

## New information in Romanian archives regarding the life and activity of musician Iosif Ivanovici

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**Abstract:** Iosif Ivanovici was - surprisingly today - the most well-known Romanian composer from the late 19<sup>th</sup> century and the early 20<sup>th</sup> century on the international music scene. He was also an important exponent of Military music in our country. Information regarding the life and works of Iosif Ivanovici can be uncertain even today because of the difficulty in accessing documents from the military archives or the indifference with which this prolific musician was treated by the Romanian musicologists and performers in the last century. Another important factor that leads to the disregard of his work was the communist censorship of any expressions and investigations into the cultural works, which involved members of the Royal Family of Romania or were dedicated to them. An important part of Ivanovici’s compositions fall into this category. His representative composition, *The Waves of the Danube* waltz, is even today popular all over the world, being part of soundtracks of tens of movies or being picked up and adapted by hundreds of musicians on the entire planet. This fact proves to us that Iosif Ivanovici is more famous and loved outside of Romania. Because of the access that we have today to multiple documentary sources, I have found hundreds of songs composed by the musician. With the help of these, we can understand not only his musical creativity, but also the subtle, joyful world of the era in which he lived, the era of the development of the modern Romanian state. During my research in various national archives, I have found clear data that proves the true value of the musician. These bring us welcome additions to our knowledge of the life and works of Iosif Ivanovici, *The king of Romanian Waltz*.

**Keywords:** Ivanovici, waltz, Romanian, *The Danube Waves*, marching band.

### 1. Introduction

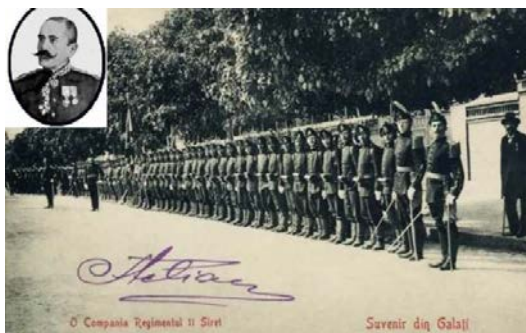


Fig. 1 Postcard of Regiment Siret no. 11 of Galați, in which the musician Iosif Ivanovici served

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Iosif Ivanovici was one of the most important Romanian composers from the late 19<sup>th</sup> and the early 20<sup>th</sup> century, who successfully promoted his composition on the international music scene, reaching the status of the most famed Romanian musician abroad, in a time when such a thing seemed to be impossible. His music works are still played in the entire world but not many people know the true creator, only little information has been disclosed about this prolific musician.

On the shores of the Danube, in Galați, in 1994, an audio system was installed in the attic of the mayor hall of the city, which played at fixed intervals, on the main street in the city center, Domnească street, the theme of the *Waves of the Danube* by Iosif Ivanovici. This song was an emblem of the city until 2018, when the system failed.

Ivanovici spent almost his entire life in Galați; from the age of 14, when he was brought into the Romanian Principates as a child playing in a military band, until the age of 56, when he was detached to Bucharest as General Inspector of the Military Band. His musical activity took place in Galați, a city that inspired him to compose some of his most important works. Unfortunately, the memory of bandmaster Iosif Ivanovici was lost with the passing of time. Nothing today exists that could prove his stay in Galați.

A monument was erected in the memory of Regiment Siret no. 11, the same regiment that Iosif Ivanovici belonged to and in which he was a conductor. The monument is dedicated to the heroes that fell in the Russo-Turkish war. The composer's name is not even engraved on this monument because he was not one of those fallen soldiers. Nevertheless, the famous waltz - *Waves of the Danube* - is used even today in tens of movies or TV series and adapted and reinterpreted by musicians from all over the world. There are hundreds of variants in different genres (pop, rock, jazz), hundreds of arrangements and a multitude of international editors, who have published his work. This is why I consider it very important to find detailed information about Iosif Ivanovici. Beside the famous waltz, Ivanovici composed over 300 dance pieces and marches<sup>1</sup>. Most songs were composed for piano, being arranged later for different instruments. Nevertheless, very few songs are played today, most of them being played by military bands. This is mostly because of the loss of the musical archives of the marching bands and also because of the lack of interest for some Romanian composers.

Beginning with the first half of the 19<sup>th</sup> century and continuing during the next one hundred years, military music took off in the Danubian Principalities and new types of marching bands appeared.

“The activity and artistic productions of Romanian military musicians of the last century, are being fragmentarily investigated because of at least four reasons:

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<sup>1</sup> See Appendix

1. Difficult access to the musical documents, kept mostly in various archives and state libraries (including military archives, the ones after the '70s being declassified) and personal collections.
2. The banning by the communist regime of the learning and promoting of the musical works dedicated to the members of the Royal House of Romania, which led to the censoring until 1990 of a significant part of the musical repertoire that was produced over eight decades (1866-1947).
3. The low interest shown by researchers for a subject on the fringes of musicology and, we should admit, because of the lack of professionals in the field, from among the Army.
4. The loss of the musical archives of marching bands, along with the disbandment, the assignment to different military units from the same cities or other garrisons. A lot of times, with the retirement of bandmasters, some songs from the marching band archives disappeared." (Gheorghiuță, 2020, pp. 239-277)

## 2. Iosif Ivanovici. Biographical information

Iosif Ivanovici was the most famed Romanian composer from the late 19<sup>th</sup> and the early 20<sup>th</sup> century on the international music scene. His works – especially *The Waves of the Danube* waltz – have circulated (until the present time) over the entire globe, being published by important musical editors. In a list compiled by the musicologist Viorel Cosma I have counted over 60 editors from the entire world who have published works from the Romanian composer, among them – *Ricordi, Schirmer, Schott, Hansen, Doblinger* etc. Moreover, the theme of the famous waltz appears in numerous cinema productions, both from the beginning of the 20<sup>th</sup> century and modern ones. It is unfair, though, that the title or the author are omitted, a lot of times different versions being utilised. Until today, the famous waltz can be found in over 40 movies.

“As well known and appreciated as he is in the entire world for the wealth and beauty of his compositions, so scant is the information that we have regarding the life and work of this classic of our popular music.” (Pelearcă, 1988, p. 141)

Sadly, this state of affairs is also valid today. The data that we have analysed thus far about Ivanovici present different information regarding the great Romanian musician, both regarding his date and place of birth and regarding his given name.

### 2.1. Date and place of birth, information regarding the composer's name

According to the latest research done by the Cultural Association *Save the Heritage of Timișoara* and aired on the television channel TVR Timișoara on 13 February 2020, we see that Iosif Ivanovici was born in Timișoara, the capital of Banat, in the Fabric neighbourhood, in the year 1845, which was part of the Habsburg Monarchy. Regarding the year and the place of birth, the information was uncertain until the latest research was published; some claiming that the

musician was born in 1844, 1845 or even 1848. Nevertheless, using the obituary, we can establish with certainty Ivanovici's year of birth as 1845:

“The bereaved Amelia Ivanovici-wife, Paisia Monacha-mother-in-law, Theodosie Monachul-uncle, Paraschita, Costopol and Petra Nicolau sisters-in-law, Iancu Gheorghiu brother-in-law, Ioan Muntean cousin, Andrei and Elena Costopol nephew and niece, with unbearable pain have to bring to your attention the passing away on Monday 16 at 10:00 PM of the much-loved Major I. Ivanovici, General Inspector of the Military Bands, officer of numerous national and international orders. He was 57 years old.” (*Adevărul*, 1902)

Another confusion is generated by the composer's given name. In most of the musician's compositions only his initials appeared: I. Ivanovici or J. Ivanovici. But on other military publications his name appears as Ioan, Iosif, Josef Ivanovici (*Iosif Ivanovici*. 2017), but also Ioje (*Monitorul Oastei*. 1886. p. 226)<sup>2</sup>, Ioja, Iota (a version of the Romanian name - Ion, much used among Romanians from Banat) or Michael (Michail) Ivanovici (*Monitorul Oastei*, 1901, p. 721)<sup>3</sup>. In an official army document, he signs himself as Ion.

“Certificate. Yours truly Ivanovici Ion, Inspector of the Army Bands, confirm through the present certificate that major sergeant (musician) Haraga Gheorghe from the 4<sup>th</sup> Regiment Rosiori has served with distinction and skill in all his endeavours while he was under my conducting in the Siret Regiment no. 11 and being very pleased with his musical skills and behaviour, I sign this certificate. Inspector of Military Bands I Ivanovici. Bucharest, 19 May 1900, no 11.” (Pelearcă, 1988, p. 141)

But the latest research indicates that his Christian name was Ion. From this piece of information, we can deduce that Joseph was a stage name chosen by the composer for his artistic activity.

## 2.2. Musical education

Despite being the son of Axinte and Persida Ivanovici, poor peasants, Iosif Ivanovici had demonstrated since childhood his predilection for music. „He first learned to play the flute given to him as a child by a sympathetic old man.” (Diamond, 2004)

After becoming an orphan, he relocates to the Principality of Moldavia in 1858. He moves to the city of Galati and joins the children of the troops of the 6<sup>th</sup> Line or Infantry (the information is uncertain) Regiment. Inside this band he was a flutist and clarinettist. His musical education during this time is given by the

<sup>2</sup> “According to the ministerial decision no. 57, after the proposal made by the commander of the second Corps of Army, with report no. 7.807, Ioje Ivanovici, the kapellmeister cl. II at the marching band of the 6<sup>th</sup> Dorobanți Regiment, during 8 April 1866, was nominated as Kapellmeister cl. I, at the same marching band.”

