

June 2020

Second Sonata for Piano and Violin in F minor Op. 6 by George Enesco A Transcription for Cello

Andrian Harabaru

Louisiana State University and Agricultural and Mechanical College

Follow this and additional works at: https://digitalcommons.lsu.edu/gradschool_dissertations



Part of the [Music Performance Commons](#)

Recommended Citation

Harabaru, Andrian, "Second Sonata for Piano and Violin in F minor Op. 6 by George Enesco A Transcription for Cello" (2020). *LSU Doctoral Dissertations*. 5297.
https://digitalcommons.lsu.edu/gradschool_dissertations/5297

This Dissertation is brought to you for free and open access by the Graduate School at LSU Digital Commons. It has been accepted for inclusion in LSU Doctoral Dissertations by an authorized graduate school editor of LSU Digital Commons. For more information, please contact gradetd@lsu.edu.

**SECOND SONATA FOR PIANO AND VIOLIN IN F MINOR OP. 6
BY GEORGE ENESCO
A TRANSCRIPTION FOR CELLO**

A Dissertation

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 Music Arts

in

The College of Music and Dramatics Arts

by
Andrian Harabaru
B.M., National University of Music Bucharest, 2015
M.M., Southeastern Louisiana University, 2017
August 2020

Acknowledgements

I would like to express my gratitude to Prof. Dennis Parker, my cello professor, who guided me through the completion of this project. His sheer passion, respect and love for George Enesco was inspiring, and thanks to him this challenging task was wonderful experience. I wish to thank Prof. Carlos Riazuelo for helping me grasp important skills in analyzing and conducting symphonic works, particularly essential in understanding Enesco's musical language thru his orchestral compositions. Furthermore, I would like to thank Prof. Yung-Chiao Wei for the priceless chamber music classes. Her advice was directly applicable to decision made in this transcription. I want to thank Dr. Gregory J. Schufreider for his dedication, time and care in the reading this document, and for his invaluable suggestions related to structure of the written document.

A special thanks goes to my family, my beloved wife, Nicole and my friends, among them a very special person, Carol Lyon, my "American Mama" who for the past 6 years has embraced, encouraged and supported me unconditionally.

Table of Contents

Acknowledgements	ii
List of Figures	iv
Abstract	vi
Chapter 1. George Ensco – Life and Legacy	1
1.1. Biography	1
1.2. Works for Cello.....	4
1.3. Unfinished Works	6
Chapter 2. Analysis of Second Sonata for Piano and Violin in F minor Op. 6.....	7
2.1. First Movement.....	7
2.2. Second Movement	10
2.3. Third movement.....	11
Chapter 3. Transcription Process.....	13
3.1. First Movement.....	13
3.2. Second Movement	23
3.3. Third Movement	29
3.4. Cello Score Transcription.....	40
Conclusion	57
Bibliography	58
Vita	59

List of Figures

Figure 1. First Movement (mm. 1-6).....	13
Figure 2. First Movement (mm. 13-18).....	14
Figure 3. First Movement (mm. 148-160).....	15
Figure 4. First Movement (mm. 19-21).....	16
Figure 5. First Movement (mm. 22-24).....	16
Figure 6. First Movement (mm. 28-30).....	16
Figure 7. First Movement (mm. 40-45).....	17
Figure 8. First Movement (mm. 46-50).....	17
Figure 9. First Movement (mm. 129-134).....	18
Figure 10. First Movement (mm. 61-64).....	18
Figure 11. First Movement (mm. 70-76).....	19
Figure 12. First Movement (mm. 183-85).....	19
Figure 13. First Movement (mm. 100-104).....	20
Figure 14. First Movement (mm. 102-108).....	21
Figure 15. First Movement (mm. 119-123).....	21
Figure 16. First Movement (mm. 129-134).....	22
Figure 17. First Movement (mm. 135-137).....	22
Figure 18. First Movement (mm. 148-151).....	23
Figure 19. Second Movement (mm. 1-11)	24
Figure 20. Second Movement (mm. 12-19)	24
Figure 21. Second Movement (mm. 44-49)	25
Figure 22. Second Movement (mm. 50-58)	26
Figure 23. Second Movement (mm. 75-84)	26
Figure 24. Second Movement (mm. 85-108)	27
Figure 25. Second Movement (mm. 114-125)	27
Figure 26. Second Movement (mm. 134-141).....	28
Figure 27. Third Movement (mm. 1-6)	29
Figure 28. Third Movement (mm. 25-30)	30
Figure 29. Third Movement (mm. 208-216).....	30
Figure 30. Third Movement (mm. 53-63)	31

