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George Enescu's Concertstück for viola and piano: a theoretical analysis within the composer's musical legacy

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GEORGE ENESCU'S *CONCERTSTÜCK FOR VIOLA AND PIANO*: A THEORETICAL
ANALYSIS WITHIN THE COMPOSER'S MUSICAL LEGACY

A Monograph

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts

In

The School of Music

by

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To my parents,
LUMINITA and LUCRETIU

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ABSTRACT

The purpose of this monograph was to understand George Enescu's *Concertstück for viola and piano* from the broad perspective of Enescu's multiple facets of musicianship: composer, performer (violin, piano, conducting), and teacher. Moreover, the Romanian background (including musical education and direct knowledge of Romanian folklore) of this monograph's author facilitated in a higher degree the achievement of the given purpose.

The document is divided into three chapters. Chapter 1 describes Enescu as composer, performer, and teacher. The first part of Chapter 1 offers information about the most important influences on his composition style (including his teachers), and his main works (with an emphasis on compositional traits). When discussing Enescu as performer, the document provides insight about him as a virtuoso string player (violin, viola, cello), a virtuoso keyboard player (piano, organ), and a great conductor. This section includes information about his studies, his career, his style of playing, and his recordings. Chapter 1 ends with an overview of Enescu's principles of teaching. Presenting all of this information constitutes one of the two methods that were used to analyze Enescu's *Concertstück*: the historical method.

Chapter 2 is focusing on the formal analysis of the *Concertstück* within the context of Enescu's creation, including a comparison with his Second Violin Sonata. This analysis constitutes a theoretical approach, more specifically the motivic growth method.

The findings of this monograph are included in Chapter 3. When approaching the *Concertstück for viola and piano*, a thorough knowledge of the composer's background provides

a better understanding of the piece: Enescu as a composer (main traits such as Romanian folk elements, and developing the thematic material by means of motivic growth); Enescu as a performer (virtuoso of string and keyboard instruments, style of playing, specific instrumental technique, unique sound); and Enescu as a teacher (the need to know the context of the work studied and about its composer; technique as a subordinate of musicality). Moreover, the analysis of the *Concertstück* reveals the fact that it deserves a higher ranking within Enescu's musical legacy, and also within the virtuosic viola repertoire.

INTRODUCTION

The primary objective of this document is to understand George Enescu's *Concertstück for viola and piano* (1906) in formal analysis as well as within its context. The *Concertstück* is Enescu's only work written for viola as a solo instrument. I will highlight some of Enescu's compositional traits by comparing the *Concertstück* with his *Second Sonata for Violin and Piano, in F minor, op. 6* (1899), the latter being considered by Enescu to be his first mature work. Since George Enescu was a virtuoso string player (violin, viola, cello), and pianist, an analysis of his playing style and of compositional style for specific instruments will also be discussed.

Although Enescu is known worldwide as a first-class composer, conductor, performer, and teacher, there are few materials that offer much information about him or his works. He lived mostly in France and Romania, therefore, most materials about him are in French and Romanian, and are not easily reproduced and translated with permission outside Europe because of European Union copyright issues. Romanians consider George Enescu a unique figure in music history, so it is important for them to promote him and his compositions throughout the world. This document endeavors to disseminate information about Enescu and his musical legacy to musicians outside Europe. The following facts about this monograph's author facilitate the given purpose of this document: being born and raised in Romania; speaking fluently Romanian, French and English; having a background that includes music theory, performance (violin, viola, and piano), music history (including Romanian music history), and direct knowledge of Romanian folk music.

The present document will focus on George Enescu's *Concertstück for viola and piano*, as an important addition to viola repertoire. As Enescu said in an interview in 1934, when a performer starts learning a piece with the purpose of playing it in front of an audience, he/she should take into account the personality and the intentions of the composer. The musician should know the composer's background and his biography, and "understand what that work meant to him and what he envisioned the work to mean for humanity;" "the musician should also keep in mind the way this particular piece fits into the composer's body of works."¹ This study will offer musicians a choice to approach the *Concertstück* from a broader perspective. Understanding Enescu will enable them to approach this work more readily, and find solutions to the technical or expressive issues they might encounter. This study being analytical, it may also have an impact on the field of music education. Moreover, this document might have an indirect impact on the audience (musicians other than violists and pianists, and non-musicians alike), giving both the opportunity to enrich their musical experience and knowledge, and learn more about viola as a virtuosic instrument. Music theorists and historians can also benefit from the document by gaining more information about Enescu's background and the formal analysis of this piece.

The *Concertstück* is written in sonata form. The document will present two different methods of analysis from the four described by James Hepokowski and Warren Darcy.² These two approaches are: the "historical-evidentiary-empirical" method (which is a musicological

¹ George Manoliu, *Poete et Penseur de l'Art de Violon* (Bucharest, Romania: Editura Muzicala, 1986), 211-213.

² James Hepokowski and Warren Darcy, *Elements of Sonata Theory: Norms, Types, and Deformations in the late-Eighteenth-Century Sonata* (New York, NY: Oxford University Press, 2006), 3-6.

approach), and the motivic growth method (which is a theoretical approach). The first chapter of the present document will focus on the historical method by presenting biographical information about George Enescu. The second chapter will focus on the motivic growth method in the formal analysis of the piece.

Previous studies offer little analysis of the *Concertstück*, and Enescu's reasons for writing this piece, and they do not place the piece in the context of Enescu's compositional legacy. They can be found in Bentoïu's *Enescian Breviary*, Cophignon's *George Enescu*, and Voicana's *George Enescu – Monograph*³. The present study will compare the *Concertstück* to other pieces written by Enescu, focusing on how his main compositional traits are used in these works.

The viola repertoire is not as vast as that of violin or cello. Furthermore, there are even fewer virtuosic pieces originally written for viola, although there are many transcriptions of pieces originally written for other instruments (mainly violin). For these reasons, the *Concertstück* enriches the viola repertoire. This document attempts to place the *Concertstück* high in the pantheon of the critical information that would help include this composition into the standard viola repertoire.

³ Pascal Bentoïu, *Capodopere Enesciene* (Bucharest, Romania: Editura Universitatii Nationale de Muzica, 2005), 29; Alain Cophignon, *Georges Enesco* (Paris, France: Librairie Artheme Fayard, 2006), 155, 168-169; Mircea Voicana et al., *George Enescu – Monografie* (Bucharest, Romania: Editura Academiei RSR, 1971), 323, 326-329.

CHAPTER 1: GEORGE ENESCU (1881-1955)

The Romanian-born musician George Enescu is a unique figure in music history because he combines in his music elements of Romanian folk music, German tradition from Bach, Beethoven, Brahms, Wagner, and influences from Messiaen, Faure, Debussy, and Ravel. George Enescu is considered one of the greatest composers, violinists, conductors, and teachers of the twentieth century. He also was a virtuoso pianist and an accomplished chamber musician. Enescu collaborated over the years with many performers, including Pablo Casals, Jacques Thibaud, Fritz Kreisler, David Oistrach, Eugene Ysaye, and with legendary conductors such as Otto Klemperer, Leopold Stokowski, and Gustav Mahler. George Enescu's Octet for strings was first performed jointly by the Geloso and the Chailley quartets (1909). The premiere of Enescu's first string quartet was played by the Flonzaley Quartet (1921), and that of the second string quartet by the Stradivarius Quartet (1954). Enescu's most famous student is considered to be Yehudi Menuhin.

A. Enescu the Composer

George Enescu, also known as Georges Enesco (which is the French form of his name), was born on August 19th, 1881 in Liveni (Moldova region, now part of Romania) and died on May 4th, 1955 in Paris (France). He was a child prodigy in composition, violin, and piano. Enescu: "I've started playing violin at the age of four; at five, I was playing the piano and at the age of

seven I've entered the Vienna Conservatoire.”⁴ Enescu was around five or six of age when his parents bought a piano and he started composing Waltzes and Serenades for violin and piano, Beethoven arrangements (*Spring Sonata*) for two violins, Mozart arrangements (Symphonies) for violin and piano, and even an ‘opera’ (*Romanian land, an opera for violin and piano, written by Romanian composer George Enescu at the age of five and three quarters*). After graduating from Vienna Conservatoire, he got accepted to Paris Conservatoire at the age of thirteen. During his studies (and after), Enescu spent his summers in Romania. Also, Enescu considered Paris as a second home for the rest of his life.

George Enescu composed within a wide range of genres: opera (*Oedipus*, lyrical tragedy in four acts), orchestral (three Symphonies, three Orchestral Suites, Romanian Poem, two Romanian Rhapsodies, *Vox Maris* symphonic poem, *Symphonie Concertante* for cello and orchestra), and chamber (Chamber Symphony for twelve instruments, Dixtuor for wind instruments, String Octet, Piano Quintets and Quartets, String Quartets, Violin Suite and Sonatas with piano accompaniment, Piano Suites and Sonatas, Cello Sonatas, Songs for Voice and piano, and others).

His compositions present a mixture of influences. Enescu describes himself in the following way: “Having a German education as a main building block, and living in Paris which I love with all my heart, being a Romanian by birth- I am essentially international.”⁵ And, on some other occasion Enescu wrote:

⁴ Viorel Cosma, *Enescu Azi: Premise la Redimensionarea Personalitatii si Operei* (Timisoara, Romania: Editura Facla, 1981), 85.

⁵ Mircea Voicana et al., *George Enescu – Monografie* (Bucharest, Romania: Editura Academiei RSR, 1971), 127.

Some people were intrigued and bored that they weren't able to catalogue and classify me in the usual way. They couldn't exactly establish what sort of music I was writing. It wasn't the French one, Debussy-style, it wasn't exactly the German one, they said. To make it short, although it doesn't sound foreign, it doesn't resemble too much with anything familiar, and people are bored when they cannot classify someone.⁶

1. Romanian Folk Influence

Here is how Enescu's favorite student, Yehudi Menuhin, describes in his book *Unfinished Journey* his impression of Romania:

The strength of Romania's musical traditions, even in our urban, streamlined, computerized international civilization, is something to marvel at and offer up thanks for. Every little corner nourishes its own style, and a connoisseur sampling this villager's flute playing or that gypsy's performance on the cimbalom [dulcimer] can, like a wine-taster placing a vintage, locate it on, say, the north slopes of a particular valley or the west bank of a given river.

In a country where music has roots so vital, it is to be expected that musicians should be held of some account; nor is it surprising that a nation should take pride in having fathered the greatest all-round musician of the century.⁷

Romanian folk music can be divided into two main types: *hora* (slow or fast dance) and *doina* (rhapsodic, slow song). For George Enescu, *doina* is:

. . . a general characteristic that comes from our [Romanian] national music, just like a general idea that comes from a thoughtful work; it is the sadness [that is present] even in happiness. . . . A foreigner, friend of mine, when listening to me playing one of my works, told me: 'In this composition there is something that cannot be fulfilled'. This 'something that cannot be fulfilled' was the original part of Romanian inspiration from

⁶ Mircea Voicana et al., *George Enescu – Monografie* (Bucharest, Romania: Editura Academiei RSR, 1971), 144.

⁷ Yehudi Menuhin, *Unfinished Journey: Twenty Years Later* (New York, NY: From International Publishing Corporation, 1999), 220-221.

my work; this *dor* [painful longing, nostalgia], unclear but deeply moving, seems to me that is a sure characteristic of Romanian songs.⁸

Here is another description on how Enescu understood the notion of *dor* and its deep meanings for Romanian folklore:

The Romanian peasant carries the music in himself. In the loneliness of the mountains and plains, it is his comrade; it calms his fears, it helps him sing his *dor*, that inexpressible nostalgia that breaks his soul. Born from the sufferings of the Romanian people harassed by invaders, his music is painful and noble, even in the jumpy rhythms of the lively dances. Just like the way it is, this music is one of the treasures which Romania can be the most proud of.⁹

The fact that the Romanian folk music was -and I dare say, still is- performed mostly by Gypsy players can give one the wrong impression that Romanian and Gypsy music are the same. Here is how Enescu understood the difference between these two very distinctive notions:

Very gifted in music, they [Gypsies] assimilated the melodies and dances of the countries through which they passed and even enriched this native folk material; but their talent as performers wasn't happy with only the violin and the *cobza* (a sort of primitive mandolin, with a sharp, buzzing sonority, that serves in marking the rhythm of the dance). In short, the discoveries of these gypsies should not be kept aside. . . . But there is no common ground between the heterogeneous art of Gypsies and the Romanian folk music, refined in the highest degree and of an unbelievable richness. . .

The Romanian folk music spreads a strange melancholy, but I'm not sure that the word 'melancholy' is appropriate. But for me, this music is, above all, a music of dream; a music that tends to stay in minor, the color of nostalgic dreaming. In its melodic intervals one can almost see the Orient; the rhythms are generally simple and symmetrical (2/4, 6/8) with well-defined periods of four and eight measures, which makes them different from the rhythms with odd numbers, of five or seven,

400. ⁸ Mircea Voicana et al., *George Enescu – Monografie* (Bucharest, Romania: Editura Academiei RSR, 1971),

⁹ Ibid., 493.

characteristic to certain Balkan nations. This instinct of symmetry is, in my opinion, a proof of our Latinity.¹⁰

And on another occasion Enescu wrote:

To them, the Gypsies, we should give thanks for preserving our music, this treasure which only now we appreciate; only they unburied it, and passed it on from father to son, with that holy caring that they have for what is most precious in the world for them: the song.¹¹

Enescu's music presents elements of Romanian folklore such as: folk lyricism (*doina*, "the need to sing"), monody (unison), folk modalism (used by Enescu "long before Bartok and Messiaen"¹²), folk rhythm (combination of two singing styles: *giusto* and *parlando rubato*).

Another distinct characteristic of Romanian folklore, present in Enescu's music also, is the principle of heterophony:

[H]eterophony was born within collective singing, as a result of singers not following the rules, by chance or as a result of their fantasy . . . putting together the voice with any given musical instrument and playing the same melody as a natural result of two voices that don't fit perfectly, especially because of the wider range of technical possibilities of the instrument.¹³

When leading the voices, Enescu uses a "permanent swing between unison and multi-vocality . . . two extreme polarities and, against all odds, very close together." Enescu is using the heterophony principle as "pedal" notes (one of the unison instruments prolongs certain

¹⁰ Bernard Gavoty, *Amintirile lui George Enescu* (Bucharest, Romania: Editura Muzicala, 1982), 26-27.

¹¹ Viorel Cosma, *Enescu Azi: Premise la Redimensionarea Personalitatii si Operei* (Timisoara, Romania: Editura Facla, 1981), 59.

¹² Ibid., 15.

¹³ Mircea Voicana et al., *George Enescu – Monografie* (Bucharest, Romania: Editura Academiei RSR, 1971), 941-942.

pitches from melody), as irregular imitations which lead to short “rests” on common notes or end up in unison with the main melody, and as a “disparity of augmentation and diminution of values” that result in “different melodic variants.”¹⁴ Heterophony in Enescu’s music is used as “a way of ‘distributive’ expression of monodic flux . . . , a mediator between monody and polyphony . . . , [and] thus an ‘oblique’ dimension.” Within the Enescu’s heterophony, there is a “pacing” of music, a “pre-stereophony” because of his “pedal technique,” because of his “characteristic alternation between prime and octave,” his “tendency to give to timbre an intrinsic value, an extreme sensitivity of it, as a result of the detailed indications (dynamics and mode of attack).”¹⁵

In 1905, the French press observed in Enescu’s String Octet, for example, a sense of “evoking space”:

Sometimes, a long note, always the same, murmurs so quietly that you can hardly hear it, resembling the rumor of space, that certain noise that raises from everywhere, which he can feel but cannot hear. . . . Sometimes the voices amplify and ally in evocative unisons of infinite horizons.¹⁶

The general character of Romanian folk music is another characteristic trait of Enescu’s music: the presence of *dor* (painful longing), the dreamy character (“but not total abandonment in passivity, contemplation. . . . Enescu declares that his music is not a ‘state of mind’ but an ‘action’”¹⁷), the tragic character (one that never succumbs to despair, that ‘always finds the

¹⁴ Mircea Voicana et al., *George Enescu – Monografie* (Bucharest, Romania: Editura Academiei RSR, 1971), 942-943.

¹⁵ Ibid., 1151-1152.

¹⁶ Ibid., 304.

¹⁷ Ibid., 1100.

spiritual resources to overcome it, even though sadness doesn't totally disappear'"¹⁸). George Manoliu, in his book *Poet and Thinker of the Violin Art*, describes the folk song as it follows:

The [Romanian] folk song concentrates all the states of the spirit, from the frenzy of the dance to the unclear sadness of *dor*. The folk instrumental [style] catches these states in its primitive but extremely skillful technique, and plays with it. . . . [Its] cantabile style, associated with a temperamental vigor and a certain humor sharpness, determines a live communication, always full of meaning.¹⁹

Enescu was very specific about how a composer should use the folklore elements within his works:

Some of our young [Romanian composers] simply reuse it [folklore], broidering around some beautiful melody or a delicious *hora* a harmonic and contrapuntal canvas. Others, which I find it to be better, by letting the folk melody stay as a beautiful wild girl whose sifting rags show her pure lines, makes a [musical] work more significant and creates powerful and personal compositions, full of that character that made a Western European say: 'You can tell that it is not from us'. A beautiful homage to originality. . . .

To present folk melody 'tale quale' [as such] in a modern orchestration is barbarian; it's like seeing a peasant girl in a town dress. . . . Debussy, in his *Monsieur Croche antidiletante*, rightly ridiculed the laziness and impotence of so many composers who only copied the ready melodies found in folk music. Folklore as an inspirational motif, yes; but the treatment has to be original. . . . Folk music has to be kept in its nudity. The personal creations have to lean toward an invention in folk character. . . . In order for the Romanian music to truly reach the perfection that it deserves, it has to only go on this road of creation in Romanian character.²⁰

On some other occasion Enescu restated the same view:

A melody, and especially a folk melody, has its own natural harmony, the only one that completes it. Any other harmony would alter its character, would change its signification. In my opinion, the natural harmony of everybody's melody belongs to everybody. The only originalities that don't threaten to disfigure a folk melody are its

¹⁸ Mircea Voicana et al., *George Enescu – Monografie* (Bucharest, Romania: Editura Academiei RSR, 1971), 1133.

¹⁹ George Manoliu, *Poete et Penseur de l'Art de Violon* (Bucharest, Romania: Editura Muzicala, 1986), 351.

²⁰ Mircea Voicana et al., *George Enescu – Monografie* (Bucharest, Romania: Editura Academiei RSR, 1971), 643-644.

transcriptions for certain groups of voices or instruments, or voices and instruments, and also the extremely prudent introduction of some counterpointed ornaments [kept] in the melody's character, under the condition that these would not make heavier the harmonic clothing that dresses it.²¹

When comparing George Enescu with Bela Bartok, Romanian musicologist Viorel Cosma stated the following: "Unlike Bartok, who mainly chooses his sonorous material directly from folklore, Enescu builds his own, by himself, through a deepening and a stylization of the folkloric musical thinking; he creates his own style, of a rare originality."²²

2. Vienna Influence

"Vienna, the town who fascinated him, which he loved and which memory never left him . . . , he doesn't talk about any other town with so much love as he talks about Vienna."²³

George Enescu was admitted to Vienna Conservatoire at the age of seven (1888), although the minimum age was ten, several years after the Conservatoire already made an exception regarding age for Kreisler's admittance. The little Enescu could read, write and do basic arithmetic, and was already fluent in several languages: "[H]e didn't talk much, he listened more, even when he couldn't isolate himself, modestly, in a corner . . . ; he usually spoke French, when he wasn't speaking Romanian, although he could easily speak German or

²¹ Mircea Voicana et al., *George Enescu – Monografie* (Bucharest, Romania: Editura Academiei RSR, 1971), 1041-1042.

²² Viorel Cosma, *Enescu Azi: Premise la Redimensionarea Personalitatii si Operei* (Timisoara, Romania: Editura Facla, 1981), 8.

²³ Mircea Voicana et al., *George Enescu – Monografie* (Bucharest, Romania: Editura Academiei RSR, 1971), 59.

English.”²⁴ At Vienna Conservatoire, the students were required to go through three preparatory years (which Enescu finished in only two years), followed by three perfecting years. Enescu graduated at the age of twelve, receiving the *Maturity certificate* and also the *Silver Medal of Music’s Friends Society*. Among his teachers, he had Robert Fuchs in harmony, and his brother, Johann Nepomuk Fuchs, in counterpoint and composition; Adolf Pronitz in music history; and Joseph Hellmesberger Jr in violin. Enescu also took piano and several other classes as minor.

During the first year, he lived in Vienna with his mother but, due to some health problems, his mother went back to Romania and Enescu moved into his violin teacher’s house. The Hellmesberger family was very influential in Vienna’s musical life for several generations (Georg Sr., grandfather; Joseph Sr., father; Georg Jr., uncle; Ferdinand, brother).

Hellmesberger Jr. was at the time professor at the Conservatoire, conductor of the Opera (*Hofoper*), of the Philharmonic orchestra, and first violin and leader of the Hellmesberger string quartet.

Enescu witnessed the frequent quartet rehearsals at his teacher’s house where he could learn first-hand information about the way Beethoven or Schubert wanted their chamber works be played, including *tempi*, bowings, and apparently *vibrato* use (although there is a strong opinion among musicians that performers of Beethoven’s era did not use vibrato at all). Ludwig van Beethoven was described to Enescu in familiar terms (Joseph Jr.’s grandfather was contemporary with Beethoven) about his personality, about his way of conducting. Also, at the

²⁴ Mircea Voicana et al., *George Enescu – Monografie* (Bucharest, Romania: Editura Academiei RSR, 1971), 67.

Conservatoire orchestra, students were still playing some of Beethoven's symphonies from manuscripts. Enescu's deep admiration of Beethoven was expressed in his *Memoires* thus:

I dare talk about him [Beethoven] as if I knew him personally. For me Beethoven wasn't then what he represents for young people today, a great man lost in the night of time – but an artist who still lived in the memory of old people.²⁵

Still in his *Memoires*, Enescu declared the following:

Beethoven's music is a combination of supernatural and human. In Vienna I seemed to see the most majestic, most solemn aspect of his. I was impressed by his serious, tragic side. I didn't entirely understand Beethoven, the way he really was, until I was about fourteen years of age, I think.²⁶

Also, Enescu compares Beethoven with another idol of his, Wolfgang Amadeus Mozart:

If you would ask an amateur to tell you who is the world's greatest musician, he will tell you without any doubt: Mozart. Mozart is legendary. Far from me to pretend to fight this privilege, although I got used to consider him in rapport with Beethoven. Not that I would like to make a comparison of the two geniuses. On the contrary, I am fully aware of everything that makes them different. What is wonderful in Mozart, what distinguishes him from Beethoven, is that he doesn't make any experiences. He never just tries, but goes straight to the goal, finding from the beginning what he's looking for. He adapts to the constraints of the formalism of his time, and above all to the Sonata form, based after all on simple tonality rapports. . . . Mozart was above all a play writer, a man of Theatre. In this area, he almost didn't have a rival.²⁷

Johannes Brahms was a frequent guest in the Hellmesberger house (they were also neighbors), being a close friend of the family since 1863, when Joseph Sr. adopted his works and played them with his quartet in concerts. Brahms was present at the rehearsals with his

²⁵ George Manoliu, *Poete et Penseur de l'Art de Violon* (Bucharest, Romania: Editura Muzicala, 1986), 81.

²⁶ Ibid., 87.

²⁷ Bernard Gavoty, *Amintirile lui George Enescu* (Bucharest, Romania: Editura Muzicala, 1982), 72.

chamber works and sometimes even joined them. Enescu met him personally and was also shocked by Brahms's playing:

'Of course, a great virtuoso. But I would like to say that he used to hit the piano like he was deaf', says Enescu. And then he tells an anecdote: Brahms was accompanying a mediocre cellist, and the cellist asked him to play less forte, telling him that he cannot hear himself play. And Brahms commented softly: 'Happy man!' Brahms was 'tough verbally, but [had] a tender heart, and his head, his hands, his heart [were] full of genius.'²⁸

During 1890-1894, while Enescu was playing in the Conservatoire orchestra (first violin, third stand), Brahms conducted his own first Symphony and Piano Concerto in D minor with this ensemble. Enescu writes the following about Brahms:

I immediately felt close to Brahms –which is explainable- because I saw him in flesh even before hearing his music. . . . His music is not radiant but deep, it satisfies the spirit. . . . I am especially sensitive to the lyrical abundance and the overly rich character of his music. I have the impression that it makes me enter in some woods with the most different trees. A beautiful music, rich and abundant, with is also a unique schooling for any composer.²⁹

Manoliu remembered that Enescu confessed about Brahms' powerful influence:

The God of my youthful adoration is Brahms and I wrote my early works in the style of the immortal Johannes in an almost flagrant way.³⁰

And the authors of *Monograph* mentioned another of Enescu's opinions about Brahms:

The young man, ambitious to write Symphonies, could choose no more happily than I did, for from Brahms he may learn how to combine classic integrity of form with the

²⁸ Mircea Voicana et al., *George Enescu – Monografie* (Bucharest, Romania: Editura Academiei RSR, 1971),

²⁹ Bernard Gavoty, *Amintirile lui George Enescu* (Bucharest, Romania: Editura Muzicala, 1982), 69.

³⁰ George Manoliu, *Poete et Penseur de l'Art de Violon* (Bucharest, Romania: Editura Muzicala, 1986), 87.

most perfect freedom and mobility of expression without in the least impeding the spontaneity of his utterances.³¹

Another idol of Enescu was Richard Wagner. At the age of nine, Enescu wrote Overtures with “ascending and descending chromatism, strongly influenced by Wagner, especially from *Tristan and Isolde*.”³² Enescu was ten years old when Vienna Opera performed *Tannhauser* and *Die Meistersingers*, conducted by Hans Richter which allowed little Enescu to sit in the orchestra. Noel Malcolm mentioned in his book Enescu’s opinion about his idol: “I love Wagner’s music and I always loved it. . . . Wagner is the most overwhelming of all composers. . . . Certain chromaticisms have been in my bloodstream since I was nine; to renounce them would be like amputating a limb.”³³ Also, Manoliu remembered what Enescu declared when talking about Wagner and Brahms: “In those days [Vienna], I started to deeply understand Wagner and Brahms, and I think that even today, my works show a combination of their influence.”³⁴ In the *Monograph* one can find another instance where Enescu explained Wagner’s early influence on him: “I liked very much the study of harmony. At thirteen years old, I was already writing in the big forms: Rondo, Sonata, Variations, even though [I was] composing them before learning it. I was writing especially Overtures inspired by Wagner.”³⁵ On the other hand, Marc Pincherle also remembered Enescu telling him about the evolution of the Wagner influence on his music, compared with the folklore influence:

³¹ Mircea Voicana et al., *George Enescu – Monografie* (Bucharest, Romania: Editura Academiei RSR, 1971), 147.

³² Ibid., 95.

³³ Noel Malcolm, *George Enescu, his Life and Music* (London, UK: Toccata Press, 1990), 39.

³⁴ George Manoliu, *Poete et Penseur de l’Art de Violon* (Bucharest, Romania: Editura Muzicala, 1986), 87.

³⁵ Bernard Gavoty, *Amintirile lui George Enescu* (Bucharest, Romania: Editura Muzicala, 1982), 18.

Enescu told me one day how the war [World War I] brutally broken the Wagnerian magic [for him]. . . . Once the craziness ended, when he'll start to compose again, his works will seem impregnated with Romanian folk music, without any textual borrowing and [without any] 'effects' of some cheap, decorative Orientalism. The change is much profound. . . . This is the impression one can take from the String Quartet . . . [and] from the third Symphony.³⁶

J. S. Bach had a special place in Enescu's heart. In his *Memoires*, Enescu remembered that his first contact with Bach's music was through the Little Preludes. At the Conservatoire at the time Bach had an "official" place.

He was respected without [people] being too convinced about it and –without confessing it– was seen as a boring and scholarly composer. . . . Of course, over the years, my conception about Bach evolved considerably. . . . Without any exaggeration, Bach is for me what the Holy Communion is for Christians; for a half of century, he has been my daily bread, and his music is the music of my soul, in which it has a very special place, an immense place. It is a music that you have the impression that you will never wholly understand.³⁷

3. Paris Influence

In 1895, Hellmesberger encourages him to go to Paris and sends him, with a letter of recommendation, to Jules Massenet, which was at the time the head of the composition department. Thus, the thirteen-year old Enescu gets accepted to Paris Conservatoire.