<sup>3</sup> “The completion of the duty of inspector of military music was accomplished by the former inspector Ivanovici Mihail.”

bandmaster of the regiment, Alois Reidl, who was pleasantly surprised by the teenager's talent. His remarkable evolution propelled him to become one of the best musicians in his regiment.

Afterwards Iosif Ivanovici was moved to the 2<sup>nd</sup> Rosiori Regiment from Iași, promoted as sergeant major in the period 1874-1879. Here he continues his musical studies under the renowned Emil Lehr, "one of the outstanding musicians of the second half of the 19<sup>th</sup> century" (Cosma, 1958, p. 11). Lehr initiates him in the secrets of harmony, composition, orchestration and conducting. Also because of the regiment's bandmaster, Ivanovici gets acquainted with the musical repertory of the Romanian theatre of Iași, Emil Lehr being a conductor for the National Theatre of Iași where many musicians of the 2<sup>nd</sup> Regiment also played. Emil Lehr was also the person who facilitated his contact with the musical editor Constantin Gebauer from Bucharest. His first compositions, but also many others during his career, were published by the *Constantin Gebauer* Editor.

At Emil Lehr's recommendation, in the year 1879, Iosif Ivanovici is promoted to the position of Chief of music of the National Guard in Galați. Standing out because of his musical and management skills, Ivanovici is promoted in short time to the position of chief-officer of music – third class (1880), second class (1883) and first class (1886) (*Iosif Ivanovici*, 2018, p. 208). At the helm of this regiment, the musician played in numerous localities like Tulcea, Focșani, Brăila and Galați, becoming a beloved favourite of the public.

From 1880 to 1894 he was conductor of the marching band of the 6<sup>th</sup> Line Regiment and the 11<sup>th</sup> Regiment Siret from Galați, the period that he spent in the last one being one of the most prolific of his artistic career.

From 1896 to 1901 Ivanovici occupies his highest position, being promoted to the post of general inspector of Romanian military bands. Through Royal Decree no. 2 691, dated 26 May 1895, at the behest of the State Secretary at the War Department, through the Report no. 2 041, first class music chief, Iosif Ivanovici, Regiment Siret no. 11, is being promoted, 1 June 1895 to the position of general inspector of military bands, position vacant since the passing away of Mr. Eduard Hubsch (*Monitorul Oficial*, 1895, p. 1653).

"In his new role as manager at the highest level of Military music, Iosif Ivanovici proved that he had organisational skills and real professional qualities, which allowed him to raise the professional level of Romanian marching bands." (Silea, 2006, p. 208)

He made a further invaluable contribution to the training of military musicians. Ivanovici also proved to be a highly able leader, reorganising the military bands and supplying them with instruments and rich and varied repertoires. Because of his initiatives the Minister of War, Anton Berindei, sends him to Vienna in 1897.

“We can read in Bucharest newspaper that Mr. Ivanovici, the renowned composer of waltzes, Inspector of Military Music in Romania, has been send to Vienna by the Minister of War in order to study the organisation of Military music there. Mr. Ivanovici will stay in Vienna as long as he needs in order to find models after which he can organise Romanian Military Music.” (*Familia*, 1897, p. 443)

### 3. Compositional activity

Until today, we do not know the exact date of composition for many of the songs composed by Iosif Ivanovici. We only know when these were published by different musical editors, Romanians or foreigners. Nevertheless, we can deduce the approximate time frame from some of the covers of his works because the position of the composer is stated there.

According to *Maiorul I. Ivanovici* [Major I. Ivanovici], monographic sketch written by musicologist Viorel Cosma, the first pieces of music composed by Ivanovici are arrangements for marching band of some stage works, which he made in his formative period, under Emil Lehr’s guidance: *Finale Atto III nel opera Lucia di Lammermoor del Sig. Cav. G. Donizetti* (1897), overture *Dichter und Bauer* (1880) by Franz von Suppé (Cosma, 1958, p. 12). Also, his first compositions are inspired by this genre and they were written during his stay in Iași, such as *Théâtral-Quadrille* and *Quadrille sur les motifs de l'Operette La Mascotte* by Edmond Audran (1840-1901) and other fantasies and potpourris inspired by operettas and operas.

Marching bands and Salon orchestras from that period were playing in the open air, in public spaces of big cities with the aim of promoting music and composers, both Romanians and foreigners. Through his activity, Iosif Ivanovici “satisfied the masses’ need for music, eager for entertainment during Sundays and holydays in the warm months” (Sbârcea, 1972, p. 304). In the Bucharest newspaper *L'Independance roumaine*, Iosif Ivanovici is called “un veritable enfant de le bal” [a genuine child of the Ball] (Cosma, 1958, p. 14), because of his presence at balls, weddings, parties, meetings and other social events for which he composed multiple songs, such as the waltz *La vie du Bucarest*, polka-mazurka *Suvenire de Sinaia*, quadrille *Souvenir de Brăila*, polka-mazurka *Souvenire de Lacul Sărat*. Especially in Galați, Ivanovici was much loved by the public because of his danceable compositions. He dedicated directly many of his songs to notable personalities of that age or the titles contain the names of some persons, being dedicated to them.

The subjects of his songs, featured especially in the titles, show us his romantic side: nature, love, love of country. At the same time a category of works carries an oriental and exotic influence: *Rozele Orientului* [*Roses of the Orient*], *Vederi din Orient* [*Postcards from the Orient*], *Tortajada* (on Spanish motifs), *Alhambra* (Spanish waltz). His interest for the beauty of the Romanian melody can be felt in his songs *Potpuriu national* [National Potpourri - arranged for

marching band] and the quadrille *Suvenire*, inspired by Romanian folk dances. Some of his works reference social and cultural events, which the composer attended: polka *Souvenir de l'Exposition* - referencing the World Exhibition at Paris in 1889, polka *Favianis* - the title being also the name of a novel written by Johanna Dirnböck-Schulz (1850-1918, German writer), polka *Bacara* - referencing a card game popular in that time, polka *Poker*, galop *Telephon* - an homage to the invention of the well-known device, quadrille *High-life*. Some of these works were not written later for marching band, thus we can deduce that they were occasional pieces of music, composed as an obligation towards the host.

### 3.1. The first Romanian hit

One of Iosif Ivanović's most important source of inspiration was nature. He wrote about the beauty of flowers, the sea, the stars, but his most famous waltz is inspired by the greatness of the Danube River. This song was composed around 1880, during his stay in Galați, when he held the position of Bandmaster of the 6<sup>th</sup> Regiment Line. According to a manuscript that is held today in the center for the Jewish community in Lugoj, the famous waltz was dedicated initially to a young woman - Sara Fried *Donauwellen Walzer. Ivanovics, gewidmet und geschrieben für Fräulein Sara Fried [Waves of the Danube Waltz by Ivanovici, dedicated and composed for Sara Fried]*. Afterwards, published in 1880 in Bucharest at Constantin Gebauer's printing house, the song was dedicated to Emma, the editor's wife, which is the current version.

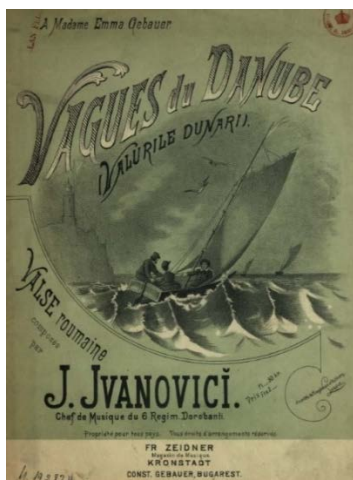


Fig. 1 *Waves of the Danube*, Waltz cover, published in 1880, Editor Constantin Gebauer, Bucharest

Afterwards, some lyrics written by Carol Scrob (1856 - 1913)<sup>4</sup> were added, then others by S. Poppini<sup>5</sup>. The most famous Romanian vocal version was

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<sup>4</sup> Carol Scrob - His lyrics can be found in over 50 musical compositions.

<sup>5</sup> S. Poppini - we have not found information about this author up to the present time.

recorded by Corina Chiriac on her debut album, made by the *Electrecord* label in 1970. The title bears the name of the first song - the waltz composed by Iosif Ivanovici. The main theme was reworked by Aurel Felea and the lyrics were adapted by Dan Turconi after the C. Scrob version. (*Valurile Dunării*. EP) In 1889, the version arranged by French musician Émile Waldteufel (1837–1915) of the *Waves of the Danube* waltz becomes the official hymn of the World Exhibition, Paris, being chosen from among 116 other songs composed by different musicians. This moment coincided with the inauguration of the Eiffel Tower. We can observe the fame of this song by the numerous editors that have published it over the years in London, Milan, Paris, New York, Berlin, Leipzig, Hamburg and other places. Also, the waltz was arranged for at least sixteen groups of instrumentalists, being played by marching bands, gypsy bands, orchestras, solo instruments, thus becoming famous. Unfortunately, composer's name is not as well-known. Until the publication of this song, regardless of genre, the names of Romanian composers were not known outside the borders of the country. Romanian music was known abroad for gypsy bands; Iosif Ivanovici manages to break this barrier, „approving the status of Romanian composers and compositions on the world stage” (Sbârcea. 1977. p. 242). An important role in the popularisation of this song goes to the king of Viennese Waltz, Johann Strauss - the son. During one of his tours in Romania, he heard the *Waves of the Danube* waltz and introduced it in his repertoire. This created confusion back then but in time everybody acknowledged the true composer, Iosif Ivanovici.

