră oilor.

2. Zîcăli de băut (Suite of feast songs)
Petrică Giurgi, fiddle; Ioan Pop, plucked guitar, vocals

Zîcăli (sing. zîcală) means instrumental melodies. (Interestingly enough, the name derives from the Romanian verb a zice, to say.) Zîcăli 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)
This song is usually played at the end of the nuptial banquet, when the godmother (naşă) 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

The ceteraşi 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 bârbăteste 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-aş ajunge capătu’  
Da-o-aş mâna cu cucu’  
Şi cu tine, mândră, nu;  
De-aş ajunge marginea  
Da-o-aş mâna cu mierla  
Şi 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

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

Nicolae Grigută, 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 Iono 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 râchiții  
Să schimbăm din tri în tri.  
Foai 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...
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:

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

I would like to leap and jump
To jump over three fences
And get to my beloved.
Three fleajumps 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-o 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) Zicăli de jucat prin casă (Tunes to be danced to indoors)
These zicăli 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.

În anu’ cinzecişinouă
O zinit o lege nouă
Dar acumă 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 stâlpare

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

Anuța Pop, vocalist and dancer (tracks 6–9), dancing de învârtit at home with one of her guests. Left: her husband Ioan Pop, singing and playing the guitar (zongoră).
Photo by Dan Comănescu, 2002.
Câtiodată când mă-mbăt
Mărg acasă şi 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 eşti fată bătrână
Că şi dracu’ s-o-nsurat
Şi 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 trăieşti că mândru eşti
Da’ mie nu-mi trebuieşti
Zis-o mama mândrului
Că fecior ca şi-al ei nu-i
Este-o cioată la Moisei
Tocma ca feciorul ei
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, ceteraş, după mine
Că eu nu poci după tine
Unde-oi greşi cu gura
Să tomenteşti cu cetera
Unde-oi greşi cu glasu’
Să tomenteşti 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 şi de cuc
Aveam glasul cucului
 Şi 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
Şi ne zî şi de-nvârtit!

Let this dance stop
And play a de învârtit!
b) Jocuri de învârtit (Whirling dances)

Aștă vară la Săliște
Fost-am păcurar la țâște

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 ăță
Tragi de ea, țângești că ține
Să rupe când ț-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-aies.
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.
This recording is a revised edition of the cassette *Hori și zicăli 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.

**Bibliography**


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**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: Anuţa Pop, Voichiţa Nemeş, Voichiţa Tepei, Victoria Pop, Vasile Tepei, Gheorghiti Tepei, Pătru Pop, Vasile Ovesan

Credits
Produced by Cristian Tarnoveţchi and Speranţa Rădulescu
Recorded by Adrian Hoţoiu
Mixed and mastered by Cristian Tarnoveţchi
Sound production supervised by Speranţa Rădulescu
Tracks 1–5 were recorded in a studio in Baia Mare [the capital of Maramureş County]; tracks 6–9 were field recordings made during a feast (băută) in the village of Hoteni, Maramureş County (1992) by a team from the museum.
Annotated by Speranţa Rădulescu (National Museum of the Romanian Peasant, Bucharest), in cooperation with Jacques Bouët (Société Française d’Ethnomusicologie)
Photos by Marius Caraman, Dan Comanescu, Warwick Edwards, Anuţa Pop, Daniel Pop, Valeriu Rădulescu, and Florin Ştefan.
Executive producers: Daniel E. Sheehy and D. A. Sonneborn
Production managers: Joan Hua and Mary Monseur
Editorial assistance by Anthony Seeger, James Deutsch, and Joan Hua
Design and layout by Orlena Kay Dupree, www.orlenakdupree.com

Additional Smithsonian Folkways staff: Richard James Burgess, director of marketing and sales; Betty Derbyshire, director of financial operations; Laura Dion, sales and marketing; Toby Dods, technology director; Claudia Foronda, customer service; Henri Goodson, financial assistant; Will Griffin, marketing and sales; Emily Hilliard, fulfillment; Meredith Holmgren, web production specialist; David Horgan, online marketing specialist; Helen Lindsay, customer service; Keisha Martin, manufacturing coordinator; Margot Nassau, licensing and royalties; Jeff Place, archivist; Pete Reiniger, sound production supervisor; Ronnie Simpkins, audio specialist; John Smith, sales and marketing; Stephanie Smith, archivist; Jonathan Wright, fulfillment.
**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.

**About Smithsonian Folkways**

Smithsonian Folkways Recordings is the nonprofit record label of the Smithsonian Institution, the national museum of the United States. Our mission is the legacy of Moses Asch, who founded Folkways Records in 1948 to document music, spoken word, instruction, and sounds from around the world. The Smithsonian acquired Folkways from the Asch estate in 1987, and Smithsonian Folkways Recordings has continued the Folkways tradition by supporting the work of traditional artists and expressing a commitment to cultural diversity, education, and increased understanding among peoples through the documentation, preservation, and dissemination of sound.

Smithsonian Folkways Recordings, Folkways, Collector, Cook, Dyer-Bennet, Fast Folk, Mickey Hart Collection, Monitor, M.O.R.E., Paredon, and UNESCO recordings are all available through:

Smithsonian Folkways Recordings Mail Order  
Washington, DC 20560-0520  
Phone: (800) 410-9815 or 888-FOLKWAYS (orders only)  
Fax: (800) 853-9511 (orders only)

To purchase online, or for further information about Smithsonian Folkways Recordings go to: [www.folkways.si.edu](http://www.folkways.si.edu). Please send comments, questions, and catalogue requests to: smithsonianfolkways@si.edu.
The UNESCO Collection of Traditional Music includes more than a hundred pioneering audio recordings of the world’s traditional musics, published between 1961 and 2003 on a number of recording labels, including Bärenreiter-Musicaphon, EMI, Philips, Auvidis, and Naïve. The series was launched in collaboration with ethnomusicologist Alain Daniélou (1907–1994) and the International Music Council (IMC, created by UNESCO in 1949), joined in 1963 by the International Institute for Comparative Music Studies and Documentation (IICMSD), and from 1994 stewarded by the International Council for Traditional Music (ICTM). The Collection comprises mostly field recordings made in situ, in their original context. Each recording is accompanied by scholarly annotations and photographs. Together, these albums are a reflection of the immense variety of music-making and of the position music holds within cultures around the globe. Between the late 1980s and 2003, 115 albums were issued on CD but went out of print in 2005. In 2010 UNESCO and Smithsonian Folkways Recordings forged an agreement to make the UNESCO Collection of Traditional Music available to the general public again. In addition to the previously released titles, 15 never-released albums will also be available as digital downloads and on-demand physical CDs.

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