Figure 31. Third Movement (mm. 74-83)	31
Figure 32. Third Movement (mm. 84-93)	32
Figure 33. Third Movement (mm. 94-103)	32
Figure 34. Third Movement (mm. 243-250)	33
Figure 35. Third Movement (mm. 263-267)	33
Figure 36. Third Movement (mm. 273-276)	33
Figure 37. Third Movement (mm. 284-287)	33
Figure 38. Third Movement (mm. 111-121)	34
Figure 39. Third Movement (mm. 133-139)	35
Figure 40. Third Movement (mm. 133-153)	36
Figure 41. Third Movement (mm. 308-318)	37
Figure 42. Third Movement (mm. 160-169)	37
Figure 43. Third Movement (mm. 308-318)	38
Figure 44. Third Movement (mm. 319-329)	38
Figure 45. Third Movement (mm. 330-344)	39

Abstract

George Enesco (1881-1955) was one of the most important musical personalities, fascinating and diverse of the XX Century. Acclaimed as a composer, appreciated as a conductor, and considered an example of the highest order of violin playing, he performed throughout Europe, Russia, and North America. His compositional legacy succeeded in incorporating a wide variety of genres: chamber music for strings, wind and voice, instrumental solo concertos, symphonies, and operas, *Oedipe* being one of the most acclaimed.

The purpose of this paper is to explain the process of transcribing Enesco's *Violin and Piano Sonata No. 2* in F minor Op. 6 and to create a new edition of this music available for cello and piano. A performance in this new form will be presented in the lecture recital. This particular composition was chosen because of its importance in Enesco's own canon, as turning point in his developmental style. The paper consists of three chapters. Chapter one will presents an overview of Enesco's life and work, focusing on some of the most important moments of his career. This chapter will also attempt to identify compositions that define his style and will discuss those works that actually were intended for cello. Chapter two will analyze the technical and compositional aspects of form, structure, and style, while also highlighting the importance of this music in Enesco's output. Chapter three explains the process of transcription from violin to cello and the technical elements that should be taken in consideration in order to preserve the musical integrity of the original score. It will also demonstrate certain manners by which one can overcome the difficulties of the violin notation when played on the cello. Naturally, certain technical aspects differ from violin to cello including different use of fingerings, acoustic and register changes, etc.

Chapter 1. George Enesco – Life and Legacy

1.1 Biography

George Enesco, whose birth name was Enescu¹, was born on August 19, 1881, in a little village of Romania called Liveni-Virnav. He was the only child who survived among seven siblings. His parents Costache and Maria Enescu, after so much tragedy, were extremely overprotective which Enesco later confessed had greatly affected and influenced his personality in his earliest years. From the age of four, they supported his musical talent. His father gave him his first violin lessons, and shortly thereafter, without even knowing how to read music, Georges was playing melodies from the local *taraf* bands (also called *lautari*) by ear. Those musicians often were of gypsy origin and were known for their great agility and virtuosity.