“In 1900, when Eduard Strauss - the brother of Johann Strauss, the king of waltz, back then still alive - goes on his last tour of the United States, the public and his managers requested that he played the waltz *Waves of the Danube* by...Johann Strauss, during his concerts. Thus, the astounded Americans found out that *Waves of the Danube* was not composed by Johann Strauss, as they believed, but it was written by Romanian composer Iosif Ivanovici.” (Sbârcea, 1975, pp. 182-183)

Alongside *The Blue Danube Waltz* by Johann Strauss - the younger, the Romanian composer's waltz becomes one of the first global hits in a society without the gramophone, without radio or any other modern means of broadcasting and spreading music. Even today, we can find this song in the repertoire of bands, in all languages, in an endless variety of rhythms and in over a thousand arrangements (instrumental, vocal, mixed). This proves to us the power of the spreading and timelessness of authentic musical values. This song has impacted even the greatest musicians, among them even George Enescu. During his talks with Bernard Gavoty, talk show host at *Radio France*, dating back to 1951, when the musician celebrated his 70<sup>th</sup> birthday, Enescu remembered the first time he played Ivanovici's waltz.

“Of course, after my pleas, I had obtained a true violin and I started to arduously learn by myself. One day, I played the famous waltz composed by Ivanovici, *Waves of the Danube*, for my father with one single finger on the D string. My father,



emotional, told me with a deep and loving voice: «you will be a musician...».”  
(Gavoty, 1982, p. 28)

Other versions:

Ioana Radu<sup>6</sup>- *Și-n chioșc fanfara cânta* [And in the gazebo, the marching band was playing], the famous romance song uses in the chorus the main theme of the waltz. The music was made by Aurel Giroveanu (1916-2001, pianist, conductor and composer) and Florentin Delmar (1917-1983, composer) and the lyrics were written by Aurel Felea. The singer was accompanied by the Entertainment Orchestra of the TVR, whose conductor was Sile Dinicu. In 1987, Ioana Radu performs this song in the Romanian movie *O zi în București* [A Day in Bucharest].

Yun Sim-Deok - *In Praise of Death*. The Korean singer, who was considered the first professional soprano in her country, recorded in 1926, accompanied by her sister on the piano, an adaptation of Iosif Ivanovici's waltz, named *In Praise of Death*. After this recording, the singer took her own life. Because of this, the song is also known under the title: *Death Song*, being considered the first Korean pop song. Two movies were produced about the singer afterwards: *Yum Sim-Deok* (1969) and *Death Song* (1981). In 2018 a Korean TV series about this subject was launched titled *The Hymn of Death*.

### 3.2. Alexandre March

Aside from the fame offered by his waltz - *Waves of the Danube* - Iosif Ivanovici obtained a resounding success at the World Exhibition, Paris in 1889. An international composition contest was organised during this event, with the aim of selecting a slow march (marș de defilare) in the honour of Tsar Alexandre III of Russia. Over 100 composers from all over the world took part, among them Iosif Ivanovici, who won the first place with his composition *Alexandre March*.

Because of this accomplishment, his compositional skills were acknowledged, and thus he drew the attention of multiple international editors, who later published his pieces of music. Also, he was rewarded with a state visit to Russia, where he had the chance to come into contact with the Russian musical scene. Touched by what he had seen he composed some songs dedicated to the places he visited and the notable personalities he met, such as the waltzes *Souvenir de Moscou*, *Am Hofe der Czarin* [At the court of Czarina]<sup>7</sup>, *Tatjana*,

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<sup>6</sup> Eugenia Braia (1917-1990), was a famous Romanian singer of traditional folk music and romance. Her stage name was Ioana Radu. In 1936 she won the Contest of Romanian folk music organised by Romanian Society of Broadcasting. The jury was composed by important Romanian musicians such as Theodor Rogalski, Alfred Pagoni, Grigoraș Dinicu, Alfred Alessandrescu, Ion Filionescu. Gradually she became one of the most important Romanian romance singers. (*Ioana Radu*)

<sup>7</sup> “Dedicated to Her Majesty Maria Féodorovna, Empress of all Russians”.

*Un vis pe Volga* [A dream on the Volga], *Pe malurile Nevei op. 164* [On the banks of the Neva].

Among Ivanovici`s compositions that I have analysed and researched I discovered a march entitled *Alexandre*, but this one is dedicated to His Majesty, The King Alexandre I of Serbia. The information that I have until today is not conclusive to whether this is the same song with which Ivanovici won the Paris competition and if on the cover of the score published by Cont. Gebauer a mistake was made in the mentioning of the person to whom it was dedicated. They can be also two different songs: one dedicated to Tsar Alexandre III, the other dedicated to the King Alexandre I of Serbia.



Fig. 2 *Alexandre Marche*, cover, with dedication: “A sa Majesté Alexandre I, Roi de Serbie”, *Const. Gebauer* Editor

#### 4. Musical Events dedicated to the composer Iosif Ivanovici

##### 4.1. The “Iosif Ivanovici” International marching bands Festival

Since the beginning of the 20<sup>th</sup> century there has been a desire to acknowledge and to promote the music and personality of the musician who was called the *King of Romanian waltz*. Thus, in the newspapers of the time we can discover an article from 1911 in which we can find out about the wish to erect a bust dedicated to the only Romanian musician famous on the international stage at that time.

“The proceedings of the grand cultural festivities from Iasi inspired in me one of the most ingenious ideas: to build a bust of I. Ivanovici in Iași. [...] His waltzes have entertained so many generations of youngsters, lovers, that it would be a high injustice to not erect in the city of culture a bust, even a humble one, for this child of the troops of the 13 regiment.” (*Tribuna*, 1911, p. 5)

In 1988, TVR organized a concert dedicated to Iosif Ivanovici at the Romanian Athenaeum. Pieces of music composed by Ivanovici were arranged by Sergiu Sarchizov (1924-2003, Romanian composer and conductor) for orchestra, children`s choir, professional choir and singers (Simina Ivan, Irina Săndulescu Bălan, Liniana Nichiteanu). The repertoire includes: waltzes *Waves of the Danube*, *Sinaia*, *Agatha*, *Lucafărul* [*The evening star*], *Visuri de aur* [*Golden dreams*], *Viața la București* [*Life in Bucharest*<sup>8</sup>], galops *Trăsnet și fulger* [*Lightning and thunder*], *Trenul la infern* [*The train to inferno*], polkas *Lina*, *Maus*, ring dances *Hora de la Predeal* [*The ring dance from Predeal*], *Hora micilor dorobanți* [*The ring dance of the children of the troops*] and the march *Imperial Voyage*.

“The idea of TVR and the conductor Iosif Conta to dedicate a concert to Ivanovici in the grand room in the Romanian Athenaeum on 6 October 1988 deserves all our gratitude. This act is a revelation for professional musicians and for the public. Over fifteen pieces of music by Iosif Ivanovici were arranged in a modern style by Sergiu Sarchizov. The TVR Symphonic Orchestra was accompanied by the children`s choir (conducted by Eugenia Văcărescu) and the professional choir (Aurel Grigoraș). They revealed new musical scores that can be introduced in the Romanian musical repertoire, not only for occasional or festive reasons. The concert introduces us to a musical universe of the past century, especially the waltzes. Beyond the uniqueness of the songs and the professional harmony arranged by Iosif Conta, the concert dedicated to Iosif Ivanovici meant an important act of capitalisation on our musical heritage. We dare consider it just a new beginning because our prolific composer leaves us valuable music scores (especially the waltzes *Porumbei albi* [*White doves*] and *Vederi din Orient* [*Postcards from the Orient*].” (Cosma, 1988, p. 12)

Marking 150 years since Ivanovici`s birth, a concert was organised in Galați (by the Local Council, the Inspectorate of culture and the *Nae Leonard* Musical Theatre) during the 5<sup>th</sup> edition of the Galatian Musical Days Festival. It was named *Jubilee Iosif Ivanovici*. The songs were arranged by Sergiu Sarchizov and Ury Schmidt<sup>9</sup>, some of them being presented in first audition (*Zilele Muzicale Gălățene*, 1995).

In 2005 the wish of the people of Galați to celebrate Ivanovici came to life in the form of the National Marching Bands Festival, named after the musician. Woodwind and brass Orchestra *Valahia* from Giurgiu and multiple local marching bands, such as: *Valurile Dunării* Marching band, Cozmești Marching band and Toflea Marching Band.

Later this festival was organised annually (from 2005 to 2019). At the second edition a lot of marching bands from the entire country were present, such as: *Valahia* Orchestra, *Rotaria* Marching band (Vaslui), *Boroaia* Marching band

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<sup>8</sup> *Life in Bucharest* - a mix created from the songs *Primul surâs* [*The first smile*], *Aurel*, *Suspiniul* [*The sigh*], *Souvenir de L'Exposition* and *Life in Bucharest*.