In order to have a general impression about Paris Conservatoire at the time, here is a description of its location and atmosphere, including the conditions in which the students studied:

³⁶ Mircea Voicana et al., *George Enescu – Monografie* (Bucharest, Romania: Editura Academiei RSR, 1971), 492.

³⁷ Bernard Gavoty, *Amintirile lui George Enescu* (Bucharest, Romania: Editura Muzicala, 1982), 78-79.

An old, dark building, with a paved yard, empty and sad, had a dark atmosphere; the classrooms were small, short, and dark, but with a perfect acoustic. The furniture was just a piano, a poorly painted wooden table, scratched with dozens of inscriptions by many generations of aspirants to celebrity, wooden benches for students, and a plush chair for the professor. In the winter, when it was getting darker earlier, the classes were taught at the light of a gas lamp, or even a candle. In the summer, through the open windows came from the streets the war-like sounds of trumpets, the high notes of tenors and the chords of pianos, mixed with the shouts of farmer's market people, the noise of carts and omnibuses, in a deafening sound. And yet, this was the famous school in the whole world where Enescu will spend five years.³⁸

Alfred Cortot, also a student there at the time, remembers his first impression about Enescu:

I saw coming in a boy of about thirteen years old. He was big, chubby, and was wearing a coat that was too tight and some pants that were too short. . . . A large head, indescribably pensive, with his eyes that always looked some other way, quiet . . . ; he didn't look like a child. . . . I've teased him, like the old students do with the new ones; but he didn't seem troubled by it under the fire of our questions: 'Where do you want to come in?' 'I don't know.' 'But do you play any instrument?' 'Yes.' 'What instrument?' 'Violin.' 'Then, are you entering at Marsick?' 'Maybe.' 'Play a little, so we can hear.' And Enescu played magnificently a fragment from Brahms Concerto. 'But I also play the piano, so maybe I will enter at Diemer. . . .' 'Ah!' And Enescu sat at the piano and played magnificently the Allegro from [Beethoven's] *Aurora* Sonata. 'But still I prefer to compose.' 'What, do you compose?' 'Yes.' 'But what? Lieds?' 'No, symphonies.' 'Symphonies?' 'Yes, I've already written three.' Three symphonies, and he was only thirteen years old.³⁹

But Enescu specified in his *Memories*: "[W]hen I entered at the Conservatoire, I didn't compose symphonies yet, only Overtures. Cortot confused them with the three School Symphonies that I started to work on when I entered Massenet's class."⁴⁰

³⁸ Mircea Voicana et al., *George Enescu – Monografie* (Bucharest, Romania: Editura Academiei RSR, 1971), 136.

³⁹ Bernard Gavoty, *Amintirile lui George Enescu* (Bucharest, Romania: Editura Muzicala, 1982), 41-42.

⁴⁰ *Ibid.*, 42.

Enescu's teachers in Paris included Andre Gedalge in counterpoint and fugue; Jules Massenet and, later on, Gabriel Faure in composition; Pierre Marsick in violin.

Enescu presents some of his works to Massenet who, impressed by his talent, sends him to also take Gedalge's class. Some other students of Gedalge were: Maurice Ravel, Jean Roger-Ducasse, Nadia Boulanger, Arthur Honegger, Darius Milhaud, and Jacques Ibert. Here is how Enescu remembers his teacher:

Gedalge was a remarkable composer and at the same time a wonderful composer, passionate about his trade. . . . Gedalge was severe when regarding the principles, but very open minded in their application. He would open large horizons for us, showing us the allowed borders. Personally, he was of priceless use to me, encouraging me towards refinement and simplicity, of which I had such great need.⁴¹

"Write me at least eight measures," Gedalge used to say, "that can be played without accompaniment . . . , melody is the essence of music." Gedalge considered counterpoint not just something to study, but something that one should practice constantly. "You have to do it all the time, it has to be as easy as breathing. When you have learned flexibility, when you can play with the writing difficulties, then you can afford to do anything."⁴²

Gedalge helps Enescu discover J. S. Bach; Enescu's fugues (written on four staves, in four clefs, and directly in ink), showed "elegance and freedom within an authentic contrapuntal way."⁴³ Gedalge will include in his *Fugue Treaty* (1904) one of Enescu's works as an example for Fugues on four voices with three countersubjects. Gedalge wrote in 1923:

⁴¹ Bernard Gavoty, *Amintirile lui George Enescu* (Bucharest, Romania: Editura Muzicala, 1982), 42.

⁴² Mircea Voicana et al., *George Enescu – Monografie* (Bucharest, Romania: Editura Academiei RSR, 1971), 154-155.

⁴³ Ibid., 155.

I have tried to respect everybody's tendencies, constantly showing them that the more you want to free yourself of rules the more you have to know them, to master their substance and to think about them. Here is why all that learned their trade with me could create works which they could give, in lack of original ideas and truly personal, a kind of expression more or less singular. The only one who, in my opinion, has a true personality and which doesn't give me the impression that he deforms current ideas in order to make them seem newer, is Enescu. Actually, and this is my whole thought, he is the only one that truly has ideas and soul.⁴⁴

Enescu greatly appreciated Gedalge and his input on Enescu's development as a composer and Gedalge also showed his appreciation also by dedicating his Violin Sonata opus 12 (1897) to Enescu:

Above all, I loved the wonderful knowledge from my dear maestro Gedalge. . . . I could never find enough gratitude towards his memory. . . . I was, am still, and will be until death the disciple of Gedalge: he gave me [a compositional] doctrine that happened to fit my way of being.⁴⁵

Jules Massenet started teaching at the Conservatoire in 1878. Enescu is allowed to participate to Massenet's compositions class only as an auditor during his first year there (1895), probably because of his young age. Some other students of Massenet were: Florent Schmidt, Edouard Malherbe, Charles Koechlin. Here is how one student remembered Massenet, the teacher:

In the classroom he didn't offer systematic lessons about technique but, by correcting and discussing the student's homework, he deduced principles, opposed models from Classical masterpieces, established parallels with contemporary works, with masterpieces in painting or poetry.⁴⁶

⁴⁴ Mircea Voicana et al., *George Enescu – Monografie* (Bucharest, Romania: Editura Academiei RSR, 1971),

⁴⁵ Ibid., 154.

⁴⁶ Ibid., 140.

When writing a letter to Enescu's father, Massenet expresses his admiration for the boy: "Your son is of exceptional nature. No doubt he has the most interesting musical structure that could ever exist. . . . He will honor you, our Art, and his country."⁴⁷ "He was only twelve years old and he was orchestrating like an old musician."⁴⁸

When Massenet resigns from the Conservatoire in 1896, he is replaced by Gabriel Faure. As described in *Monograph*, while Massenet encouraged his students towards working on vocal genres, Faure leaned toward chamber music; he was an organist and knew deeply the works of the polyphonic masters. Faure strived for "clarity in thinking, sobriety and purity in form, honesty, contempt for vulgar effect." He endeavored towards enlarging the expression ways in harmony, by using modality. He also strived for an "organic fusion between poetry and music, nobility of form, elegance of development." Faure used to say that "the greatest technical ability is not worth anything without poetry. . . . In any beautiful work of art, what it matters above all is the man being expressed in it."⁴⁹

Regarding Enescu, Faure's notes were highly appreciative: in 1897 he wrote down: "very gifted, very hard working. Very closed up in classical forms, he promises to be a true artist when his personality would awake;" after six months he writes, underlined twice: "excellent student," "hard working, level-headed, remarkably gifted."⁵⁰ Here is how Enescu remembered Faure:

⁴⁷ Mircea Voicana et al., *George Enescu – Monografie* (Bucharest, Romania: Editura Academiei RSR, 1971), 147.

⁴⁸ Victor Craciun, *L'Effigie Littéraire de Georges Enesco* (Botosani, Romania: Comitetul pentru Cultura si Arta, 1970), 4.

⁴⁹ Mircea Voicana et al., *George Enescu – Monografie* (Bucharest, Romania: Editura Academiei RSR, 1971), 149-151.

⁵⁰ *Ibid.*, 151.

What could I say about Faure that was never said before? That he was as dreamy and quiet as Massenet was expansive? That he came late to class and left before the ending time? Psychology bored him and he didn't like to pay deep attention to the nuances of characters. His classes –technically speaking- were short. In the strict sense of the word, he wasn't a teacher, but from him came an inspiration force that was contagious. And we adored him. I've spent three years in his class, from 1896 to 1899; another unforgettable memory!⁵¹

Enescu will keep a close relation with Faure even after graduating, he will invite Enescu to be a part of different jury committees at the Conservatoire, and they will play together, many times over the years, Faure's First Violin Sonata and two quartets. In 1922, a concert dedicated to Faure takes place in Paris and seven former students compose each a short piece: Enescu, Ravel, Roger-Ducasse, Florent Schmidt, Charles Koechlin, Paul Ladmirault, and Louis Albert. Some other students of Faure were: Nadia Boulanger, and Emile Vuillermoz.

A fellow composer, Florent Schmidt, wrote in 1937 about the influences of Faure and Gedalge in George Enescu's music:

Disciple of Gabriel Faure and Andre Gedalge, he [Enescu] owes to the first the elegance of melodic contours, the subtlety of harmonies, the novelty of modulations, and to the second the robustness of construction, the divine independence of writing which, you know, are not nothing but ways without which [the composer] wouldn't have shown with such strength more personal qualities, among which are the richness of invention, an unusual rhythmic and polyphonic richness, a splendid orchestral color. You are really overwhelmed by music, proud, daring, not caring about fashion or musical societies, a music that doesn't owe anybody anything.⁵²

In 1903, George Enescu wins the First Prize (Pleyel Prize) for his work *Des Cloches Sonores* (The Sonorous Bells), signing it with a pseudonym, and that was later named by Enescu

⁵¹ Bernard Gavoty, *Amintirile lui George Enescu* (Bucharest, Romania: Editura Muzicala, 1982), 43-44.

⁵² Mircea Voicana et al., *George Enescu – Monografie* (Bucharest, Romania: Editura Academiei RSR, 1971), 897.

the Second Piano Suite, opus 10. The jury included: Claude Debussy, Vincent d'Indy, Alfred Cortot, Charles Mallherbe, Gabriel Pierne, Theodore Dubois.

Some other influential composers in Enescu's music, mentioned by Enescu in his Memories, are:

Camille Saint-Saens

I can only feel pity for those who systematically talk about Saint-Saens; they are either envious, or lacking talent. . . . I have admiration for some of his works: *Organ Symphony*, *Concertstuck*, *Lyre and Harp*, the third act from *Samson and Dalila*, Fourth Piano Concerto. Of course, the [Third Violin] Concerto in b minor is very well done; unfortunately, in the last movement there is a passage that I like less. The good Geloso said about the second theme of this work: 'It is the love song of the female cook'. But another co-disciple of mine, Maurice Ravel, glorified the balance and the instrumentation in Saint-Saens' music. God, how well he orchestrated! I put him, without shame, in the group of five –not the group of five Russians- but the one of the five greatest orchestrators that ever existed: Berlioz, Dvorak, Rimski, Mahler, and Saint-Saens. . . .

As a pianist, he was debatable: he was harsh, very proud of his technique and sometimes he hurried the movements. I remember I played the *Rondo Capriccioso* with the author himself at the piano; in comparison with him, Diemer gave the impression that had an angelic sonority. . . .

I've met Saint-Saens often in the salons of some [of my] friends. He was fashionable, but without any snobbism.⁵³

Claude Debussy and Maurice Ravel:

[On] Monday, April 28th [1902], at the Comic Opera takes place the dress rehearsal of *Pelleas and Melisande* opera. I was also there, together with my friend Ravel. My glorious class friend manifested a live enthusiasm. And I, of course, was delighted, How could I not be sensitive to the revelation of Debussy's music? And yet, I wasn't totally won over. Although I deeply admired the work, with all its charm, I was too used to the Wagnerian abundance so *Pelleas'* debit seemed weak by comparison; it was like a clear spring after the grandeur of a river. The ecliptic side of Debussy's music disoriented me and, in my opinion,

⁵³ Bernard Gavoty, *Amintirile lui George Enescu* (Bucharest, Romania: Editura Muzicala, 1982), 104-105.

the work didn't have a symphonic enough character. My musical thirst wasn't satisfied; I'm always asking for more. I felt the same way when listening to Ravel's music.

Of course, anybody likes his refined harmonies, but I was dreaming of a more generous, more ample music, overflowing with more of a rush, because I am an incorrigible lyric, Wagnerian to the bone. This didn't stop me in recognizing the prodigious genius of Debussy, but I find inappropriate the phrase that he wrote about Wagner: 'Wagner is a sunset that was believed to be a dawn'. It is not inaccurate, it is even a general truth. All the great creators are sunsets, because the secret of their genius is dying with them. The word is very beautiful by itself. But I think Debussy would have to think twice before writing it if he knew that, after twenty-three years, it will be applied to him.

But no matter how Wagnerian I could be, I liked Ravel and Debussy enough to be influenced by them from time to time [for example, Second Piano Suite]. . . . So it would be inappropriate to say that I don't admire Ravel's and Debussy's music!⁵⁴

When discussing his studies at the Paris Conservatoire and its influence on his creation, Enescu declared:

Even though I loved Paris with passion, from an artistic viewpoint I felt a little like a foreigner. People seemed to me so cerebral. . . . I am not unfair with the Conservatoire, where I met admirable maestros and charming friends. But if someone asks me at what precise time I finished my studies, I wouldn't know what to answer because I always felt that, at least from the point of view of my soul, I left the Conservatoire at the very day I was received in.⁵⁵

4. Compositions

George Enescu's main works can be divided into three sections: early, mature, and late works. But, one should bear in mind that Enescu often worked on a piece for many years until he considered it absolutely completed; for example, he started working on his opera (*Oedipus*) in 1910 and finished it in 1935. This paper is not presenting a full analysis of each individual

⁵⁴ Bernard Gavoty, *Amintirile lui George Enescu* (Bucharest, Romania: Editura Muzicala, 1982), 54-55.

⁵⁵ *Ibid.*, 55.

piece but attempts to highlight some main characteristics of Enescu's music, and thus show its evolution:

- Early works: Romanian Poem (1897) to First String Quartet (1920)
- Mature works: First Piano Sonata (1924) to Second Cello Sonata (1935)
- Late works: Third Suite for orchestra, *Villageoise* (1938), to Chamber Symphony (1954)

At the age of seventeen (1897), Enescu wrote the *Romanian Poem*, symphonic suite dedicated to Queen Elisabeth of Romania (Carmen Sylva). Enescu presented the work to Gedalge and Debussy. The latter gave him several indications on the use of basses and then declared: “‘Well! You know what you want!’ and gave him a hug.”⁵⁶ It will be premiered by Edouard Colonne and his orchestra one year later, and published by Enoch edition. This work represents Enescu's first big success as a composer. The Romanian folklore elements (modes, pentatonic, rhythms) are combined with Western modern harmony and form construction. The orchestration is very colorful, using different timbres in unusual combinations; he also uses human voice (wordless chorus). The rhythms and *tempi* are alternated and varied.

When talking about *Romanian poem*, Enescu explained:

I have tried to translate into this little symphonic suite several impressions and memories from my childhood, transposed or, if you prefer, stylized. It is a faraway evocation, a way for me, who left the [native] country for eight years, to revive several images that were familiar to me.⁵⁷

⁵⁶ Bernard Gavoty, *Amintirile lui George Enescu* (Bucharest, Romania: Editura Muzicala, 1982), 50.

⁵⁷ Mircea Voicana et al., *George Enescu – Monografie* (Bucharest, Romania: Editura Academiei RSR, 1971),

Starting with the *Romanian Poem*, one can observe a number of main traits present in Enescu's works. In the First Violin Sonata (1897), Enescu favors the piano as main instrument, and the violin is treated as a non-virtuosic instrument, in a 'naked' style, almost ascetic.⁵⁸ In the First Cello Sonata (1898), Enescu uses the cycle principle by retaking a motif with different rhythmic values; the two instruments are treated as equal. In the Variations for two pianos (1898), the main theme is introduced in unison (folk monody).

In the Second Violin Sonata (1899), the melody is free, without any barriers between themes, and all other elements (harmony, polyphony, form) are derived from it or help its development; the main theme is introduced in unison; the melody oscillates between major and minor, and is transformed by modifying it or getting the two distinct main themes closer together gradually until they end up continuing each other in a natural way.⁵⁹

Carl Flesch considered it "one of the most important works in the whole Sonata literature, and one that is most unjustly and entirely neglected."⁶⁰ On another occasion Flesch stated that this Sonata is:

. . . amongst the most powerful contemporary works in this area. The emotional content and the technical mastery are at the same high level, and from the melodic and also harmonic viewpoint, it appears to us as new even today, untouched and captivating. At that time, he [Enescu] was considered a man of the future not only of Romania but also of the whole musical world, as a unity factor between the German (Brahms) and the French (Franck-Debussy) traditions.⁶¹

⁵⁸ Mircea Voicana et al., *George Enescu – Monografie* (Bucharest, Romania: Editura Academiei RSR, 1971), 197.

⁵⁹ Ibid., 257-258.

⁶⁰ Noel Malcolm, *George Enescu, his Life and Music* (London, UK: Toccata Press, 1990), 59.

⁶¹ Mircea Voicana et al., *George Enescu – Monografie* (Bucharest, Romania: Editura Academiei RSR, 1971), 253.

Enescu declared the following in his *Memoires*:

With the Second Violin Sonata and with the String Octet I felt that I am evolving fast, that I become my own self. Sometimes I would tell myself 'It's like I am a Berlioz in chamber music', if one could imagine the man with five reunited orchestras writing for this kind of musical genre. . . . In any case, starting with that Sonata, I have become my own self. Until then I was searching and trying. From that moment on, I felt capable to walk on my own two feet, even to run fast.⁶²

All four movements of the String Octet (1900) are presented in one enlarged sonata form, with nine main themes, the first one being presented in unison; Enescu superimposes several modes (folk element) in one key, thus resulting a new type of melody; he alternates varied rhythmical formulas (folk element); the themes are developed (imitations, fugue expositions, superimpositions of themes) or treated cyclically (themes always in canon, or always in *fugato*).⁶³ "The octet has counterpoints of all species, scholarly speaking, and even other ones that school didn't predict yet. The ensemble moves with a naturalness and a line that we can rarely see in our contemporaries."⁶⁴ Enescu explains his effort of writing the Octet and his intentions thus:

I was preoccupied with a construction problem, I wanted to write this Octet in four movements that go continuously, and at the same time to keep the autonomy of each of them, so that the ensemble will form one big sonata movement, extremely enlarged. Everything would last forty minutes. I was trying to build one musical piece with four segments of equal length, so that each of them could break from the unit at any time. An engineer launching out on the river his first suspended bridge wouldn't feel a bigger fear than the one I felt scribbling musical staves on the paper. But this search of a structure so complex was thrilling . . . at certain moments, I was under the impression that I'm a miner that forges in his mine shaft, always ready to fall.⁶⁵

254. ⁶² Mircea Voicana et al., *George Enescu – Monografie* (Bucharest, Romania: Editura Academiei RSR, 1971),

⁶³ Ibid., 259-263.

⁶⁴ Ibid., 354.

⁶⁵ Ibid., 359.

Symphonie Concertante for cello and orchestra (1901) “is not at all a disguised Cello Concerto, but a Symphony for cello and orchestra,”⁶⁶ says Enescu, the cello is not opposed to the orchestra but integrated into it; there is a lack (or avoidance of) contrasts between themes.⁶⁷

This *Symphonie Concertante* . . . is alive, brilliant, full of ideas, of drive; full of music, it attracts you and it rejects you, it dominates you. I wouldn't say that it doesn't have a form. No, but the architectonical structure is somewhat malleable. The solid lines . . . were soon attenuated by fantasy . . . , you can see the [overall] plan here and there, under a too luxuriant vegetation of ornamentations.⁶⁸

The two Romanian Rhapsodies (1901 and 1902) are obviously inspired from folklore (town folklore, to be specific), with fragmentary folk quotations that have their melody, rhythm, and even character changed, in order to better fit the symphonic ensemble. The folk dances are predominant in First Rhapsody, with a general dance rhythm; in the Second Rhapsody, predominance is taken by folk songs, and the dance themes are adapted and transformed into songs. Enescu makes use of minor-major thirds succession (the so-called “X motivic cell”) which represents a main trait of his music. The unity of the work is achieved by the succession and gradation of themes, by alternating or contrasting them, each following its own melodic line.⁶⁹

When talking about the use of folk material within Western music, Enescu explained:

The [Romanian] folk motif can be amplified in only one way: that of a dynamic progression, through its retake, through its repetition, without alterations, without [any]

⁶⁶ Mircea Voicana et al., *George Enescu – Monografie* (Bucharest, Romania: Editura Academiei RSR, 1971), 266.

⁶⁷ Ibid., 266-268.

⁶⁸ Ibid., 373.

⁶⁹ Ibid., 280-281.

little tails or fill-ins. . . . I wrote the Rhapsodies like this, from pure instinct; only after I have tried to realize what was the necessity that dictated me [to write it] that way.⁷⁰

In the First Suite for orchestra (1903), the cyclic principle is present again based on a reduced number of themes. The melody is free, quasi-improvisational, wavering from one group of instruments to another and maintaining a classical unity, with large themes (three phrases each) that present no conventional segmentations; themes are gradually getting closer to each other; Enescu anticipates motifs, uses rhythmic variation. One interesting trait of this work is the fact that the whole first movement is unison, “polyphony . . . born out of folk heterophony,”⁷¹ Zoltan Kodaly gave it to his students for a long time as an example of monody.

The main theme of the First Symphony (1905) is introduced in unison, with three motifs that will be transformed continuously, together or individually, in all movements; the contrasts are dimmed; the themes are anticipated, prolonged, modified constantly, and superimposed over each other.⁷²

A precocious and promising mastery . . . , logically ordered and thoroughly constructed. . . [I]t integrates novel principles of a classical tradition with great purity . . . , remarkable counterpoint, elegant harmony . . . , an obvious rhythmic character, present in the choice of, the presentation, and development of ideas. . . . An abdication from the picturesque descriptivism (Poem, Rhapsodies) in favor of a larger expression, more generous, yet without giving in to the folklore inspiration.⁷³

Enescu considered the Dixtuor for wind instruments (1906) as one of his best works, and it represents his first work based completely on a “re-creation of [Romanian] folk intonations.”

281. ⁷⁰ Mircea Voicana et al., *George Enescu – Monografie* (Bucharest, Romania: Editura Academiei RSR, 1971),

⁷¹ Ibid., 204-296.

⁷² Ibid., 307-308.

⁷³ Ibid., 309.

The work presents unusual combination of timbres, creating variant colors; grace notes that repeat their preceding note; the minor-major thirds succession; rhythmic variation; avoidance of contrasts, including the tonal ones.⁷⁴ In the last movement, a chain of nineteen fourths appears in unison or octaves, from low to high register, in waves. “In that same year, Schoenberg’s First Chamber Symphony appears, in which the main theme has a long succession of fourths.”⁷⁵

Amazing polyphonic mastery, perfectly constructed and orchestrated in a way that with a small group of ten wind instruments he achieves a great variety of sound color . . . , original melodic invention, generous, inexhaustible, unlimited by rigors of form. . . . The atmosphere unity is complete . . . , each theme bringing just a new nuance, certainly not a categorical contrast . . . , the themes are related through their character, Enescu renounces the cyclic principle.⁷⁶

The *Seven Songs on lyrics by Clement Marot* (1908), along with the Second Piano Suite and the first two Suites for orchestra, show a “neoclassical” tendency within Enescu’s works, with its “clear and transparent shape.” The melody is free, with phrases of unequal length and frequent measure changes; the rhythm is varied. The neoclassical harmony consists of modal cadences, parallel chords, chords in root position. The piano is playing unisons, has interrupted accompaniments, frequent modulations; piano is here as important as the voice “either through the use of imitation, or through the sustaining of independent melodic ideas, clearly shaped.”⁷⁷ In the First Piano Quartet (1909), the cyclic principle is not used. The main theme is presented in unison. While the middle movement is shaped in a modal atmosphere (using

⁷⁴ Mircea Voicana et al., *George Enescu – Monografie* (Bucharest, Romania: Editura Academiei RSR, 1971), 316-317.

⁷⁵ Ibid., 319.

⁷⁶ Ibid., 316-317.

⁷⁷ Ibid., 347-350.

major and minor seconds), the other two movements have an almost *concertante* character, within a traditional polyphony (*fugato*, sequences).

The Second Symphony (1914), although longer than any other of Enescu's symphonic works, is based on a limited number of small-size themes, continuously developed and varied (melodically and rhythmically). The themes are interdependent, getting closed to each other through changes in pitch, rhythm, and character. Enescu uses the heterophony principle through an apparently discontinuous polyphony, short imitations and thematic superimpositions that succeed each other continuously, always at different instruments. The orchestra colors are always variable, with intermittent doubling, constantly modified.⁷⁸

Around 1914, the idea of continuous variation was certainly an extremely modern concept . . . , the auditory sensation that is given by the Symphony is, and we believe we don't exaggerate when stating this, an immense acronychal heterophony.⁷⁹

That same musicologist considered this work as:

. . . a Symphony of obvious discontinuities and complementary contrasts.⁸⁰

In the Second Suite for orchestra (1915), Enescu blends elements that, at a first glance, appear to be incompatible: Romanian folklore, Baroque polyphony, Romantic lyricism, modern harmony, simple forms of Dance Suite, and complex use of cyclic and development principle. The orchestration is sometimes linear, sometimes colorful; the main themes are diatonic, and the other voices are chromatic; themes have the tendency to get closer to one another; contrasts are avoided.⁸¹

⁷⁸ Mircea Voicana et al., *George Enescu – Monografie* (Bucharest, Romania: Editura Academiei RSR, 1971), 428-436.

⁷⁹ Ibid., 436.

⁸⁰ Ibid., 431.

The melodic substance with deep roots in his native land is always present throughout the dance forms and old French arias . . . , sometimes latent within the melody; [folk intonations] become more evident in each individual motif.⁸²

The First String Quartet (1920) is a nonconformist work that shows harmonic and instrumental daring, and a symphonic character. There is a continuous process of evolution and transformation, integrating into the Exposition sections taken from the Development, continually varying the melody; through the cyclic principle, themes are maintained over a whole movement, and motifs remain the same but are integrated with a different meaning into other themes. The work presents an orchestral variety, a rich pallet of nuances that are subtle and superimposed; modes are alternated with tonal or bitonal sections; same groups of sounds have different functional uses.⁸³

The Third Symphony (1921), with choir, shows influences of other composers such as: Berlioz (especially in the Scherzo), Mahler (grotesque, sarcastic elements; the use of choir), and Strauss (chromatic contour of melody). Harmony is mainly dissonant, adding color. The orchestration presents different combination of timbres, Enescu has a predilection here for pitchless instruments and for extending the registers; it is based on the fragmentation of the melodic line and the principle of intermittent doubling. The cyclic principle is present through the fact that the two main themes are constantly transformed, changing in expression, rhythm, and melodic contour.⁸⁴

⁸¹ Mircea Voicana et al., *George Enescu – Monografie* (Bucharest, Romania: Editura Academiei RSR, 1971), 434.

⁸² Ibid., 437.

⁸³ Ibid., 491-513.

⁸⁴ Ibid., 471-491.

The First Piano Sonata (1924) is based on folklore, written in an improvisational style. There is constant chromaticization of certain scale degrees while others are avoided and replaced with the ones near to them, chromaticized as grace notes. The pianistic writing is very diverse, “from pure sobriety of doubling of one or more octaves . . . to dense vibrations of chords . . . , from monodic simplicity to airy counterpoint.” There is “a sense of improvisation within a rigorous structure,” an extreme liberty of modes (almost atonality); the use of pedals is “quasi-Debussyian,” by placing over it remote chords, justified especially by their individual timbre.⁸⁵

Enescu remembers in his Memoires the birth of this work as follows:

It might seem bizarre that I have stopped the work on Oedipus in order to write a Sonata for piano. The artist has his moments when he has to follow the impulse of his heart, so I didn't have a choice. The Sonata is dedicated to maestro Frey, a Switzerlander, to whom I have promised it eighteen years ago. It was time to write it!⁸⁶

The Third Violin Sonata, *In Romanian Folk Character* (1926), is written in a rhapsodic style, giving the impression of continuous invention, of spontaneity, going from nostalgia to dance, from narration to profound meditation. New modes are built by combining thirty-two chromatic notes in seconds, thirds, and fourths. Enescu uses quarter tones, and progressive varied rhythm that gives the *rubato* effect (the so-called *Enescian rubato*). He imagines different ways to suggest the folk instruments (cobza or dulcimer, through repeated notes in the piano part; folk whistle, through violin harmonics), bird singing and the wind (through ascending/descending chromaticism, in thirty-second notes, *sul ponticello*). Other ways of

⁸⁵ Mircea Voicana et al., *George Enescu – Monografie* (Bucharest, Romania: Editura Academiei RSR, 1971), 532-544.