They traditionally would pass their trade and musical heritage, skills, and language from generation to generation. Allegedly, one of the *taraf* violinists gave him lessons when he was only four years old. The music of his childhood served as inspiration for his future compositions: *Impressions d'enfance*, for Violin and Piano, Op. 28 (1940); Violin Sonata No. 3 *Dans le caractère populaire roumain* in A minor, Op. 25 (1926); *Poème roumaine*, a symphonic suite for orchestra and wordless male choir, Op. 1 (1897); *Ouverture de concert sur des thèmes dans le caractère populaire roumain* in A major, Op. 32 (1948); *Romanian Rhapsody No. 1*, in A major and *No. 2* in D major, Op. 11 (1901).

Eduard Caudella² became Enesco's first music theory teacher and influenced the next steps in his musical journey. In 1888 at the age of seven, Enesco began studying violin at the in

¹ G. Enescu changed his last name to Enesco because the last two syllable “cu” in French language pronunciation has a vague resemblance with the vulgar word “cul” meaning “*bottocks*”.

² Eduard Caudella was a student of Henri Vieuxtemps

Vienna Conservatory³. At this sensitive young age, thru the rigorous process of audition he was immediately recognized as a violin prodigy.⁴

He studied counterpoint and composition with Robert Fuchs, music theory with Adolph Prosnitz and violin with Joseph Hellmesberger, Jr. who took him into his home. Allegedly, Hellmesberger's grandfather was a contemporary and friend of Beethoven. It was in this house that Enesco met Johannes Brahms whose music was influential to the future compositions: *La Vision de Saul*, Op.2; *Ouverture Tragique*, Op. 6; *Piano Quintet*, 1896 (no opus number) *Ballade* for Violin and Piano, 1895 (no opus number) and *Second Sonata for Violin and Piano No.2* Op. 6, in F minor. Thanks to his teacher, Hellmesburger, who was also the conductor of the Vienna Philharmonic orchestra, the young student heard most of Richard Wagner's works during this period, also leaving a strong mark on his compositional style, "...since I was ten, certain Wagnerian chromaticism were part of my vascular system...."⁵.

He performed regularly beside his teacher who actually conducted his first public concerto appearance in 1894 at the Athenaeum Roman Hall in Bucharest, Romania which now bears his name. In 1895 at the recommendation of his teacher he began studying composition with Jules Massenet at the Paris Conservatory, one of the most competitive and selective musical institutions in the world. He studied violin under Martin Pierré Marsick, winning the *Premier Prix* competition in 1899 playing the Allegro movement from Saint-Saens's *Violin Concerto* in B Minor.

Andre Geldagé was his counterpoint and fugue teacher about whom Enesco later remarked "Geldagé was an admirable professor, teaching counterpoint and fugue like nobody

³ Vienna Conservatory – Conservatorium für Musik und darstellende Kunst der Gesellschaft der Musikfreunde in Wien

⁴ Fritz Kreisler was another example of young child prodigy accepted in Vienna Conservatory just few years earlier.

⁵ Bernard Gavoty, *Les Souvenirs de George Enesco* (Paris: Flammarion, 1955), 57.

else.... I was, I still am and always will be Geldag 's student..." In 1896 he continued studying composition with Gabriel Faure with whom he developed a close relationship and in 1922 created a composition for piano *Hommage   Gabriel Faur *. He gave numerous concerts between 1922-1939 on both European and North American continents and was highly acclaimed and praised for his universal talent.

Actively involved in education, Enesco was a generous pedagogue, he taught and lectured between 1928-1930 at the *Ecole Normale* in Paris and at Harvard University, and thru teaching was able to combine his craft with his love of humanity. During World War II he was active in his own country, performing concerts where people suffered from the horrors of war. He was also involved with charities supporting hospitals, nursing homes, and orphanages. Because of the new communist regime, he lost most his propriety and left for France, where he remained from 1947-1955 in self-imposed exile. He continued his activities in spite of chronic illness, performing, recording, teaching, and giving lectures up until 1954. As a teacher and mentor, he had an important impact on the lives of the generation of great violinists that included Arthur Gruiaux, Ida Haendel, and Yehudi Menuhin.