<sup>9</sup> Ury Schmidt (1929-2005), conductor and musical teacher (Ionescu & Sava, 2006, p. 132).

(Suceava), 5 *Călărași* Marching band, the Representative Marching band of Prahova County and also the *Valurile Dunării* Marching band from Galați. Since the third edition the festival became an international one. Over the years different bands were invited to play from: Bulgaria, Republic of Moldova, Italy, Hungary, Turkey.

“The repertoires of the orchestras have great diversity - from the ethnic types, folkloric or arrangements based on hits, movie soundtracks or classical works, all the way to marching band songs.” (Moga, 2019)

During three days, the people of Galați have the opportunity to listen to different instrumental groups that showcase a vast repertoire, bringing forth the former greatness of Galați. Also, through this Festival, the attending artists as well as the general public celebrate Iosif Ivanovici’s personality. In every edition, ever since the first until the last one, the famous waltz - *Waves of the Danube*, was performed by the different instrumental bands, famous marching bands or children’s bands, in multiple arrangements, becoming thus an icon for this event. Because of the pandemic situation, the last two editions, the 16<sup>th</sup> and the 17<sup>th</sup> from 2020 and 2021, were cancelled.

#### **4.2. The Iosif Ivanovici national composition contest for marching bands**

Since 1831, when the first Romanian marching band was established in Iași, an objective has been to realise a musical repertoire suitable for military music. Thus, over the years different contests have been organised in order to enrich the compositions for marching bands.

In 1864 a department was established inside the Minister of War, entitled the General Inspector of Military Music, which had all the military music units in the country under his command. Capitan Eduard Hübsch was the first musician who occupied this position for three decades. He composed numerous songs dedicated to the Royal Family and to marching band music.

Afterwards, Military music was led by Major Iosif Ivanovici, devoted officer of King Carol I and famous composer. He is one of the most important representatives of marching band music, who composed numerous songs in this genre (*Ora Regelui*, 2021).

Mihai Mărgăritescu was Ivanovici’s successor. His merit for reorganising and modernising this military musical institution during the time when he held this position is acknowledged. Also, he was an important Romanian music critic. His drive to promote military music pushed him to organise the first national contest dedicated to military music.

“Mărgăritescu’s managerial initiatives go beyond the domain of the army, connecting the marching bands to the tumultuous political and musical events of the time. [...] Mărgăritescu’s professional prestige, recognised and supported by the high society of the Royal House, of the Army forces and of the civil society, allow the organization

of the first national contest dedicated to military music, during the Jubilee celebrations (40 years of Carol I of Romania's reign)." (Gheorghîță, 2020, p. 245)

The jury for the first edition, which took place in 1906, was made up of: George Enescu (who composed for this event *Jubilee Hymn for Choir, Orchestra and Harp*), Mihai Mărgăritescu, George Stephănescu and Eduard Wachmann. "Starting with the year 1972, the Ministry of National Defense will organise, every two years, the most important composing contest and performance festival of Army songs in Romania: *I defend you and I praise you, My Country!*" (Gheorghîță, 2020, p. 272)

This national festival was addressed to Romanian composers and lyricists, both military and civilian. The lyrics were pacifist, mobilising, in national spirit; the music was characterized by melodicy and the combination between folkloric and classical music influences. The contest was divided in three sections: march, patriotic song and easy-listening music, since 1984 another category was added - large song (ode, hymn and vocal poem). But the chosen theme was not characteristically military but the glorification of the socialist homeland and beloved leader. Thus, this contest was actually promoting artistic amateurism.

Since 2005, the general inspector of Military Music has organised the national compositional contest for marching bands, entitled as an honor for the most famous representative of Romanian music and marching band music - *Iosif Ivanovici*. This event has been under the High Patronage of the Royal House of Romania since the first edition. Also, this event is supported by the Union of Romanian Composers and Musicologists and the Romanian Musicians' Performing Works Union. The aim of the contest is to encourage young composers to approach marching band music. Regarding the first four editions of the contest, in the researched bibliography until the present moment, I have not found relevant information. In the description of the 5<sup>th</sup> edition, in 2010, from the official site of the Royal House of Romania, we can learn that the Royal Family has gifted the *Grand Prize Iosif Ivanovici* to the best military music composer of the year and the financial prize was personally offered by His Majesty Michael I of Romania. Noteworthy is that during this edition the song - *Carol I March* composed by Iosif Ivanovici in 1895 and later recovered by musicologist Viorel Cosma, was performed for the first time since the fall of communism. "The contest sees the reunion of military music groups from all over the country, including the Representative Military Band of the Ministry of Defense. Every year are showcased music pieces from different genres. The majority of composers are military musicians." (*Marșul Carol I*, 2010)

The event includes two categories - composition and arrangement. During the 7<sup>th</sup> edition from 2011, Colonel Ionel Croitoru arranged for symphonic marching band the song *Luarea Plevnei* [*The conquest of Plevna*], a triumphal march dedicated to the Lord of Romanians, Carol I of Romania, composed by

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Anton Kratochwil (*Concursul de creație al Muzicilor Militare, ediția a X-a [The Composition Contest of Military Musics, 10<sup>th</sup> edition 2011]*).

In 2015, during the 10<sup>th</sup> edition, at the gala concert another song composed in honor of the first king was premiered - *Farmecul Peleşului [The charm of Peleş]* waltz by Iosif Ivanovici. This event represents a homage dedicated to the most important and famous residence of the Royal House of Romania. (*Concursul de creație al Muzicilor Militare, ediția a X-a, 2015 [The Composition Contest of Military Musics, 5<sup>th</sup> edition]*).

At the 11<sup>th</sup> edition musicologist Viorel Cosma evoked composer Iosif Ivanovici's personality through a short speech. Many important representatives of the Bucharest musical life were present for this occasion, composers and prestigious musicologists, professors from the National University of Music Bucharest and important ambassadors. For the first time, the national composing contest of military music was organized at Romanian Athenaeum (*Sărbătoarea Muzicii Militare la Ateneul Român [The Celebration of Military Music at the Romanian Athenaeum]*, 2016).

In 2017, famous persons of arts and Romanian culture were part of the jury, such as: composer Ulpiu Vlad, professor at the National University of Music Bucharest and composer Dan Dediu, president of the instrumental music and multimedia section of UCMR, George Natsis, president of the jazz section of UCMR, composer and conductor at the Radio *Big-Band* Ionel Tudor. For the arrangement section, Ionel Croitoru won first prize with galop *Telephone* by Iosif Ivanovici and the first prize for the composition section was awarded to Valentin Mandric for the song *Șoarecele și Pisica [Mouse and Cat]* (Crișan, 2017).

At the next edition, the 13<sup>th</sup> one, another work composed by Iosif Ivanovici was arranged by Ionel Croitoru, the galop *Asalt [Assault]*, awarded with a mention. The first prize was won by Alexandru Butnariu for the arrangement of the song *Writings on the Wall* - by pop singer Sam Smith, from the soundtrack of the movie *Spectre*<sup>10</sup>. The great prize of the composition section was awarded to Colonel Lieutenant Marius Firca for *Jubilee Hymn - Centenary 2018*, dedicated to Carol I of Romania. In 2019, the great prize was granted by Prince Radu of Romania to composer Cristian Marius Firca for *Salve Regina*. He was also the winner of the arrangement section for *Aria Violetta Finale, Atto I* by Giuseppe Verdi (Bătcă M. 2019). The 15<sup>th</sup> edition took place in May 2021 after a one-year break. The prize was awarded by Princess Sofia (*Concursul de creație al Muzicilor Militare, Ediția a XV-a [The Composition Contest of Military Musics, 15<sup>th</sup> edition]*, 2021).

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<sup>10</sup> *Spectre* - one of the last movies from the James Bond series, made in 2015; the song composed by Sam Smith was awarded with an *Oscar*.

## 5. General comments on the compositions

### 5.1. Generalities

Iosif Ivanovici composed over 300 pieces of music - the march *Sosește garda* [*The guard is arriving*], the last known song composed by the musician has the opus number of 344. Some compositions are lost today or not accessible to the wider public. Some songs (such as the romance *Teribil e moment* [*The moment is terrible*]) are just mentions, the scores were not found in the researched archives.

The tackled genres are closely linked to his artistic activity - military and entertainment. During a period of recognition of Romanian music, of promoting musical works through public concerts, Iosif Ivanovici composed many songs for entertainment. In his works we can identify the genres: galop, ring dance, quadrille, polka, mazurka, polka-mazurka, waltz, romance, minuet, serenade, gavotte. These genres are composed for piano, marching band, chamber music but in the researched archives I discovered just reductions for piano.

In the galop genre I found just seven songs, which tackle various themes. Because of these facts, we can deduce that these compositions are part of his occasional ones, composed for or during events. Two galops have the destined dedication: *Military Galop* - dedicated to the officers of the Romanian Army (probably composed for a military event) and *Telephone Galop* dedicated to *Madame Clotilde Angelo Bach*.

