COMPARATIVE MUSICOLOGY REVISITED

Jacek Jackowski
Instytut Sztuki, Polska Akademia Nauk
Maciej Kierzkowski
Warszawa

EARLY POST-WAR POLISH FOLK MUSIC RECORDINGS
(1945–1950)

From a European perspective, the systematic and institutional phonographic documentation of traditional music in Poland began quite late. Although folk music phonogram archiving was not efficiently founded in Poland, professionals were well acquainted with the methods of recording and storing audio data current at that time. It was in the major European phonogram archives of Vienna and Berlin that Polish sound archivists acquired the necessary training and experience which enabled them to create and preserve a priceless audio collection belonging to the world music heritage.

In the Regional Phonogram Archive (Regionalne Archiwum Fonograficzne – RAF) founded by Łucjan Kamieński in 1930 at the Department of Musicology of the University of Poznań, researchers started using the method of electro-acoustic audio recording in 1935. Their recording equipment consisted of carbon microphones, battery amplifiers and other audio devices produced by Sander and Janzen in Berlin. The audio collection of the RAF reached 4020 phonograms recorded on wax-cylinders and gelatine plates.

The Central Phonogram Archive (Centralne Archiwum Fonograficzne – CAF), founded by Julian Pulikowski in 1934 at the National Library in Warsaw, used Edison phonograph cylinders as sound carriers. The audio collection of the CAF contained 4850 wax-cylinders of folk songs and instrumental music (20 000 items).

Sound documents collected in both archives (RAF & CAF) were completely destroyed or scattered during World War II. The privately-owned Western Phonogram Archive (Zachodnie Archiwum Fonograficzne – ZAF), established in 1945 by Marian Sobieski, Tadeusz Wrotkowski and Marek Kwiek, was located in Wrotkowski's apartment in Poznań. The archive received no support from the Ministry of Culture and Art, and thus researchers lacked efficient sound recording apparatus. Fortunately, Wrotkowski managed to save some parts of

the recording equipment used in the 1930s, and so the archive team made an attempt to construct an original sound recording device. In 1948 Marian Sobieski, in collaboration with experienced technicians, managed to construct a functioning audio recording device using a spring drive.

The improvised recording studio was provided with a collection of different audio devices. The equipment at ZAF consisted of a 5-valve 15 Watt Telefunken amplifier with a 2-valve attachment with an alternating current, a Telefunken condenser microphone with a 2-valve attachment, a Dralowid type DR1 carbon microphone, a recording device with an alternating current with a simple bow-shaped construction, a mobile 220V generator with DKW petrol drive, and 500 plates ready for recording. The first post-war recordings of Polish folk music were made on Decelith high-speed soft plates and on Presto varnish plates. These types of audio plates were recorded and played back at 78 rpm, which allowed 5–8 minutes of music per disc (see fig. 17).

The first recording sessions were organised in the Wielkopolska [Great Poland] region as early as August 1945. One of the main goals of the research and documentation of folk music in Wielkopolska was to find a *kozioł* – a local bagpipe – and to make recordings of the repertoire performed on this archaic instrument. Marian and Jadwiga Sobieski travelled on bicycles with the recording equipment. By 1947 they had made 450 recordings of folk melodies. The Western Phonogram Archive collected 471 phonograms which contained Polish vocal (245 songs) and instrumental (226) folk music. These were recorded on 77 Decelith plates.

In 1948 the Western Phonogram Archive was incorporated into the structure of the State Institute for Folk Art Research (PIBSL),[1] established in 1946. The annual report on the work of the Music Section of PIBSL gave information about the progress of the documentation of Polish folk music in 1948:

"Constructing, conserving and replacing the parts of the phonographic devices, accumulators and auxiliary equipment take a lot of time and energy. The Section finalised the construction of the spring-drive recording device which would be used for audio recordings during field trips. The synchronic devices for audio recording and audio copying have been purchased. In the area of research and preparatory works, a survey has been conducted of folk performers, field informants, and localities which are of interest to the folk music investigators. An alphabetical catalogue of the *dudy* and *kozioł* players from Wielkopolska has been created, as well as a book of recordings and an alphabetical catalogue of recordings. The Section also collects transcriptions of folk melodies which have already reached 200 items. The Section's research work has resulted in recording 448 Decelith plates with folk vocal and instrumental pieces. As a result, the number of audio recordings of Polish folk music which have been collected by the Section has increased from 569 to 1015 items. The whole audio collection was recorded in Wielkopolska, since the lack of an efficient transport vehicle limited the geographical range of the Section's work".

---

[1] Państwowy Instytut Badania Sztuki Ludowej (PIBSL), in 1950 absorbed by the State Institute of Art (Państwowy Instytut Sztuki – PIS).

The main problem with the field work of the Music Section of the PIBSL was the lack of an automobile. The electro-acoustic method of recording the Decelith plates was much better than the small and handy wax-cylinder Edison recorder but, due to its weight and fragile construction, it required transport. When the Music Section finally received a special vehicle for music field-recordings, the geographic range of the research became wider (see fig. 18). Researchers made 885 recordings, including audio material from the Opoczyńskie (442 phonograms) and Poznań districts (443 phonograms from the area of Gostyń, Konin and Krotoszyn). A total of 1866 items were recorded by the Music Section by 1949.

The audio quality of the original recordings made on the Deceliths was often unsatisfactory. The unstable speed of the machine resulted in poor sound quality. The main obstacle was the lack of electricity in villages, and the noise of the mobile generator often disturbed recordings.

The ethnomusicological fieldwork of Polish researchers was not limited to only audio recording. During their field trips they found specimens of old and original musical instruments which were known only from hearsay. Some folk musicians, encouraged to play traditional instruments, started to use *sierszeńki* (a kind of primary bagpipe), *mazanki* (a miniature 3-string fiddle), *maryna* (a bass string instrument) and *kozioł ślubny* (a type of bagpipe) in their musical practice.

The main objectives of the field research were the following:

– to preserve at least a part of the authentic spiritual folk culture during the period of its decline and disappearance;

– to enable wide access to authentic village music created by the people and existing in a specific sociocultural space;

– to study the audio material in terms of ethnomusicology and comparative studies.