⁸⁶ *Ibid.*, 532.

making up folk effects are: small, fast repeat of the same interval or same pitch, and use of octave and of grace notes.⁸⁷

Here is how Enescu explains the creation of this particular composition:

Before writing this Sonata (all the themes are mine), I've waited to take place, within me, the fusion of Romanian folklore expression, mostly rhapsodic, to my nature of born symphonist. I needed a long period of organic assimilation before achieving reconciliation between those two apparently incompatible genres.⁸⁸

The Third Piano Sonata (1934) has "classical tendencies with folk nuances:" modal implications, free rhythm (alternation of binary with ternary, in oscillating seconds), themes are introduced in unison. The melody is free, with imperceptible slowing down or acceleration, hesitations before some sounds, little breaths marked by grace notes (of one or more sounds). There are rhythmic formulas in which the short value precedes the dotted note; the Enescian *rubato* is used. The general feeling is of a duality between the impression of total freedom and, at the same time, of balance. There is a continuous transformation of themes, melismas and grace notes have an active role; parts of the melody are harmonized independently (bitonally) and the two voices are freely combined. There is a predilection of pedal use, free imitations of the same motif, rhythmic imitations, and superimposition of distinct melodies.⁸⁹

The Second Cello Sonata (1935) can be described as traditional and innovative; it combines contemporary music and folklore. Chromaticism is an expressive way of development, from soft modulations to chromatic affirmations; the traditional chromatic

⁸⁷ Mircea Voicana et al., *George Enescu – Monografie* (Bucharest, Romania: Editura Academiei RSR, 1971), 555-567.

⁸⁸ George Manoliu, *Poete et Penseur de l'Art de Violon* (Bucharest, Romania: Editura Muzicala, 1986), 20.

⁸⁹ Mircea Voicana et al., *George Enescu – Monografie* (Bucharest, Romania: Editura Academiei RSR, 1971), 111-121.

elements coexist with the modally organized ones; the chromaticism is presented gradually, in combinations of thirds and seconds. The development is continuous: groups of several sounds generate more ample themes, the end of one melody becomes the beginning of another; the rhythm prolongs the atmosphere from one theme to another. Themes are accumulated but also concentrated (by reducing the material); the motifs are interpenetrating each other, prolonging and anticipating one another, coming back to a theme or another. In the piano part, passages of great fluidity or of melodic counterpoint are replaced in some cases with accompaniments that imitate cobza or other folk instruments. The continuous variation offers the impression of a continuous inspiration, uninterrupted, almost of improvisatory type. At the same time, the multitude of themes is presented in a balanced way, according to classical music.⁹⁰

Oedipus opera (1935), a lyrical tragedy in four acts, is written in a very different way from his Symphonies: the old Greek modes are present but translated into a modern language; Enescu specifies in his *Memoires* that he makes use of contemporary procedures, even “anticipates” them through declamation passages (half sung, half spoken), and quarter tones “which wonderfully offers certain special effects;”⁹¹ he does not use any system, the use of the leitmotif meaning “only a procedure, a leading thread;” the whole opera is based on three main themes (the Jocasta theme; the Parricide motif; four notes suggesting the verbal duel between Oedipus and Sphinx).⁹² There are no arias, just recitatives of very different lengths (from long ones to short incisive interventions). In the orchestration, Enescu adopts the symphonic

⁹⁰ Mircea Voicana et al., *George Enescu – Monografie* (Bucharest, Romania: Editura Academiei RSR, 1971), 137-146.

⁹¹ Bernard Gavoty, *Amintirile lui George Enescu* (Bucharest, Romania: Editura Muzicala, 1982), 90-91.

⁹² *Ibid.*, 89.

principle, and the orchestra actively participates in the dramatic actions not by "commenting on the events" but by obeying them, "in a sort of trembling passivity."⁹³ Just like the orchestra, the choir participates as a collective character, not as a simple commentator. Regarding modal use, Enescu shows a preference for Lydian (augmented fourth); he also builds new modes through the partial use of different other ones. There is a very frequent use of third-second succession that offers unity between the most different melodies, and it is used in the most varied combinations. The thematic material is developed in "waves," with amplified "retakes," from a chromatic, harmonic, and contrapuntal standpoint. The intervallic, rhythmic, and modal gradation (augmentation or reduction) prepares new themes or develops existing ones. The rhythm is varied, striving to fit the text; the symmetry of phrases is avoided by enlarging the rhythmic unit beyond measure bars; there are precipitations (gradual reduction of values), and the melody stops on long notes. From a polyphonic standpoint, voices but also whole sections are combined (full-empty, horizontal-vertical, block harmonies – pedals, sudden rests), and superimposed on one another. Chromatically, there is an oversaturation and a tonal disintegration that reminds of Wagner; it sometimes appear as an element of developing the diatonic system, and sometimes in contrast with the modal one; it has an illustrative function, through the use of ascending/descending fragments (for example, wind whistling effect). Using the quarter tones gives Enescu new possibilities of "nuancing and sensitizing the melody;" the glissando between them asks for a special kind of singing (*Sprechstimme*).⁹⁴ Enescu writes the following about Oedipus:

⁹³ Mircea Voicana et al., *George Enescu – Monografie* (Bucharest, Romania: Editura Academiei RSR, 1971), 862.

⁹⁴ *Ibid.*, 797-863.

Ah, if I could be certain that the human voice can easily achieve the desired effects, it would be different! But, under the circumstances, I try to compensate the insufficiency of human material through the combination of instrumental timbres.⁹⁵

Also, Enescu declared on some other occasion the following:

It is not my place to declare if Oedipus is or not the best of my works. All that I can say is that, of all, it is my dearest. First of all, because it cost me months or work and years of restlessness. Then, because I put in it everything that I felt, that I thought, so much that I was sometimes blending in with my hero.⁹⁶

In the Third Suite for orchestra *Villageoise* (1938), the cyclic principle is used at a melodic, rhythmical, and harmonic level. The main theme has several characteristic intervals that are used cyclically (an “intervallic” cycle, “pre-serial” element); there are modal fragments of three sounds, seconds appear combined with major and minor thirds, perfect fourths, augmented fourths or diminished fifths. Transforming the motif is at first unnoticeable and it slowly contours into a theme, which will be also constantly changed until it takes a new shape. The orchestration is suggestive, with a descriptive and even onomatopoeic role; the percussion is diversified by treating other instruments (piano, trumpet) as percussion, exploiting colors and combining timbres. The melody is constantly renewed, constantly transposed on other chromatic scales.⁹⁷

The violin suite, *Impressions from Childhood* (1940), is “a true symphonic poem;” it has elements of *concertante* style in the fact that all the technical conquests are used toward

⁹⁵ Mircea Voicana et al., *George Enescu – Monografie* (Bucharest, Romania: Editura Academiei RSR, 1971), 655-656.

⁹⁶ Bernard Gavoty, *Amintirile lui George Enescu* (Bucharest, Romania: Editura Muzicala, 1982), 80.

⁹⁷ Mircea Voicana et al., *George Enescu – Monografie* (Bucharest, Romania: Editura Academiei RSR, 1971), 936-950.

expression, not as an external element. Within a sonata form, the work is constructed rhapsodically. The folk element is also present through the absences of phrases, which are replaced by “pairs of motifs” or “successions of motifs.” Enescu, through the cyclic principle and the logic of symphonic development, imitates improvisation; he imitates the human voice’s inflections, the expressiveness of speech (phrasing with accents and breaths, just like speech; imperceptible fluctuations of movement; subtle nuances and violin portamentos).⁹⁸

The Piano Quintet (1940) shows three different styles in one work: chamber, *concertante*, and symphonic. Here, Enescu gives depth to the piano; the voices are intensely individualized, which is typical for his style of chamber music. The piano is differentiating the monodic-polyphonic contours (through pedals, chords, arpeggios, modal figurations) from the heterophony and classical polyphony. Both main themes are introduced in unison (by the violins). The rhythm combines *giusto* and *rubato*, on one hand, with folk and classic, on the other hand. There is a balance between the “free” and the “connected” rhythm, obtained through the integration of the *giusto* elements into that *Enescian rubato*; the melody’s rhythmic contour is “diluted” through its simultaneous variations (heterophony).⁹⁹

The Second Piano Quartet (1944) shows a free integration of the cyclic elements within new, autonomous melodies, always playing a functional role; the result is variety and constant refreshment of the themes.¹⁰⁰ The Concert Overture, *In Romanian Folk Character* (1948), is rhapsodically juxtaposing the themes and their symphonic development.

⁹⁸ Mircea Voicana et al., *George Enescu – Monografie* (Bucharest, Romania: Editura Academiei RSR, 1971), 957-966.

⁹⁹ Ibid., 968-979.

¹⁰⁰ Ibid., 1016.

In the *Vox Maris* symphonic poem (1951), Enescu blends three different musical genres: symphonic poem itself, lyrical Cantata, and sonata form; and in its development, he introduces elements of varied Rondo. It is conceived in a classical arch of tension: prepared, leading to a high point, and then gradually diminished. The heterophony principle is heavily used in this work: by simultaneous distribution of melodic elements that are ornamentally varied; there is a great number of secondary lines, extremely mobile, which appear as harmonic figuration or as undulating chromaticism. The orchestration is sometimes chamber-like, other times diffuse (with multiple divisions of strings and with solos); there is a richness of timbre colors.¹⁰¹

In the Second String Quartet (1951), the first two movements have a serious, refined expression, introvert and retained, sometimes tragic, and the last two movements are simple, child-like, direct and exuberant, clearly related to Romanian folk dances. Within all four movements, the thematic material is identical or very closely related, Enescu is reusing it by establishing a diatonic-chromatic conflict that appears synthesized, in one single melodic line. Within the melody, Enescu is “spacing out” the sounds by using large intervals; the themes have numerous chromatic elements that are asymmetrical, thus avoiding the traditional repetition of motifs or phrases; they develop through adjoining motifs that are identical, related, or new. This leads to a total mobility and individuality of voices, and to a free blending of polyphony and heterophony. The first theme’s asymmetry, continuous evolution, constant renewal is opposed to the second theme’s symmetry, periodic evolution, constant retake of the same elements.¹⁰²

¹⁰¹ Mircea Voicana et al., *George Enescu – Monografie* (Bucharest, Romania: Editura Academiei RSR, 1971), 1076-1085.

¹⁰² Ibid., 1087-1093.

George Enescu's last work, the Chamber Symphony (1954), is written for twelve instruments: flute, oboe, English horn, clarinet, bassoon, horn, trumpet, violin, viola, cello, bass, and piano. The themes here are mainly diatonic or mainly chromatic. The result of diatonic-chromatic balance consists of altered modes or new chromatic ones, getting close to dodecaphony. Diatonism and chromaticism are not exclusive, they fuse together, borrow from each other; thus the rigid borders between movements are erased. From an orchestration standpoint, Enescu shows a constant interest in color, modifying repeatedly the blending of timbres, superimposing them to each other. Variations don't start directly from the initial idea: each variation, by retaking the modifications that appeared in the preceding variation, becomes the "theme" for the next variation. The connection between fragments is obtained by retaking the beginning of the main theme (a group of six pitches), in its main melodic line or in a secondary counterpoint; by modifying only the rhythmic aspect, it can be heard, without exception, in all the variations.¹⁰³

The success of Enescu's works is obvious when he mentions in an article the famous conductors and orchestras that performed it over the years:

The Romanian Poem was my debut as a composer. Since then, the [First] Suite for orchestra was performed also by the Colonne orchestra in 1904, then by [Gustav] Mahler in New York, by [Henry] Wood in London, etc.; the [First] Symphony in E-flat major was played at the Colonne concerts in 1906, then in Monte Carlo, by the London Philharmonic, then in Amsterdam, with [Walter] Damsroch in New York, Fiedler in Boston, etc., then the two [Romanian] Rhapsodies, played just about everywhere under my baton, were executed by Henry Wood in London, by [Willem] Mengelberg in Amsterdam and by Kurwald –Berlin Philharmonic.¹⁰⁴

¹⁰³ Mircea Voicana et al., *George Enescu – Monografie* (Bucharest, Romania: Editura Academiei RSR, 1971), 1123-1134.

¹⁰⁴ Viorel Cosma, *Enescu Azi: Premise la Redimensionarea Personalitatii si Operei* (Timisoara, Romania: Editura Facla, 1981), 84.

B. Enescu the Performer

1. Violin (Solo and Chamber)

a. Early Childhood

As mentioned above, George Enescu was a child prodigy on the violin. At the age of three, during a trip that he took with his parents, he heard a band of folk musicians (*lautari*) playing; as soon as he arrived at home, he tried to “reconstruct” what he just heard, tried to build a violin. Enescu remembers his reaction to this first musical impression thus:

I was only three years old when I heard for the first time a band of ‘lautari’ [folk musicians]. . . . A strange orchestra made of a pan flute, several violins, a dulcimer, and a bass. . . . The next morning, I was trying to put a piece of thread over a piece of wood, and thinking that I’ve made a violin, I was imitating what I heard the day before. I was whistling in order to imitate the pan flute, and with two little sticks I’ve replaced the dulcimer. I’ve hidden my little folk band in our orchard under a little tree, while my mother was frantically looking for me everywhere, calling my name in every corner. This was my first meeting with music.¹⁰⁵

His parents bought him a toy violin one year later but little Enescu refused to play on it and demanded a real one, parents agreed. Without any lessons, he managed to figure out, at the age of four or five, to play on the violin several melodies that he heard around (folk and town songs); he also improvised on it. His first teacher was his own father, an amateur violinist (“I couldn’t read notes yet . . . , my father was also a skillful violinist and a teacher to me”¹⁰⁶), “I got a real violin and I’ve started to teach myself play . . . ; one day, I played for my father, with

¹⁰⁵ Bernard Gavoty, *Amintirile lui George Enescu* (Bucharest, Romania: Editura Muzicala, 1982), 28.

¹⁰⁶ Mircea Voicana et al., *George Enescu – Monografie* (Bucharest, Romania: Editura Academiei RSR, 1971), 40.

one finger, on the D-string, the famous waltz by [Romanian composer, Ivan] Ivanovici, 'Danube's waves.' My father, troubled, told me with a serious and tender voice: 'You will be a musician!'"¹⁰⁷

Here is how Yehudi Menuhin explains the Enescu's unique way of playing:

Having started at the age of five, within no time Enescu played the violin expertly. The superb quality of his trills, vibrato, bowing, he must have had from the beginning, discovering them in himself with no more recourse to theory than the gypsies had, or than, for that matter, Romania itself required to be the most naturally and effortlessly musical country in Europe.¹⁰⁸

At the age of five, little Enescu was taken to Iasi (capital of Moldova at the time, now part of Romania) in order to meet Eduardo Caudella (who studied at Berlin with Hubert Ries, and at Paris with Vieuxtemps and Massart; friend of Joseph Joachim, Wieniawski, Clara Schumann, Hans von Bulow, Sarasate¹⁰⁹). Caudella was impressed with Enescu but asked him to come back in a year, when the child would know musical notation. Here is how, according to Enescu, the meeting between himself and Caudella took place, and how Enescu was convinced by his father that he had to learn musical notation:

'So, little one, would you like to play something for me?' 'First you play something, so I can see what you know.' . . . He recommends that I learn musical notation. Once at home, my father tells me with a decisive tone: 'If you want to make music, you have to learn the notes.' 'But father, music is played, not read!' 'Well, if you don't want to learn music . . . then you can watch over the pigs.' 'If that's so,' I said, 'then I better learn music.'¹¹⁰

¹⁰⁷ Bernard Gavoty, *Amintirile lui George Enescu* (Bucharest, Romania: Editura Muzicala, 1982), 28.

¹⁰⁸ Yehudi Menuhin, *Unfinished Journey: Twenty Years Later* (New York, NY: From International Publishing Corporation, 1999), 72.

¹⁰⁹ Mircea Voicana et al., *George Enescu – Monografie* (Bucharest, Romania: Editura Academiei RSR, 1971), 48-49.

¹¹⁰ Bernard Gavoty, *Amintirile lui George Enescu* (Bucharest, Romania: Editura Muzicala, 1982), 29.

b. School Years

Enescu was taken to Caudella one year later (the child already could play classical music also), and Caudella recommended that the child should be sent to the Vienna Conservatoire, where Enescu would work at first with Sigmund Bachrich (violinist and violist, member of the Hellmesberger and Rose Quartets, and of the Vienna Philharmonic) and then with Joseph Hellmesberger Jr. According to the information that can be found in *Monograph*¹¹¹, the main traits of the Viennese school of violin are: “high technical level; authenticity of performance; pure, clear sound; strong bow technique, equal use of all positions . . . , performing exactly what is written on the page. . . . The work belongs to the composer; it is not a mixed product of composer and performer.”¹¹² Enescu adopted from Vienna a “historical conception of performing, which goes to its essence, avoiding in playing the violin the exaggerated *vibrato* and the Romantic tremolos, and the Paganini-style virtuosic exhibitions.”¹¹³

At the age of ten (January 1892), Enescu played his first “official” violin concert, with Hellmesberger conducting; the work was Sarasate’s *Faust Fantasy*. The concert was very successful and the Viennese press wrote about him thus:

His tone is still small, but the certainty with which he knows how to conquer all the technical difficulties, the quality of sounds, the elegance and delicacy of his play, the deep understanding of the music are truly amazing. . . . After Enescu finished playing the piece, often interrupted by applause, ovations came from everywhere, a true storm that lasted almost five minutes, but the young artist didn’t show himself again. Bravissimo! Later the audience will have enough occasions to see and hear him!¹¹⁴

¹¹¹ Mircea Voicana et al., *George Enescu – Monografie* (Bucharest, Romania: Editura Academiei RSR, 1971).

¹¹² Ibid., 62.

¹¹³ Ibid., 129.

¹¹⁴ Ibid., 88.

In April of the same year, Enescu played Vieuxtemps' *Fantasy* with the *Wiener Manner Gesangverein* orchestra, and the Viennese press noticed his "admirable courage . . . , succeeding to amaze the almost two thousand and five hundred people present at the concert. . . . He had to reappear on stage numerous times, accompanied by his teacher . . . in order to thank the enthusiast audience." And during the same month, *Berliner Liedertafel's* concertmaster got sick, and Enescu was asked to replace him; the Viennese press was very impressed; Romanian press mentioned that Hellmesberger, "proud of his student, calls him *mein Paganini*."¹¹⁵ In January of 1893 (at the age of eleven), Enescu played the first movement of Mendelssohn Violin Concerto, and Hellmesberger conducted the concert. And in July of the same year, he graduated by playing Sarasate's *Carmen Fantasy* with the Conservatoire orchestra, conducted by Johann Nepomuk Fuchs. Romanian press mentioned that Enescu was "the most applauded of all violinists from the final exam of Vienna Conservatoire."¹¹⁶ Enescu received the Graduation Diploma and the Silver Medal.

At the age of twelve, Enescu gave his first full solo recital (January 1894), by performing Mendelssohn's Violin Concerto, Vieuxtemps' *Fantasy*, Godard's *Reverie* and *Valse staccato*, and Wieniawski's *Faust Fantasy*. Also, he played another recital, very similar in repertoire, in March in Bucharest (Romania), with Hellmesberger as a piano accompanist. The Viennese press considered him "a true and authentic child prodigy . . . [with] well-built technique and full, sonority, perfect intonation . . . , a perfect style. . . . He expresses the delicate nuances in every work according to its character. Very beautiful trills and staccatos, and the quality of his sound

¹¹⁵ Mircea Voicana et al., *George Enescu – Monografie* (Bucharest, Romania: Editura Academiei RSR, 1971), 89.

¹¹⁶ *Ibid.*, 91.

is imposing itself. . . . The Viennese papers called him the *little Romanian Mozart*.”¹¹⁷

In September of that same year (1894), Enescu gave a concert in Cracalia (Romania) as both a violinist and a pianist. Everything was performed by memory and the repertoire included: Sarasate’s *Zigeunerweisen*, Sarasate’s *Faust Fantasy*, Mendelssohn’s Violin Concerto, Vieuxtemps’ *Caprice Fantasy*; piano arrangements of Beethoven’s Fifth Symphony (for two pianos), and of a fragment from Wagner’s *Tannhauser*; he also performed several of his own works for piano (Sonatas). Romanian press noticed his “amazing vitality” as a pianist and his “precision and agility” as a violinist, “the full tone, round and sweet, the natural and grandiose execution . . . , the feeling which this genius child communicates through every work he plays.”¹¹⁸ The press also highly appreciated Enescu’s bow technique:

Handling of his bow is so perfect that it seems that it doesn’t change direction. Staccatos, arpeggios, martele, like all of the effects he produces, are surprising, and the uniformity of his sound in long notes and the quality of the velvety sound (*veloute*) are the ways he expresses feelings. Furthermore, the timbre which Enescu imposes on the works he performs is his own.¹¹⁹

Another aspect of Enescu’s playing that is admired by the press is his demure while performing, without any show-off virtuosity: he “doesn’t wear his hair long, doesn’t make faces while playing, like most of the ‘wannabes.’ . . . With his eyes fixed higher up most of the time . . . , the only transformation on his face is a warm and sublime concentration.”¹²⁰

At the age of thirteen (1894), Enescu is admitted to the Paris Conservatoire. At the time, most violinists chose to come to Paris in order to perfect their art and start a career. Enescu’s

¹¹⁷ Mircea Voicana et al., *George Enescu – Monografie* (Bucharest, Romania: Editura Academiei RSR, 1971), 124.

¹¹⁸ Ibid., 125-127.

¹¹⁹ Ibid., 126-127.

¹²⁰ Ibid., 127.

violin teacher at the Conservatoire is Martin Pierre Marsick, student of both Hubert Leonard (Franco-Belgian violin school) and Joseph Massart (German-Mannheim violin school). Other students of Marsick were: Carl Flesch and Jacques Thibaud.

Marsick “played with a lot of fantasy, attractive and warm, with a bravura technique and a beautiful sound . . . , exceptional facility and certainty in the bow –his right hand was a true model. But, his left hand was weaker and the intonation was sometimes unsure, which made his performances unequal in value.” Flesch considered that Marsick had “a remarkable pedagogical intuition, he knew how to discover the students’ weaknesses and he worked closely on technique. He paid special attention to logical thinking and expression, stimulating the student’s innate qualities.”¹²¹ Flesch also remembered that Marsick was violent, often times brutal and jealous of his students.

Here is how Marsick evaluated Enescu: “One of the most brilliant elements, forced to miss the exam because of an accident of his left hand. The child is desperate and the teacher is desolated”¹²² (a chair crushed one of his fingernails, and Enescu had to take a break from playing for five months). “This student has in the highest degree all the qualities of a great virtuoso: maturity, precision, technique, a strong, personal style . . . , exceptional student.”¹²³ “A more and more brilliant student! Always in progress! He is known enough by the whole Conservatoire so there’s no need to brag about him anymore! . . . He is a high-level artist, with a prodigious technique, a superb phrase, solid bow, brilliant precision; his performance is

¹²¹ Mircea Voicana et al., *George Enescu – Monografie* (Bucharest, Romania: Editura Academiei RSR, 1971), 160.

¹²² Ibid., 161.

¹²³ Ibid., 216.

grandiose!”¹²⁴ Enescu won the First Prize (*Premier Prix*) at the Conservatoire -this being his Graduation Exam- for his performance of the Allegro from Saint-Saens’s Violin Concerto.

c. Career

In 1896 (at the age of fifteen), Enescu gave a recital in Bucharest (Romania) accompanied by Theodore Fuchs, and the repertoire includes: Mendelssohn Violin Concerto, Vieuxtemps’ *Appassionata Fantasy*, Bruch Violin Concerto and, as an encore, Sarasate’s *Zigeunerweisen*. Romanian press appreciated Enescu’s “total purity of sound, accuracy, ease of bow, elegance of staccato, double-stops, etc.”¹²⁵

In March of that same year (1896), Enescu appeared both as a violinist (playing Mendelssohn and Beethoven Concertos, and Bach *Chaconne*) and, for the first time, at the age of fifteen, as a conductor (with the Romanian Poem). The press admired his “amazing technique, you cannot imagine a greater perfection on this matter. Especially the trill is executed with an exceptional skillfulness.” And they see Enescu’s performance of Bach as a “proof of a deep musical understanding that gives him the right to be counted as an important representative of his instrument.”¹²⁶

In 1897 (at the age of sixteen), Enescu gave his first recital with his own works: First Violin Sonata, Piano Suite *In Ancient style*, Nocturne and Saltarella for cello (lost score), a Piano Quintet (lost score); Massenet and Cortot were in the audience.

¹²⁴ Mircea Voicana et al., *George Enescu – Monografie* (Bucharest, Romania: Editura Academiei RSR, 1971), 220.

¹²⁵ Ibid., 204.

¹²⁶ Ibid., 205.

At the age of eighteen (February 1900), Enescu gave his first concert as a solo violinist with the Colonne orchestra by performing Beethoven's Violin Concerto (with the Joachim cadence, given to Enescu as a present), and the Third Partita (including *Chaconne*) of J. S. Bach's *Six Sonatas and Partitas for violin solo*. Here is how the French press reacted to it:

Alfred Bruneau:

The young composer, so remarkably and exceptionally gifted, received at the recent Conservatoire competition a magnificent violin prize. What I like about him above all is the fact that he doesn't have anything of the usual virtuoso. He performed the Beethoven concerto like a great artist, with a nobility of style, an authority, a mastery, a simplicity in attitude, a purity of sound, a depth of feelings –all admirable, reminding me, with the bow in his hand, of Saint-Saens at the piano. It is, I think, the most beautiful praise that one could ever give him. He received ovations!¹²⁷

Marc Pincherle considered Enescu:

. . . a genius . . . for which it seems that music is his natural element, his vital medium. No other musician made this impression on me, no other musician made me feel again at this high degree and I've found it each time I had the opportunity to see him again.¹²⁸

One week afterwards, Enescu was invited back to play with the Colonne orchestra, this time the Saint-Saens' Third Violin Concerto.

The progress that he made in the last two years, since the last I've heard him, is amazing and it predicts a great future. The famous virtuoso Kubelik himself, who sat in the front seats, applauded with such warmth and pleasure that the Romanian artist can be proud of his success. Of the three, what the audience most admired was the third, the Saint-Saens concerto. Masterful execution and a bravura nuancing which is given only by the great maestros of art.¹²⁹

¹²⁷ Mircea Voicana et al., *George Enescu – Monografie* (Bucharest, Romania: Editura Academiei RSR, 1971), 241.

¹²⁸ Ibid., 242-243.

¹²⁹ Viorel Cosma, *Enescu Azi: Premise la Redimensionarea Personalitatii si Operei* (Timisoara, Romania: Editura Facla, 1981), 210.

In the same year, and with the same orchestra, Enescu played Bach's Double Concerto together with Jacques Thibaud; and they would play it many times over the years.

Around 1900, Enescu participated in the musical matinees of Queen Elisabeth of Romania, also known as Carmen Sylva (her writer pseudonym). She was a pianist, organist, and a singer. Carl Flesch remembers those musical matinees:

Here people played chamber music three or four times a week, in all genres, with the insertion of instrumental or vocal solos. . . . It was unwritten law that visiting foreigners soloists were required to come and play at the Palace, while the usual performances were given by local artists.¹³⁰

She loved music more than anything else, and her apartments were the focus of all real and alleged musical interests.¹³¹

Enescu and Flesch performed Brahms Sonatas and the Franck Sonata (Carl Flesch also taught at the Bucharest Conservatoire between 1897 and 1902). Enescu also played for the Queen his own Lieds with Edgar dall'Orso. As chamber music goes, they played quartets (Enescu playing the first violin; dall'Orso, the second violin; E. Loebel, viola; Dimitrie Dinicu, cello), their repertoire including Schubert's *Death and Maiden* and Beethoven's *Harp Quartet*; sextets (Brahms Sextet, when Flesch and C-tin Dimitrescu joined them), and quintets (Brahms Quintet, with Jan Kubelic playing the first violin and Enescu at the piano). Enescu also performed the Bach Double Concerto with Kubelic. Enescu remembers the Queen's musical likes and dislikes:

¹³⁰ Mircea Voicana et al., *George Enescu – Monografie* (Bucharest, Romania: Editura Academiei RSR, 1971), 247.

¹³¹ Noel Malcolm, *George Enescu, his Life and Music* (London, UK: Toccata Press, 1990), 86.