Iosif Ivanovici's preoccupation for promoting Romanian folk song can be observed in the genres of the three ring dances he composed: *Hora Micilor Dorobanți* [*The ring dance of the children of the troops*], *Hora de la Predeal* [*The ring dans from Predeal*] and *Mițuica Fa* and also in *Sârba moșilor* (*sârba* is a Romania folk dance). In the researched archives I found only the score of *The ring dance of the children of the troops*.

In the quadrille genre we can find diverse sources of inspiration. Because of the small number of works (fourteen), we can deduce that this genre was one used only occasionally by Ivanovici.

The Romanian folklore is utilised as a source of inspiration in *Souvenire* [*Souvenirs*], composed out of national songs, in which melodical passages of some ring dances and national romances are used. The composer paid additional attention to this composition because, aside from the piano part, he introduced passages for clarinet. According to musicologist Viorel Cosma, "a copy of the general score for marching band dated 16 November 1866, Galați (the Lt. Colonel Dumitru Hoffmann collection), the quadrille was arranged for military music and it circulated in almost all the marching bands of the army until today" (Cosma, 1958).

Inspired by the music of the Greek culture, with which he came into contact in the Danubian port cities, Ivanovici composed the quadrille *Souvenir de Brăila* [*Souvenir of Brăila*] on Greek airs.

Another source of inspiration found in the Romanian composer's quadrilles is the stage music, opera and operetta. The songs composed by French musician Edmond Audran inspired him to write two compositions in this genre - *Le Grand Mogol* (inspired by the operetta of the same name) and *Quadrille sur des motifs de l'Opérette La Mascotte*. In the *Theatral* quadrille musical motifs are employed from the *A Masked Ball*, *La traviata*, *Troubadour* and *Rigoletto* by Giuseppe Verdi, *The Huguenots* of Giacomo Meyerber and *Martha* by Friedrich von Flotow. A last inspiration source found in Ivanovici's quadrilles is vocal music, popular at the time used in the songs: *The Eccentriques* and *Viennese Song*. Considering this we can appreciate the vast knowledge of opera repertoire that Ivanovici possessed and his attempts to introduce the music of other cultures into Romanian culture. Iosif Ivanovici composed ten works of this type. Many of these are named after personalities such as: Carol I of Romania, Ferdinand I of Romania, Alexander I of Serbia, Czar Alexandre III of Russia, Archduke Carl Ludwig, Colonel Emil Scarlat Skeletti, General Iacob Lahovary, Ion Kalinderu.

The most numerous works composed by Ivanovici are waltzes (I have found information and scores of 108 waltzes). This genre has earned him the title of *King of the Romanian Waltz*. According to the titles we can deduce that these songs were composed for various events or dedicated to various people.

His compositions were published by numerous editors during his lifetime, both abroad and at home, the most numerous foreign ones being German.

## 5.2. Commentaries on the major genres tackled

### 5.2.1. *Galop, The Ring Dance, Quadrille, March*

Galop (the original term - *galoppade*, named after the rapid strut of horses) was a lively dance, introduced in Parisian salons in the beginning of the 19<sup>th</sup> century and which later became popular in London, Berlin, Vienna but also in Romanian cities. The dance requires partners to execute some moves combined with jumps in order to imitate the gallop of horses. The music of this dance has a binary rhythm and an alert tempo. From a structural viewpoint, the songs have a tripartite structure: A (*Galop*) - B (*Trio*) - A' (*Finale*). The majority of analysed works begin with a short introductory section on four bars, named in some cases *Entre* or *Entreé*. The *Galop* and also the *Trio* are composed of two sections of two periods each, the second one being a variation of the first one. The last part, *Finale*, brings back the *Galop*, in some cases with the introduction, always ending with a concluding section, with a variable number of bars. The galops composed by Ivanovici and analysed until the present time utilise a tonal harmony based on the triad, I - IV - V. They are unitarily composed, always ending with the initial tonality and the *Trio* is always in the tonality of the subdominant.

The ring dance in the Romanian folklore (at least) represents a dance with a varied typology. Folklorists have identified for example *the ring dance of the fir*, *the ring dance of the bride* and others. Despite this diversity, ring dances have



a few constant characteristics: they are danced in a ring, in moderate tempo, with a binary meter but with ternary subdivisions. Overall, the dance has two to four distinct sections. In the researched archives, out of the three compositions of this type, I had access to only one, *The ring dance of the children of the troops*. The title of this song alludes to the children enrolled in the military system, the children of the regiment. This was the first position held by Iosif Ivanovici in the Romanian army. As a General Inspector of Military Music, he organised a drive to recruit talented children from disadvantaged backgrounds in order to instruct them as military musicians.

Quadrille was a famous French dance for couples - *quadrille* (fr.) whose name was taken from the Italian word *quadra* [square]. It was very popular in European salons from the end of the 18<sup>th</sup> century until the beginning of the 19<sup>th</sup> century. The characteristic structure of the dance had four parts, being later extended to six parts. The dance includes both sections in binary meter and the sections in tertiary meter. In all his quadrilles, Iosif Ivanovici employs the six-part structure.

The march is a choral or instrumental piece with a solemn character and a binary cadence rhythm or, more rarely, a tertiary rhythm, present in military repertoires. The origins of this musical genre go back in history to the earliest times, being found during warlike activities. In Romania, the march was spread during the period of formation and consolidation of the modern Romanian state (the beginnings of the 19<sup>th</sup> century). It had a rallying purpose. The marches composed by Ivanovici belong to multiple categories, according to the event for which they were composed: parade march, low march. For most of his marches, Ivanovici maintains the tripartite form characteristic of this genre, inserting in the middle part the *Trio* as a contrast element from both the melodic and the rhythmic point of view.

The Galatian Professor and conductor Dan Drăgoi, remarks with the occasion of discovering a composition of Iosif Ivanovici the following:

“It is a music full of brightness, in the sweet style of the epoch, which inserts «pictorial elements» from two different angles (from the perspective of the ones marching, but also the perspective of the ones on the sides). Listening to the music, you can imagine the beauty of the entire military parade, the pride of the cheered soldiers and the masses that welcome them with a lot of joy. In the B section (*Trio*), the composer «paints the glances» of the youngsters through some types of discrete grace notes. The lyricity of the situation is artistically described through the changes of nuances. In conclusion, it is a pictorial music with a supple melody, easy to remember, created specifically for a celebratory ambiance.” (Cilincă, 2017)

### **5.2.2. Polka, Mazurka, Polka-Mazurka**

Polka is a dance with a binary rhythm, played during balls. It is originally from the Czech Republic and it is danced in couples. It enjoyed large popularity at the begging of the 19<sup>th</sup> century. Among Iosif Ivanovici's works, 22

compositions for piano with diverse themes and titles belong to this genre. I have analysed a couple of these songs and I have been able to identify multiple characteristics of this genre among the composer's works. He maintains the characteristic elements of the dance – binary meter, specific rhythm (present in the accompaniment of the left hand) and the jovial character. The form of the analysed compositions which belong to this genre is tripartite, with a short introduction which has a number of variable bars (2 or 4 bars) entitled accordingly: *Introduction*, *Entre*, *Eingang*. The first section, *Polka* is commonly composed of two distinct verses, which repeat themselves, composed of two periods. The variation techniques are highlighted in this part. Due to being symmetrical constructions, all the songs maintain a clear harmonic and rhythmic structure. Each composition emphasises the specific style of salon music from that period and the melodic richness with which they are gifted confers to them an authentic charm.

*Mazurka* is a Polish folk dance which first appeared in the 16<sup>th</sup> century and became popular in the entire Europe at the end of the 19<sup>th</sup> century. The dance has an improvisatory style, engaging four, eighth or twelve pairs of dancers. The gallant music is measured ternary but the metric accent appears irregularly, on the second or third beat. Also, the music is characterised by the presence of the following rhythm:



Fig. 4 *Mazurka* – characteristic rhythm

During the middle of the 19<sup>th</sup> century, out of the combination of the polka steps with the ternary rhythm specific to the mazurka a new style was born - *Polka-mazurka*. The first composer who promoted this musical genre was Johann Strauss - the son. From a musical viewpoint, the specific rhythm of the mazurka is utilised in the *polka-mazurka*, ternary measure, formal structure, classical harmony, symmetrical construction. Because of these reasons the two genres are difficult to differentiate. The structure of the compositions which belong to this genre is tripartite, with an introduction - titled *Entre*, *Introduction*, *Entré* and a concluding section - *Coda* with a variable number of bars. Each part of the sections is composed of one, two or even three verses in which musicians are employing the variation technique.

### 5.2.3. *Waltz*

The waltz is a German pair dance. Its origins can be found in the folkloric *Ländler*. It has gradually become an aristocratic dance from as early as the 18<sup>th</sup> century and during the 19<sup>th</sup> and 20<sup>th</sup> centuries the dance experienced true

popularisation. The word originates in the German expression *Sich Walzer* which means “to spin”.

Because of its varied functions and sounds, the waltz has been integrated in all musical genres: symphonic (as a part of a symphony, as an independent piece or as a part of a suite or as a constitutive episode of a symphonic poem), instrumental, vocal-instrumental, opera, ballet, operetta. Thanks to the contribution of Lanner and the two J. Strauss, father and son, the entertainment waltz, conceptualised for salon music, for balls, is consecrated in its typical Viennese formula, which also influenced Iosif Ivanovici in his compositions (Firca, 2010, pp. 573-574).