The problem of the multiple playback of the original audio material soon became evident. The lack of efficient audio playback device which would not destroy the carrier, and the lack of special needles for playback, resulted in the number of music transcriptions being small. By 1948, the researchers had transcribed only 22 recordings, and therefore the original plates recorded in the field were copied. The original field Deceliths were stored in the archive while the transcribers could use the duplicates for playback (see fig. 19).

In the 1950s reel tapes became a popular carrier for sound recordings. The contents of the Decelith plates were copied onto reel tapes in 1957–58. As a result, a collection of 420 reel tapes was created, each of them containing:

– sound material which was recorded on both sides of each original Decelith plate;

– information about the original field recording and details of the copying.

The speech announcements recorded at the beginning of each tape gave information about the place, time, technical features and (sometimes) the individuals involved in the original field recording.

Due to lack of documentation concerning the process of copying the Decelith contents, the technical specification of the phonic track which was used in 1957 remains unknown. The following issues had still to be resolved:

– what device was used to playback the Decelith plates
– which tape recorder was used to make the recordings
– what kind of connections were used
– was the original audio signal modified and if so, how, and was this intentional or did it result from the application of a specific tape recorder

The first attempt to reconstruct the Decelith content was carried out in 1970. Cooperation was established between the Folk Music Archive of the Institute of Art of the Polish Academy of Sciences (ISPAN) and the Department of Sound Engineering at the High School of Music in Warsaw. This project took over the reconstruction of the phonograms which were field-recorded on the Decelith plates and reel tapes. The main goal of the project was to publish the most valuable recordings on LP. Despite this, the double LP *Grajcie dudy grajcie basy* (edited by MUZA Polskie Nagrania in 1976) did not contain the Decelith recordings.

The idea of digitising ISPAN's sound collection, inspired by the achievements of other European sound archives, was developed in 2001. The experiences of international sound archiving institutions became the starting point for the project concerning digitisation of the folk music audio collection of ISPAN.

The process of digitisation was preceded by a second attempt at the reconstruction of the Decelith plates in 2005. Jacek Jackowski, curator of the Sound Collection of ISPAN and Franz Lechleitner, an expert in audio reconstruction and playback of phonographic mechanical recordings at the Vienna Phonogrammarchiv, carried out the playback of a number of selected Decelith plates from ISPAN on a special gramophone. This trial demonstrated that the original Decelith records were still readable, but that most of them needed special treatment such as cleaning, washing, etc. At this moment, the most effective method of possible reproduction of recordings had not yet been worked out.

Digitisation of the Decelith contents began in 2007, and was closely related to the *DISMARC* project carried out by ISPAN in cooperation with other European audio archives in 2006–08 (see: Dahlig-Turek). In the meantime, the question arose as to which sound carrier should be digitised – the original plate or its copy on reel tape. It was clear that the quality of the audio signal which had been recorded on the reel tapes was different from the one saved on the Deceliths. Although in 1957 the audio signal which had been copied onto the

reel was a derivative product of worse quality than the original, by 2007 the quality of the copies was, in many cases, much better than that of the respective original Deceliths. Moreover, over the course of time, some of the Decelith recordings came to be physically deformed, polluted or even destroyed. After a discussion and analysis, the staff of the Sound Collection of ISPAN decided to digitise 420 reel tapes which contained the copies of the Decelith content. The decision was based on the obvious difference in sound quality obtained using the best audio devices available at ISPAN in 2007.

CD

The attached CD, containing a selection of field recordings made on Decelith plates during 1945–50, is the first audio publication which consists uniquely of ISPAN's recordings. Thanks to *DISMARC*, this audio material, after more than half a century of being hidden in the archive, is now available to the general public. Thus, after fifty years, the dreams and plans of the creators of the ISPAN Sound Collection – Jadwiga and Marian Sobieski – have come true.

Description of the regional musical traditions presented on the CD

Wielkopolska

Wielkopolska [Great Poland] is a region situated in the western part of Poland, in the middle part of the Warta river-basin, with Poznań and Gniezno as its historic cities, which have been important centres of the early Polish statehood. The territory of Wielkopolska had been populated by wealthy people, aware of its regional and cultural distinctiveness; during the years 1793–1919 it was under Prussian administration.

Wielkopolska is an exceptional region in terms of its folk music traditions. Particular attention has always been paid to the bagpipes (*dudy*). This instrument, which became the symbol of the musical tradition of Wielkopolska, exists in different types and under different names, and performs various functions (e.g. *dudy*, *kozioł, koza, gajdy, sierszeńki*). Recordings made in Wielkopolska in the 1930s were the core of the audio collection of the Western Phonogram Archive (ZAF). The first recordings of performers presented on this CD, such as: the Wawrzyniak brothers band, Tomasz Brudło, Jan Gniotowski, Tomasz Śliwa, Jan Pajchrowski and Marianna Kulawiak were registered in the pre-war period by the RAF. After the war, Jadwiga and Marian Sobieski started the reconstruction of folk music documentation by re-recording these and other artists.

The bagpipe, known in Europe as early as the Middle Ages, was documented in Poland in the 14th century. This musical instrument has survived in the musical practice of Wielkopolska until the present. The bagpipe existed in Wielkopolska in several types which differed in construction, timbre and style of decoration. The simplest form of bagpipe was *siesieńki* (or *sierszeńki*) which was played by shepherds. Later it became an exercise instrument for young boys. Jan Pajchrowski plays the *siesieńki* on the recording made in 1950 [11]. The *kozioł* is another local type of bagpipe [1, 3, 5, 9, 13, 16, 19]. This instrument has a very characteristic timbre, lower in pitch than that of the *dudy* [6, 12]. The *kozioł* was popular in the surrounding areas of Zbąszyń, Chrośnica and Wolsztyn. The widespread interest in the bagpipe among young people, as well as the existence of schools of traditional playing, are a good example of the cultivation of old regional musical traditions. Tomasz Śliwa (see fig. 20) was a great and well-known *kozioł* player [1, 3, 16, 18]. He worked as an instructor of *kozioł*, violin and clarinet playing at the State Music School in Zbąszyń.