The Queen's preferences went towards the Classical composers. She didn't like Wagner because she thought of him as sensual and unsettling. She liked very much the serene and pure ones like Johann Sebastian Bach and Handel; Brahms was to her vigorous, *mannliche Musik*. She liked my works, especially the early ones. She didn't react at all towards my 1st Symphony. The Queen dreamt for me to become a sort of composer like the ones from Johann Sebastian Bach's time, which wasn't possible because I am a Latin and I am expressing the sensitivity of other times. It was against the modern spirit in music.¹³²

In Jan 1901 Enescu plays Lalo's *Symphonie Espagnole* with the Colonne Orchestra and the French press remarked Enescu's very personal phrasing, with a character "of melancholy, of honesty, of a penetrating, astute feeling. . . . The sonority is also very personal, extremely expressive, each note awakening deep soulful resonances and yet the simplicity of the style is maintained."¹³³

In May of the same year (1901), Enescu was invited to participate in a chamber concert dedicated to Theodore Dubois (director of the Conservatoire) and in another one dedicated to Leon Moreau (winner of the Prize of Rome in 1895) where, together with Casals and Moreau himself (at the piano), he will also perform Saint-Saens's First Trio.

Still in 1901, Enescu was also involved in playing trios with Louis Abbiate (piano) and Andre Bloch (cello); another trio ensemble was formed with Alfredo Cassela and Louis Fournier, and would perform together until 1905.

In February 1902, Enescu performed in Berlin with the Philharmonic orchestra conducted by Josef Rebuke; his repertoire included Bruch, Spohr, Schumann's *Fantasy*, and Bach's Second Solo Sonata.

¹³² Mircea Voicana et al., *George Enescu – Monografie* (Bucharest, Romania: Editura Academiei RSR, 1971), 212.

¹³³ Ibid., 270.

In 1904, Enescu put together a string quartet with Fritz Schneider (second violin), Henri Casadesus (viola), and Louis Fournier (cello). At the same year, Enescu gave Sonata recitals with the pianists Alfredo Casella and Ossip Gabrilovici.

In the early 1900s, Enescu met regularly with Cortot, Thibaud, Casals and they played chamber music. Casella remembers their chamber evenings in Casals' villa, in Auteuil. They also used to meet in Louis Demier's house and to play with Casella (piano), and Joseph Salomon (cello). Another place where they would get together was Ysaye's house in Belgium (his summer house, *La Chantarelle*), together with Cortot, Busogni, and Pugno.

Casals remembers the summer of 1914 when 'Ysaye, Kreisler, Enescu, Thibaud, and myself used to get together at Thibaud's place."¹³⁴ At their meetings, Thibaud used to play the violin part, Kreisler the viola, Casals the cello, and Enescu the piano; and to amuse themselves, they would exchange instruments (Kreisler being also a pianist).

Enescu performed the premiere of Richard Strauss' Violin Sonata (1906), with the composer at the piano. In 1907, Enescu gives a concert in Angers, as a violinist, piano accompanist and conductor (conducting his First Symphony). As a violinist, Enescu played Bruch's Concerto and Paganini's *La Campanella*, conducted by Henri Rabaud and the press of the time greatly appreciated, among other, elements of his bow technique: his bow "possesses the secret of being made of tears and caresses." In the Andante of Bruch Concerto he was "one by one, gentle, sentimental, and passionate, obtaining from the instrument subtle evocative sonorities;" in the Finale, he showed "liveliness and vigor." The audience became "delirious"

¹³⁴ Noel Malcolm, *George Enescu, his Life and Music* (London, UK: Toccata Press, 1990), 85.

when he played Paganini, “proving himself really incomparable when it comes to correctness and virtuosity.” Enescu had “a bow suppleness, a sound purity, and an artistic feeling that can rarely be seen.”¹³⁵ Enescu also played in Angers Bach’s Violin Concerto in A minor and the press admired his “profoundly emotional” style, his sound “at the same pure and full of warmth, charming and bizarre:

Mr. Enescu appears not to ‘sing’ on the violin, if we understand ‘singing’ as a kind of free, disinterested activity, but [he] seems to live or more exactly to ‘suffer’ the music which he plays. . . . When playing Bach, [one can notice] that heartbreaking character of sound and phrase, a sort of instrumental ‘cry’ of a noble essence, with very pithy rhythmic and melodic accents with which Enescu gave a lively contour to Bach’s music.¹³⁶

Also, the Romanian press noticed in Enescu’s performance of Bach, especially of the Second Solo Sonata, “the extraordinary scope of Enescu’s sound and his impeccable classical technique, perfectly fitted to Bach’s works. Especially here one could appreciate at its true value the sublime sonority of his noble Guarnerius.”¹³⁷

1907 is also the year when Enescu was invited to play Lalo’s *Symphonie Espagnole* at Lille (Lalo’s birth town) as part of a commemorative concert. The press noticed the following in Enescu’s performance:

He respected the rhythm of Habanera chosen by the composer, without giving it the easy dance character, but instead [giving it] a dark sonority, because the motif naturally asks for a somber suggestion, passionate, of a painful dramatic nature, similar to the main motif from Carmen opera, loaded with predictions. This troubling performance (which Menuhin executes the same way) shows once again the power of deeply

¹³⁵ Noel Malcolm, *George Enescu, his Life and Music* (London, UK: Toccata Press, 1990), 334-335.

¹³⁶ Ibid., 335-336.

¹³⁷ Ibid., 337.

understanding the works' essence, associated with the power of suggestion, which means a first step in defining the 'originality' of Enescu.¹³⁸

In Paris, Enescu performed what was considered to be at the time Mozart's Seventh Violin Concerto (and wrote cadenzas for it); Enescu was the first violinist who performed this work in France. Nowadays, most musicians consider that this particular Concerto was not written by Mozart after all. This work will be mentioned as "Mozart's Seventh Concerto" for the remainder of this monograph because this is what Enescu thought he was performing, and also the press at the time called it so.

In 1908, Enescu performed in Rome (Italy), at the Santa Cecilia Academy, as a violinist (Mozart's Seventh Concerto) and as a conductor (his two Rhapsodies). In the same year, Enescu played his Piano Suite opus 10, his Variations for two pianos, and the Second Violin Sonata with Lucien Wurmser (at the piano). Enescu performed in 1909 his Violin Sonatas with Alfredo Casella. This is also the year when Enescu had his first tour in Russia. In Petersburg, he performed with Al. Zilotti (student of Rubinstein and Liszt): C. Ph. E. Bach, J. S. Bach (Zilotti as a soloist, Enescu as a conductor); Mozart's Seventh Violin Concerto (Enescu as a soloist, Zilotti as a conductor); Balakirev, Casella, and his own two Rhapsodies (Enescu conducting). The Russian press admired this "seriously gifted and well-rounded artist [who is] not using the exterior effects of virtuosity. . . . The gentle charm, the unsettling tone of his instrument fits wonderfully with Mozart's musical concept."¹³⁹ Mozart's Seventh Concerto was completely unknown in

¹³⁸ George Manoliu, *Poete et Penseur de l'Art de Violon* (Bucharest, Romania: Editura Muzicala, 1986), 145.

¹³⁹ Mircea Voicana et al., *George Enescu – Monografie* (Bucharest, Romania: Editura Academiei RSR, 1971), 360.

Russia at the time. In Moscow, the press especially liked Enescu's performance of Bach: "[T]he purity and the beauty of tone talk for themselves here, and the sobriety –in no way empty- in performance is harmonized perfectly with the spirit of Bach's creations."¹⁴⁰

In the same year (1909), Enescu played Lalo's *Symphonie Espagnole* with Lamoreaux orchestra, the conductor being Camille Chevillard, and the French press was enthusiastic: "The violin of Mr. Enescu was this evening truly the voice that sings, cries, prays, exalts with a passionate fire, with an emotion, a deepness, a wonderful variety of accent . . . , the artist was saluted with unending applauses, a sign of gratitude from a conquered audience."¹⁴¹ Also, Enescu was invited by Henri Rabaud to participate in a Beethoven Festival that took place in Paris. In 1910, Enescu played, at Lyon, the Brahms Double Concerto with Andre Hekking (cello), accompanied by the Colonne orchestra, conducted by Gabriel Pierne. Although at the time Brahms was not one of the favored composers in France, the press had to admit that the performance was superior, "and triumphed with brilliancy over the often excessive preconceptions," "it was such a drunkenness of sounds that, during those enchanting moments, I have lost any critical spirit."¹⁴² In the same year (1910), Enescu toured Holland (Hague, Amsterdam, Utrecht, Rotterdam) with the *Berliner Symphoniker*, conducted by Ernst Kunwald. Enescu plays the Lalo's *Symphonie Espagnole* and also conducted his Rhapsodies and his First Symphony. Kunwald wrote an article about Enescu the composer, the conductor, and the violinist: "One who plays like him the Lalo's *Symphonie Espagnole*, who dominates like this

¹⁴⁰ Mircea Voicana et al., *George Enescu – Monografie* (Bucharest, Romania: Editura Academiei RSR, 1971), 360.

¹⁴¹ Ibid., 366.

¹⁴² Ibid., 369.

the enormous difficulties of Paganini's *Perpetuum Mobile*, that one is a first class violinist."¹⁴³ In December of that year (1910), Enescu played, together with Edouard Risler, all the Beethoven Violin Sonatas in three consecutive concerts. In 1911, Enescu repeated the recitals with all Beethoven Violin Sonatas (with Risler and with Paul Goldschmit) in Germany; he also played Bach's Solo Sonatas and Franck's Violin Sonata. Later on, Marcel Proust confessed in a letter that, when mentioning "Sonata de Vinteuil" in his novel *In search of lost time* (volume 1, "Swann's way"), he was thinking of Enescu's performance of Franck's Sonata.

The Berlin press considered Enescu a "phenomenal violinist", his playing was seen above Ysaye's because of his "even bigger, unbelievable I would say, volcanic temperament. I confess that I haven't heard since Rubinstein someone playing with such consuming ardor." They also admired Enescu's "crystalline clarity . . . ; his playing burns with a pure flame. His sound is of an unspeakable beauty, his technique so huge that you don't even notice it anymore."¹⁴⁴

The scope and the beauty of the sound, the absolute perfection of technique, the distinction of the musical conception and the avoidance of any exterior virtuosic affection remind us of Marteau and, like him, Enescu entered the spirit of German music like only those most distinguished of our compatriots. Bach's Sonata in C major, with its big Fugue was an accomplishment of an incredible grandeur.¹⁴⁵

Manoliu was another witness to Enescu's performances:

Enescu played for us [Beethoven's] Kreutzer Sonata with the noblest perfection. In the Theme with variations, the two artists surpassed each other in the moving character of singing, and Enescu added rhythmic nuances full of finesse. About him I can only repeat that he unites the volcanic temperament with the purest sense of style.¹⁴⁶

¹⁴³ Mircea Voicana et al., *George Enescu – Monografie* (Bucharest, Romania: Editura Academiei RSR, 1971), 360.

¹⁴⁴ Ibid., 380.

¹⁴⁵ Ibid., 381.

¹⁴⁶ George Manoliu, *Poete et Penseur de l'Art de Violon* (Bucharest, Romania: Editura Muzicala, 1986), 167-169.

In 1912, Enescu went to Hungary in a tour, with the *Wiener Tonkünstler* orchestra, conducted by Hans Wallner. The first night Enescu played Saint-Saens Concerto; the second night he played with Pablo Casals the Brahms Double Concerto, and the Beethoven Triple Concerto with Casals and Donald Francis Tovel (piano). The Hungarian press considered him a “gifted artist, exceptionally schooled and with a sure taste. His playing is lighter than Marteau’s and his phrasing is quitter than Ysaye’s, although he reminds me of both.” They admire Enescu’s sound as “noble, powerful, varied, and full of content,” a sound of “rare beauty, full of warmth and sweetness, yet powerful and colorful.”¹⁴⁷ “He performed the Saint-Saens Concerto in a true French spirit. His playing is elegant, his sound differentiated, and his whole execution shows a sparkling spirituality. He had a big and well deserved success.”¹⁴⁸

In 1914, as part of one of the “Pierre Monteaux” Concerts, Enescu played Mozart’s Seventh Violin Concerto and conducted his own Rhapsodies; the second part of the concert included Stravinsky’s *Sacre du Printemps*.

During World War 1, Enescu moved back to Romania and his tours abroad were postponed until the end of the war. In 1915, Enescu played a cycle of concerts in Bucharest, “all the violin literature, from the oldest times until today: a sort of historical concerts,”¹⁴⁹ says Enescu. He played sixteen Violin Concertos, eight with piano and eight with orchestra. He toured throughout Romania for four months, playing fifty concerts and recitals, and covering

¹⁴⁷ Mircea Voicana et al., *George Enescu – Monografie* (Bucharest, Romania: Editura Academiei RSR, 1971), 385.

¹⁴⁸ George Manoliu, *Poete et Penseur de l’Art de Violon* (Bucharest, Romania: Editura Muzicala, 1986), 145.

¹⁴⁹ Mircea Voicana et al., *George Enescu – Monografie* (Bucharest, Romania: Editura Academiei RSR, 1971), 422.

approximately one hundred violin works, most of them important Sonatas and Concertos. Enescu defines his ideals thus: “We have to work towards spreading and developing music as much as possible in all society. We have to spend more time than in the past for that . . . , we have to strive to unite through music also.”¹⁵⁰ In 1916, Enescu also played six Symphonic Concerts, and nineteen Violin Concertos (from Haydn to Saint-Saens).

In 1919, he performed (on violin or piano) a “Sonata History” cycle (sixteen recitals, forty-eight Sonatas, from Bach to Richard Strauss) in Bucharest. This was also the year when Enescu restarted his tours, the first one being in Lausanne where he played a concert at the Lyon Conservatoire, with the conductor Georges Martin Witkiwski; half of the program consisted of Romanian music. In 1921, Lausanne organized a Festival dedicated entirely to Enescu’s chamber music: Second Violin Sonata (Jose Porta playing the violin, Enescu at the piano), First String Quartet (Enescu played the viola part), and Piano Suite opus 10 (performed by Clara Haskil).

In the same year, Enescu played twelve recitals of Violin Sonatas (with the pianist Alfred Alessandrescu), all contemporary music, mostly French: Franck, Debussy, D’Indy, Saint-Saens, etc. (some of them being played for the first time). 1921 was also the year when he had a great success in Paris with his unique way of performing Ernest Chausson’s *Poem* (the program also included some of Veracini’s Sonatas and Bach’s Solo Sonatas and Partitas). The press saw Enescu as a first rate violinist “who doesn’t play at all as a virtuoso but as a great musician;” they admired his “technique mastery that doesn’t know what difficulty is . . . , and of which he

¹⁵⁰ Mircea Voicana et al., *George Enescu – Monografie* (Bucharest, Romania: Editura Academiei RSR, 1971), 459.

makes use exclusively to discover and put forward the soul of the performed works.”¹⁵¹ In 1922, Enescu toured Belgium and Spain, he performed with Rose Quartet in Vienna (Schubert’s *Trout* Quintet), and he participated in concerts dedicated to Saint-Saens in Paris.

His first visit to the United States of America took place in 1923, the tour lasted six weeks, Enescu giving approximately twenty-five symphonic concerts, in Philadelphia (playing the Brahms Concerto, with the conductor Leopold Stokowski), Boston, Detroit, and Washington DC. George Enescu was already known there as a composer through his Rhapsodies (played by most orchestras in the United States), his Dextuor, his First Suite for orchestra, and his First Symphony (first performed in 1911 by New York Philharmonic, under Gustav Mahler; and in 1914 by Chicago Symphony, conductor Frederick Stock). Here is how the press evaluates Enescu’s performances:

He is first and last a musician and an interpreter, devoted solely to expounding music and not at all to the display of his technical powers. These are indeed remarkable, but they are employed entirely as a means to an end. . . . There are violinists with a more beautiful tone than his. Sensuous charm is not its most conspicuous quality, though it has marrow and masculine vigor; and in dynamics Enescu cultivates a very wide range, being especially fond of an almost whispered pianissimo. . . . There is, undoubtedly, a certain austerity in Mr. Enescu’s playing, he is very little concerned with ‘lascivious pleasing’ or with obvious sentiments. But there is through it all a richly musical feeling, potently expressed.¹⁵²

Enescu continued his concerts (as a violinist, pianist, conductor, composer) in Paris during 1923, and the French press mentioned the difficulty of separating the composer from the performer within Enescu’s personality, “Everything in him is music, gift, intelligence,

¹⁵¹ Mircea Voicana et al., *George Enescu – Monografie* (Bucharest, Romania: Editura Academiei RSR, 1989), 489-490.

¹⁵² Noel Malcolm, *George Enescu, his Life and Music* (London, UK: Toccata Press, 1990), 471.

culture, innate talent cultivated through practice.”¹⁵³ In 1924, he returned to the United States and played in Chicago, Detroit, New York. Also, he played with Philadelphia Orchestra (Paganini’s Second Concerto) for four times, and was proclaimed “artistic citizen” of the town. The press in Washington DC saw him as “one of the greatest violinists who ever visited us. . . . Enescu the composer we know. Enescu the violin maestro, artist of a huge dimension, seems to rise on the high of tenderness through the most suave and full of meaning virtuosity, of a charming spontaneous quality of sound;” New York press labeled him “a genius of expressivity” when performing Pietro Nardini’s Violin Sonata and Ernest Chausson’s *Poem*.¹⁵⁴

His playing is not mainly brilliant but it excels through the expressive capacity and the deep understanding of the music. Chausson’s work, a difficult piece from the standpoint of performing rather than purely technical, proved to be especially adapted to his style; under his bow, it became a realization of its own title, being performed in an expressive manner, essentially poetic.¹⁵⁵

Enescu’s tour in the United States also included two concerts in Massachusetts, as part of the Belkshire-Pittsfield Festival (organized by Elisabeth Sprague Coolidge, whom Enescu respected deeply and with whom he corresponded for many years after). The first one was an all-Bach concert, and Enescu was accompanied by Harold Samuel (considered at the time as the best in performing Bach’s harpsichord works); the second concert included Chausson’s Concerto in D major, with Olga Samaroff at the piano.

Back in Paris, in 1924, Enescu participated in Colonne concerts by performing Chausson’s *Poem* and Ravel’s *Tzigane*; the performance had a huge success and was acclaimed

¹⁵³ Mircea Voicana et al., *George Enescu – Monografie* (Bucharest, Romania: Editura Academiei RSR, 1971), 523.

¹⁵⁴ Ibid., 528.

¹⁵⁵ Ibid., 529.

by both the audience and critics. In Romania, Enescu played recitals and concerts with Thibaud and with Bartok.

In 1924, Ysaye wrote his *Six Sonatas for Violin Solo*, dedicated to six great violinists: Szigeti, Thibaud, Enescu, Kreisler, Mathieu Crickboom, and Manuel Quiroga. Ysaye declared that “the Third Sonata, Ballade, is the most rhapsodic of all. I let myself taken by fantasy. The memory of my friendship and admiration towards George Enescu, and of the times when we played together at Peles [Romania] did the rest.”¹⁵⁶ And when in 1926 Ysaye taught a masterclass at *Ecole Normale* (Paris), among the participants were Enescu, Thibaud, Flesch, and Szigeti; Enescu will play Ysaye’s Third Sonata, the one dedicated to him.

In 1927, at the Durand Concerts in Paris, Enescu played the premiere of Ravel’s Violin Sonata, with the composer at the piano; and he would play often both of Ravel’s Sonatas over the years. Also under the Durand Concerts Enescu performed Gabriel Pierne’s Trio (Enescu violin, Hekking cello, and Pierne at the piano). Still in 1927, Enescu toured Romania (two months, almost every night) with Caravia, the great works are played by memory; at one concert, during Kreutzer Sonata, the electricity went out but they kept on playing, the audience was mesmerized.¹⁵⁷ That same year, Enescu toured Spain and Portugal. Another important event during that year was the celebration of one hundred years from Beethoven’s death in Paris, and Enescu was invited by Phillipe Gaubert to play the Violin Concerto; also, at the inauguration of a Beethoven monument in Paris, Enescu performed three of the Violin Sonatas, together with Edouard Risler.

¹⁵⁶ George Manoliu, *Poete et Penseur de l’Art de Violon* (Bucharest, Romania: Editura Muzicala, 1986), 97-99.

¹⁵⁷ Ibid., 163.

Over the years, George Enescu went on long tours and played large and very diverse repertoire; he often played two to three recitals or concerts in one day, he was constantly traveling, rehearsing, performing. Pianist Francois Chole remembered that many times, while in a certain town for a recital with Sonatas, Enescu would leave him for a short time in order to go to another town close by and play, this time as a pianist, the same Sonatas with Jacques Thibaud.¹⁵⁸

In 1930, Enescu gave concerts in Romania and in Hungary (Budapest, conductor Ernest Dohnanyi), followed by a short tour one year later in Holland (Hague, Amsterdam) with Mengerberg's *Concertgebouw* orchestra (conductor Pierre Monteaux). Enescu participated as a soloist (Bach's Concerto in e major) and as a conductor (his Second Suite for orchestra) in these tours. Enescu also played in France: recitals with pianists Henri Lauth and Marcel Ciampi; and a concert with Padeloup orchestra (conductor Piero Copolla) in which Enescu performed the Brahms Concerto and conducted his Symphonie Concertante for cello and orchestra.

Another concert within the same period of time (1931) was the one with the Paris Symphonic Orchestra (conductor Pierre Monteaux), Enescu performing Mozart's Seventh Concerto. Here is how the French press reacted to it:

Each of the great virtuosos that we like to listen to again has a personal style, technique, sonority, that distinguishes him and constitutes a sort of musical signature. Only one escapes that law, the most diverse, most 'plastic', most human –and that one is Enescu. . . . He doesn't have a sonority, but twenty; he doesn't have a technique, but one hundred techniques, all under the command of his intelligence and of music.¹⁵⁹

¹⁵⁸ Mircea Voicana et al., *George Enescu – Monografie* (Bucharest, Romania: Editura Academiei RSR, 1971), 616.

¹⁵⁹ Ibid., 671.

And at another recital, the press described in more detail Enescu's diverse way of finding a sound that best fits the work performed:

Sometimes, in Bach, the serious sound, [and] the 'polyphonic' technique are the ones that give us so clearly that royal, so noble architecture, that heavenly voice. Then . . . , with a *Bagatelle* in Romanian style, the sounds changes to an honest and sweet harshness; the rhythm becomes obsessing, subtle like the most subtle of jazz, it leans on accompaniment, it goes around it, it swings, it is a continuous whole emotion in this rhythm. With *Guitar* by Lalo, the most sensual sonority and the sharp accentuation transforms even more this prodigious way of playing that, coming back in Saint-Saens' *bel-canto* of the violin which is required by this kind of music, would be enough to classify anybody as maestro.¹⁶⁰

In 1931, Enescu participated, at the house of the Menuhin family (d'Avray villa), in chamber evenings with Yehudi, his sister Hephzibah (piano), Maurice Eisenberg (cello), Thibaud and Jacqueline Salomon (violin), and Enescu would play the viola part, that is, if Pierre Monteaux didn't happen to be there. "I found summers at Ville d'Avray a time to take breath as well as to work. The highlight of the working week was of course the visits to Enescu."¹⁶¹

In Paris (1931), Enescu played the Bach Double Concerto with Yehudi Menuhin (conductor Pierre Monteaux), followed by the performance of Mozart and Beethoven Concertos (Menuhin, violin; Enescu, conductor). *Le Monde Musical* dedicates to Enescu a whole number (1931, no 1). Here is how French press reacted to the concert:

To talk about Menuhin, it's possible, of course. . . . But to talk what the mature genius of Enescu brought to this young genius of Menuhin, who could do that? Here one could feel the Maestro whom we love above all, the one from which every accent finds the path to our soul, because it comes from the superiority of his soul. Before conducting

¹⁶⁰ Mircea Voicana et al., *George Enescu – Monografie* (Bucharest, Romania: Editura Academiei RSR, 672.

¹⁶¹ Yehudi Menuhin, *Unfinished Journey: Twenty Years Later* (New York, NY: From International Publishing Corporation, 1999), 111.

the orchestra which he would galvanize with his magnetism, I watched him [Enescu], besides the adolescent [Menuhin], as the icon of live humanity, with his agonies, hopes and ideal, besides a young angel bathed in light. The union of these two entities is, in art and in life, something rare and divine such as the gift. Bach's Double Concerto conducted by Monteaux was shining (from this gift) just like a precious stone.¹⁶²

And, when the two performed that same work in Strasbourg, the press described the experience as follows:

. . . maestro and disciple, together, waiting with the bows ready [to perform]. Enescu attacks with that sincere harshness of people who like to tell the truth. Menuhin responds to him by insinuating his silver sonority in the continuous waving of the strings. A unique moment is the one from the middle of the Largo, when the two violins suggest chained arabesques, similar to two souls that found each other in the heights.¹⁶³

In 1932, Enescu played in Marseille the Beethoven Concerto (conductor Henrich Diels), then in Bilbao, with Boris Golschmann as a piano accompanist, and then in another concert in Lisbon, as both a violinist and a conductor (with Beethoven Concerto, Kreisler pieces and First Rhapsody).

During that same year, Enescu participate in a concert in Paris dedicated to the composer Jean Hure; the repertoire included a Piano Quintet and the ensemble was formed by Enescu and Robert Kretly for the violin parts, Maurice Vieux for the viola part, Diran Alexanian on the cello, and Yves Nat at the piano. Enescu also gave concerts in Bucharest (Romania) that year: three recitals (Bach, Beethoven, Schumann, Brahms, Franck, Debussy, Enescu), four Violin Concertos (Lalo, Ysaye, Ravel, Bloch), and two symphonic concerts (Romanian Poem, the

¹⁶² Mircea Voicana et al., *George Enescu – Monografie* (Bucharest, Romania: Editura Academiei RSR, 1971), 690.

¹⁶³ Bernard Gavoty, *Amintirile lui George Enescu* (Bucharest, Romania: Editura Muzicala, 1982), 16.

Rhapsodies, First and Second Suites for orchestra, First Symphony); the travel to Romania also included tours in other parts of the country.

Another of Enescu's tours in the United States took place in 1932, with recitals and concerts. He collaborated with conductors such as: Willem van Hoogstaanten (in Portland), Eric Delamater (Chicago Symphony), Vladimir Balakeinikoff (in Cincinnati), and Jasha Firberg (in New York). The United States press considered him the greatest modern maestro of violin, at the highest point of his power and artistic skills, "Enescu played the Schumann Sonata so beautifully that I've burst into tears, and I wasn't the only one crying. . . . When the musical beauty becomes so radiant that it hurts –then we are talking about an Art that achieves perfection." Enescu also played in Canada (Montreal, Quebec), accompanied by Schuessel and the press "highly admires his sensitivity and flawless technique, which give him the possibility to have on the instrument a multitude of varied expressions, the violin sounds almost like a human voice; the rich tone, sweet and vibrant, and the unbelievable control of the instrument."¹⁶⁴ The United States tours continued with the New York Philharmonic (conductor Sandor Harmati); Enescu played the Beethoven Concerto and conducted his own First Rhapsody. This was followed by a recital in Indianapolis (accompanied by Schlusell), where the press considered Enescu:

. . . a violinist with a great style and a personality of a Romantic sensitivity, with a full sound and a plasticity of phrase that are out of the ordinary for the classicism's austere style, achieving remarkable performances that still don't have anything eccentric in them; in his music, one can feel a sort of a wonderful humanity that immediately moves the audience's souls. The mastering of a huge palette of colors gives him the possibility

¹⁶⁴ Mircea Voicana et al., *George Enescu – Monografie* (Bucharest, Romania: Editura Academiei RSR, 1971), 716.

to touch people emotionally in Brahms and in Mozart, in an equal way, a perfection considered by some as austere but subtly colorful.¹⁶⁵

On the other hand, Flesch is surprised about the fact that Enescu was “neglecting the difference between fast and slow movements” in the Beethoven Concerto:

In New York, I’ve heard him playing the last movement from the Beethoven Concerto at the tempo of [dotted] quarter-note = 48, instead of the generally accepted [dotted] quarter-note = 69, which for a musician of his rank was an inexplicable clumsiness.¹⁶⁶

The United States tour also included Detroit, Washington DC (with the National Symphony Orchestra, conductor Hans Kindler), Pittsburgh (conductor Antonio Modarelli), Cincinnati, Buffalo, and Miami. In New York, Enescu performed Mozart’s Seventh Concerto and Ravel’s *Tzigane*, under the baton of Leon Barzin; Enescu also conducted Metropolitan Opera, his repertoire including the Second Suite for orchestra and the Rachmaninov Concerto (with Walter Gieseking).