On May 4th, 1955 after long suffering from illness, Gerge Enesco died in the presence his wife, Maria Contacuzino-Enesco. His remains lie in the P re-Lachaise Cemetery in Paris⁶, also a resting place of other important personalities : Fr d ric Chopin; Moli re; Honor  de Balzac; Maria Callas;  dith Piaf; and Oscar Wilde. Throughout his journey, Enesco became a name associated with the most important personalities in the XX century music world. Yehudi Menuhin, who was his student and lifelong friend commented..." I always think that the richest culture comes from cross-fertilization between East and West."⁷

⁶ The remains of his wife where united with his husband in 1972.

⁷ Yehudi Menuhin, *My Great Master* (ADAM International Revue 43, 1981), 217.

1.2 Works for Cello

Enesco was known for constant revision of his works, often deciding to not publish.⁸ Over 30 compositions remain unfinished. Among them, there is yet another cello sonata in one movement, opus posthumous, which has never been proven to have been finished by him. Speaking to his versatility as a composer, this paper will focus only on the string repertoire that included cello.

Original works for cello include *Symphonie concertante for Cello and Orchestra*, Op. 8 (1901) in B Minor; Sonata No.1 for cello and piano, Op. 26,1 (1898) in F minor and Sonata No. 2 for Cello and Piano, Op. 26,2 (1935) in C major. Although composed years apart, both cello sonatas were marked Op. 26 by the composer with, the reason behind this decision is unknown. It is known that Enesco's opus numbers often are not placed chronologically. His Violin and Piano Sonata No. 3 was completed in 1926 and is marked Op.25 although his Cello and Piano Sonata No. 3 was completed in 1935 and marked Op. 26⁹.

He included cello in his chamber music: String quartet No.1 in Eb major (1916-20) and No. 2 G major (1950-52) both published under op. 22; Piano Quartet No.1 Op. 16 (1909); Piano Quartet No. 2 Op. 30 in D minor (1943-44 published in 1965); Piano Quintet Op. 29 in A minor (1940 published in 1965). There are works with cello without a opus number: *Nocturne and Saltarello* (1897); *Andante Religioso* for two cellos and organ (1900) and *Aria et Scherzino* for Violin, Viola, Cello and Bass and Piano (1909); Piano Quintet (1896), Piano Trio in G minor (1896); Piano Trio in A minor(1916); Trio for two Violins and Cello (c. 1899); *Aubade* for Violin, Viola and Cello(1899), *Sérénade lointaine*, for violin, cello and piano (1903); *Sérénade en Sourdine*, for Violin and Cello (c.1899) *Prélude*, for two Pianos, Violin and Cello and *Aria*

⁸ Malcom, *George Enescu: His Life and Music*.

⁹ Pascal Bentoïu and Lory Wallfisch, *Masterworks of George Enescu: A Detailed Analysis* (Scarecrow Press, 2010).

and *Scherzino* for Violin, Viola, Cello Double Bass and Piano (1909). In the genre of lied songs written with cello he wrote: *Prinz Waldogelsgesang*, for Voice, Cello and Piano (1901); *Doina* for baritone viola and Cello on folk verses by Romanian writer Vasile Alecsandri (1905) and *Die Kirshen*, for Soprano, Baritone Cello and Piano, on verses by Carmen Sylva (1904).