A typical ensemble set in Wielkopolska consisted of *dudy* and violin (see fig. 21&23). In the past, the *dudy* were accompanied by *mazanki* – a small three-string fiddle hollowed out of one piece of wood, which had a shrill timbre [18]. At a later stage, *mazanki* was replaced by factory-made violins with tied up strings (*podwiązane* or *przewiązane* violin) [12]. Although musicians used to play at dances, they also participated in wedding rituals. The black wedding *kozioł* (*kozioł ślubny*) was used solo or with *mazanki* only during the wedding ceremony [18]. The oldest generation of bagpipe players from Wielkopolska was recorded on the Deceliths. Most of them were born in the 19th century. They represented the original style of playing which was based on variation-like playing of a musical theme. The *kozioł* players presented on this CD (Jan Gniotowski, Tomasz Brudło) played the *E* instruments (the typical key for bagpipes before the *Eb* clarinet was introduced to local folk bands).

A significant part of the audio collection from Wielkopolska is made up of vocal music sung in the local dialect. The oldest vocal recordings represent the typical singing: in fast tempo with rich embellishments. The modal scales in melodies testify to the ancient origins of the repertoire. The folk song style of Wielkopolska was influenced by bagpipe music both in respect of the music scales and of performance style. Wielkopolska singers are represented by Marianna Kulawiak [2] and Franciszka Ciesiółkowa [4, 7, 8, 14, 15, 17]. Kulawiak was an expert in wedding vocal repertoire and was often invited to local weddings as a wedding-hostess. *Tempo rubato* is a key feature of her singing style. Franciszka Ciesiółkowa (see fig. 22) was considered the best folk singer in Wielkopolska. The singing style of Ciesiółkowa, which had been influenced by the instrumental music of Wielkopolska, is characterised by rich ornamentation, *tempo rubato*, fast tempos, variable accentuation and wavy melodic lines. Her manner of singing, with a strong, slightly fluttering alto, results from her familiarity with bagpipe music and her reflection of its style.

The popular folk dances in Wielkopolska were *wiwat* [3, 4, 5, 9, 11], *chodzony* [a walking dance] and *okrągły* [a round dance] [18], *równy* ([an even dance], *szocz* [16] as well as *polka* [13] and *oberek* [6] – the last two extremely popular in the majority of regions in Poland.

Opoczyńskie

The region of Opoczyńskie (the name of the region comes from the name of the town of Opoczno) lies on the southern boundaries of Central Poland. The influence of neighbouring regions is noticeable in its folk music. Duple metre, typical of Małopolska [Little Poland] appears in local songs and instrumental music. However, triple-time melodies (especially couplets) which predominate in the Mazowsze [Masovia] region occur here as well. The couplets of Opoczyńskie are short, vivid, expressive, often improvised. This vocal form can be found in several melodic types which supply countless numbers of lyrics [23, 24, 27, 28, 30, 31, 35, 36]. One text can be sung with different melodies, one melody can serve different texts. This variability makes couplets different from the ritual (mostly wedding) songs, the lyrics of which are strictly linked with the canonical melodic types [25, 32].

The singing style of Opoczyńskie is characterised by a full, strong and intensive vocal delivery. The extension of musical phrases with unsemantic words is typical for this region [28, 30]. One important and distinct feature of the folk singing of Opoczyńskie are the exclamations which are performed especially by women at the end of musical phrases [27, 30]. The recordings of singers from Opoczyńskie (e.g. Marianna Felińska, Franciszka Pluta, Józef Bińczyk) which were made between 1945–50 are characterised by the richness of the *tempo rubato* manner and unstability of duple-time and triple-time metres.

A traditional band of Opoczyńskie consisted mainly of violin, three-string bass (*basy*) and/or a small one-sided drum with jingling discs. The big drum with a plate (*baraban*) was also a part of the instrumentation of folk ensembles of the region.

Particular attention should be paid to the unique live recording of authentic dance events recorded in Ogonowice – the only one in the whole Decelith collection. The folk ensemble performed popular folk dances in the Opoczyńskie region [34]. A folk game-dance *Miotlarz* [29] and *Owczarek* [22] are examples of instrumental music which was played in the *oberek* tempo.

Rzeszowskie

Rzeszowskie (the name of the region comes from the name of the town of Rzeszów) is situated in the south-eastern part of Poland. This ethnographic region borders the Lubelskie region in the north, and in the south it reaches the northern edges of the Beskid Niski mountains. The distinct musical folklore of

Rzeszowskie is a result of the cultural influences of neighbouring regions. E.g. the *krakowiak* [56] which is a typical syncopated dance of the Krakowskie region has been popular in Rzeszowskie as well. The lively tradition of ritual singing was a common feature in Lubelskie. Archaic wedding [49, 50, 52, 54, 61, 68] and harvest [42, 43] songs of Rzeszowskie were sung plaintively with expressive narration, rich embellishments, free rhythm and slow tempo. Narrow range melodies (i.e. based on simple scales) testify to the ancient origins of this repertoire. The lyrics of the songs contain many archaic lexical forms. Long historical epic songs (also present in other regions of Poland) performed by wandering blind musicians belong to a vocal repertoire of old provenance [40].

The old set of folk music ensembles of Rzeszowskie consisted of violin and *basy*. The hand-made *basy* was traditionally used in a band to play rhythm, rather than supporting harmony. The *basy* player would not stop the strings while playing. Harmonic thinking did not develop until the end of World War I. Later, a second violin was added to the traditional bands of Rzeszowskie. Two violins and a three-string *basy* comprised a typical ensemble of *Rzeszowskie* in the 1950s [59, 60, 64, 67].

The instrumental folk music of Rzeszowskie was played mainly for dancing. Two-beat dances predominate in the region. Different types of *polka* (*tramelka*, *wściekła* = mad, *drobna* = fine, *galopka* = running, *szalona* = crazy) are characteristic of Rzeszowskie [39, 45, 65, 69]. One of the typical kinds of *polka* was the *haciok* dance [64]. *Oberek* [46, 62, 67], *równy* [44], *okółka* [60], *sztajerek*, *walczyk* are examples of the triple-time dances popular in Rzeszowskie. Marches represent the type of obligatory repertoire played at specific points during the wedding ceremony [53, 56]. The Jewish tune (*Żyd*) is an example of the intermingling of the repertoire and style of ethnic minorities with the Polish native culture [51]. The fiddlers of *Rzeszowskie* also played ritual melodies during weddings.