The defining characteristics of the waltz are: ternary measure, symmetrical structure, the marking of the accentuated beat by the bass followed by chords on the weak tempos.

All the waltzes composed by Iosif Ivanovici have a clear and symmetrical structure and represent a clear proof of the musical creativity possessed by the composer. What sets the Romanian composer apart from his peers is the method of composition of the last section - *Finale*, in which he combines sections found in the four numbers.

The structure of these compositions is:

**Introduction** – most of the time in binary measure, divided in two sections, in which the first theme is found.

**four numbers** – each number is composed of two verses that repeat themselves, with a contrasting theme. Between the numbers short sections are inserted, which have a transition role.

**Finale/ Coda** – the last section is composed of articulations found in the four numbers and a concluding section.

Most compositions bring back in the end the tonality of the first waltz or the tonality of the relative.

## 6. Conclusions

The value of a national culture is enriched by contributions that come from various directions. Even if we are talking about remarkable personalities, geniuses, or if we are talking about singular artistic works – all of them have the endorsement given by the passage of time. As we all know, time is in most cases the most impartial judge of authentic value. Following these criteria, we have turned our attention on a Romanian composer that has been in many regards ignored or downplayed, Iosif Ivanovici. For example, in the city of Galați – in which the musician spent most of his life (from the ages of fourteen to 56) – his name is unknown to the large public.

The communist regime contributed to the decreased presence of this composer's name among the outstanding musical personalities of the period between the 19<sup>th</sup> and the 20<sup>th</sup> centuries. They banned anything that had any

connections with the Royal Family of Romania. Because of this reason much of the information about Iosif Ivanovici's life and work is either inaccessible or has been lost forever.

As an irony of fate, as much as the composer's name and most of his musical works have been forgotten, his Waltz is famous in the Romanian musical life and all over the world, even nowadays.

From the studied documents until this moment, we can observe that his musical upbringing was mostly of a self-taught type, combined with pieces of advice received from the leaders of military music with whom he came into contact and also some periods of time that he spent abroad, in the Russian Empire (1898) and Vienna (1897).

The biggest part of his known works includes occasional and entertainment songs – salon music and marching band music, with a Western influence, genres which were popular at that time. During his youth, under the guidance of Emil Lehr, conductor of the orchestra of the Galați Theater, Iosif Ivanovici – himself a member of the orchestra – had undertaken to write the first compositions for marching bands inspired by opera music.

In essence, the musical style of Ivanovici's works belongs to the classical-romantical parameters, without particular innovations. At the same time, we can remark his melodical inspiration, the freshness and creativity of his songs. The musician was contemporary with great representatives of the Viennese waltz, starting with Johann Strauss - the son. Their influence on the Romanian composer's works has already been highlighted.

In the last two decades, welcomed initiatives to promote Iosif Ivanovici's works have sprung up: *The International Marching Bands Festival* (Galați) and *The National Creation Contest* (Bucharest) – events named after the composer.

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\*\*\* *Sărbătoarea Muzicii Militare la Ateneul Român* (2016), *Familia Regală a României*. Jurnal online [*The Celebration of Military Music at the Romanian Athenaeum* (2016), *The Romanian Royal Family*. Online news bulletin]. Retrieved from <https://tinyurl.com/yt2km4s7>

\*\*\* *Concursul de creație al Muzicilor Militare, Ediția a XV-a* (2021), *Familia Regală a României*. Jurnal online [*The Creative Contest of Military Musics, 15<sup>th</sup> edition* (2021), *The Romanian Royal Family*. Online news bulletin]. Retrieved from <https://tinyurl.com/jad2uttz>

## Appendix

### Songs composed by Iosif Ivanovici

#### Key:

BND = Score extracted from the National Library of Romania, digital section

BVU = Score extracted from the "V.A. Urechia" Library of Galați

IMSLP = Online score library

Propr. Compo. = The composer's property

P. Maz. = Polka -Mazurka

Info. 1 = The information has been taken from: Cosma V. (2001). *Muzicieni din România*, vol. IV. București. Editura Muzicală [*Musicians from Romania*, Muzicală publishing house]

Info. 2 = The information has been taken from: \*\*\* (2018) *Iosif Ivanovici. Oameni în memoria Galațiului*. Galați. Editura Axis Libris [*Iosif Ivanovici. People in the memory of Galați*]

Info. 3 = The information has been taken from: Cosma V. (1958). *Maiorul I. Ivanovici - Schiță monografică de popularizare*. București. Editura Militară [*Major I. Ivanovici – Popularisation monographic sketch*, Militară Publishing House]

## APPENDIX

Title	Genre	Year	Editor	Source
<i>Le Grande Mogol</i> [ <i>The grand Mughal</i> ]	Quadrille	1880	Const. Gebauer	BND
		1880	G. Degen	Info. 1
<i>Théâtral</i>	Quadrille	1880	Const. Gebauer	BND
<i>Carmen Sylva</i>	Quadrille	1890	Nebuneli	Info. 1
<i>Suvenire</i> [ <i>Souvenir</i> ]	Quadrille	1895	Const. Gebauer	BND
<i>Suvenir de Brăila</i> [ <i>Brăila Souvenir</i> ]	Quadrille	1895	Const. Gebauer	BND
<i>Quadrille du High-Life</i>	Quadrille	1895	Const. Gebauer	BND
<i>Wiener-Lieder</i> [ <i>Viennese songs</i> ]	Quadrille	1896	Const. Gebauer	BVU
<i>Les Excentriques</i> [ <i>The Eccentrics</i> ]	Quadrille	1900	Jean Feder	BND
<i>Quadrille des Belles-Mères</i> [ <i>for mothers-in-law</i> ]	Quadrille	1900	Jean Feder	BND
<i>Paulina</i>	Quadrille	19--?	Const. Gebauer	BVU
<i>Quadrille sur des motifs de l'Operette „La Mascotte”</i>	Quadrille	-	Const. Gebauer	BND
<i>Gling, Glang, Gloria</i>	Quadrille	-	Adolf Kunz	Info. 2
<i>Herminen</i>	Quadrille	-	Carl Rühle	Info. 2
<i>Kadril</i> [ <i>Quadrille</i> ]	Quadrille	-	Const. Gebauer	Info. 3
<i>Alexandre</i>	March	1889	August Cranz	Info. 1
		1895	Const. Gebauer	BND
		-	C.G. Röder	Info. 2
<i>Kaiserreise</i> [ <i>Imperial Voyage</i> ]	March	1890	C.G. Röder	Info. 2
		1890	August Cranz	BND
		1893	E. Graeve &Co	Info. 3
<i>Erzherzg</i> [ <i>Archduke</i> ] <i>Carl Ludwig</i> op. 129	March	1890	August Cranz	BND
		1893	August Cranz	BND
<i>Siret Regiment no. 11</i>	March	1895	Const. Gebauer	BVU
		1903	Th. Basilescu	Info. 1
<i>Carol</i>	March	1900	Const. Gebauer	BND
<i>Ferdinand</i>	March	1900	Const. Gebauer	BND
		1900	C.G. Röder	Info. 1
<i>Kalinderu/ Calindero</i>	March	1900	O. Brandstetter	BND
<i>Parade Militaire</i> [ <i>Military Parade</i> ]	March	1900	Jean Feder	BVU
<i>Abschied Von Focșani</i> [ <i>The separation from Focșani</i> ]	March	-	Carl Rühle	Info. 2
<i>Die Wache Kommt</i> [ <i>The Guard is coming</i> ] op. 344	March	-	Th. Schild	Info. 2
<i>Marș Funebru</i> [ <i>Funeral March</i> ]	March	-	Th. Basilescu	Info. 3
<i>Suvenire de Sinaia</i> [ <i>Souvenir from Sinaia</i> ]	P. Maz.	1884	Const. Gebauer	BND
<i>Amour</i> [ <i>Love</i> ]	P. Maz.	1884	Engelmann	Info. 2
<i>Regina Florilor</i> [ <i>The Queen of the Flowers</i> ]	P. Maz.	1885	Const. Gebauer	BND
<i>Azalea</i> [ <i>Azalee</i> ]	P. Maz.	1885	Const. Gebauer	BND