In the same year (1932), Alfred Cortot organized at *Ecole Normale* (Paris) a concert dedicated to Enescu: Dixtuor (Enescu being the Maurice Vieux, and Diran Alexanian). Here is how the French press qualified Enescu:

Enescu may have been born in Romania; he may have kept a faithful attachment to his native land. But France is no less authorized to claim him as one of the artists that would bring [France] the greatest honor. . . . But Enescu is not only a great artist, he has a great character, too. All of his career was in continuous ascension. The virtuoso’s triumphs didn’t make him stray from the path that for thirty years provoked admiration for his talent, his simplicity and, at the same time, generosity. The French music and musicians

¹⁶⁵ Mircea Voicana et al., *George Enescu – Monografie* (Bucharest, Romania: Editura Academiei RSR, 717.

¹⁶⁶ Ibid., 1110.

never had a more devoted friend than Enescu to help make the [French] works known.¹⁶⁷

His tours in 1932 also included London (England), where he performed with the BBC orchestra and conducted one of his Rhapsodies; Enescu gave another recital (with Bach's and his own Sonatas) which was organized by the London Musical Society at Westminster.

1933 was the year when Pierre Marsick was commemorated in Belgium and three of Marsick's pieces were played by his former students: Thibaud (*Scherzando*), Flesch (*Reverie*), and Enescu (*Songe*); the concert continued with the performance of Vivaldi's Concerto for three violins (Thibaud, Flesch, Enescu), then Enescu's Second Violin Sonata (Thibaud and Enescu).

1935 was a very busy year for Enescu, with many concerts (almost daily for long periods of time) in Paris, as a violinist, conductor, and pianist; rehearsals with Oedipus opera at the Paris Grand Opera, and tours in France, Belgium, Holland, Maroco, Algeria. The French press wrote about Enescu's *vibrato*, with its finesse and infinite variety, about the original division of the phrase on the bow, about the expressive and personal fingerings that he used; Enescu's "beclouded, sighing [sonority] that gives to the phrase an affectionate aspect [reminds of Ysaye's style] . . . , that particularity of Enescu's sound, that 'halo of uncertainty, [like] a slight tearing.'" ¹⁶⁸ One of the recitals was the performance of the Bach Sonatas for violin and piano with Chailley-Richez, and the two of them were seen by the press as:

. . . among the ones that can enlighten the most complex musical or psychological intentions without making the work an anatomic document, and at the same time can reestablish the magnificent order without being cold. . . . It was said that Enescu's violin

¹⁶⁷ Mircea Voicana et al., *George Enescu – Monografie* (Bucharest, Romania: Editura Academiei RSR, 722-724.

¹⁶⁸ Ibid., 760.

is 'a bowed organ', that his performance is 'a lesson of musical analysis and synthesis' in which sudden colors and unusual rhythmical plays appear.¹⁶⁹

In 1936, in Paris took place another concert dedicated to Enescu's works: Second Cello Sonata (with Jean Witokowski and Enescu), First Piano Sonata (with Lipatti), and Third Violin Sonata (with Jacqueline Salomon and Enescu). The French press observed in these three works:

. . . a stage of meditation, of concentration, when all the components of talent –innate gifts, acquired qualities, virtuosity, sensitivity, feeling of form, and technical capacity– are purifying and blend together in a new manner of expressing a thinking that is more and more detached from the usual forms of presentation and development.¹⁷⁰

In 1937, Enescu had his fourth tour in the United States (and Canada), as a conductor and violinist, or as a conductor and composer. "I was most pleased when I was received in America as a composer, conductor, and then as violinist . . . , it was underlined what I always fought to become."¹⁷¹ In 1938, when Enescu's ship entered New York, the port radio station played his two Rhapsodies; President Roosevelt invited him to the White House. The American press admired his performances of Brahms Concerto, his "magnificence of style, such a wonderful phrasing and, above all, such a complete justness [to the music];" in Mozart's Seventh Concerto, Enescu was praised for his expressive trills and his "rhythmic melody," which fits Mozart's music; they also noticed his "unorthodox way" of holding the violin. Others remarked the "total fusion of the violinist with the instrument; his sound that is 'not the most brilliant that one can hear on the violin but [it is] especially deep and individual in character . . . , his amazing capacity to vary its quality, its color . . . , at the same time with a great diversity of

¹⁶⁹ Mircea Voicana et al., *George Enescu – Monografie* (Bucharest, Romania: Editura Academiei RSR, 762.

¹⁷⁰ Ibid., 777.

¹⁷¹ Ibid., 878.

dynamics. . . . The suavity of Szigeti, the silver sound of Thibaud, the magic of Kubelik, the classicism of Heifetz, the ecstasy of Elman, the burning lyrical resonance of Ysaye, this man [Enescu] has it all, this man who until recently was unknown in America.”¹⁷²

In 1937, Enescu performed together with Casals, in Bucharest, the Brahms Double Concerto, and the Romanian press noticed the close relationship between the two:

[T]he artists were guessing each other, they were following each other, they molded after one another. Enescu and Casals have the same kind of phrase . . . , they have about the same quality of instrumental sound. . . . Casals’ is somewhat smoother, gentler and quieter, Enescu’s is warmer, more troubled, more passionate. . . . Enescu fills you with enthusiasm and crushes you. Casals transforms you and lights you up. The first one is superhuman, the other is Demi-God.¹⁷³

In 1938, in the United States, Sanford Schlussel (pianist) brought Enescu to Helen Kaufmann’s house for a chamber music session and here is how she remembered it:

It was a special event to which I knew that every musician would wish to be invited in order to have the honor to meet him, maybe to play with Enescu. . . . In that first evening of chamber music, violinist William Kroll, pianist Franck Scheridan, violist Lilian Fuchs, cellist Felix Salmond and many others crowded in, hoping to play with Enescu. . . .

One evening, the ensemble was ready to begin the Beethoven Quartet in E-flat major, opus 127. William Kroll came in; Enescu stood up from the first violin chair. ‘Here, you play the first violin,’ he said to Kroll. ‘Certainly not!’ replied Kroll, who was much younger than him. Enescu insisted ‘I will play second violin,’ and added jokingly: ‘It will be good for me to read the part.’ He played without looking at the part which, evidently, he knew by heart.¹⁷⁴

¹⁷² Mircea Voicana et al., *George Enescu – Monografie* (Bucharest, Romania: Editura Academiei RSR, 882-883.

¹⁷³ Ibid., 921.

¹⁷⁴ Viorel Cosma, *Enescu Azi: Premise la Redimensionarea Personalitatii si Operei* (Timisoara, Romania: Editura Facla, 1981), 130-131.

In 1939, Enescu went to Rome (Italy) in a tour, as a violinist, conductor, and composer. He performed Beethoven's Concerto (conductor Antonio Pedrotti), and conducted his own Second Suite for orchestra.

Enescu founded a String Quartet in Romania in 1941, which later would be named after him: Enescu played the first violin; Constantin Bobescu, the second violin; Alexandru Radulescu, the viola; and Theodor Lupu, the cello. They performed all Beethoven quartets and many other different works (never any of Enescu's chamber music, though). They would play the whole Beethoven cycle again, in 1942 and 1945.

The slow movements provoked high peaks of emotion . . . , ecstatic states, floating in grave sonorities, immaterial, with nuances of confession, alternated with passionate cantilenas of great interior warmth. The movements affirm themselves through the character required by the music and less faithful to the metronome indications.

In general, the fast tempos were underlined more through well affirmed rhythmic accents and not through the frenzy of the movement. Also, the attacks were not exaggerated, and the specific bow movements were accommodating with the only preoccupation of realizing a monumental whole, avoiding the sharp or aggressive bowings.¹⁷⁵

Between 1941 and 1944, Enescu spent his time in Romania by giving charity concerts; also, periodic "Enescu Festivals" (chamber and symphonic) took place there.

In 1945, David Oistrach played in Bucharest the Tchaikovsky Violin Concerto, joined by Lev Oborin with the Tchaikovsky Piano Concerto, and by Enescu as a conductor. Also, Enescu joins the Vuillaume Quartet for a performance of the Schumann Piano Quintet. Shostakovich named Enescu "The Knight of Her Majesty, the Music!"

¹⁷⁵ George Manoliu, *Poete et Penseur de l'Art de Violon* (Bucharest, Romania: Editura Muzicala, 1986), 189-191.

In 1946, Enescu went on a second tour to Russia. He met Khachaturian and performed his Violin Concerto (which score Enescu had taken from Oistrach one month before); the composer was very impressed with Enescu's performance and wrote him a letter of admiration; he also dedicated to Enescu ("as a souvenir of our meeting in Moscow") two of his works for violin and piano (*Poem Song*, and *Dance* in B-flat major). Enescu has beautiful memories from this Russian tour:

I found [in Moscow] the most favorable atmosphere. . . . I found . . . that communicative warmth, that sincere and approachable enthusiasm, which can only flatter and stimulate an artist. This wonderful audience . . . applauded me warmly and insistently, so every time I had to give two and even three encores at a time.¹⁷⁶

Oistrach wrote an article (1961) about Enescu, describing his personal charm; Oistrach remembered asking Enescu for the cadenza for Brahms Concerto, which Enescu wrote down for him right away, from memory; Oistrach gave Enescu the cadenza for the Khachaturian Concerto. The Russian press considered Enescu "a subtle master of phrasing, reaching a rare force of expression;" in ensemble playing, they admired Enescu's capacity of "reading" his partner and "adapting to timbres of different instruments, as different as violin and piano." Enescu's performance of the Franck Sonata sounded "beclouded, as though it would have come from the deepness of his being, infinitively expressive, even impulsive, and yet without ever going beyond *mezzo forte*, and with a psychological refinement that reminded of Proust's best pages."¹⁷⁷

¹⁷⁶ Mircea Voicana et al., *George Enescu – Monografie* (Bucharest, Romania: Editura Academiei RSR, 1971), 1026.

¹⁷⁷ Ibid., 1027-1028.

Menuhin came to Bucharest at that same year (1946) and performed with Enescu six recitals, with a very diverse repertoire, and a symphonic concert (Bach Double Concerto). Oistrach was impressed by their performance, observing an “exceptional expressivity in [their] bow articulations.”¹⁷⁸ The reaction of Romanian press was as follows:

A psychosis state came over the audience from Bucharest . . . , the concerts and the rehearsals [of Menuhin] are listened by thousands of people and the Radio shows, by all ‘sensation’ lovers. . . [G]reat power of mastering the sonorous effects . . . , deep reach in the heart of musical phrase . . . , subtle solutions to the performing problems . . . , calm in the forte passages and in architecture . . . , the infinite range of sonorous gradation . . . , the pure emission of a vibrant sound, discreet or with a tempestuous outburst . . . , their sounds, by blending, are different from the timbre of other performers. It is something beyond physical, beyond psychic perhaps, in metaphysical. The human voice –*vox humana*– in its unreal projection on the art’s choirs.¹⁷⁹

Here is how Menuhin remembered that experience:

He and I gave concerts every day for nearly two weeks, with public rehearsals in the mornings, going through a good part of the violin literature, every day a different program, Enescu either at the piano or conducting. At each concert and rehearsal, we had to have police help to forge a passage from car across sidewalk to stage door. . . . Bucharest was then the Jewish capital of Europe, offering refuge to literally thousands who had contrived to escape capture, not only in Romania but in all the countries roundabout. Two hundred thousand of them were in the city at that moment.¹⁸⁰

Still in 1946, Enescu toured the United States (and Canada) and Europe (France, England). In Montreal, where he was compared with “Arturo Toscanini of 25 years ago,” the

¹⁷⁸ Mircea Voicana et al., *George Enescu – Monografie* (Bucharest, Romania: Editura Academiei RSR, 1971), 1037.

¹⁷⁹ Ibid., 1035-1037.

¹⁸⁰ Yehudi Menuhin, *Unfinished Journey: Twenty Years Later* (New York, NY: From International Publishing Corporation, 1999), 222.

orchestra was “transfigured under his baton.”¹⁸¹ Enescu performed again at Carnegie Hall (conductor Reginald Steward), this time the Brahms Concerto, and the reaction press was:

When Mr. Enescu appeared . . . , he was applauded for several minutes, while the audience rose in honor of the musician and man that kept untouched his principles and faith in the years of terror . . . of his country during the War. . . . Some passing technical mishaps proved to be without importance when concerning the conception that he presented and the passages that he phrased and projected with his deep knowledge of the work itself and of the traditions that it represents. The audience was still applauding Mr. Enescu, even when he already left the building.¹⁸²

In 1947, Enescu toured around in both the United States and Europe: New York, Philadelphia, London, Strasbourg, and Geneva. The press was again ecstatic:

From his first steps and from the frenetic applauses with which he was received, it was proved that his charm was still there. . . . There is in this man with his bent back, with his slow walk, the same force that used to radiate from the beautiful tenebrous teenager. . . . At the moment he was indisputable. The most harsh judges could only admire a musical organization of an almost monstrous richness, that made him capable, with the same ease, to write an opera, to enliven an orchestra which he was conducting for the first time, to conduct by memory –with what fire and with what precision!- a concert of works whose scores were unknown to him eight days prior, or, sitting at the piano, to reduce, also by memory, making all the timbres heard, Debussy’s *Nocturnes* or *Sacre du Printemps*. Of these gifts, that embrace almost all the domains of music, it is possible to imagine how much the violinist’s art could benefit from. . . .

Enescu is decreasing, without doubt, but the accidental curve of his present performances always reaches, with the same authority, between two weaknesses, the high points of purity and perfection that created his glory. . . . In spite of his physical handicaps, his spirit burns brightly at sixty-six years old. Even though the technique required by the work [Brahms Concerto] lacked, its whole emotional range was present. Unique artist, Enescu played with a deepness and a nobility of expression that gave voice to things that are impossible to say in words.¹⁸³

¹⁸¹ Mircea Voicana et al., *George Enescu – Monografie* (Bucharest, Romania: Editura Academiei RSR, 1971), 1043.

¹⁸² Ibid., 1047.

¹⁸³ Ibid., 1049-1050.

1947 is also the year when a Bach Festival took place in Strasbourg, and Enescu participates in it by performing the Bach Double Concerto with Menuhin (under the baton of Otto Klemperer), and the *Six Sonatas and Partitas for violin solo*. Also, the two perform the Paris premiere of the Bartok Violin Concerto, and the Bach Double Concerto.

Once, one of Enescu's managers asked him why he always included Bach pieces in his program when a Kreisler piece, for example, would have had much more success with the audience, and Enescu replied: "I'm sorry that I bore them, but I cannot do anything about it. Let them consider Bach as medicine. It would be good for their . . . musical health!"¹⁸⁴ Another example of Bach playing was in Paris (1949), Enescu gave his last violin recital with Francois Chole as an accompanist. They played Beethoven's *Kreutzer* and *Spring* Sonatas, J. S. Bach's *Six Sonatas and Partitas for violin solo*, and Enescu's Second Violin Sonata. According to Manoliu, Enescu used to play the Second Violin Sonata "with an extraordinary mobility and a plasticization of the melodic line that blended with the piano in a captivating communication."¹⁸⁵ A witness to Enescu's performances, Manoliu considered them as:

. . . a clear lesson about the suppleness with which this work has to be approached . . . , about the capacity of chaining together motifs, themes, episodes, in a vital sonorous flow, permanently present. And, everywhere, that mobility of spirit that is observing and mastering artistically the passing from a soulful state to another.¹⁸⁶

In 1950, Enescu performed the Bach Double Concerto for the last time (with Menuhin) at Carnegie Hall, with the Metropolitan Opera (conductor, Ionel Perlea). Also, he gave a Bach

¹⁸⁴ Viorel Cosma, *Enescu Azi: Premise la Redimensionarea Personalitatii si Operei* (Timisoara, Romania: Editura Facla, 1981), 199.

¹⁸⁵ George Manoliu, *Poete et Penseur de l'Art de Violon* (Bucharest, Romania: Editura Muzicala, 1986), 307.

¹⁸⁶ *Ibid.*, 311.

recital in London, a concert in Siena (at the Bicentennial of Bach's death), and two Bach recitals (the *Six Solo Sonatas and Partitas for violin solo*) in Paris at *Ecole Normale*, these being his last violin recitals.

At the age of seventy (1951), Enescu was celebrated in Italy, at the Chigiana Academy. A *Serenada* was given in his honor, a small chamber concert in Saracini Palace's yard (where the Academy was located); the founder, count Guido Chigi-Saracini, was present.

Enescu confessed in 1954: "Over sixty years old, healed from chimeras, I was straying on the roads of the world, with the violin under my arm, like Schubert's minstrel. It was fate to end the way I began."¹⁸⁷

d. Style of Playing

"The violinist," said Enescu, "has to fuse with the instrument so much that he would be able to give to the sound any [desired] nuance."¹⁸⁸ Yehudi Menuhin, remembers when, at the age of eight, he heard Enescu playing for the first time:

When he started playing, I felt like a cornered little puppy. I never had listened until then such a performance. In his song, the suave blended with force, the direct emotions alternated with profound and intimate feelings. Each note expressed something, something out of the ordinary. The violin wasn't an instrument anymore, but a real human voice.¹⁸⁹

¹⁸⁷ Mircea Voicana et al., *George Enescu – Monografie* (Bucharest, Romania: Editura Academiei RSR, 1971), 1050-1051.

¹⁸⁸ Ibid., 1109.

¹⁸⁹ George Manoliu, *Poete et Penseur de l'Art de Violon* (Bucharest, Romania: Editura Muzicala, 1986), 327.

The Russian press admired, in 1946, Enescu's sound, which realizes a "maximum capitalization of the instrument's resources," reminding them of some older violin maestros' style (Locatelli, Mestrino, Handoshkin) "who played with the bow loosely tightened, and because of that, the sound had a gentle transparency, and the timbre [had] a sweet cantabile [quality]." ¹⁹⁰

In 1900, Marc Pincherle observed in detail Enescu's right and left hand technique, and his overall sound:

Unlike the principle of the [Paris violin] school, he held the right arm away from the body, elbow high, wrist above the violin, the bow hair was barely tensed but nevertheless he managed to obtain a sound that resonated far. The strength of his left hand's fingers was so big that one could hear in the passages the articulation of each note; he had a fast trill, electrical-like. No other sonority resembled his, full of warmth, communicative, sometimes with a little guttural resonance, something sad and unusually emotional. ¹⁹¹

Enescu had "an extremely supple right hand, with a stupendous bow technique, and a great power of expression." ¹⁹² He also had "a supple and large hand that could accommodate an unbelievable gradation of vibrating, from the weakest palpitation to the most passionate frequency." ¹⁹³

Yehudi Menuhin remembers Enescu's *vibrato*, trill, and *glissando* thus:

He had the most expressively varied vibrato and the most wonderful trills of any violinist I have ever known. Depending on the speed and lightness of a trill, his trilling finger

¹⁹⁰ Mircea Voicana et al., *George Enescu – Monografie* (Bucharest, Romania: Editura Academiei RSR, 1971), 1027.

¹⁹¹ *Ibid.*, 241.

¹⁹² George Manoliu, *Poete et Penseur de l'Art de Violon* (Bucharest, Romania: Editura Muzicala, 1986), 45.

¹⁹³ *Ibid.*, 217.

struck the string higher than the actual note, thus keeping in tune although the light, fast motion of the finger did not push the string to its full depth on the fingerboard.¹⁹⁴

Also, in order to avoid glissandos and shifts, Enescu used extensions often. Another main trait of his playing style is the use of *loure* as an expressive tool (slight emphasis of each note in a *legato* bowing). Menuhin talked about a *parlando* style in Enescu's playing, where each note has a certain unique sense, as though the violin were a human voice, using certain vibratos and breaths.¹⁹⁵

He knew more about the violin than the great majority of violinists today. He was gifted for violin. Few violinists have the gift of controlling the vibrato like him, and different ways of glissando. I never met any violinist except Enescu who could use that type of *sanglot*, that imperceptible interruption, used by Italian tenors.¹⁹⁶

Enescu also paid attention to the naturalness of *legato*, to the bow distribution and bowings in a phrase (he would indicate specific bowings even in his Symphonies, to all string sections). Sometimes, in order to achieve more contrast, Enescu would play out of tune on purpose, and "that out of tune note that lasted for just a moment, and that preceded the right note, gave [to the listener] an extraordinary impression of unleashed energy."¹⁹⁷ Other times, he would play with a harsher sound just to have a stronger contrast with moments of "contemplative, more suave" moments; his art was "an art made by contrasts, from dramatic

¹⁹⁴ Yehudi Menuhin, *Unfinished Journey: Twenty Years Later* (New York, NY: From International Publishing Corporation, 1999), 73.

¹⁹⁵ Mircea Voicana et al., *George Enescu – Monografie* (Bucharest, Romania: Editura Academiei RSR, 1971), 575-579.

¹⁹⁶ Ibid., 192.

¹⁹⁷ Viorel Cosma, *Enescu Azi: Premise la Redimensionarea Personalitatii si Operei* (Timisoara, Romania: Editura Facla, 1981), 200.

moments to serenity. An art that doesn't belong to the spirit, not even to the heart, but to the soul."¹⁹⁸

One of Ysaye's students, Robert Soetens, compared Enescu with other great violinists: "Of course Kreisler and Thibaud were the greatest violinists of their time, but Enescu is higher up, near the great Ysaye, through his genius performing concept, which opened new horizons in the art of violin."¹⁹⁹ Here is another of Menuhin's description of Enescu's style of playing the violin:

There was in him a reunion of the nature's primitive forces and the most refined sense of distinction, the melodic spontaneity of folk songs and the most evolved tradition of the great maestros. The most ethereal music didn't lose at all under his fingers its earthly vitality and vigor. This quality of Enescu seemed to respond to my most profound aspirations and this fact created a strong connection to him.²⁰⁰

2. Piano and Other Instruments (Organ, Cello, Viola)

As a solo pianist, Enescu performed over the years his piano works; he also knew by memory, introduced in his recital programs, and performed fragments from Wagner's operas, Debussy's *Peleas and Melisande*, Bach's keyboard works. In 1923, he performed, with great success, a piano reduction of the *Oedipus* opera. In 1926, the performance of Stravinsky's *Les Noces*, included the following four pianists: George Enescu, Alfredo Casella, Carlos Salzedo, and Germaine Tailleferre.

¹⁹⁸ Bernard Gavoty, *Amintirile lui George Enescu* (Bucharest, Romania: Editura Muzicala, 1982), 15.

¹⁹⁹ George Manoliu, *Poete et Penseur de l'Art de Violon* (Bucharest, Romania: Editura Muzicala, 1986), 341.

²⁰⁰ Mircea Voicana et al., *George Enescu – Monografie* (Bucharest, Romania: Editura Academiei RSR, 1971), 577-578.

Enescu also performed with the Geloso Quartet (1910), the Rose Quartet (1922 and 1924), and the Vuillaume Quartet (1945). He accompanied, over the years, his Violin and Cello Sonatas. Here is how Cosma described Enescu the pianist in his book *Enescu today*:

He impressed all professionals with his pianistic technique, with his ease in sight-reading, with his huge repertoire (he could play, for example, Wagner operas by memory with a perfect mastery over all the voices of the orchestra) and yet he never showed the technical effort.²⁰¹

Cosma brought more information about Enescu the pianist later on in his book:

How many of us don't remember the fervor with which Enescu would sometimes sit at the piano and play by memory, and with what charm, whole pages from *Peleas [and Melissande]*. Not one syllable from the poetic text, not one chord, not one note was forgotten.²⁰²

At one of his "Sonata History" recitals (1919), the Romanian press noticed that:

Enescu's piano receives, under his fingers, orchestral sonorities. Enescu's way of playing the piano is mainly orchestral; he knows how to render with a real virtuosity the infinite colors of this multiple instrument that is the orchestra, so that one can distinguish admirably the quartet of strings, the pizzicatos of basses, the sustained notes of horns, [and] the accents of brass players.²⁰³

In 1924, at the premiere of his First Piano Sonata, the press admired Enescu's "orchestral" style of playing, and compared him with Debussy:

²⁰¹ Viorel Cosma, *Enescu Azi: Premise la Redimensionarea Personalitatii si Operei* (Timisoara, Romania: Editura Facla, 1981), 107.

²⁰² Ibid., 113.

²⁰³ Mircea Voicana et al., *George Enescu – Monografie* (Bucharest, Romania: Editura Academiei RSR, 1971), 466.

He sits pretty far from the instrument, from which he takes, from time to time, the most energetic sounds and most tender. . . . In his Sonata for piano opus 24, the one which he played with a focus on the airy orchestral nuances that can be obtained from this instrument –and whose subtle performer only Debussy was perhaps at a higher level– Mr. Enescu demonstrated that rare gift that he possesses, of expressing himself always, no matter the instrument or the form it takes, in a language with a profound musicality.²⁰⁴

In 1934, at the premiere of his Third Piano Sonata, the French press wrote the following:

The amazing pianist that is Enescu (those who listened to him playing, by memory, his piano reductions of *Afternoon of a Faun* or whole episodes from *Rite of Spring* know that I'm not exaggerating) brings to the composer a knowledge, better yet, a subtle intuition of the resources of the keyboard and pedals. Treated as orchestral, this counterpoint animates, lights up with apparent writing complications which prove to be, after all, necessary and charming. We will admit, of course, that the execution technique is not for the first-come pianist.²⁰⁵

As a piano accompanist, Enescu was able to give to the phrase “the most appropriate expression by looking for the right intensity and sonority, through respecting the breath moments, the accents, the nuances;” he was “a maestro of using the piano pedal,” accomplishing in Brahms, for example, an “organ effect, with an irresistible expressive force:”

He was a partner who gave you wings, who carried you with the magic of his drive or in the highest spheres of music. . . . Enescu at the piano was a forever enchantment, through the infinite coloring that he gave to the themes' inflexions through internalized rhythmic pulsation, through the febrile life that he gave to the smallest musical detail. . . . I couldn't wonder enough how he knew so perfectly all the accompaniments. . . . With how much simplicity he read the toughest ones.²⁰⁶

²⁰⁴ Mircea Voicana et al., *George Enescu – Monografie* (Bucharest, Romania: Editura Academiei RSR, 1971), 542-544.

²⁰⁵ Ibid., 750.

²⁰⁶ Viorel Cosma, *Enescu Azi: Premise la Redimensionarea Personalitatii si Operei* (Timisoara, Romania: Editura Facla, 1981), 117.

Also, here is how the American press described his playing after a recital with the Soprano Pia Igy, in 1948:

Some of our most appreciated accompanists could learn a lot from Enescu. The way the artist would back up –if necessary- with the most finesse, from his playing, then would bring back up the countermelody, without covering up the voice, and also the way he made from his part a unitary whole and offered the rich musical content with the greatest fidelity towards style –he was so mesmerizing that sometimes you would follow the piano part more than the voice.²⁰⁷

Regarding other instruments, Enescu considered the organ as “the richest instrument, the most multilateral, the most enchanting for the performer and for this reason . . . very dangerous.” He considered for a while to become an organist; “the organ was to me what morphine, cocaine, opium, or alcohol are to others.”²⁰⁸ He remembered that Queen Elisabeth of Romania (Carmen Sylva) gave him as a present an autographed score of Jakob Froberger’s organ works.

Enescu also played the cello, “he knew by heart almost all the classical Concertos for cello. . . . Romeo Draghici heard Enescu playing the Lalo Concerto ‘and other smaller works.’”²⁰⁹ Menuhin also mentioned that Enescu, besides being a great composer, a conductor, and pianist, he was also a great cellist.²¹⁰

Enescu enjoyed performing on the viola: “[H]e felt better playing a super-violin, when the instrument surpassed the usual format, because the virtuoso had a big hand and a powerful

²⁰⁷ Viorel Cosma, *Enescu Azi: Premise la Redimensionarea Personalitatii si Operei* (Timisoara, Romania: Editura Facla, 1981), 92.

²⁰⁸ Ibid., 125-126.

²⁰⁹ Ibid., 130.