Lubelskie

Lubelskie (the name of the region comes from the name of the town of Lublin) is situated in the south-eastern part of Poland. The region borders Rzeszowskie in the south, and Mazowsze and Podlasie in the north. The vocal and instrumental music of this region is influenced by the culture of Eastern Slavs, while further differentiation distinguishes various subregions. The centre of Lubelskie is the area between the towns of Puławy, Biłgoraj and Tomaszów Lubelski.

The phenomenon of mixing the repertoire is characteristic for Lubelskie, where duple- and triple-time metres are interspersed. *Krakowiak*, *oberek* and waltz tunes are played at dance events. Many examples of the ritual repertoire were alive in the eastern part of Lubelskie in the 1950s. Old wedding songs with

free rhythmic structure, long musical phrases and narrow-range melody were sung in a maudlin and lament style [79, 81, 85, 92, 93]. The most archaic form is represented by the *Łado* refrain [93]. The ritual wedding vocal repertoire used to be sung collectively. Parts of the presented recordings of such repertoire were performed by a generation of young singers, providing evidence of the vitality of those archaic songs. The vocal repertoire of Lubelskie consists also of the so-called *śpiewanki* and *przyśpiewki* (couplets) [74, 77, 91, 95]. Jan Miksza represents a local style of singing couplets [74]. Carols, *szczodrak* [70] songs represent the oldest layer of local musical folklore which was still vibrant in the 1950s. Similarly, harvest songs with a narrow-range melody structure were also of ancient origin [98].

The traditional wedding, as well as other family ceremonies, could be accompanied by a solo fiddler or by an ensemble of fiddle and one-sided drum with jingling discs. The fiddlers of Lubelskie were typical wedding musicians (e.g. Marcin Gilas, Piotr Kiszczak (see fig. 24), Józef Kozłowski, Józef Kosz, Józef Radej, Hipolit Tracz, Jacenty Borsuk (see fig. 25)). They represented the old style of village music, characterised by variability in the playing of the melody, rich ornamentation, *tempo rubato*, repeating melodies in different registers, changing accentuation and rhythm [71, 72, 78, 80, 82, 84, 86–90, 94–96, 99]. The violin players often took part in the ritual parts of the wedding, either solo [80, 86] or with the band [87]. The drum virtuoso was Adam Korczak who used imitational techniques (e.g. the sound of *basy*) when playing the one-sided drum [88]. The second violin which was incorporated in the traditional band of Lubelskie usually played up-beats [71, 73, 75, 83, 84, 86, 90].

The most popular dance in Lubelskie was the *oberek* [73, 75, 84, 88, 90, 94–96, 99]. *Majdaniak* [78] was one of the regional types of this folk dance, played more slowly than *oberek*. *Prosty* (a straight dance) [71] was another dance tune of this kind popular in the area of Biłgoraj. *Podróżniak* [82] was the type of *oberek* played on a cart during the journey to or from the wedding. *Polka* [72, 89] was also a very popular dance in Lubelskie. An interesting example of a dance with singing was *Mach* [76].

CD TRACK LIST

Wielkopolska:

1. *Do ślubu* [Going to the wedding] – a wedding song sung after the blessing of the bride, before departing for the church (rec. 1950)
   Tomasz Śliwa (b. 1892 in Perzyny) – bagpipe [*kozioł*]
2. *Ściyżką d(u)o pszyniczki* [Down the path to the wheat] – a wedding song (rec. 1946)
   Marianna Kulawiak (b. 1868 in Michorzewo) – vocal

3. *Wiwat starodawny* [Old time *wiwat*] – a wedding dance (rec. 1950)
   Tomasz Śliwa – bagpipe [*kozioł*]

4. *Wiwat Oj hola, hola dziewulo moja* [*Wiwat Oj hola hola* my girl] – a wedding dance (rec. 1949)
   Franciszka Ciesiółka (b. 1881 in Iłowiec) – vocal

5. *Wiwat Mój koń nieborak trzy dni nic nie jad* [*Wiwat* My poor horse hasn't eaten anything for three days] – a wedding dance (rec. 1948)
   Jan Gniotowski (b. 1876 in Chobienice) – bagpipe [*kozioł*]

6. *Oberek* – a dance tune (rec. 1945)
   Tomasz Wawrzyniak (b. 1876 in Szewce) – bagpipe [*dudy*], Michał Wawrzyniak (b. 1867 in Szewce) – violin

7. *Oj musiałaś ty dziwcze co umieć* [Girl, you must have been good at something] – (rec. 1950)
   Franciszka Ciesiółka – vocal

8. *A chocioż ci jo malusińka* [Even though I am so tiny] – (rec. 1949)
   Franciszka Ciesiółka – vocal

9. *Wiwat* – a wedding dance (rec. 1950)
   Tomasz Śliwa – bagpipe [*kozioł*]

10. *Wiwat Jasiu skrobie tyczki Kasia pędzi byczki* [*Wiwat* John is scraping sticks, Kate is driving cattle] – a wedding dance (rec. 1950)
    Jan Pajchrowski (b. 1912 in Gnin) – vocal

11. *Wiwat Jasiu skrobie tyczki Kasia pędzi byczki* (rec. 1950)
    Jan Pajchrowski – bagpipe [*siesieńki/sierszeńki*]

12. *Walcerek Szumiał gaj szumiał gaj* [*Walcerek* Rustled the grove] – a dance tune (rec. 1950)
    Stanisław Kurowski (b. 1880 in Donatowo) – bagpipe [*dudy*], Michał Kurowski (b. 1872 in Nowy Gołębin) – bound-up violin [*skrzypce podwiązane*]