The cello was included in his larger chamber music works, *Intermède* No.1 (1902) and *Intermède* No.2 (1903) for Strings, both published under op. 12; *Cantate pour la Pose de la Première Pierre du Pont à Transbordeur de Bordeaux*, for Military Band, two Harps, String Orchestra, solo Cello, Choir, Baritone solo and Canons on verses by Albert Bureau (1908). In 1900 he completed what later became one of the most unique works in the string repertoire, his *Octet* in C major Op. 7. From the same time (1900) are dated his sketches for his last work, *Chamber Symphony* in E major Op. 33, for 12 instruments (Flute, Oboe, English Horn, Clarinet, Bassoon, Horn, Trumpet, Violin, Viola, Cello, Bass and Piano) completed with the help of Marcel Mihalovici ¹⁰ in 1954. The premiere of this composition was one year after the composer's death, performed by the conductor Constantin Silvestri at the Romanian Athenaeum in Bucharest. The work was repeated as an encore due to its popularity and appeal ¹¹.

His compositional style evolved through the end of his life but never seemed to adopt the principles and techniques of the prevalent Second Viennese school. When asked, Enesco replied as usual with curtesy "I have so much to write in my own technique that I don't have time to write in the technique of others." He later confessed to Mihalovici "...if I could put down on paper everything that I have in my head it will take me hundreds of years"¹²

¹⁰ Malcom, *George Enescu: His Life and Music*, 251;253.

¹¹ Bentoïu and Wallfisch, *Masterworks of George Enescu: A Detailed Analysis*,476.

¹² Malcom, *George Enescu: His Life and Music*,262.

1.3 Unfinished Works

An impressive amount of his compositions were left unfinished. Some of them were completed by composer friends who knew him closely, but the majority still remain in sketches of partial movements. Among these unfinished works are an *Allegro* for chamber orchestra; a second string octet, another piano quartet, four more string quartets, a violin concerto in A minor, a symphony concertante in C major for orchestra; piano concertos in D minor and E minor, orchestral works *Suite Orientale*; *Voix de la nature*, two Romanian suites for orchestra. His unfinished vocal works include a *Symphony in F minor* for baritone, choir and orchestra, based on text from Psalm 86, and *Liniste* for choir of three equal voices *a capella*.

In the end no one could better describe his creation than Enesco himself, “Although my musical language may resemble that of my contemporaries, it does in fact differ radically from theirs. At a profound level it bears the mark of the past from which it has grown; it does not share their attitude of repudiation”¹³

¹³ Malcom, 261.

Chapter 2. Analysis of Second Sonata for Piano and Violin in F minor Op. 6

George Enesco completed this composition in 1889, marking the end of his apprenticeship in Paris and the beginning of the emergence of his own style. In his words, “I felt myself evolving rapidly, I was becoming myself . . . Until then, I was fumbling. From that moment I felt able to walk on my own legs, even if not yet to run very fast ...”¹⁴ That Enesco completed this work in such a short time and at a young age only attests to his enormous talent, dedication and passion for composition. “When I was fourteen, I was walking alone in Prince Maurouzi’s garden. Suddenly a rhythm came in to my mind and for three years I kept it inside me. Then at seventeen I wrote my Second Sonata for Piano and Violin in fifteen days”¹⁵ G. Enesco

The work is structured in three movements in the standard sonata form and coupled with the principle of thematic transformation. Each movement employs cyclic treatment by which the very first theme with its transformations and reorganization reappears throughout the entire composition in various disguises, treatments and meanings. Behind this complex construction, at its foundation is Enesco’s eternal love for home, and his nostalgic memories of childhood.

2.1 First Movement

The first movement (*Assez mouvemente*) is written in sonata form and the opening theme consists of three elements. They represent the core of cyclic form in the entire composition. The first subject represents the main theme (mm. 1-6), the second subject represents alternation between modal and chromatic changes (mm. 8-9) and the third subject is represented by a descending scale in rhythmical variation. (mm.14-16).

¹⁴ Bernard Gavoty, *Les Souvenirs de George Enesco* (Paris: Flammarion, 1955), 83.

¹⁵ Bernard Gavoty, *Les Souvenirs de George Enesco* (Paris: Flammarion, 1955), 158.