²¹⁰ Yehudi Menuhin, *Unfinished Journey: Twenty Years Later* (New York, NY: From International Publishing Corporation, 1999), 71.

vibrato, which were fully used with ample violins.” His own father, in 1895, reproached him that he was not concentrating his whole attention on the violin: “I see that in the musical meetings you always play the viola and not the violin; does this have any influence on the fingering and of the way of being a good violinist?” In 1976, Marcel Mihalovici’s piece called *Tertis* was “dedicated to the violist George Enescu.”²¹¹

Enescu was in his best shape when performing *Hausmusik* (house music). He felt freed because he was among friends and colleagues. . . . Indeed, he amused himself by playing chamber music. Once, he played the first movement on first violin, the second movement on second violin, the third movement on viola, and the fourth movement on cello, and later ‘just for amusement’- the piano part in a Mozart Piano Quartet.²¹²

3. Conducting

In 1900, the French press remarked how nineteen-year-old Enescu “conducted in a fiery way, sometimes nervous and apparently transported in the world of imagination, showing the beat with his baton, nuancing the body movement, with his facial expression, with the blinking of his eyes.”²¹³

In 1909, Enescu conducted his First Symphony “with an absolutely remarkable passion and precision, making stand out the finest nuances of a very thoughtful work, one that abounded in detailed intentions.”²¹⁴

Ernst Kunwald wrote in 1910 about Enescu the conductor, after a concert in Holland (with the two Rhapsodies and the First Symphony): “A young and fiery conductor, he leads his

²¹¹ Viorel Cosma, *Enescu Azi: Premise la Redimensionarea Personalitatii si Operei* (Timisoara, Romania: Editura Facla, 1981), 131.

²¹² Ibid., 130-131.

²¹³ Ibid., 211.

²¹⁴ Mircea Voicana et al., *George Enescu – Monografie* (Bucharest, Romania: Editura Academiei RSR, 1971), 334.

orchestra of course without score. . . . A certain excess of movement –but everything has logic and goal. It feels like this man lives not only in his works, but he is a musician from head to toe.”²¹⁵

When his student Yvonne Astruc performed Brahms Concerto, in 1914, in Paris, Enescu was conducting and the French press noticed:

. . . Mr. Enescu’s admirable art of conducting. . . . If he would devote himself to this side of virtuosity, there is no doubt that he would be acclaimed everywhere as one of the greatest conductors in the world. . . . The spirit and the poetry that he brings to the Brahms Concerto must be seen as a true inspiration, both for the soloist and the orchestra. What a pity that we, who suffer in Paris a sort of martyrdom from certain indifferent Kapellmeisters, cannot see him more often at the conductor’s stand.²¹⁶

The Romanian press admired, in 1936, Enescu’s interpretation of Mozart’s *Jupiter* Symphony, “how well Enescu understands the scenic verve” of this music, “how he livens up the brave liveliness of the Mozartian major! The well-marked [sonorous] planes from the Finale remind us that even this fluid and gentle music is based on numbers and consolidated on logic.”²¹⁷ Also, Enescu conducted in Bucharest, during 1937-1938 season, all of Beethoven’s Symphonies. The Romanian press noticed that, “if Enescu the violinist has his reputation well established for about thirty years, Enescu the conductor has recently reached the high point,” and when discussing about Beethoven’s Symphonies, they admired the fact that “he builds them . . . with a robust conception, with his tempestuous temperament, but also with that

²¹⁵ Mircea Voicana et al., *George Enescu – Monografie* (Bucharest, Romania: Editura Academiei RSR, 1971), 375.

²¹⁶ Ibid., 408.

²¹⁷ Ibid., 753.

delicate polishing that one can find in Gothic architecture.”²¹⁸ In 1937, four musicians were invited (two weeks each) to conduct the New York Philharmonic while Toscanini was away, and two of them were: Stravinsky and Enescu. Later on, Enescu was a candidate to replace Toscanini as the permanent conductor of that same orchestra.

The Romanian violinist George Manoliu, after playing under Enescu’s baton (1940-1945), remembered Enescu’s “fascinating power of concentrating the enthusiast [of others].”

There wasn’t one musician, no matter how timid or rigid, among those which went closer to Enescu, who wouldn’t happily enter the musical flow created by his genius. Through his abnegation, Enescu provoked a unanimous participation, feathered and emotional. And because his explanations uncovered everything, the witchcraft was at the same time a lesson, a lesson of becoming conscious of the orchestral function.²¹⁹

The Russian press described, in 1946, Enescu’s interpretation of Tchaikovsky’s Fourth Symphony as an innovative one and, at the same time, “as Romantic and as poetic as one could expect:”

The elegiac theme from the first movement and the whole second movement, presented without any trace of sentimentalism, were included into his artistic personality. Contrary to the traditional concept, he interpreted the main melody in an absolutely uniform movement, without any kind of deviations, realizing an amazing integrity of image . . . , [and] in the moments of pure drama, of direct and powerful emotion, Enescu’s natural reserved tone dimmed the tragic intensity of Tchaikovsky’s music, giving a sort of metric quality to this [third] movement. This applied to the culmination of both the first and the last movements.²²⁰

²¹⁸ Mircea Voicana et al., *George Enescu – Monografie* (Bucharest, Romania: Editura Academiei RSR, 1971), 919-920.

²¹⁹ George Manoliu, *Poete et Penseur de l’Art de Violon* (Bucharest, Romania: Editura Muzicala, 1986), 157-159.

²²⁰ Mircea Voicana et al., *George Enescu – Monografie* (Bucharest, Romania: Editura Academiei RSR, 1971), 1027-1028.

After 1946, Enescu conducted a great deal of contemporary music, such as: Bartok (Paris premiere of Second Violin Concerto with Menuhin; *Music for Strings, Celesta, and Percussion* and *Divertimento for Strings*, in London); Honegger (*Symphony for strings and trumpets*, in London); Stravinsky (*Pulcinella*, with the BBC orchestra).

Here is a description of Enescu the conductor at an older age (1949):

I wish I could remember him [Enescu] as the last time I saw him: he was old, I know, and he didn't have many more years until the end, but he was conducting, he was alive, and his shoulders didn't seem down. In front of the orchestra he also seemed burdened, like an Atlas, by the world's music, which he carried in himself and offered to the audience with God-like power and with an unbelievable modesty. The last time I saw him, he had such retained and summary gestures that I think he was conducting more with his look, 'with his dear-like, kind and sad eyes.'²²¹

His last concerts as a conductor took place in 1953, with the Washington National Symphony orchestra (Washington, DC), London Philharmonic orchestra, British Radio orchestra, Boyd Neel orchestra, BBC orchestra, and Colonne orchestra (Paris). The American press compared him to Toscanini and Koussevitzky:

Although his instinct regarding his technique in conducting proved to be less prompt than the one of a Toscanini or Koussevitzky, the interpretations that he gave to some very well-known scores were especially satisfactory through their deepness. . . .

It was evident from the beginning that Enescu, more than any other conductor, except Dr Koussevitzky himself, understands precisely how to use the full capacities of this instrument [orchestra] regarding the solidity of the attack, the resonance, and the variety of sound.²²²

²²¹ Mircea Voicana et al., *George Enescu – Monografie* (Bucharest, Romania: Editura Academiei RSR, 1971), 616-617.

²²² Ibid., 888.

Enescu's principles of conducting included memorizing the score ("I feel freer when I memorize it. . . . It is impossible to read the details . . . , and give indications at the same time"); it also included following a big line, keeping a balance in proportions ("It is sometimes necessary for a conductor to put them [nuances] in evidence by making some changes in the score. He will decide perhaps the doubling of certain instruments"); and Enescu also thought that "the conductor's gestures have to be rather felt than seen."²²³

As a conductor, George Enescu was admired by great musicians such as Toscanini, Stokowski, Monteaux, and Elgar. Romanian conductor Sergiu Comissiona remembered that Enescu's "manner of conducting was to caress the music, not beat it. He moved his arms gently and gracefully. He truly held the orchestra like a Madonna with a child in her arms."²²⁴

At the orchestra rehearsals, "he made them [the musicians] discover themselves, obtaining from an ensemble . . . accents of a previously unknown proportion and vehemence. In a few minutes, with the skill of a veteran, he fixed the passages known as the most difficult ones."²²⁵ Yehudi Menuhin, before the premiere of the Elgar Violin Concerto, remembered that "Enescu rehearsed the orchestra superbly, comprehending the work so well that, when Elgar came over for the performance, he took us through it without once stopping."²²⁶ And when describing Bruno Walter's way of conducting, he compared him with Enescu:

²²³ Mircea Voicana et al., *George Enescu – Monografie* (Bucharest, Romania: Editura Academiei RSR, 1971), 887.

²²⁴ Noel Malcolm, *George Enescu, his Life and Music* (London, UK: Toccata Press, 1990), 201.

²²⁵ George Manoliu, *Poete et Penseur de l'Art de Violon* (Bucharest, Romania: Editura Muzicala, 1986), 157.

²²⁶ Yehudi Menuhin, *Unfinished Journey: Twenty Years Later* (New York, NY: From International Publishing Corporation, 1999), 126.

I marveled to find such support, such adaptability [with Bruno Walter]; it seemed that whatever I did, he was always there, perfectly with me, an accompanist such as I had never known, who left me with no sense of pushing, no sense of pulling (at the time I had not yet performed with Enescu; he was another such an extraordinary musician and an extraordinary accompanist).²²⁷

Menuhin declared that, “of all the conductors I have ever known, the most reassuring and inspiring was George Enescu. His thoughtfulness and compassion were expressed in every gesture.”²²⁸ And here is how he describes Enescu’s manner of conducting in more detail:

I have already said that he didn’t talk much when making music, finding words a detour from the direct path of musical comprehension. For other purposes he was impeccably articulate in several languages, with a ready stream of jokes, puns and wisecracks to lighten the conversation. No doubt his wit, his unfailing courtesy and his power of encapsulating truth in an image were elements in his success as a conductor – other elements being profound knowledge of the score and musical conviction. But even with an orchestra before him, he talked little, sang rather than talked.²²⁹

Bernard Gavoty, in his book *Memories of George Enescu*, describes Enescu’s principles and manner of conducting:

The conductor is as good as the performer; moreover, what is a conductor, if not the interpret of the works that he conducts? Indeed, that is how Enescu understood his mission, when he was on stage with the baton in hand, not to win but to serve. This is his motto.

I don’t know any other conductor that is less spectacular. His effectiveness is perfect, although he is sitting down and uses a very small number of gestures. From his expression, from his authority, from the look of his eyes one can feel his assurance and confidence. The perfect choice of tempos, the sense of the just accent and of interior

²²⁷ Yehudi Menuhin, *Unfinished Journey: Twenty Years Later* (New York, NY: From International Publishing Corporation, 1999), 97.

²²⁸ Noel Malcolm, *George Enescu, his Life and Music* (London, UK: Toccata Press, 1990), 202.

²²⁹ Yehudi Menuhin, *Unfinished Journey: Twenty Years Later* (New York, NY: From International Publishing Corporation, 1999), 112.

pulsations are more than beautiful, they are real. A performance of Enescu is not discussed, it is admitted as a creed.²³⁰

4. Recordings: Violin, Piano, Conducting

Considering the amount of recordings that Enescu made over the years (some of them will be mentioned below), it is surprising to find out his opinion on the matter:

Recording sessions have always been my *bête noire* [something disliked, avoided], because of all the faults that stay forever engraved in the wax, and because you're obliged to re-record a side if it's disfigured by a technical error, when it's perfectly satisfactory as far as interpretation goes. . . . Apart from the distortions brought about through mechanical recordings, the other thing I grieve for in these 'simulated' performances is the lack of the physical presence of the player.²³¹

Also, Manoliu remembered Enescu's strong opinion about recordings thus:

To play for recording is disagreeable and boring. A good LP mustn't have any mistakes, because hearing it at every audition, it bothers you more and more and you end up hearing only the mistake. Sometimes you are pleased that everything went well, and then, towards the end . . . a wrong note. When you think that the work ended up impeccable, the operator makes a mistake, the recording is flawed and you have to start everything from the beginning.²³²

a. Violin

In 1924, Enescu made a recording with Edward Harris (piano), performing Corelli's *La Folia*, Beethoven, Wagner, Kreisler, Pugnani, and d'Ambrosio.

²³⁰ Bernard Gavoty, *Amintirile lui George Enescu* (Bucharest, Romania: Editura Muzicala, 1982), 16-17.

²³¹ Noel Malcolm, *George Enescu, his Life and Music* (London, UK: Toccata Press, 1990), 197.

²³² George Manoliu, *Poete et Penseur de l'Art de Violon* (Bucharest, Romania: Editura Muzicala, 1986), 173-175.

Enescu also recorded with Sanford Schlusel (piano), in 1928, the Chausson's *Poem*, a Handel Sonata, and several other works.

The 1933, the recording of the Bach Double Concerto performed by Enescu and Menuhin (conductor Pierre Monteaux) received the *Grand Prix du Disque*; the jury that gave this prize consisted of: Maurice Ravel, Emile Vuillermoz, Gustave Charpentier, Louis Lumiere, and others. The same jury will decide about the recording of the Ravel Concerto (Marguerite Long, piano; Enescu, conductor).

Enescu was recorded without permission, in 1933, while playing a concert in New York (conductor Leon Barzin) with Mozart's Seventh Concerto and Ravel's *Tzigane*; a recording company bribed the lights engineer; Enescu heard it on the Radio by chance, and discs were on sale the next day after the concert.

In 1942, Enescu recorded with Dinu Lipatti: *Impressions from Childhood* Violin Suite, Second and Third Violin Sonatas; the recording was reconditioned (by Electrecord) and the First Suite for orchestra (conducted by Enescu) was added. The *Impressions* were also recorded with Chailley-Richez and won in 1941 the *Hors concours* and in 1949 the *Grand Prix du Disque* (given by Charles Cross Academy); Enescu always wished to be able to record by himself each part of this Violin Suite (violin and piano parts) individually. Enescu recorded with Chailley-Richez also his Second Violin Sonata (1951), and his Third Violin Sonata (1949).

In 1950, Enescu recorded Bach's *Six Sonatas and Partitas for violin solo*, which was followed by another recoding, in 1952, where Enescu played, with Celine Chailley-Richez (piano), Beethoven's *Kreutzer* Sonata, Schumann's Second Sonata, his own Second Sonata,

although the doctors had forbidden him to play the violin (because of a deformation of his spine). The recording was made “during a private session” (as written by Columbia Recordings on the cover).

b. Piano

As a solo pianist, Enescu recorded his own works: the First Suite, *In Ancient Style* (in 1924 and 1943), and the Second Suite (just the Sarabande and Pavane, in 1943). As a piano accompanist, he recorded his Second Cello Sonata (with Romanian cellist Theodor Lupu, in 1943), the *Seven Songs on lyrics by Clement Marot* (with Constantin Stroescu, in 1943), and the *Concertpiece* for viola and piano (with Alexandru Radulescu, in 1954).

Enescu also made a recording, in 1928, of a piano transcription of Sarasate’s *Zigeunerweisen*. And, in 1948 Enescu recorded Romanian folk songs with American soprano Pia Igy and with Romanian soprano Stela Roman (singer at Metropolitan Opera from 1941 to 1950); Enescu’s piano accompaniments were improvised.

c. Conducting

Enescu conducted Yehudi Menuhin’s performances of: J. S. Bach (Concerto in a minor, no. 1, 1936; Concerto in E major, no. 3, in 1934); Mozart (Concerto in G Major, no. 3, 1935; and what was considered at the time to be Mozart’s Seventh Concerto, 1932), Lalo’s *Symphonie Espagnole* (1933), Dvorak and Mendelssohn Concertos (1936), Chausson’s *Poem* (1961). Enescu

also recorded Mozart Concertos (Third, Fourth, and Fifth Concertos) with Jacques Thibaud, in 1951.

Regarding his own works, Enescu recorded: the Dixtuor, the Octet, the two Rhapsodies (1951); the First Suite for orchestra (1943); the Second Suite for orchestra (1952); and the First Symphony (1943 and 1946). Enescu's last major recording as a conductor took place in the early 1950s, with all of Bach's Piano Concertos (played by Celine Chailley-Richez and by F. le Gonidec), and the Fifth Brandenburg Concerto (with Chailley-Richez-, Jean-Pierre Rampal, and Christian Ferras). It consisted of a series of eight records, under the title *Hommage a Bach* (Homage to Bach). Shortly before his death, Enescu asked Chailley-Richez: "What has come out of our Bach Concertos? Are people starting to understand? –Oh, if only they would see that the rhythm has to be unshakable, because the rhythm corresponds to the beating of the heart."²³³

C. Enescu the Teacher

Enescu declared in his *Memoires*:

Everything in life interests me –even to collect stamps. Only one trade I always disliked: the one of teacher. Unfortunately, I've practiced it very often, but without having, probably, enough impetus, enough trust; this doesn't mean at all that I despise it. Actually, maybe I dislike only the sonority of the word; if instead of 'teacher' we would say 'older friend' and 'young colleagues' instead of 'students' . . . maybe I'll agree with it. . . . First of all, music; then my creation, which must develop in silence; then the violin; at the end my lessons –no, better said, my suggestions about performing!²³⁴

²³³ Noel Malcolm, *George Enescu, his Life and Music* (London, UK: Toccata Press, 1990), 242.

²³⁴ Bernard Gavoty, *Amintirile lui George Enescu* (Bucharest, Romania: Editura Muzicala, 1982), 106-107.

One of Enescu's great 'young colleagues' was Yehudi Menuhin: "I'd like to say that I formed him but it wouldn't be true because, when I started to work with him, he was already a wonderful violinist. . . . Yehudi played for me Lalo's *Symphonie Espagnole*. I turned to his father and I exclaimed: 'What the heck do you want me to teach him?'"²³⁵

Menuhin considered George Enescu as "the Absolute by which I judge others, finding them, but especially myself, wanting."²³⁶

Nothing he said was wrong, nothing he pointed to misleading. Even insignificant indications took on ever more weight and value, underlining over and over again the profundity, the sensitivity, the richness of his musicianship, reminding me how right I had been to trust him, how fortunate to win his guardianship. . . . I know that everything I do carries his imprint yet.²³⁷

It appears that Enescu was teaching since the period 1900-1907, when he would offer private violin and piano lessons. "Although . . . the young teacher was more skillful with the more advanced [students] than with beginners, although he didn't have a precise pedagogical method, still Enescu had a good reputation."²³⁸

Over the years, besides private lessons, Enescu gave a number of masterclasses in Europe (France, England, Romania) and in United States: in 1924-1925 and 1928-1930, he gave masterclasses in Paris, at *Ecole Normale*, the topics being especially Bach (Six Sonatas and Partitas for violin solo), Beethoven, and Brahms; In 1928-1930, Enescu gave masterclasses on

²³⁵ Bernard Gavoty, *Amintirile lui George Enescu* (Bucharest, Romania: Editura Muzicala, 1982), 108.

²³⁶ Yehudi Menuhin, *Unfinished Journey: Twenty Years Later* (New York, NY: From International Publishing Corporation, 1999), 71.

²³⁷ Ibid., 73.

²³⁸ Viorel Cosma, *Enescu Azi: Premise la Redimensionarea Personalitatii si Operei* (Timisoara, Romania: Editura Facla, 1981), 139-140.

composition and performance at Harvard University; in 1936, he offered a series of twelve masterclasses on the great masterpieces for violin, at Yvonne Astruc's Instrumental Institute, in Paris, followed by masterclasses about Classical and Modern violin masterpieces, in 1947-1954; in 1949, Enescu performed and lectured, in Paris, about Bach and Wagner; in 1949-1951, he gave violin masterclasses at Mannes School of Music (New York) and Illinois; in England (Brighton and Bryanstone), violin and chamber music masterclasses (he worked all Beethoven string quartets with the Amadeus Quartet); in 1950, Enescu lectured on his own works (Oedipus and First Piano Sonata), in Paris; in 1950-1954, he gave masterclasses in Siena (Italy) at Chigiana Academy; and in 1954, Enescu gave masterclasses at Fontainebleau American Conservatoire, in Paris.

Enescu's lectures were given on different topics, such as: composers (Bach, Beethoven, Brahms, Wagner, etc.), eras and styles ("Great Classical and Romantic violin works"), or certain masterpieces (*Tristan and Isolde*, *Peleas and Melisande*).

Enescu's masterclasses at the *Yvonne Astruc Instrumental Institute* had "a varied audience of musicians, art critics, and amateurs, but especially young violinist."²³⁹ Gavoty remembered: "I have witnessed many of those masterclasses and I never heard Enescu give virtuosity lessons. Never. He wasn't interested. From the very beginning, he knew how to reach into the deepness of the work, to offer the essential in formulas that were full of charm."²⁴⁰

He would sit at the piano and, for entire afternoons, he would accompany by memory the whole repertoire of Sonatas and Concertos presented by his students. He would give very fast directions on bowings and fingerings, which I would note down in a hurry in pencil on my scores. Under his hands, the piano was a true orchestra . . . , he would add

²³⁹ George Manoliu, *Poete et Penseur de l'Art de Violon* (Bucharest, Romania: Editura Muzicala, 1986), 345.

²⁴⁰ Bernard Gavoty, *Amintirile lui George Enescu* (Bucharest, Romania: Editura Muzicala, 1982), 17-18.

to the concerto accompaniments certain necessary underlining, imitating the timbre of different instruments of the orchestra which had to be heard together with the soloist.²⁴¹

When working on a piece, Enescu always underlined the importance of knowing the given composer (his era and his own background), the work's style (so that the right sonority could be chosen), and the right *tempo* for the piece. Menuhin specified that Enescu always encouraged him to "study all aspects of a work, its circumstances, the events that are linked to it, but he left to me the details, such as fingerings or bowings, to my own inspiration."²⁴²

For Enescu, technique was always subordinated to the music; it was a way to find the right color, timbre, *vibrato* for the given piece: "Obsessed by the music's essence, many times he would change the technique, because at that moment he would find another form, more appropriate, more plastic, more faithful to the musical sense, and not because he would improvise every time."²⁴³

Carl Flesch, on the other hand, sees Enescu's way of teaching as "harmful, considering that they [the students] were separating the technical side from the spiritual one," and that "they were harming the independence and inviolability of the student's personality, making them feel something that was foreign to their nature."²⁴⁴ He also reproached Enescu with the fact that he didn't exemplify with his violin in hand and by this he separated performance from

²⁴¹ George Manoliu, *Poete et Penseur de l'Art de Violon* (Bucharest, Romania: Editura Muzicala, 1986), 347.

²⁴² Mircea Voicana et al., *George Enescu – Monografie* (Bucharest, Romania: Editura Academiei RSR, 1971), 583-584.

²⁴³ Ibid., 1105.

²⁴⁴ Ibid., 1105.

technique, “the excellent violinist that Enescu was had the duty to be a live example [for others].”²⁴⁵

But when Menuhin explains Enescu’s style of teaching:

Enescu was neglecting the pure technical aspect . . . in order to underline its musical essence. And it was only natural since, among the greatest violinists of his time, he was the least virtuosic one . . . ; from a technical standpoint, what Enescu manages to do is perfect, but he cannot be compared with Hubermann, nor with Ernst, nor with Kreisler. But from a musical standpoint, he was so masterful that all the rest was without importance.²⁴⁶

A witness to Enescu’s masterclasses in Paris, Danny Brunschwig, noticed that:

From a technical standpoint, he had little to say. The technique (fingerings, bowings) are resumed in one word: music. . . . The use of a certain position, of a certain elegance of bow is of little importance. The essential is to see the work, the color of each idea, the harmonic construction, the counterpoint, the style, the era, the violinistic ways of playing from that era.²⁴⁷

And this is Ida Haendel’s impression on Enescu’s style of teaching the technical part, compared with Flesch’s:

Although Enescu gave precedence to musical thought above all else, he did not neglect technical imperfections, and the slightest inaccuracy never escaped his keen ear. I found it extraordinary that after these lessons with Enescu, I became even more attentive to technical precision than I had been before. This is inexplicable, as there was no doubt of Flesch’s rigorousness in technical matters. Yet it seemed to me that Enescu went on one

²⁴⁵ George Manoliu, *Poete et Penseur de l’Art de Violon* (Bucharest, Romania: Editura Muzicala, 1986), 349.

²⁴⁶ Viorel Cosma, *Enescu Azi: Premise la Redimensionarea Personalitatii si Operei* (Timisoara, Romania: Editura Facla, 1981), 141.

²⁴⁷ *Ibid.*, 142.

degree further, for every note was of equal importance to him, even in the fastest scale, and had to be crystal clear.²⁴⁸

Here is another student's opinion on Enescu as a teacher: "His teaching was a blending of intuition and science, of naturalness and a huge experience of a universal scholar of music."²⁴⁹

Some other violin students of Enescu were: Arthur Grumiaux, Christian Ferras, Ida Haendel, Ivry Gitlis, Robert Soetens, Eugenia Uminska, Roman Tottenberg, and Yvonne Astruc. Enescu considered Astruc as "the only one who followed me day after day, and who knows *a fond* all my thoughts about teaching violin."²⁵⁰

Yehudi Menuhin declared the following about his teacher:

Enescu had a very strong influence in my life, and I'm not the only one. Travel the world, ask the musicians who met him, who played with him, you will find exactly the same reaction: Enescu was the determining influence in their lives, and not only from a musical standpoint.²⁵¹

²⁴⁸ Noel Malcolm, *George Enescu, his Life and Music* (London, UK: Toccata Press, 1990), 173-174.

²⁴⁹ Mircea Voicana et al., *George Enescu – Monografie* (Bucharest, Romania: Editura Academiei RSR, 1971), 577.

²⁵⁰ Ibid., 1104.

²⁵¹ Ibid., 575.

CHAPTER 2: *CONCERTSTÜCK FOR VIOLA AND PIANO (1906)*

Gabriel Faure invited George Enescu, in the early 1900s, to participate, alongside with him, as part of juries and competitions at the Paris Conservatoire, some of their colleagues being Paul Dukas, Lucien Capet, and Harold Bauer. Enescu composed several virtuosic pieces for these events: *Impromptu Concertante for violin and piano* (1903), never published and probably never performed during Enescu's life; *Concert Allegro for solo chromatic harp* (1904); *Cantabile and Presto for flute and piano* (1904); *Legend for trumpet and piano* (1906); and *Concertstück for viola and piano* (1906).

The *Concertstück* was dedicated to Theophile Laforge, the first viola professor at the Paris Conservatoire (starting in 1894), and principal violist at Paris Opera; some of his students were: Maurice Vieux, Henri Casadesus, and Pierre Monteaux.

The *Concertstück* was performed by Enescu himself (at the piano) at least two times in Bucharest (Romania): in 1942, with Romanian violist Alexandru Radulescu, and one year later with Ernst Wallfish (who immigrated with his parents to Romania at the age of six and studied at Bucharest Conservatoire later on). Also, in the early 1950s, Enescu was planning to write an orchestral arrangement of the *Concertpiece* (for viola solo and orchestra).

In 1906, Enescu already wrote chamber (first two Violin Sonatas, First Cello Sonata, Octet) and symphonic works (Romanian Poem and the two Romanian Rhapsodies, First Suite for Orchestra, First Symphony). And in that same year, Enescu was also composing his Dixtuor for wind instruments.

The *Concertstück* presents elements of both Romanian folklore (monody, lyricism, elements of modalism) and Western music (development of thematic material in numerous, different ways), as it is typical for Enescu's works. The piece is written in Sonata Allegro form: Exposition (*Assez anime*), Development (*Anime*, from measure 98 with pick-up), Recapitulation (from measure 134 with pick-up), and Coda (from measure 190).

As in Enescu's Violin and Cello Sonatas, both instruments are of equal importance, reminding us that he was a virtuoso of string instruments and piano. The viola is used in its full range (starts with C open string), and its technical possibilities are shown off (*legato* playing, fast scales in different keys, arpeggios, chromatic fragments, double stops, harmonics, *veloute*, *martele*, different kinds of accents in specific bow areas). The piano part equally participates in presenting the thematic material but is also carefully written so that it would sustain the viola part (when accompanying) and not cover the viola with its strength, paying close attention to dynamic levels: also, Enescu indicates a lot of pedal use, and writes down other markings for the piano part such as: *diaphane, suivez, un peu marque, fondu, harmonieux, p mais marque*.

The first main theme starts in measure 3, and is introduced by the piano part in octaves (which is an example of monody, a folk element); introducing a theme in monody (unison or octaves) has been already used by Enescu in previous works such as Second Violin Sonata, Octet, and First Suite for orchestra (whole first movement). Another interesting fact about this short piano introduction is that, although the main key is F major and that the theme itself starts with an ascending scale fragment (C, D, E, F), the piano starts on a long D, placed on the second beat of a measure of 3/2. The musical effect can be interpreted as "coming from

nowhere” and its length as “uncertain” although the chord’s length is clearly marked in the piano score (“evoking space,” a folk element).