13. *Polka* – a dance tune (rec. 1946)
    Wawrzyn Domagała (b. 1878 in Zbąszyń) – bagpipe [*kozioł*]

14. *(u)Oj wesoła jest mi tamta strona* [Hey, pleasant is the other side] (rec. 1950)
    Franciszka Ciesiółka – vocal

15. *Siedzi sowa na stodole* [An owl is sitting on the barn] (rec. 1949)
    Franciszka Ciesiółka – vocal

16. *Szocz* – a dance tune (rec. 1950)
    Tomasz Śliwa – bagpipe [*kozioł*]

17. *Kukułeczka zakukała* [A cuckoo has cuckooed] (rec. 1949)
    Franciszka Ciesiółka – vocal

18. *Okrągły* [A round] – a dance tune (rec. 1950)
    Tomasz Śliwa – bagpipe [*kozioł ślubny*], Edward Rybicki (b. 1909 in Stefanowo) – fiddle [*mazanki*]

19. *Do ślubu* [Going to the wedding] (rec. 1948)
   Tomasz Brudło (b. 1873 in Wąchabno) – bagpipe [*kozioł*], Walenty Brudło
   (b. 1869 in Wąchabno) – violin

Opoczyńskie:

20. *Oberek* – a dance tune (rec. 1949)
   Michał Makowski (b. 1867 in Marianka) – pipe [*fujarka*]
21. *Przyszliśmy tu po dyngusie* [We came here for the *dyngus*] – song sung during
   the collection of gifts at Easter time (rec. 1949)
   Marianna Wiktorowicz (b. 1881 in Karwice) – vocal, Jan Stępień (b. 1898
   in Karwice) – violin
22. *Nie wyganiaj (u)owczarecku (u)owiec na rose* [Shepherd, do not drive your
   sheep onto the dew] – a "shepherd" play-dance (rec. 1949)
   Władysław Zoraś (b. 1879 in Bieliny) – vocal
23. *A zarycał zabucał wołek na malinie* [An ox brayed and droned among
   the raspberries] – a couplet (rec. 1949)
   Władysława Kaśkiewicz (b. 1932 in Libiszów) – vocal
24. *Stukałem pukałem nie chciała (u)otworzyć* [I knocked and rapped but
   she wouldn't open] – a couplet (rec. 1949)
   Rozalia Matysiak (b. 1929 in Libiszów) – vocal
25. *Przeżegnaj mamusiu a prawum ronckom na krzyz* [Bless me mother, making
   a sign of the cross with your right hand] – a wedding song to bless the bride
   (rec. 1949)
   Józefa Gołąb (b. 1906 Węglany) – vocal
26. *Oberek* – a dance tune (rec. 1949)
   Antoni Stanik (b. 1911 Kozenin) – violin
27. *(u)Od Siyradza portki modre* [Those from Sieradz wear deep blue trousers]
   – a couplet (rec. 1949)
   Marianna Felińska (b. 1894 in Wólka) – vocal
28. *Dana moja dana nie chce jo Adama* [*Dana moja dana* I don't want Adam]
   – a couplet (rec. 1949)
   Maria Wijata (b. 1936 in Świnna) – vocal
29. *Miotlarz* [Broom-man] – a "broom" play-dance (rec. 1949)
   Jan Stępień – violin
30. *A niedobro kapuścina a niedobro* [Tasteless cabbage] – a couplet (rec. 1949)
   Franciszka Pluta (b. 1916 in Karwice) – vocal
31. *A w niedziele sie napić w póniedziałek p(u)oprawić* [Let's have a drink
   on Sunday and again on Monday] – a couplet (rec. 1949)
   Antonina Franczak (b. 1868 in Kozenin) – vocal

32. *Wychodzi wianecek a z kómory do siyni* [A wedding garland is coming out from the chamber to the hall] – a song sung during the *oczepiny* [capping] ceremony – taking off the bride's garland and putting on a cap – the symbol of a married woman (rec. 1949)
    Rozalia Matysiak (b. 1929 in Libiszów) – vocal

33. *Polka* – a dance tune (rec. 1949)
    Antoni Stanik – violin

34. *Polka W nocy o północy* [*Polka* At night, at midnight] – a dance tune with couplets (rec. 1950 at an authentic folk dance event in Ogonowice)
    Unknown performers: vocal, violin, big drum with plate [*baraban*]

35. *A ji(y) przysłam na wesele da wesele nie bardzo* [I came to the wedding but it's not much fun] – a couplet (rec. 1949)
    Genowefa Baran (b. 1931 in Ogonowice) – vocal

36. *Cztery mile za Warszawum (u)ożyniy(e)ł sie wróbel z kawum* [Four miles away from Warsaw a sparrow married a jackdaw] – a couplet (rec. 1949)
    Józef Bińczyk (b. 1913 in Międzyrzecz) – vocal

37. *Weksel* – a dance tune (rec. 1949)
    Antoni Stanik – violin

38. *Lulajze mi lulaj siwe (u)ocka stul*aj [Sleep baby, sleep, close your grey eyes] – a lullaby (rec. 1949)
    Marianna Wiktorowicz – vocal

Rzeszowskie (recorded in 1950)

39. *Polka* – a dance tune
    Paweł Kalinka (b. 1881 in Machów) – pipe [*fujarka*]

40. *Posłuchajcie prosze pilnie o wojnie tureckiej* [Listen carefully to the story about the Turkish war] – a ballad about Polish king Jan III Sobieski
    Walenty Kunysz (b. 1896 in Kraczkowa) – vocal

41. *Zawiśloczek* – a dance tune
    Paweł Kalinka – pipe [*fujarka*]

42. *Od zielonego gaju żniwiareczki się walą* [From the green grove the harvesters are coming] – harvest song
    Genowefa Żechowska (b. 1911 Kolbuszowa Górna) – vocal

43. *Niesiemy snopek z pola* [We are carrying a sheaf from the field] – a harvest festival song
    Walenty Kunysz – vocal

44. *Równy* [An even dance] – a dance tune
    Henryk Krętowicz (b. 1913 in Widełka) – violin

45. *Polka Pali sie pali sie* [*Polka* Fire, fire!] – a dance tune
    Józef Pudło (b. 1874 in Dębina) – violin