The main theme is characteristic of French impressionism¹⁶, based on the F minor *Gypsy* scale, an Oriental mode which features two augmented seconds between scale degree 3-4 and 6-7. This mode is essential in this composition and throughout his entire compositional legacy. Most likely of Indian origin, it was introduced to Romania by Gypsy musicians during the Turkish occupation of the country during the 16th - 19th Centuries.¹⁷ The texture of the theme is written in unison¹⁸ with the piano in parallel octaves, a technique characteristic of late romantic composers. We can find a close resemblance to Brahms's *Piano Quintet*, Op.34 and Saint-Saëns Violin Sonata, Op. 75 written in a minor key also in octaves initially, with no harmonization, and from the beginning stating the essential thematic material.

The main theme and its transformations will generate the material for the remaining themes of the sonata, the first subject is stated by the violin and then almost identically by the piano. It is a long-short rhythm (half note followed by a quarter) motive that will reappear during the transition (mm. 32) and coda (mm. 148). The descending F-minor scale creates a large hemiola¹⁹ and reappears many times during the third movement. These three elements contain the essence of the entire sonata and the ways in which they are stated and restated are significant. When Enesco uses unison in his writing it is extremely important. One example can be seen in his Orchestral Suite, *Prelude in Unison* Op.9, dedicated to Camille Saint-Saëns. The composition is uniquely written in monody, which was unprecedented in the entire Western music literature at that time and was cited by Zoltán Kodály as the "perfect example of monody"²⁰.

¹⁶ Willi Apel, "Harvard Dictionary of Music," *Cambridge: Harvard University Press*, 1977. 2nd ed., s.v. "Impresionism." See, for example, the Opening of Debussy's "Nuages".

¹⁷ Robert Garfias, "Survival of Turkish Characteristics in Romanian Musica Lautareaca," *Yearbook for Traditional Muic*, 13 (1981), 98.

¹⁸ "unison" – the performance of an identical melody by different instruments in the same time.

¹⁹ "hemiola" – when three beats of equal value are integrated in the time normally occupied by two beats

²⁰ Gavoty, *Les Souvenirs de George Enesco*, 86-87.

Other memorable examples of his use of monody are the *Octet* for strings Op.7; *Second Rhapsody* op.11; the *First Symphony*, Op.13; and in *Lullaby* from *Impressions of Childhood*, Op.28.

First Movement Schematic Structure:

Measure no.	Section	Key
1-79	Exposition	
1-23	1 st . group	F-minor
24-37	transition	
36-64	2 nd group	A-minor
65- 79	closing	
80-100	Development	
80-85	1 st . section	
85-93	2 nd section	
94-100	3 rd section	
101-134	Recapitulation	
101-016	1 st group	F-minor
107-134	2 nd group	F-minor
135-160	Coda	
148-160	1 st section	
148-160	2 nd section	

2.2 Second Movement

Although the second movement's main theme does not quote a specific folk tune, stylistically represents the Romanian folk music *genre* called *doina* or *hora lunga*. In the words of Béla Bartók: "The most important result of folk music research in recent years is without doubt the discovery of the so-called *hora lunga*."²¹ He was the one who coined the term *parlando-rubato*, rhythm based on one melody with an indefinite number of variations.

Emilia Comisel defines it as "a recitative chant of big dimensions in which the interpreter can freely improvise; as a free, open form lacking a precise contour, *doina* has an undetermined number of melodic lines and a *parlando-rubato* rhythm"²².

Second Movement Schematic Structure:

Measure no.	Section	Key
1-32	A	F-minor
33-43	transition	
44-95	B	F-major
95-100	transition	
101-115	A ¹	F-minor
116-141	Coda	

The second movement is written in ternary form (ABA) and uses the F- minor pentachord with five ascending consecutive notes followed by two long-short rhythms and frequent meter changes. The actual melody resembles the main theme from the first movement which is also again restated at the conclusion of this movement.