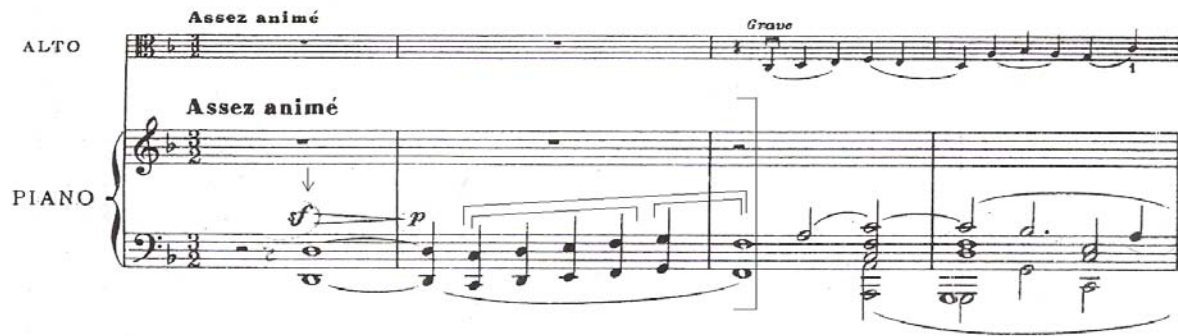


Figure 1. *Concertstück*, mm. 1-3
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One can notice a similar feeling in Enescu’s Second Violin Sonata, in the beginning of the second movement where, while the violin has a very straightforward folk melody in a binary measure, the piano accompaniment gives a feeling of “out of place” rhythm, of “spacing” (when comparing the monodic violin line with the piano chords), underlined later on by the violin when the peak of the melody falls on the weakest part of the beat (the fourth sixteen note).



Figure 2. *Sonata II*, movement II, mm. 1-5 and mm. 12-15
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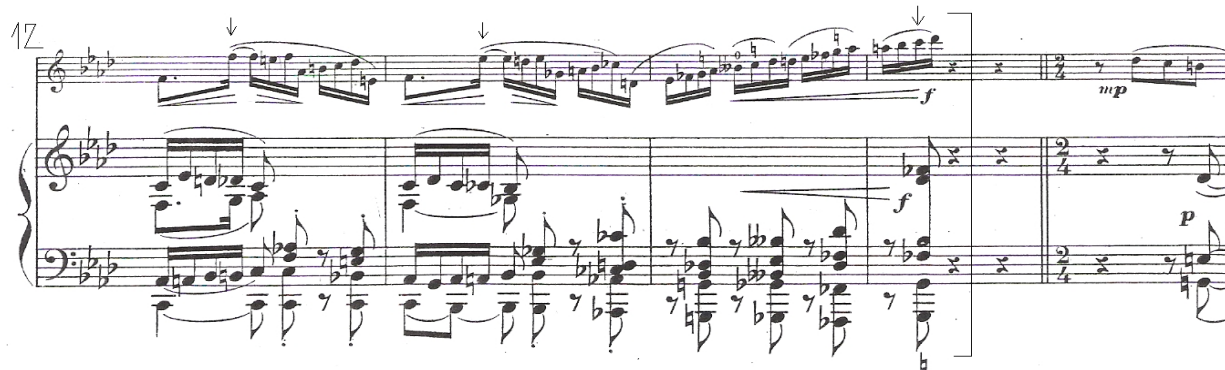


Figure 2. Sonata II, movement II, mm. 1-5 and mm. 12-15

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Another example is the very beginning of the Second Violin Sonata (first movement), where the melody starts on the second third of the first beat and the pitches (F E F) gives the feeling for a short while (for one measure) that the beat starts when the music starts; the feeling disappears in the second measure where the two accents coincide with the metric ones.

Assez **mouvementé**

VIOLON *pp*

Assez **mouvementé** (♩ = 72)

PIANO *pp lié*

Figure 3. Sonata II, movement I, mm. 1-9

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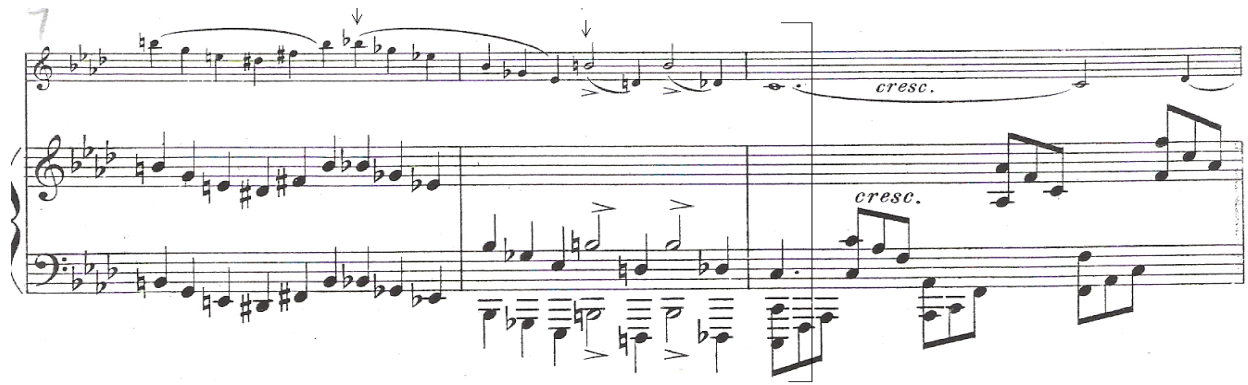


Figure 3. Sonata II, movement I, mm. 1-9
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In the *Concertstück*, the first main theme lingers between the pitches F (tonic), C (dominant), and D (relative minor), between minor and major (modal feeling, which is a folk element). In the viola part, the melody is not constricted by the 3/2 signature time (its peaks don't always fall on the first beat), thus giving a feeling that could be interpreted as one of a free melody (folk lyricism), typical to Enescu. He is also very specific about bowings and fingerings, all in an attempt maybe to create the feeling of freedom in playing.

Figure 4. *Concertstück*, mm. 3-6
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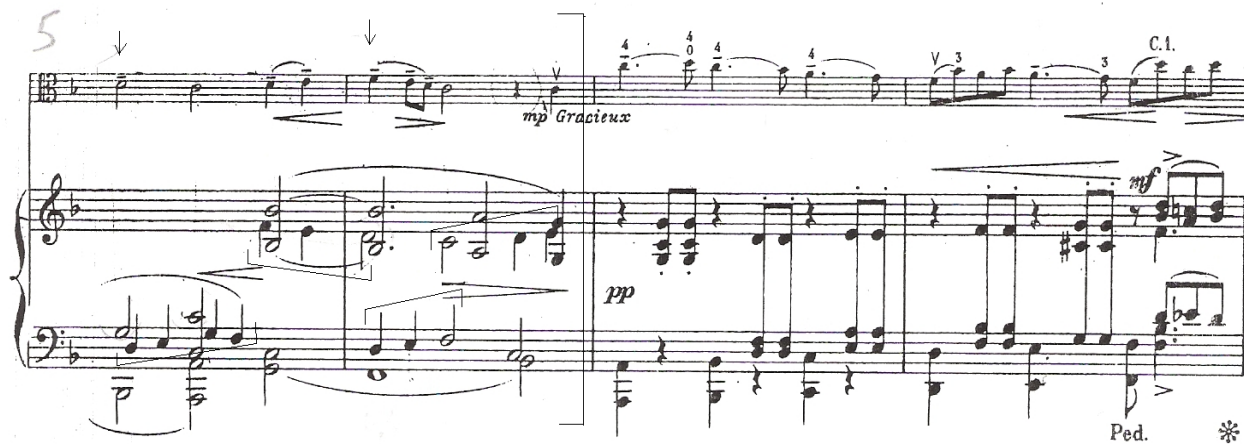


Figure 4. *Concertstück*, mm. 3-6
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In the third movement of the Second Violin Sonata, one can consider that Enescu strives to give to the main theme the same feeling of freedom and folk character but in a different way, by managing to realize the effect of asymmetrical compound meter (3 plus 2) within the written time signature of 4/4; this effect is also underlined by the left-hand piano part.

Figure 5. *Sonata II*, movement III, mm. 1-13
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Figure 5. Sonata II, movement III, mm. 1-13

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In the *Concertstück*, the first main theme has three sections that have different characters: *Grave*, *Gracieux*, and *Bien Marque*. The sudden change of character between the first two sections (*Grave* and *Gracieux*), a characteristic trait of Enescu's compositional writing, is underlined by the piano accompaniment, which changes from long legato notes to formulas of long-short-short, dance-like; as mentioned before, the dynamic levels are carefully written down (viola part in *mezzo piano*, piano part in *pianissimo*), so that the viola theme can be heard.

The musical score is divided into three systems, each with a piano (p) and a right-hand (RH) staff.

- System 1 (mm. 3-9):** The piano part begins with a forte (f) dynamic, followed by a piano (p) dynamic. The RH part is marked 'Assez animé' and 'Grave'. The system concludes with a 'Ped.' (pedal) marking and an asterisk (*).
- System 2 (mm. 10-20):** The piano part continues with a piano (p) dynamic. The RH part is marked 'mp Gracieux' and 'pp'. The system concludes with a 'Ped.' marking and an asterisk (*).
- System 3 (mm. 21-33):** The piano part begins with a piano (p) dynamic. The RH part is marked 'Un peu hésitant', 'Mouv', and 'pp sub.'. The system concludes with a 'Ped.' marking and an asterisk (*).

Figure 6. *Concertstück*, mm. 3-9 and mm. 31-33

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Figure 6. *Concertstück*, mm. 3-9 and mm. 31-33
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After introducing the two sections of the first main theme separately, the *Gracieux* section is a little varied in the viola part but the piano simultaneously presents elements of the *Grave* (starting with the longer note), and the viola joins it in a short dialogue (measures 13-14).

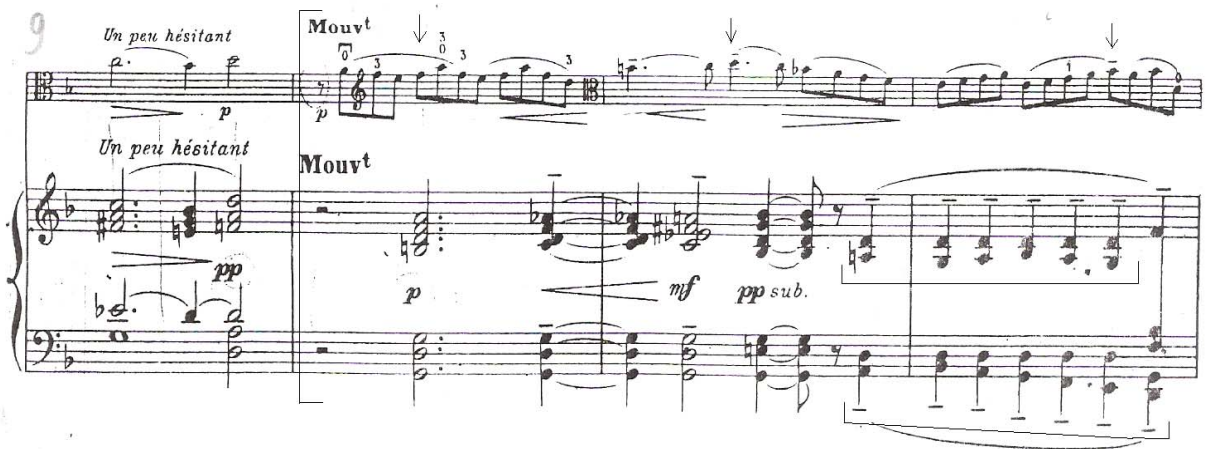


Figure 7. *Concertstück*, mm. 10-14
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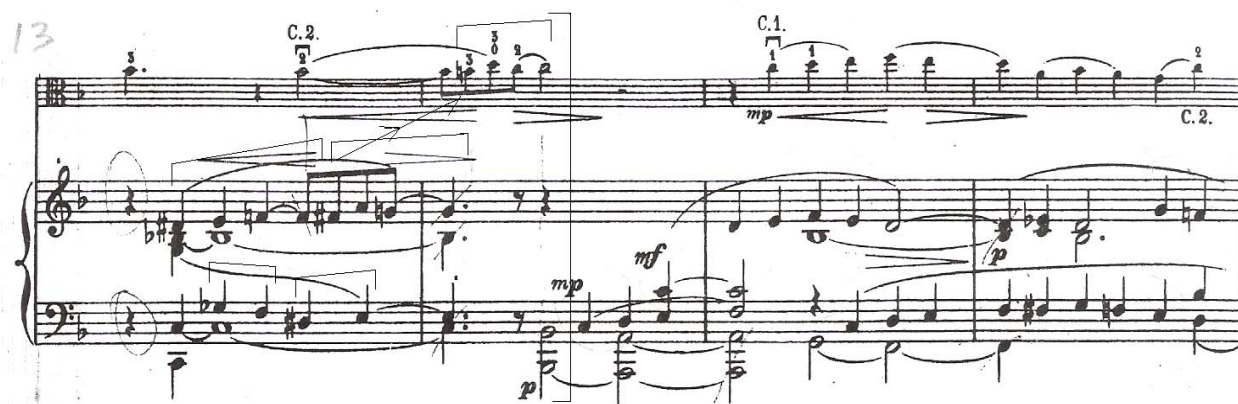


Figure 7. *Concertstück*, mm. 10-14
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The following section is an interesting return of the *Grave* in both instruments but this time one octave higher in the viola part; the piano makes a shorter and more precipitated introduction (starting this time on B-flat, not D), and the whole section present a interpenetration of three voices (viola and the two hands at the piano): while the viola presents the whole theme, the piano voices reintroduce over and over (in different registers) only fragments of the theme.

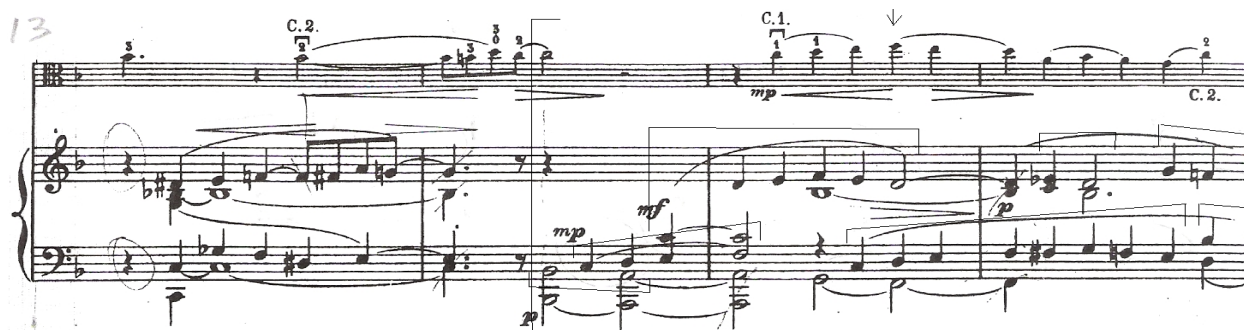


Figure 8. *Concertstück*, mm. 14-20
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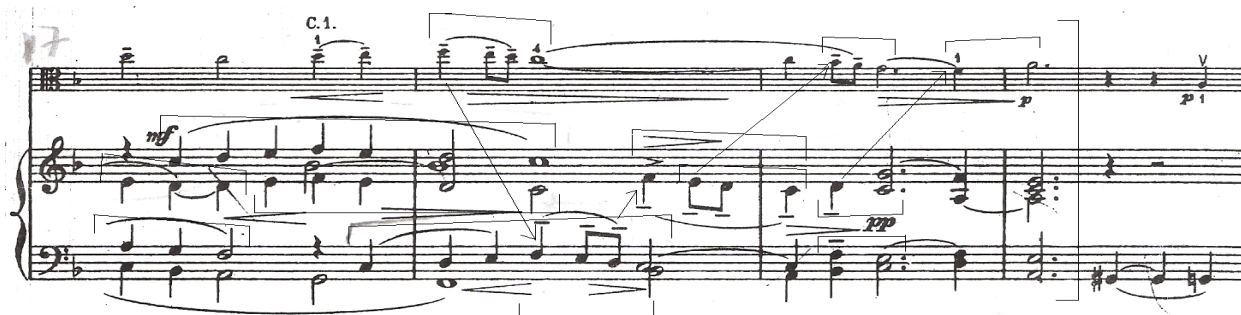


Figure 8. *Concertstück*, mm. 14-20

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The *Gracieux* reappears in a different key (D major), with its typical long-short-short formula of the piano accompaniment but it modulates fast and it changes its character by changing the accompaniment to long notes and to ascending and descending fast triplets in the viola part, in regular and chromatic scales, and arpeggios; this section will introduce third main section of the first theme: *Bien Marque*, presented by the piano solo for three measures. This section is interesting because it introduces another way of varying the thematic material: by alternating from one instrument to another, a dialogue that will grow and precipitate (also typical to Enescu) until it will reach the second main theme of the piece. In this dialogue, the piano plays the *Bien marque* and the viola plays the *Grave* thematic material.



Figure 9. *Concertstück*, mm. 31-37

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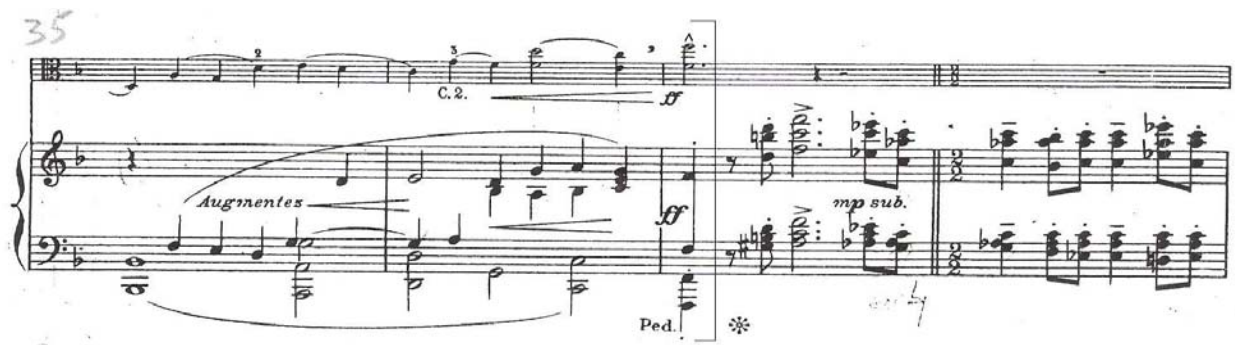


Figure 9. *Concertstück*, mm. 31-37

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The second time this happens, the melody modulates (presented successively by both instruments) and enters another subsection in which the dialogue between the two instruments takes place one measure apart.

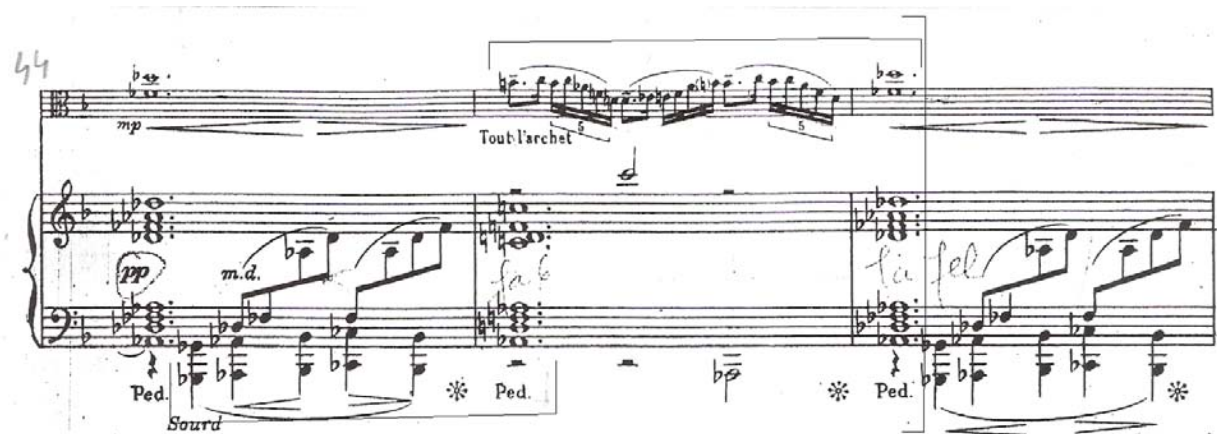


Figure 10. *Concertstück*, mm. 44-46

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This transition section toward the second main theme ends with the piano wavering through modulations toward E major, marked by Enescu as *Harmonieux et fondu*, while the viola is sustaining long notes in the high register.

When the viola starts the second main theme (measure 55), the piano accompaniment is still in waves but the marking for it changes to *diaphane*, in *pianissimo*, while the viola part has the indication *Sonore et expressif*, in *forte*, showing once again Enescu's care that both instruments should be heard.

The image displays three systems of musical notation for measures 54, 56, and 58 of a piece. Each system consists of a piano accompaniment (left) and a viola part (right).
 - **Measure 54:** The piano part features a wavy, arpeggiated texture. The viola part begins with a triplet of eighth notes. Above the piano part, the marking *Diaphane* is written. Above the viola part, the marking *f Sonore et expressif* is written. A *Ped.* (pedal) marking is present at the end of the measure.
 - **Measure 56:** The piano part continues with triplets and a *mf* (mezzo-forte) dynamic marking. The viola part has a *m.d.* (moderato) marking. Two *Ped.* markings are shown below the piano part.
 - **Measure 58:** The piano part features a continuous stream of triplets. The viola part continues with a steady eighth-note pattern.

Figure 11. *Concertstück*, mm. 55-62

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Figure 11. *Concertstück*, mm. 55-62

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In the Second Violin Sonata, there is a similar place in the first movement, where the melodic line of the violin (the dynamic level is *forte*) is accompanied by the piano in wavering fast notes (the dynamic level is *piano*).

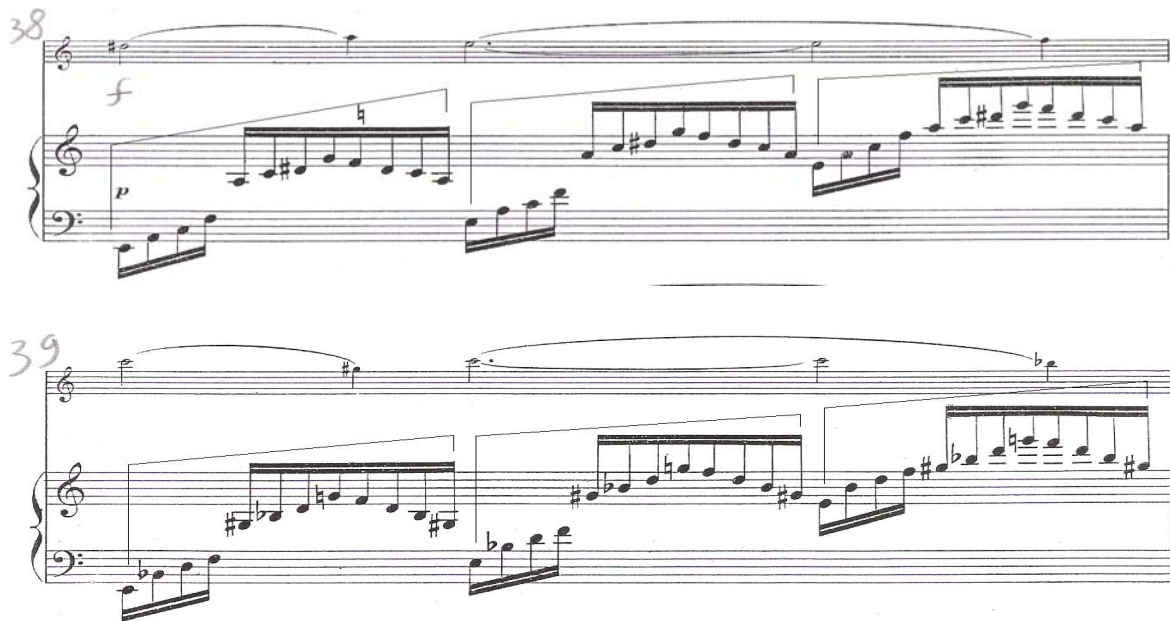


Figure 12. *Sonata II*, movement I, mm. 38-39

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When talking about the second main theme of the *Concertstück*, the idea of melodic freedom (typical to Enescu), is kept by the fact that, although the time signature of 3/2 is not changed, the feeling of it is duple, a fact underlined also by the piano part, where the wave peaks fall from two to two beats; after three measures of that, each beat receives a wave (piano part) and the viola has syncopated notes, and the peak of this subsection falls on a second beat.

The image shows two systems of a musical score for a piece in 3/2 time. The first system, labeled 54, consists of a piano part (bottom staves) and a viola part (top staff). The piano part features a series of wave-like patterns, with peaks falling from two to two beats. The viola part has syncopated notes. The second system, labeled 56, continues the piano part with similar wave-like patterns and the viola part with syncopated notes. The score includes various markings such as 'f Sonore et expressif', 'Diaphane', 'pp', 'm.d.', 'mf', and 'Ped.'.

Figure 13. *Concertstück*, mm 55-62
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Figure 13. *Concertstück*, mm 55-62

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Enescu writes in a similar way in the Second Violin Sonata, where the melody goes from a triple to a duple feeling (in a triple time signature, 9/4), and the peak falls on the third beat. Later on, a short wave is written for each quarter note (six in a roll) in the piano part.

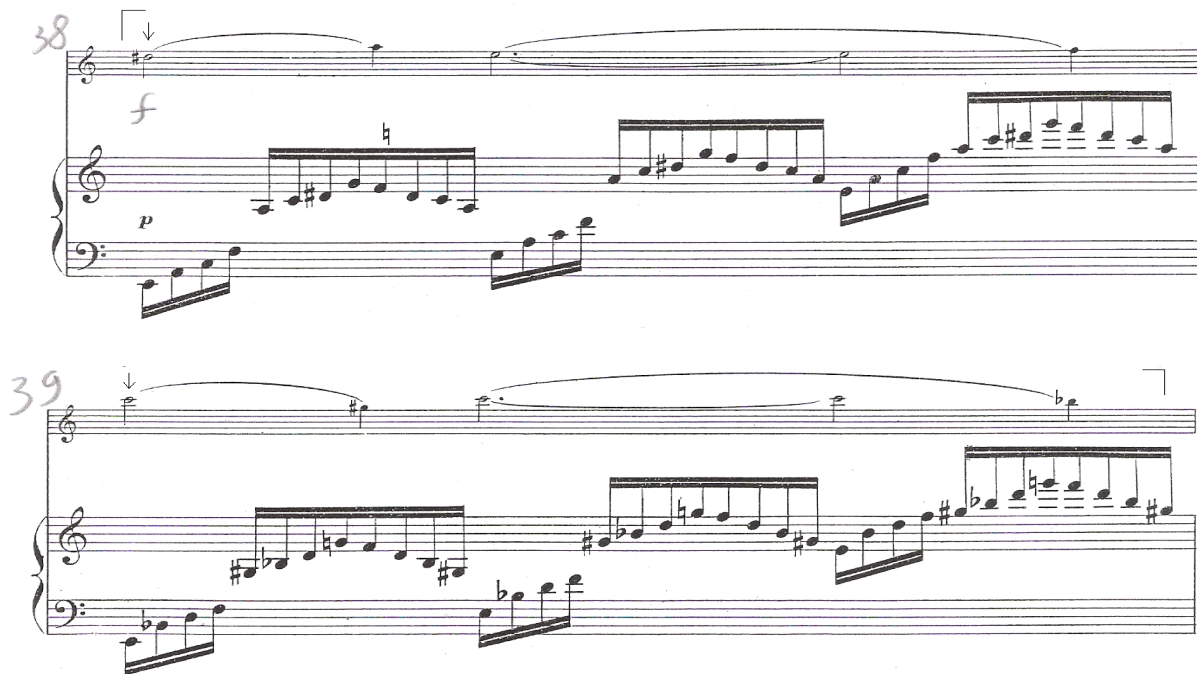


Figure 14. *Sonata II*, movement I, mm. 38-44

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Handwritten measure numbers 40, 41, 42, and 43 are written in the left margin of the score.

The musical score consists of four systems, each with a treble and bass staff. The first system (measures 40-41) begins with a treble staff containing a melodic line with a slur and a descending sequence of notes, and a bass staff with a rhythmic accompaniment of eighth notes. The second system (measures 42-43) continues the melodic line in the treble, with a triplet of eighth notes in measure 42, and the bass staff with a rhythmic accompaniment of eighth notes. The third system (measures 44-45) shows a more complex texture with sixteenth-note runs in both staves. The score includes various musical notations such as slurs, ties, and dynamic markings.

Figure 14. Sonata II, movement I, mm. 38-44
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In the *Concertstück*, before the next subsection of the second main theme starts (measure 62), there are two interesting measures that slightly slows down the drive of the second theme by stopping the wavering piano accompaniment for a moment (while the viola sustains a long double-stop) and then the piano restarts and both instruments go towards a peak of the melody placed on the second beat, thus giving the feeling of breath and freedom of melody (outside the time signature).