46. *Oberek prztykany* [Pizzicato *oberek*] – a dance tune
    Henryk Krętowicz – violin

47. *Niedaleko zielonego dworu* [Not far from the green manor house] – a ballad
    Walenty Kunysz – vocal

48. *Wolny* [A slow dance] – a dance tune
    Józef Pudło – violin

49. *Ej kołem wianku z wiecórecka* [Roll, roll the garland in the evening] – a song
    sung to the wedding rod
    Maria Orłowska (b. 1890 in Machów) – vocal

50. *Wybieraj sie swasiu z nami* [Matchmaker, come with us] – bridesmaids' song
    inviting the matchmaker to the wedding
    Zofia Śmielak (b. 1898 in Wysoka) – vocal

51. *Żyd* [Jew] – a dance tune
    Henryk Krętowicz – violin

52. *Dobra nocyńka swasieńko nasa* [Goodnight our matchmaker] – a song sung
    on the eve of the wedding
    Katarzyna Golenia (b. 1864 in Dębina) – vocal

53. *Marsz starodawny* – an old time wedding march played at the bride's window
    on the eve of the wedding
    Henryk Krętowicz – violin

54. *Siadajże na wóz* [Take a seat on the cart] – a wedding song before leaving
    for church
    Karolina Mączka (b. 1877 in Machów) – vocal

55. *Dziękuje wam mamusieńku* [Thank you dear mother] – a wedding song
    before leaving for church
    Zofia Śmielak – vocal

56. *Krakowiak–marsz podróżny* [*Krakowiak*–travelling march] – an instrumental
    tune played during the wedding journey
    Michał Chwastarz (b. 1888 in Świeboda) – violin

57. *Weselny Od ślubu* [*Weselny* From the wedding] – wedding tune
    Michał Marszałek (b. 1902 in Orzechowice) – violin

58. *Hejże drobno rutko drobno* [Hey little herb-of-grace] – a song sung when
    going to the wedding
    Zofia Śmielak – vocal

59. *Okrągły* [A round dance] – a dance tune
    Józef Żydek (b. 1902 in Osobnica) – violin 1, Stanisław Żydek (b. 1928 in
    Osobnica) – violin 2, Jan Żydek (b. 1933 in Osobnica) – bass [*basy*]

60. *Wokółko* – male dance tune
    Józef Żydek – violin 1, Stanisław Żydek – violin 2, Jan Żydek – bass [*basy*]

61. *Rozleciały mi sie siwe gołembisie* [The grey pigeons have flown away from me]
    – a wedding song for saying goodnight
    Walenty Kunysz – vocal

62. *Oberek Do czepca* [*Oberek* To the cap] – a wedding ritual tune
    Henryk Krętowicz – violin

63. *Wylazła wylazła na nalepe żaba* [A frog came out onto the floor] – a wedding
    ritual song for capping [*oczepiny*]
    Weronika Szela (b. 1903 in Kraczkowa) – vocal, Józef Szela (b. 1896 in
    Kraczkowa) – violin

64. *Haciok* – a dance tune
    Józef Żydek – violin 1, Stanisław Żydek – violin 2, Jan Żydek – bass [*basy*]

65. *Polka lewa* (Left side *polka*) – a dance tune
    Henryk Krętowicz – violin

66. *Ej stary ja se stary* [Hey I am getting old] – a wooing song
    Michał Michna (b. 1880 in Wysoka) – vocal

67. *Oberek* – a dance tune
    Józef Żydek – violin 1, Stanisław Żydek – violin 2, Jan Żydek – bass [*basy*]

68. *Na dach nam wieszyńka* [Take the bunch to the roof] – a song sung to the ritual
    bunch of branches
    Walenty Kunysz – vocal

69. *Polka prztykana* [Clicking *polka*] – a dance tune
    Józef Szela – violin

Lubelskie (recorded in 1950)

70. *Szczodraka, kołaka powiodali nam* [They talked about *szczodrak* and *kołak*]
    – song sung during wassailing and collecting ritual bread
    Karolina Kądzielska (b. 1880 in Wola Idzikowska) – vocal

71. *Prosty starodawny* [An old time simple dance] – a dance tune
    Hipolit Tracz (b. 1902 in Radzięcin) – violin 1, Walenty Bartoń (b. 1888 in
    Radzięcin) – violin 2, Paweł Małyszek (b. 1902 in Radzięcin) – one-sided
    drum with jingling discs

72. *Polka starodawna* [Old time *polka*] – a dance tune
    Józef Radej (b. 1903 in Załawcze) – violin

73. *Oberek* – a dance tune
    Walenty Bartoń – violin 1, Kazimierz Łagoźny (b. 1892 in Radzięcin) – violin
    2, Paweł Małyszek – one-sided drum with jingling discs

74. *Zagraj mi muzycko* [Play some music to me] – a wooing song
Jan Miksza (b. 1899 in Radzięcin) – vocal

75. *Oberek Starego Froncka* [*Oberek* by old Froncek] – a dance tune
Jan Jabłoński (b. 1883 in Niemienice) – violin 1, Jan Machejus (b. 1885 in Niemienice) – violin 2

76. *Mach* – a dance tune
Jan Stefańczyk (b. 1903 in Niemienice) – vocal

77. *Siano mykom nie cielętom ino bykom* [Hay for bulls not for calves] – a couplet
Jan Stefańczyk – vocal

78. *Majdaniak Tu chałupka tu majdan* [*Majdaniak* Here is the house, here's the clobber] – a dance tune
Józef Kozłowski (b. 1915 in Hutków) – violin

79. *Zawołajcie mamy mojej* [Call for my mother] – a wedding song
Janina Korczak (b. 1926 Kocudza) – vocal

80. *Do przeprosin* [Apologising] – a ritual melody
Józef Kosz (b. 1885 in Podlesie) – violin

81. *Wiśta koniki wiśta* [Go horses, go!] – a wedding song
Honorata Góra (b. 1911 in Hutków) – vocal

82. *Oberek podróżny* [Travelling *oberek*] – an instrumental wedding tune played on the way to the wedding
Piotr Kiszczak (b. 1881 in Krasnystaw) – violin