²¹ Stanley Sadie, "The New Grove Dictionary of Music and Musicians," *Grove's Dictionaries of Music*, 1980. s.v "Hora lunga"

²² Emilia Comisel, *Les Genres de La Muic Populaire Roumaine - Doina*, vol. In Zbornik Radova u Cast Akademika Cvjetka Rihtmana (Sarajevo: Akademija Nauka i Umjetnost Bosne i Hercegovine, 1986), 91.

2.3 Third Movement

The third movement is in the character of a lively peasant Romanian folk dance. In this movement the piano resembles the traditional instrument *cimbalom*, an indispensable member of the traditional ensembles called *taraf*²³. The right hand plays on the beat, left hand, the offbeat. This rhythm is known as *contratimp* (of beat). Several styles of dance like *hora* and *sirba* appear in the accompaniment but the melody preserves the same *palrando-rubato* character of *doina*, with the same freedom, and the rhythm and harmony following the recitative-like melody²⁴. The main theme of the first movement is always prevalent, used in all the harmonic transformation, however with rhythmical variations.

Written in sonata form, the predominant key center is F major, however the first section of this movement starts in the key of the dominant and only ends in the key of the tonic. The same harmonic procedure can be found in the third movement of Brahms's String Quartet No.1 in C minor, Op. 51.

²³ *Taraf* – Originating in Turkish language, small band of professional and semi-professional musicians, with violin, double bass, cimbalom (*tambal*); Pan-pipes (*nai*) and accordion.

²⁴ Garfias, "Survival of Turkish Characteristics in Romanian Musica Lautareaca", 100-101.

Third Movement Schematic Structure:

Measure No.	Section	Key
1-115	Exposition	
1-26	1 st group	C-major – F-major
26-50	transition	
50-103	2 nd group	C-minor – C-major
103-115	closing theme	C-major
115-189	Development	
115-154	1 st group	
155-178	2 nd section	G flat-major
178-189	re-transition	
189-320	Recapitulation	
189-213	1 st group	F-major – B flat-major
214-241	transition	
241-288	2 nd group	F-minor – F-major
289-320	closing	F-major
321-345	Coda	
321-334	1 st section	
336-345	2 nd section	

Chapter 3. Transcription Process

3.1 First Movement

The texture of the beginning of the piece is formed by three parallel octaves. I experimented between transcribing the violin part for cello to one octave lower and keeping it in its original range. If transcribed to one octave lower, the cello and the right hand of the piano would create a unison, or at best, if I inverted the octaves, would put the cello between the piano's two remaining octave. Therefore, rather than sandwich the cello line between the piano's two voices, I decided to avoid such an acoustic inversion, and to keep the cello high as its original octave. By matching the violin timbre and register, this decision preserved the original sound quality.

Another aspect that impacts the sonority is the choice of fingerings used. It is preferable to use as many notes as possible on the same string as a violinist might. There are more convenient ways to manipulate these notes on the fingerboard, but they would cause timbral differences that I chose to avoid.

by Andrian Harabaru

Figure 1. First Movement (mm. 1-6)

In measure 6 the accompaniment departs from this octave texture to arpeggiated eighth notes, different from the ascending line of the melody going three and half octaves higher thus enabling a shift from the original violin register at the top of the m.8.

I chose to transpose here to one octave lower on fourth beat of m. 5 continuing the descent already in the violin line to enter a range that will further advantage for cello in the upcoming phrases. In this case the transposition will not be particularly noticeable because the melody is descending for two octaves already and it will seem natural and organic to continue the descent at this point in the phrase.

The two-bar crescendo from the beginning of m.6 to m.9 creates a dramatic transitional moment, alternating between modal and chromatic scale material. Enesco later on developed this in his musical signature, being very particular about the significance of the pitch.

From m. 10 thru a series of harmonic progressions the climax of the phrase is reached on the Db in the third octave. This musical context creates upward momentum and allows the cello to be resonant at all levels. The passage can be played in its original range.