<i>Lacul Sărat</i> [The Salt Lake]	P. Maz.	1887	Const. Gebauer	Info. 2
<i>Amour!</i> [Love]	P. Maz.	1890	Const. Gebauer	BND
		1884	Engelmann	Info. 2
<i>Abendträume</i> [Night dreams] op. 135	P. Maz.	1890	Carl Rühle	Info. 2
		-	August Cranz	Info. 1
<i>Frumosul buchet</i> [The beautiful bouquet]	P. Maz.	1890	Const. Gebauer	BND
<i>A mea speranță</i> [My Hope]	P. Maz.	1890	Const. Gebauer	BND
<i>Zinica</i>	P. Maz.	1894	Const. Gebauer	BND
<i>Suvenir de la Lacul Sărat</i> [Souvenir from the Salt Lake]	P. Maz.	1895	Const. Gebauer	BND
<i>Marie</i>	P. Maz.	1898	Const. Gebauer	BND
<i>Frumoșii Ochi Albaștri</i> [The beautiful blue eyes]	P. Maz.	-	Const. Gebauer	Info. 2
<i>Erinnerung</i> [Memory]	P. Maz.	-	Carl Rühle	Info. 2
<i>Soiree d'hiver</i> [Winter evening]	P. Maz.	-	Const. Gebauer	Info. 2
<i>L'Odaliskue/ Odalisca</i>	P. Maz.	-	August Cranz	Info. 3
		-	E. Graeve &Co	Info. 1
<i>Galop Militar</i> [Military Gallop]	Gallop	1880	Const. Gebauer	BVU
<i>Manège</i> [The carousel]	Gallop	1885	Jena Feder	BND
	Gallop	-	C.G. Röder	Info. 2
<i>Trenu la infern</i> [The train to inferno]	Gallop	1895	Const. Gebauer	BND
<i>Höllenzug</i> [The train to inferno]	Gallop	-	Eulenburg	Info. 2
<i>Telephone</i> op. 141	Gallop	1897	Const. Gebauer	BND
<i>Asalt</i> [Assault]	Gallop	-	Const. Gebauer	BVU
<i>Sprinten ca vântul</i> [Spry like the wind]	Gallop	-	Const. Gebauer	BVU
	Gallop	-	Carl Rühle	Info. 3
<i>Iute ca vântul</i> [Fast like the wing]	Gallop	-	Carl Rühle	Info. 3
<i>Fulger și Trăsnet</i> [Lightning and thunder]	Gallop	-	Const. Gebauer	BVU
	Gallop	-	Sandrovits	IMSLP
<i>Gling. Glang. Gloria</i>	Gallop	-	Carl Rühle	Info. 3
<i>Galopul Sirenelor</i> [The sirens' gallop]	Gallop	-	-	Info. 1
<i>Au bal de la cour</i> [The ball at the court] op. 142	Mazurka	1890	Const. Gebauer	BVU
<i>An der Donau</i> [On the Danube]	Mazurka	-	Mishow	Info. 3
<i>Sogni di sera</i> [Night dream]	Mazurka	-	Carisch	Info. 3
<i>Le plaisir du bal</i> [The pleasure of the ball] op. 154	Mazurka	-	Const. Gebauer	Info. 3
		-	Litoff's	Info. 3
		-	Cornet	Info. 3
<i>Ardeleanca</i> [The Trasylyvanian Dance]	Romance	-	Const. Gebauer	Info. 3
<i>De ce n-am pace</i> [Why can't I have peace of mind?]	Romance	-	Const. Gebauer	Info. 2
<i>De mii de ori</i> [A thousand times]	Romance	-	Const. Gebauer	Info. 2

<i>Teribil e momentul [Terrible is the moment]</i>	Romance	-	Const. Gebauer	Info. 2
<i>Fetele vesele [The joyful girls]</i>	Polka	1885	Const. Gebauer	BND
<i>Lina</i>	Polka	1885	Const. Gebauer	BVU
<i>Mates</i>	Polka	1892	-	Info. 1
<i>Poker op. 123</i>	Polka	1892	Litolff's	Info. 2
<i>Numai un tur [Only a lap]</i>	Polka	1894	Z. Dimitrescu	BND
<i>Chi-chi-chi</i>	Polka	1894	Z. Dimitrescu	BND
<i>Favianis</i>	Polka	1896	Const. Gebauer	BVU
<i>Maus</i>	Polka	1898	Const. Gebauer	BND
<i>Zoe</i>	Polka	1900	Z. Dimitrescu	BND
<i>Constance op. 155</i>	Polka	1900	A.L Patin	BND
<i>Souvenir de l'Exposition [Souvenir from the Exhibition] op. 150</i>	Polka	1900	Z. Dimitrescu	BND
<i>Camilla op. 133</i>	Polka	1900	August Cranz	BND
<i>Taquinerie/ Neckerei [The tease]</i>	Polka	1900	Jean Feder	BVU
		1900	C.G. Röder	Info. 2
<i>Mariana</i>	Polka	1900	Const. Gebauer	Info. 2
<i>Bacara op. 153</i>	Polka	-	Const. Gebauer	BVU
<i>Diana op. 146</i>	Polka	-	Carl Rühle	Info. 2
<i>Klänge der Liebe [The sound of love]</i>	Polka	-	Carl Rühle	Info. 2
		-	Eulenburg	Info. 2
<i>Nu mă uita [Forget me not]</i>	Polka	-	Const. Gebauer	Info. 2
<i>Zoe</i>	Polka	-	Const. Gebauer	Info. 2
<i>Georgen</i>	Polka	-	Carl Rühle	Info. 2
		-	Eulenburg	Info. 2
<i>Celine/Celina op. 130</i>	Polka	-	August Cranz	Info. 2
<i>Polka des amoureux [Lover's polka]</i>	Polka	-	Litolff's	Info. 1
		-	Const. Gebauer	Info. 2
<i>Estelle</i>	Polka	-	Const. Gebauer	Info. 1
		-	Fischer	Info. 2
<i>Beim Pfänderspiel [The pledges of the games] op. 137</i>	Polka	-	Doblinger	Info. 2
<i>Piff-Paff</i>	Polka	-	Jean Feder	Info. 2
<i>Hora Micilor Dorobanți [The ring dance of the children of the troops]</i>	Ring dance	1885	Const. Gebauer	BND
<i>Hora de la Predeal [The ring dance from Predeal]</i>	Ring dance	-	Const. Gebauer	Info. 2
<i>Mițică Fa</i>	Ring dance	-	Const. Gebauer	Info. 2
<i>Cununa de argint [The silver crown]</i>	Gavotte	-	Lyra	Info. 2
<i>Menuetto</i>	Minuet	-	-	Info.
<i>Sârba moșilor [The Moși's Sârba]</i>	Sârba	-	Const. Gebauer	Info.
<i>Zigeuneren serenade [The gypsy serenade]</i>	Serenade	-	Hawkes	Info. 2
<i>Serenade Keringo</i>	Serenade	-	Zipser	Info. 2
<i>Visuri de aur [Golden dreams]</i>	Waltz	1880	Const. Gebauer	BND
<i>Ma fleur [My flower]</i>	Waltz	1880	Const. Gebauer	BND
<i>Prima furie [First anger]</i>	Waltz	1880	Const. Gebauer	BND

<i>Un moment de fericire [A moment of happiness]</i>	Waltz	1884	Const. Gebauer	BND
<i>Elena</i>	Waltz	1885	Const. Gebauer	BND
<i>Zâna Munților [The fairy of the mountains]</i>	Waltz	1887	Const. Gebauer	BND
<i>Cleopatra</i>	Waltz	1890	Const. Gebauer	BND
		-	Zipser	Info. 2
<i>De Riviera</i>	Waltz	1890	Const. Gebauer	BND
<i>Florile câmpului [The flowers of the field]</i>	Waltz	1890	Const. Gebauer	BND
<i>Flocons de Neige [Snowflakes]</i>	Waltz	1890	O. Brandstetter	BND
		1906	The propriety of the composer	BND
<i>Giulietta</i>	Waltz	1890	Const. Gebauer	BND
<i>Inima mea pentru a ta [My heart for yours]</i>	Waltz	1890	Const. Gebauer	BND
<i>Cordialité roumaine [Romanian affability] op. 51</i>	Waltz	1890	August Cranz	BND
		-	Lyra	Info. 2
<i>Veturia</i>	Waltz	1890	S. Christidis	BND
		1892	Const. Gebauer	Info. 2
		-	Blech	Info. 1
		-	Lundquist	Info. 1
		-	Rószavölgyi	Info. 1
		-	Enoch	Info. 1
<i>La vie de Bucarest [The life in Bucharest]</i>	Waltz	1894	Const. Gebauer	BND
<i>Agathe</i>	Waltz	1895	Const. Gebauer	BND
<i>Am hofe der Czarin [At the court of the Tsarina] op.124</i>	Waltz	1895	Z. Dimitrescu	BND
<i>Aurel</i>	Waltz	1895	Const. Gebauer	BND
<i>Carmen Sylva</i>	Waltz	1895	Carl Rühle	BND
		1900	Const. Gebauer	BVU
<i>Rumänisches Liebesleber [Romanian love life]</i>	Waltz	1895	Carl Rühle	BND
<i>Légère comme un rêve [Light as a dream]</i>	Waltz	1895	August Cranz	BND
<i>Palatul de Cristal [The Crystal Palace]</i>	Waltz	1895	Const. Gebauer	BND
		-	Engelmann	BND
<i>Sabina</i>	Waltz	1895	Const. Gebauer	BND
<i>La Sérénade</i>	Waltz	1895	Zipser	BND
		-	Nordisk Musikfor.	Info. 2
<i>Der Abendstern [Evening star] op. 160</i>	Waltz	1898	Litloff's	BND
		-	Const. Gebauer	Info. 2
<i>Alina</i>	Waltz	1898	The propriety of the composer	BND
		19-?	Const. Gebauer	BVU