83. *Marsz weselny Do ślubu* [Going to the wedding] – a wedding march
Walenty Bartoń – violin 1, Kazimierz Łagoźny – violin 2, Paweł Małyszek – one-sided drum with jingling discs

84. *Oberek starodawny* [Old time *oberek*] – a dance tune
Hipolit Tracz – violin 1, Walenty Bartoń – violin 2, Paweł Małyszek – one-sided drum with jingling discs

85. *Wyleciała siwa zezula* [A grey cuckoo flew out] – a wedding song
Anna Malec (b. 1911 in Jędrzejówka) – vocal

86. *Do oczepin* [To the capping] – a wedding ritual tune
Marcin Gilas (b. 1903 in Kocudza) – violin 1, Adam Korczak (b. 1887 in Kocudza) – violin 2, Jan Gilas (b. 1927 in Kocudza) – one-sided drum with jingling discs

87. *Chmiel* [Hops] – a wedding ritual tune for the capping
Marcin Gilas – violin, Jan Gilas – one-sided drum with jingling discs

88. *Oberek starodawny* [Old time *oberek*] – a dance tune
Marcin Gilas – violin, Adam Korczak – one-sided drum with jingling discs

89. *Polka* – a dance tune
    Marcin Gilas – violin, Adam Korczak – one-sided drum with jingling discs

90. *Oberek dawny* [Old time *oberek*] – a dance tune
    Marcin Gilas – violin 1, Adam Korczak – violin 2, Jan Gilas – one-sided drum with jingling discs

91. *Oj daliście mie dali za takie straszydło* [You married me to such an ugly person] – a couplet
    Honorata Góra – vocal

92. *Córusia płacze skrzynia kołacze* [My daughter is crying, the chest is knocking] – a song sung during the ceremonial moving of the bride from the wedding house to the groom's house
    Anna Buk (b. 1890 in Krasnystaw) – vocal

93. *Oj a skund goście najechali* [Where did the guests come from?] – a wedding song
    Zofia Kulawiak (b. 1858 in Niemienice) – vocal

94. *Oberek brzdąkany* [Strumming *oberek*] – a dance tune
    Piotr Kiszczak – violin

95. *Oberek Po boru chodziła* [*Oberek* She walked in the woods] – a dance tune with a couplet
    Marcin Gilas – violin, Adam Korczak – vocal, one-sided drum with jingling discs

96. *Oberek* – a dance tune
    Marcin Gilas – violin, Jan Gilas – one-sided drum with jingling discs

97. *Po sadeńku chodziła* [She walked in the orchard] – a piteous song
    Maciej Korczak (b. 1892 in Kocudza) – vocal

98. *Krężeli krężeli* [They circled and circled] – a harvest festival song
    Józefa Frej (b. 1870 in Siennica Różana) – vocal

99. *Oberek Kominiarz* [The chimney-sweep *oberek*] – a dance tune
    Jacenty Borsuk (b. 1882 in Jędrzejówka) – violin

EARLY POST-WAR POLISH FOLK MUSIC RECORDINGS

STRESZCZENIE

Zniszczenia i straty poniesione w czasie drugiej wojny światowej, które dotknęły dorobek polskiej nauki, kultury i sztuki, odcisnęły także swe piętno na przedwojennych zbiorach fonograficznych, w tym również na kolekcjach nagrań muzyki tradycyjnej zgromadzonych w powstałych w okresie międzywojennym instytucjach. Po wojnie, rozpoczęte dzieło prof. Łucjana Kamieńskiego – inicjatora systematycznej dokumentacji fonograficznej folkloru muzycznego na ziemiach polskich i założyciela Regionalnego Archiwum Fonograficznego na Uniwersytecie w Poznaniu, kontynuowali Jadwiga i Marian Sobiescy. Warunki odtwarzania zbioru nie były wówczas pomyślne: badacze nie dysponowali nawet urządzeniami do nagrywania. Nie czekając na stabilizację warunków, które by umożliwiły wyposażenie archiwum w odpowiedni sprzęt, Marian Sobieski wraz z Tadeuszem Wrotkowskim sami zmontowali aparaturę, umożliwiającą dokonywanie nagrań dźwiękowych. Pierwsze rejestracje powstały już w sierpniu 1945 roku. W pierwszych latach działalności Sobieskich na polu dokumentacji fonograficznej polskiego folkloru muzycznego dokumentacją zostały objęte: Ziemia Lubuska, Wielkopolska, Kaszuby, a w dalszej kolejności także Opoczyńskie, Lubelskie i Rzeszowskie. W l. 1945–50 powstał zbiór 420 płyt stanowiący kolekcję pierwszych powojennych nagrań polskiej muzyki tradycyjnej.

Do realizacji nagrań został użyty zapis mechaniczny na tzw. szybkoobrotowych miękkich płytach decelitowych oraz na płytach lakierowych Presto. Płyty tego typu nagrywane i odtwarzane z prędkością 78 obr/min pozwalały na zapisanie na jednej stronie krążka tylko kilku minut nagrania. Już wówczas pojawił się techniczny problem dotyczący możliwości wielokrotnego (zwłaszcza dla celów transkrypcyjnych) odtwarzania nagrań z płyt. Brak odpowiedniej aparatury do odgrywania, która by nie niszczyła nagrań, stwarzał konieczność szybkiego ich skopiowania na nośniki trwalsze. Dokonano tego w II poł. lat pięćdziesiatych XX w. przegrywając materiał na szpulowe taśmy magnetyczne.