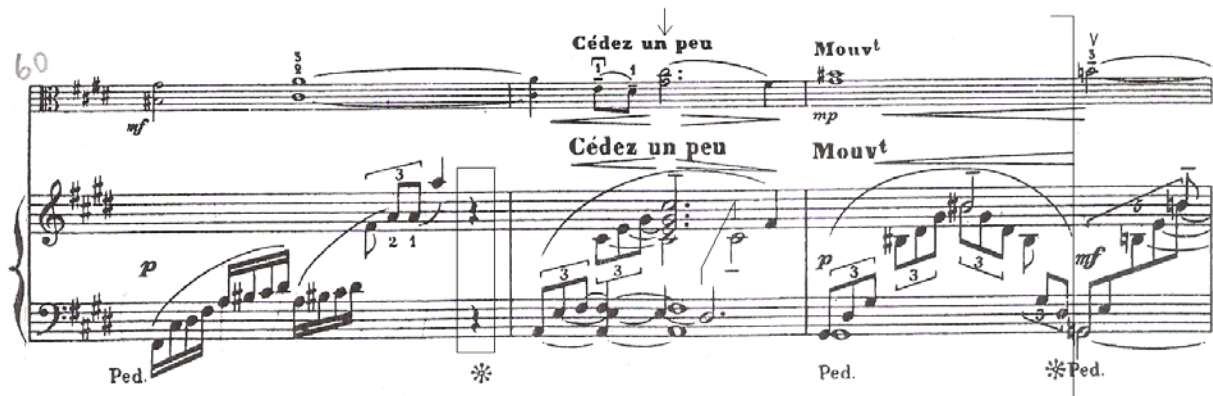


Figure 15. *Concertstück*, mm. 60-62

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The new subsection starts on a third beat of the following measure, and is continued by a simultaneous rhythmic play of triple and duple writing between the two instruments (measure 63), a trait that could be interpreted as Brahmsian element in Enescu's music. While the viola continues its thematic thread, the piano reintroduces elements of the first main theme, elements that will precipitate during the third subsection of the second main theme, on both instruments. The main second theme ends up in *diminuendo* and *ritenuto*, showing only a fragment of its beginning, followed by a complete stop of the music (fermata on the bar line).

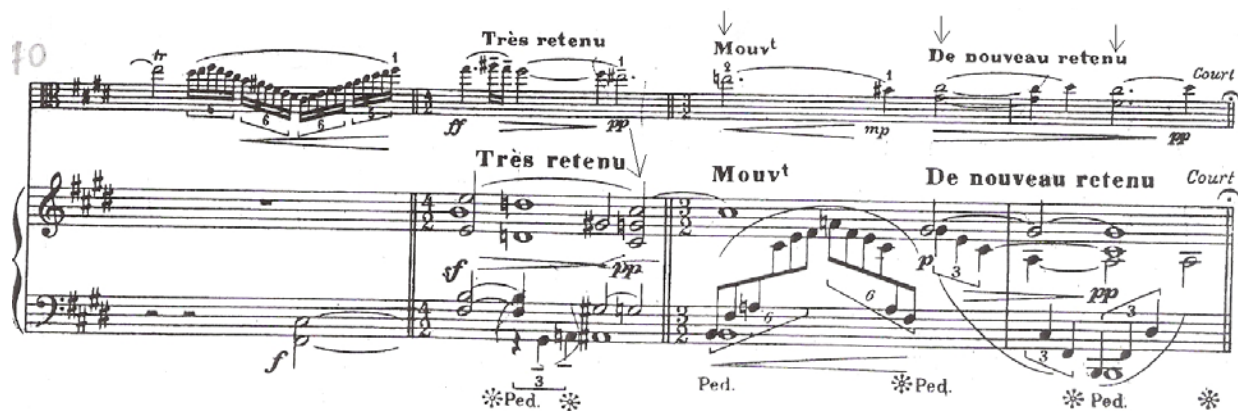


Figure 16. *Concertstück*, mm. 62-73

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Here is an example of the duple-triple writing from the Second Violin Sonata (second movement), though the two instruments are reversed when compared with the *Concertstück*: the piano accompaniment has the formula of an eighth-note triplet followed by two regular eighth notes (both hands), while the string instrument (violin) stays in duple writing; later on (measure 63), the piano part will keep the triplet-duplet formula in the left hand while the right hand will join the viola in its duple meter.

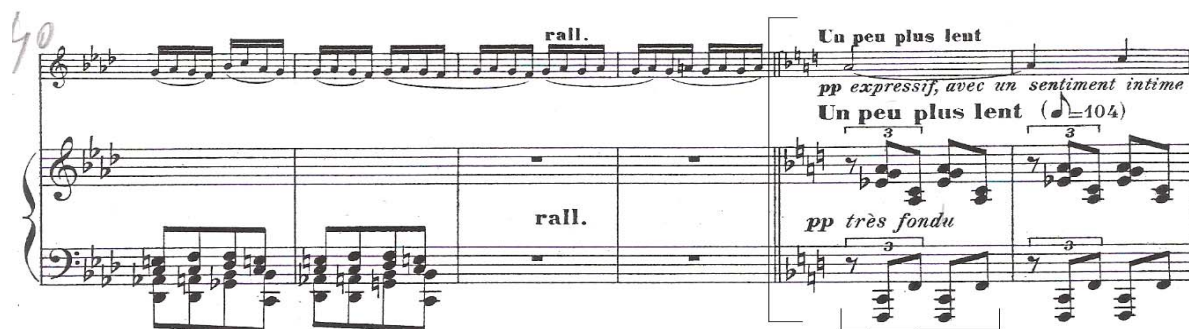


Figure 17. *Sonata II*, movement II, mm. 44-72

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46

52

57

mf *pp sub.* *p*

13 *bien chanté*

62

f *expressif* *f* *avec élan*

mf

Figure 17. Sonata II, movement II, mm. 44-72

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Also, in the third movement one can find another example of duple-triple writing of uninterrupted eighth notes in both instruments.



Figure 18. Sonata II, movement III, mm. 36-40
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In the *Concertstück*, the third and last section of the Exposition presents a complete change of character: elements of the first main theme appear in a *pianissimo* dynamic level, first in the piano part (*Bien marque*), then the viola takes over, still in *pianissimo*, with *Grave* thematic elements (sequenced, with repeated notes, in *veloute*, at the tip of the bow), and *Gracieux* thematic elements (varied, in sequences, and with the indication *flou*).

74 Mouvt pp De la pointe, velouté

19 Flou 5

83 Cédez Doux 3

Suivez Ped. *

Figure 19. *Concertstück*, mm. 74-87

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A similar technique is present in the Second Violin Sonata where the main melody is brought in *pianissimo* and *veloute*, while the piano has the indication *p le chant marque*.

53 *pp velouté*

55 *cresc.*

57 *f*

Figure 20. Sonata II, movement I, mm. 53-57

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The last subsection before the Development of the *Concertstück* reintroduces, in the piano part, the *Bien marqué* motif followed by *Grave* elements, with the viola accompanying in long harmonics.

87 **Mouv't** *pp*

Mouv't *pp*

Ped. *

Chantant *mp*

91 *p* *pp*

Ped.

96 *Pizz.* **Animé** *f* **Archet** *0 1* *Au talon* *Martelé, de la pointe* *4 1 2 1* *Sec* *f*

Ped. *

Ped. *

Figure 21. *Concertstück*, mm. 87-97

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In the Development, Enescu suddenly demands a change of tempo (*Anime* instead of *Assez Anime*), and of dynamic level (*fortissimo* instead of *pianissimo*), the idea of sharp contrast

being one of Enescu's main traits. The first subsection reintroduces the *Bien marque* thematic material, started by the piano but continued and varied this time by the viola (with very specific indications of fingerings and bow technique: *martele*, the whole bow, starting at the frog, staying at the tip). The piano accompaniment marks the off-beats, at a lower dynamic level (*forte* instead of *fortissimo*), and has the indication *sec*; all these elements allow the viola to be clearly heard and underlines the desired character. Also, the piano will take over the *Bien marque* theme for the next three measures and, at the same time, prepare the next subsection.

The image displays a musical score for a section of a Concertstück, measures 97 to 105. The score is written for a viola and piano. The viola part begins at measure 96 with a 'Pizz.' (pizzicato) instruction. It then transitions to an 'Animé' section, marked with 'Archet' (arco) and 'Au talon' (at the frog). The viola part includes specific bowing techniques: 'Martelé, de la pointe' (martelé, from the tip) and 'Sec' (staccato). The piano accompaniment is marked with 'Ped.' (pedal) and 'ff' (fortissimo). The score includes various musical notations such as notes, rests, and dynamic markings. The viola part ends at measure 101, and the piano part continues with a series of chords and arpeggios.

Figure 22. *Concertstück*, mm. 97-105
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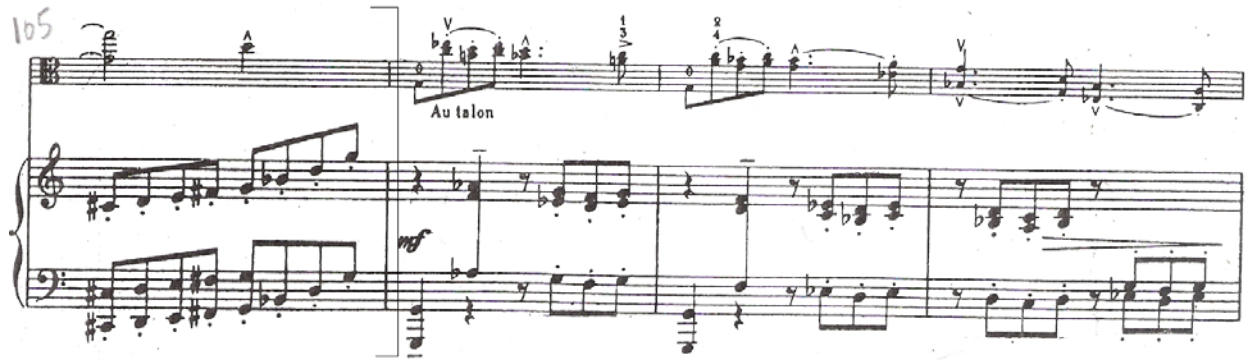
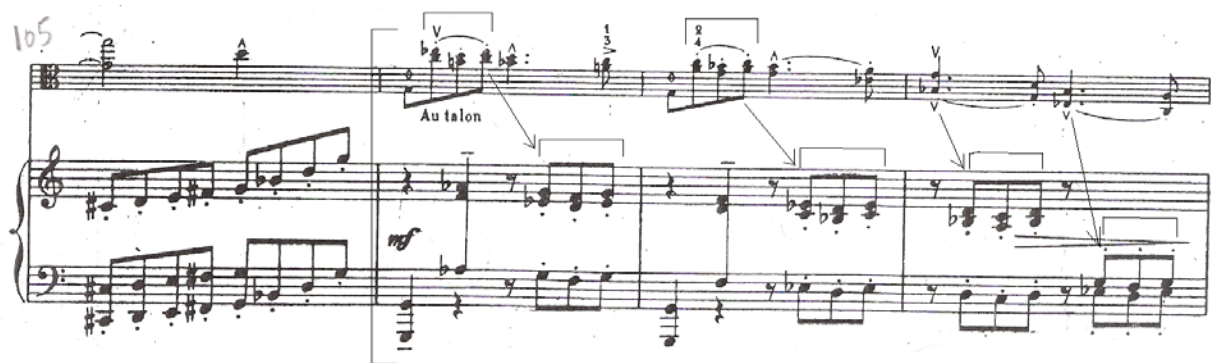


Figure 22. *Concertstück*, mm. 97-105

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Gracieux thematic material follows but this time its character is drastically changed when compared to the Exposition (from graceful to incisive). There is an interesting dialogue of formulas of three short eighth notes between the two instruments. Besides the usual fingerings notation, the viola part again receives very specific indications of bow technique, showing off Enescu's mastery of a string instrument playing: *staccato* at the frog (*au talon*) followed by two pitches that are accented in a different way (the last short one receives an accent).



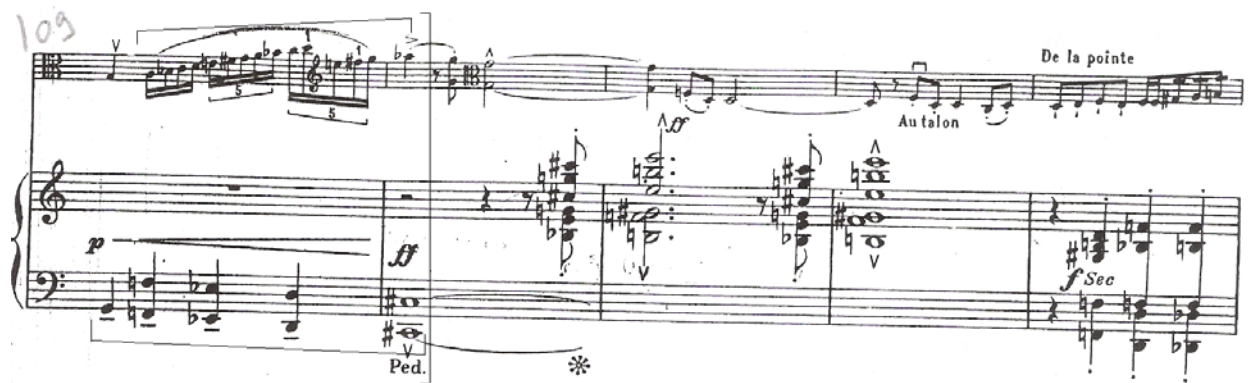


Figure 23. *Concertstück*, mm. 106-110

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Those three subsections return (*Bien marque, Gracieux, Bien marque*) and are varied: the beginning of the first one is a little more insistent through a two-note formula going back and forth between the two instruments; its end shows off another sudden change of character (from incisive to smooth, melodic line) in the second half of measure 126, which can be considered a pick-up to the last subsection of the Development.

Figure 24. *Concertstück*, mm. 110-126

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Handwritten musical score for Concertstück, mm. 110-126. The score is written on three systems of staves. The first system (mm. 114-117) shows a piano accompaniment with a treble and bass staff. The second system (mm. 118-121) continues the piano accompaniment. The third system (mm. 122-126) shows a piano accompaniment with a treble and bass staff. The score includes various musical notations such as notes, rests, and dynamic markings like 'f', 'mp', 'p', 'sf', and 'Sec'. There are also handwritten annotations like 'Au talon' and '0.4'.

Figure 24. *Concertstück*, mm. 110-126

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Also, in order to make the sharp change of character clearer, the piano accompaniment articulation switches from formulas of three *staccato* eight notes to ones that have the first two

notes in *legato* and sudden use of pedal on every beat; the viola part receives the marking *Tres expressif*, in long notes (high register), with specific *crescendos* and *decrescendos*, preparing the reentrance of the first main theme when the Recapitulation starts (measure 134 with pick-up).

The image displays three systems of musical notation, each consisting of a piano (right) and bass (left) staff. The first system, starting at measure 123, shows a piano staff with a melodic line and a bass staff with a rhythmic accompaniment. The second system, starting at measure 127, is marked *Tres expressif* and includes a *Diminues* instruction. The piano staff features a series of chords, while the bass staff has a steady accompaniment. The third system, starting at measure 131, is marked *mp Doux*. The piano staff continues with chords, and the bass staff has a more active accompaniment. Pedal markings (Ped.) and asterisks (*) are present in the bass staff of the second system.

Figure 25. *Concertstück*, mm. 126-133

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The first main theme appears here in *mezzo piano* (while the piano part is reduced to a *piano* dynamic), with the indication *Doux*, and one octave higher when compared to the very beginning of the piece. The feeling of melodic freedom is kept by presenting the theme within a duple meter (instead of a triple one), and with its peaks not always falling on the main beat. While the melody is modulated repeatedly in the viola part, the piano intervenes from time to time (and not always at the same point of the phrase) with short formulas that present *Bien marque* thematic material.

131

mp *Doux*

135

C. 2.

C. 1.

Un peu marqué

Figure 26. *Concertstück*, mm. 133-143

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Figure 26. *Concertstück*, mm. 133-143
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Yet again Enescu is suddenly changing the character when the first main theme goes from *Doux* to *Delicatement* in the viola part (prepared by two longer notes, two double-stops in the viola part; at the same time, the piano finishes its accompaniment for the previous section), while the piano part receives the indication of *Fondu* and participates in a fragmentary way in the unraveling of the thematic line.

142

Delicatement

Fondu

pp

Ped. *

144

Chantant

mf

mp

Ped. *

Ped. *

Ped. *

147

Gracieux

mp

p

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Figure 27. *Concertstück*, mm. 142-148
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The rest of the Recapitulation takes place in the traditional way, continuing the first main theme with the *Gracieux* subsection (from measure 149 with pick-up) and varied *Grave*

elements (from measure 156), followed by the second main theme (from measure 172) which will lead to the Coda section.

The image displays three systems of musical notation for a piano piece, identified as measures 147, 150, and 153. Each system consists of a vocal line (soprano) and a piano accompaniment (treble and bass staves).
 - **Measure 147:** The vocal line begins with a half note G4, followed by a quarter note A4, and then a half note B4. The piano accompaniment features a steady eighth-note pattern in the bass. Pedal markings (Ped.) and asterisks (*) are present below the bass staff. The word "Gracieux" is written above the vocal line.
 - **Measure 150:** The vocal line continues with a half note C5, followed by a quarter note D5, and then a half note E5. The piano accompaniment has a more complex texture with sixteenth notes. Pedal markings and asterisks are visible.
 - **Measure 153:** The vocal line starts with a half note F5, followed by a quarter note G5, and then a half note A5. The piano accompaniment features a series of chords. Pedal markings and asterisks are present.
 Dynamics such as *mf*, *mp*, and *p* are indicated throughout the score. The notation includes various musical symbols like notes, rests, and accidentals.

Figure 28. *Concertstück*, mm. 148-189

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156

Augmentez

mf

Augmentez

mp

p

160

Sub.

mp

Augmentez

Sub.

pp

Augmentez

Ped.

Sourd

Ped.

163

f

mf

Ped.

Ped.

Ped.

Figure 28. *Concertstück*, mm. 148-189

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166

Animez beaucoup

Animez beaucoup

f

Ped. *

169

Cédez un peu

Cédez un peu

Diminues

Ped. Ped. * Ped. * Ped. *

172

Mouvt

Expressif

Mouvt

Harmonieux

pp *mf* *m.d.*

Ped. * Ped. * Ped.

Figure 28. *Concertstück*, mm. 148-189

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174

176

Cédez un peu

Cédez un peu

178

Mouv^t

mp

Sonore

p

mf

mp

mf Chantant

Ped.

Ped.

Ped.

Figure 28. *Concertstück*, mm. 148-189
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182

Cédez Mouvt

C.A. 3 2 mp

Mouvt Augmentez

Augmentez Expressif

Suivez

p

Ped. * Ped. * Ped. * Ped. * Ped. *

185

Très retenu

Très retenu

f

pp

Ped. * Ped. * Ped. * Ped. *

188

Mouvt

Mouvt

Augmentez et animez

Augmentez et animez

Expressif

mp

Ped. * Ped. * Ped. * Ped. *

Figure 28. *Concertstück*, mm. 148-189

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In the Coda, starting from measure 190, both instruments are heavily involved in short dialogues, showing off once again thematic materials of second main theme, and then different elements of the first main theme: *Bien marque*, *Gracieux*, *Grave* (with a sudden *subito piano* that will prepare the last surge of energy towards the end of the piece).

The image shows a musical score for measures 188 to 214. The score is written for two staves. Measure 188 is marked 'Mouv' and 'mf'. Measure 189 is marked 'Augmentes et animez'. Measure 190 is marked 'Mouv' and 'mf'. Measure 191 is marked 'Augmentes et animez' and 'Expressif mp'. The score includes various musical notations such as trills, slurs, and fingerings. Pedal points are indicated with 'Ped.' and asterisks. The score ends with a double bar line and a repeat sign.

Figure 29. *Concertstück*, mm. 190-214
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194

Au talon De la pointe, martelé

Au talon De la pointe

ff

p mais marqué

Ped. *

Ped. *

198

Sans presser

Tout l'archet

mp

p Augmentes

Lourd

Ped. * Ped. * Ped. *

202

f

ff Sec

Ped. *

Figure 29. *Concertstück*, mm. 190-214
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205

mp *p* *Augmentez* *f* *p sub.* *mp*

Ped. *

209

Augmentez *mf* *f* *Très marqué*

213

ff *Ped.* *

Figure 29. *Concertstück*, mm. 190-214
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The very last three measures of the *Concertstück* show one last time Enescu's attempt to "evoke space" by prolonging the chord (in the second-to-last measure) over the bar line and placing the last short note on the second beat of a triple meter.

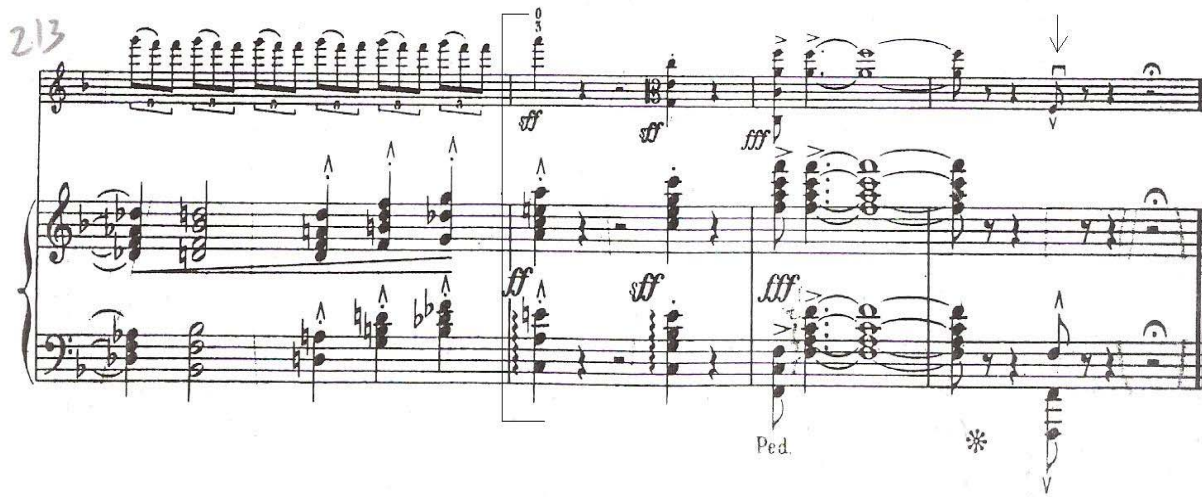


Figure 30. *Concertstück*, mm. 214-216

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CHAPTER 3: CONCLUSIONS

The present analysis of the *Concertstück*, accomplished through historical method and a theoretical approach (motivic growth method), shows the value of this work in the context of Enescu's musical legacy.

Knowing about Enescu the composer helps in understanding the *Concertstück* since several main traits of Enescu's compositional style are present in the work. Specifically when comparing it to Enescu's Second Violin Sonata, one can observe Romanian folk elements such as: monody, modalism, freedom of melody (culminations placed on weak beats, alternating the feeling of duple and triple meter within the same time signature), and "evoking space". Moreover, another of Enescu's main traits can be observed in both works: developing the thematic material by the means of motivic growth.

Discussing Enescu as a performer offers a new perspective on the *Concertstück*. The fact that Enescu was a virtuoso violin and piano player becomes obvious when analyzing the *Concertstück*. Since the techniques of playing violin and viola are similar, Enescu's very detailed directions in the viola part reflect Enescu's style of virtuosic playing as a solo violinist. The analysis of Enescu's playing style in Chapter One of this monograph reveals the reason for which Enescu wrote the *Concertstück* the way he did. His directions regarding right-hand technique are linked to his own great bow technique which shows elements such as: transparency of the sound, *cantabile* quality, imitating the human voice, the Enescian *loure*, the naturalness of legato, emphasis on bow distribution and bowings in a phrase, the technique of

marcele and *veloute*, and accomplishing specific kinds of accents in different parts of the bow. Also, his left-hand technique is reflected in the *Concertstück* by including elements of *vibrato* and trill, which he mastered to a high degree. Moreover, Enescu exploits the full range of the viola and uses all the main string playing techniques of his time. The fact that Enescu also was a piano virtuoso is reflected in the *Concertstück* by the equal importance that both the viola and the piano receive. The piano part has virtuosic passages and also includes extended use of pedal (which Enescu was well-known for).

The way Enescu treats both instruments as equal partners also reflects the way he was writing and playing chamber music. He pays special attention to the balance between the two instruments. It is more difficult to make sure that the viola themes are not be overpowered by the piano than when writing for violin and piano, and Enescu is very successful in accomplishing an optimal balance in the *Concertstück*. Another trait of Enescu as a chamber musician, which is related to his compositional technique of motivic growth, is the presence of constant dialogue between the two instruments.

The information about Enescu as a conductor can be applied to the understanding of the *Concertstück*. His conducting experience influenced the way he composed this work since he treated as a full orchestra both the piano and the ensemble of piano and viola. His knowledge of blending different sound colors and effects, also resulting from his conducting experience, is displayed in the *Concertstück* in a skillful way.

The insight into Enescu's teaching style provides a better knowledge of his way of approaching a musical work. He constantly reminded his students of the importance of knowing

the composer's background and the work within composer's creation, and this concept was applied to the present monograph in the analysis of the *Concertstück* within the context of Enescu's multiple facets of musicianship. Moreover, his style of teaching and playing reflects his conception of technique as a subordinate of musicality; the knowledge of this fact can also inform the interpretation of the *Concertstück*.

Therefore, this monograph reveals the fact that the *Concertstück for viola and piano* is one of Enescu's masterworks, typical of the genre of virtuosic music and deserving of a formal analysis from and for musicians.

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APPENDIX: LETTER OF PERMISSION

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Paris, September 23rd, 2011.

ENESCO, *Concertstück pour Alto et Piano*
2ème Sonate pour Piano et Violon Op. 6

Dear Madam,

To answer your request dated August 31st, 2011, I authorize you to reproduce some small excerpts (the list of which is joined to this letter) of the two up above mentioned works of ENOCH & Cie's catalogue, in your dissertation on Georges ENESCO's *Concertstück for viola and piano* for your final doctoral exam, which is scheduled on October 20th, 2011 in Louisiana State University (USA).

Kind regards.

Danièle ENOCH-MAILLARD
Président-Directeur-Général

PJ 1

1. *Concertstück*, mm. 1-3
2. Sonata II, movement II, mm. 1-5 and mm. 12-15
3. Sonata II, movement I, mm. 1-9
4. *Concertstück*, mm. 3-6
5. Sonata II, movement III, mm. 1-13
6. *Concertstück*, mm. 3-9 and mm. 31-33
7. *Concertstück*, mm. 10-14
8. *Concertstück*, mm. 14-20
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- 28. *Concertstück*, mm. 148-189
- 29. *Concertstück*, mm. 190-214
- 30. *Concertstück*, mm. 214-216

VITA

Simina Renea was born in 1976 in Bucharest, Romania. She started studying music (violin, music theory) at “George Enescu” Music School (Bucharest, Romania), at the age of seven. From the fifth grade, Simina also started studying piano, and from the seventh grade she started playing in the high school orchestra (symphonic and chamber). In the eighth grade, she switched from violin to viola as her major instrument, and she started playing chamber music. After graduating from the music high-school, Simina studied at Bucharest Conservatoire (viola performance, full scholarship), and received her Bachelor of Music (licentiate diploma) in 2000. The next two years she spent as a tenure viola teacher at “Dinu Lipatti” Music School (Bucharest, Romania), and as a performer (section viola) in “George Enescu” Philharmonic Orchestra, National Radio Symphonic Orchestra, and “Sergiu Celibidache” Symphonic Orchestra. In 2002, Simina came to the United States to pursue a Master of Music degree at Southeastern Louisiana University (full scholarship). In 2007, she was accepted as a Doctoral candidate (full scholarship) at Louisiana State University, studying viola with Matthew Daline.

Simina was part of Liric String Quartet (2003-2007), which was quartet-in-residence at Southeastern Louisiana University and West Chester State University; also, Liric String Quartet received full scholarship, two years in a row, to study at Brevard Music Festival with Miami String Quartet and Diaz Trio. Over the years Simina performed with Baton Rouge Symphonic Orchestra (section, principal), Acadiana Symphonic Orchestra (associate principal, principal), and Sinfonietta Chamber Orchestra (associate principal, principal).