<i>Fischermeiden [The daughter of the fisherman]</i>	Waltz	1898	Fischer	Info. 2
<i>Rayons de soleil [Sunshine] op. 139</i>	Waltz	1898	Const. Gebauer	Info. 2
		-	August Cranz	Info. 2
<i>Un doux sourir [A sweet smile] op. 152</i>	Waltz	1900	Const. Gebauer	BND
		-	O. Brandstetter	Info. 2
<i>Zoe</i>	Waltz	1900	Z. Dimitrescu	BND
<i>J'adore les brunes [I adore the brunettes]</i>	Waltz	1900	Jean Feder	BND
<i>J'aime les blondes [I love the blonds]</i>	Waltz	1900	Jean Feder	BVU
<i>Luluca</i>	Waltz	1900	Const. Gebauer	BND
<i>Monte-Carlo</i>	Waltz	1900	The propriety of the composer	BND
<i>Olga op. 148</i>	Waltz	1900	A.L. Patin	BND
		-	Jean Feder	BND
<i>Le premier sourir [The first smile]</i>	Waltz	1900	The propriety of the composer	BND
<i>Vous voir c'est vivre [To see you is to love you] op. 161</i>	Waltz	1901	Const. Gebauer	BND
<i>Farmecul Peleşului [The charm of the Peles Castle]</i>	Waltz	1903	Const. Gebauer	BND
<i>Fala României [The glory of Romania] op. postum</i>	Waltz	1890	Jean Feder	BND
<i>Tes yeux sont deux étoiles [Your eyes are like two stars]</i>	Waltz	1890	O. Brandstetter	BND
		1891	The propriety of the composer	Info. 2
<i>Sous le beau ciel [Under the beautiful sky]</i>	Waltz	1890	Const. Gebauer	BND
<i>Seufzer [The sighing]</i>	Waltz	1885	Eulenburg	IMSLP
<i>Suspinul [The sighing]</i>	Waltz	1885	Const. Gebauer	BND
<i>Vzdohi [The sighing]</i>	Waltz	-	Kulicov	Info. 2
<i>Vulturul [The eagle]</i>	Waltz	1885	Const. Gebauer	BVU
<i>La reine du bal [The queen of the ball] op. 127</i>	Waltz	1893	August Cranz	BND
<i>Blanches Colombes [The white doves] op. 132</i>	Waltz	1894	August Cranz	Info. 2
<i>Amalia</i>	Waltz	1890	Const. Gebauer	BVU
<i>Rumänische Lieder [Romanian songs]</i>	Waltz	1893	Lyra	Info. 2
<i>Boutons en fleurs [Blooming Blossoms] op. 149</i>	Waltz	1894	Const. Gebauer	Info. 2
		-	Lyra	Info. 2
<i>Claire de lune [Moonlight] op. 122</i>	Waltz	1894	August Cranz	Info. 2
<i>Craiova mea [My Craiova]</i>	Waltz	1895	-	Info. 2
<i>Dă-mi inima ta [Give me your heart]</i>	Waltz	1895	Const. Gebauer	Info. 2
		-	Lyra	Info. 2
		-	Corneta	Info. 3
		-	Litloff's	Info. 3

<i>Frau Rivieran [Lady Rivieran]</i>	Waltz	1895	Gehrmann	Info. 2
<i>Dolorosa</i>	Waltz	1895	Const. Gebauer	BVU
<i>Lieb Um Lieb [Love for love] op. 155</i>	Waltz	1895	Cornet	Info. 2
		-	Litolff's	Info. 2
<i>Amour roumain [Romanian love]</i>	Waltz	1895	Gebethner	Info. 2
<i>Frigul Iernii [The Winter's cold]</i>	Waltz	1895	Const. Gebauer	Info. 2
<i>La belle Roumaine [The Beautiful Romanian girl]</i>	Waltz	1898	Const. Gebauer	Info. 2
		-	Zipser	Info. 2
		-	Fischer	Info. 2
<i>Gândul unei amozate [The thoughts of a girl in love] op. 49</i>	Waltz	1898	-	Info. 2
<i>Herzlibchen [Sweet heart]</i>	Waltz	1898	Carl Rühle	Info. 2
<i>Incognito</i>	Waltz	1898	Const. Gebauer	BVU
		-	Doblinger	Info. 2
<i>Im Mondenglanz [In the light of the moon] op. 122</i>	Waltz	1900	Litolff's	Info. 2
<i>Encore un tur [Just one tour]</i>	Waltz	1900	-	Info. 2
<i>Cheres amours [Precious romances]</i>	Waltz	1900	August Crazz	Info. 2
<i>Valse de la Reine [The queen's waltz]</i>	Waltz	-	Kálmán	Info. 2
<i>Margareta</i>	Waltz	1900	Fischer	Info. 2
<i>Marguerites</i>	Waltz	-	Klökner	Info. 2
<i>Natalie op. 134</i>	Waltz	1901	Carl Rühle	Info. 2
<i>Șirotuska [Orphan]</i>	Waltz	1903	Gutheil	Info. 2
<i>Sur le bord de la Neva [On the banks of the Neva] op. 164</i>	Waltz	1905	Mand	Info. 2
		-	Heugel	Info. 2
<i>Phyrné (exotic waltz)</i>	Waltz	1906	Nordisk Musikfoarlag	Info. 2
<i>Pri Lune</i>	Waltz	-	Gutheil	Info. 2
<i>Valse espagnole [Spanish Waltz]</i>	Waltz	-	Zipser	Info.
<i>Pálmay Dala</i>	Waltz	-	Zipser	Info. 1
<i>Prima iubire [The first love]</i>	Waltz	-	Const. Gebauer	Info. 3
<i>La Reine du matin [The Queen of the morning]</i>	Waltz	-	Const. Gebauer	Info. 2
		-	August Crazz	Info. 3
<i>La Roumanie [Romania] op. 131</i>	Waltz	-	August Crazz	Info. 1
<i>Lasă-mă să te sărut [Let me kiss you]</i>	Waltz	-	Const. Gebauer	Info. 1
<i>Orient - Rosen [Roses of the Orient]</i>	Waltz	-	August Crazz.	Info. 2
<i>La Fée du Danube [The fairy of the Danube]</i>	Waltz	-	Const. Gebauer	BVU
<i>Sous les palmiers [Under the palms]</i>	Waltz	-	Heugel	Info. 2
<i>Un doux rêve [A sweet dream]</i>	Waltz	-	Jean Feder	Info. 2
		-	Const. Gebauer	Info. 1
<i>Un rêve sur le Volga [A dream on the Volga]</i>	Waltz	-	Heugel	Info. 2
<i>La fille du marin [The sailor's daughter]</i>	Waltz	-	August Crazz	Info. 2
<i>Wanda</i>	Waltz	-	Enoch	Info. 2

<i>Liebes-Wellen [Waves of love]</i>	Waltz	-	Carl Rühle	Info. 1
<i>Meeres Wellen [Waves of the sea] op. 138</i>	Waltz	-	Carl Rühle	Info. 2
<i>Severnii veter [The north wind]</i>	Waltz	-	Gutheil	Info. 2
<i>Visions de l'Orient [Postcards from the Orient] op. 147</i>	Waltz	-	Carl Rühle	Info. 2
		1903	Th. Basilescu	Info. 1
<i>Tatjana</i>	Waltz	-	Klökner	Info. 2
<i>Denkst du daran? [Are you thinking about that]</i>	Waltz	-	Zipser	Info. 2
<i>Valse des Noceurs [The waltz of the party-goers]</i>	Waltz	1900	Jean Feder	BND
<i>Sang roumain [Romanian blood]</i>	Waltz	-	Hawkes	Info. 2
<i>Alhambra (Spanish waltz)</i>	Waltz	-	Zipser	Info. 2
<i>Les Adorées [The adored]</i>	Waltz	-	Jean Feder	Info. 2
<i>Meteor</i>	Waltz	-	Gebethner	Info. 2
			Guthail	Info. 2
<i>Souvenir de Moscova [Souvenir from Moscow]</i>	Waltz	1909	Tiberiu Brediceanu Collection	Info. 2
<i>Împărtășiți cu mine [Share with me]</i>	Paraphrase	-	Lyra	Info.
<i>Când vrei tu [When you want]</i>	Unknown	-	Johansesn	Info.
<i>O noapte la Roma [A night in Rome]</i>	Unknown	-	Lyra	Info.
<i>Coral Religios [Religious Choral]</i>	-	-	Cpt. C. Teodorescu Collection	Info. 2
<i>Funeral March in F major (Beethoven)</i>	Arr	1903	Th. Basilescu	Info. 2
<i>Funeral March in A minor (Beethoven)</i>		1903	Th. Basilescu	Info. 2
<i>Funeral March (Chopin)</i>		1903	Th. Basilescu	Info. 2
<i>Finale Atto II nell opera Lucia di Lamermoor del Sig. Cav. G. Donizzetti</i>		1879	Colonel Stamatiade Collection	Info. 2
<i>Funeral March - Don Sebastian (Donizzetti)</i>		1903	Th. Basilescu	Info. 2
<i>Funeral March - Lamento (Mărgăritescu)</i>		1903	Th. Basilescu	Info. 2
<i>Funeral March - Ione (Petrella)</i>		1903	Th. Basilescu	Info. 2
<i>Dichter und Bauer (Suppé)</i>		1880	Colonel D. Hoffmann Collection	Info. 2
<i>Porumbița - Spanish song (Yradier)</i>		-	Cpt. Gr. Emilian Collection	Info. 2