Troska o zachowanie i zabezpieczenie tej unikatowej kolekcji muzycznej jest priorytetem także w działaniach współczesnych. Dzięki udziałowi we współfinansowanym przez Komisję Europejską projekcie *DISMARC* (DISscovering Music ARchives), Instytut Sztuki PAN miał możliwość przeprowadzenia digitalizacji metadanych historycznych zapisów dźwiękowych; autorzy artykułu dokonali ponadto wyboru nagrań z l. 1945–50, zrealizowanych na Wielkopolsce, w Opoczyńskiem, w Rzeszowskiem i w Lubelskiem. Materiał ten, przygotowany w ramach projektu, zaprezentowany jest na płycie CD załączonej do niniejszego numeru „Muzyki". Pomimo słabej niejednokrotnie jakości technicznej omawiane nagrania stanowią bezcenny dokument i źródło wiedzy o autentycznej kulturze muzycznej wsi sprzed okresu stylizacji, przemian a nawet zaniku tradycji. Repertuar utrwalony w nagraniach przekazali wykonawcy, spośród których większość urodziła się w II połowie XIX wieku.

Jacek Jackowski

Fig. 17. Marian Sobieski is recording on Decelith plate, 1949.

Fig. 18. The vehicle used for transporting researchers and recording equipment.

Fig. 19. Anna Szałaśna is making music transcription from Decelith plate.

Fig. 20. Tomasz Śliwa (b. 1892 in Perzyny) – bagpipe (*kozioł*).

Fig. 21. Tomasz Brudło (b. 1873 in Wąchabno) – bagpipe (*kozioł*), Walenty Brudło (b. 1869 in Wąchabno) – violin. Photo: M. Sobieski 1948.

Fig. 22. Franciszka Ciesiółka (b. 1881 in Iłówiec). Photo from 1960.

Fig. 23. Stanisław Kurowski (b. 1880 in Donatowo) – bagpipe, Michał Kurowski
(b. 1872 in Nowy Gołębin) – violin (skrzypce *podwiązane*). Photo: M. Sobieski 1948.

Fig. 24. Piotr Kiszczak
(b. 1881 in Krasnystaw).

Fig. 25. Jacenty Borsuk
(b. 1882 in Jędrzejówka).

Fig. 26–28 The collection of original Decelith plates as well as tapes among which there are copies of Decelith plates.

Fig. 29. Jadwiga Sobieska and unknown performer during sound documentation in
Opoczyńskie region.

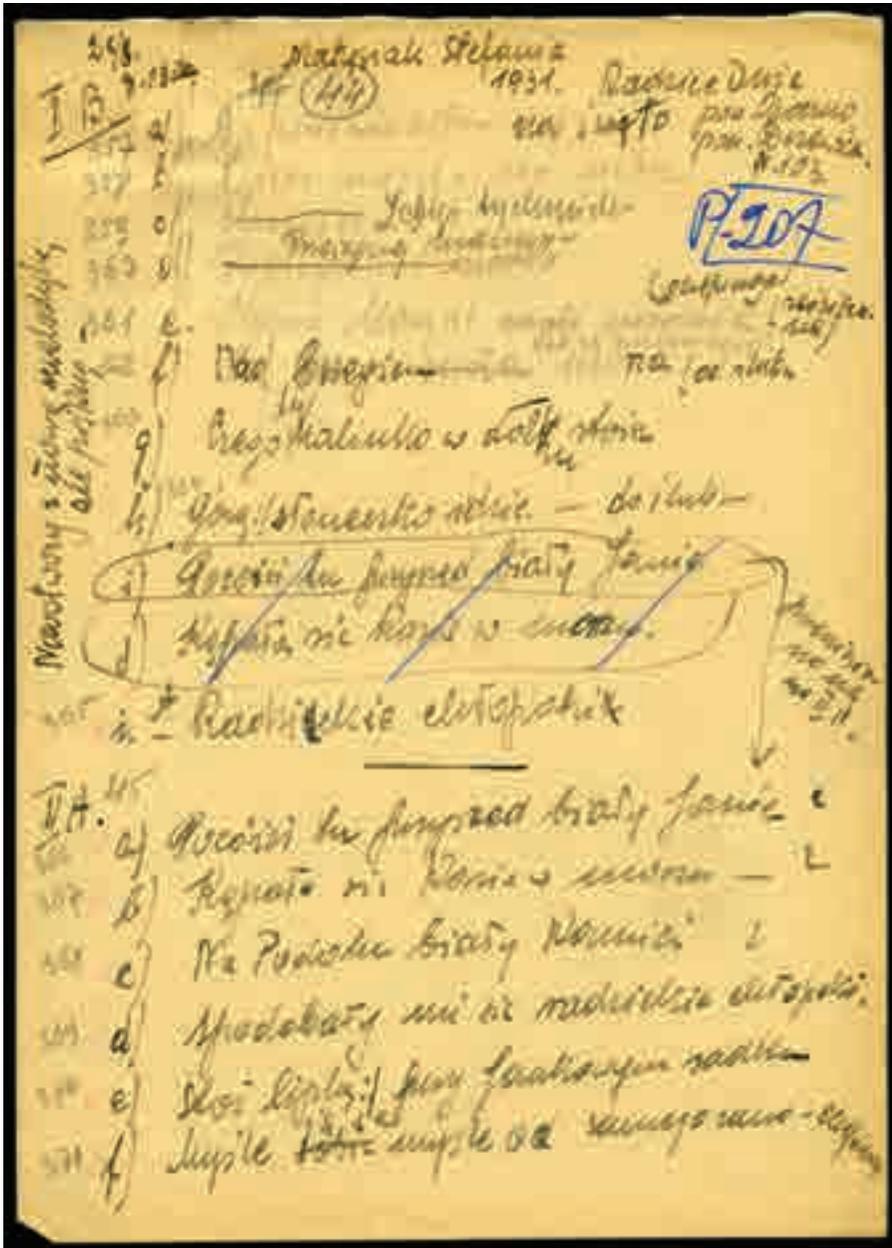Fig. 30. Village children fascinated with a novelty – the car.

Fig. 31. Sobieski's hand-written recordings protocol.

Fig. 32. Getting over difficult traveling conditions (Rzeszowskie1950).

Fig. 33. Walenty Kunysz (b. 1896 in Kraczkowa).

Fig. 34. Field researchers' team of Lubelskie (from the left: an unknown man,
Marian Sobieski, Jadwiga Sobieska, Jan Stęszewski, Anna Czekanowska,
an unknown man, Edmund Duliński – driver).

Fig. 35. Field researchers' team of Lubelskie (fourth from the left: Jadwiga Sobieska).