However, at m. 14 (rehearsal no.1) the cello will play the octaves one octave lower. This transition of the octaves is smooth and unnoticeable. In this situation the cello will enter in the piano's texture and register of the right hand.

Because of an already dense texture, removal of these identical pitches from the piano can prevent doubling. This decision is still to be reconsidered and experimented when the possibility to rehearse with piano occurs.

Figure 2. First Movement (mm. 13-18)

The musical motive in m. 17 marked *mezzo-forte espressiff*²⁵ is another example of alternation between modal and chromatic pitches. He is very particular about how the pitches are notated, often writing enharmonically (Gb, instead of F#) even though on a modern piano they are sonically equal.²⁶ A great pianist can imagine these subtle enharmonic variations and attempt to produce with sensitivity the difference between the two through voicing, tone color and intention. This theme is present throughout the cyclic form and is used for concluding the entire first movement in mm. 140-160.



Figure 3. First Movement (mm. 148-160)

In this passage and one that follows from m. 19 we can observe Enesco's desire toward metric ambiguity, a technique borrowed from Brahms's music. The descending scale uses for the first octave intervals from an octatonic scale followed by a wholetone scale. These scales were very popular in late romanticism and neoclassicism of the early 20th century and he demonstrates in this brief sequence his respect for these traditions and incorporates them with originality.

²⁵ *mf expressive* – Tr. moderately loud

²⁶ Enesco uses these intonation technique in abundance, another example is his 3rd Violin and Piano sonata.



Figure 5. First Movement (mm. 22-24)

Figure 6. First Movement (mm. 28-30)

New thematic material is introduced in mm. 43-51 (rehearsal no. 3) and will be mostly reused in the first and second movement.



Figure 7. First Movement (mm. 40-45)

These measures 46-50 closely resemble traditional Romanian melodies from songs called “*doina*”. The alternation between major and minor becomes more clear while following the piano harmonization of this section, representing one of the *doina*’s main characteristics. The feeling that is portrayed in the texts and melodies of this *genre* are close to the word “*dor*”, optimism combined with deep melancholy. This musical and emotional *nuance* will be later developed in the third movement as well in his later compositions.

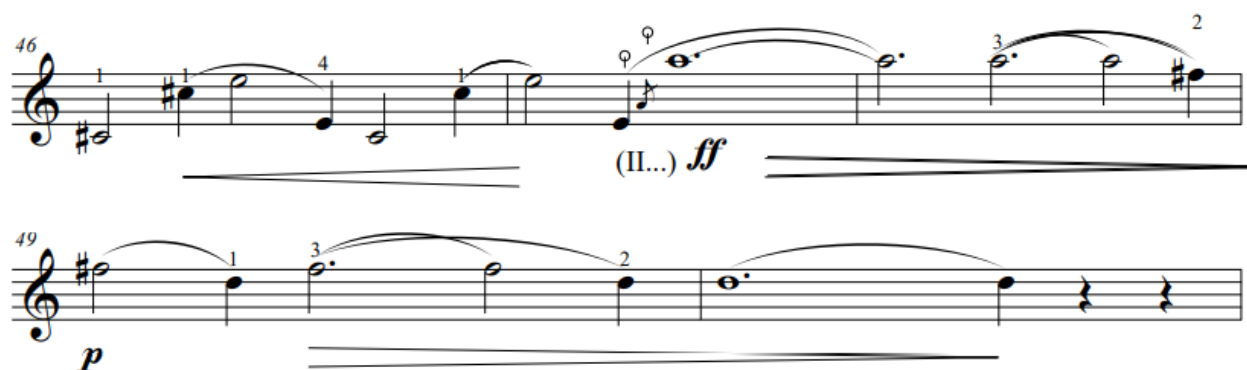


Figure 8. First Movement (mm. 46-50)

The next phrase employs elements of rhythmical variation where the composer divides the second large beat between four quarters although surrounded by groups of three quarters per large beat.

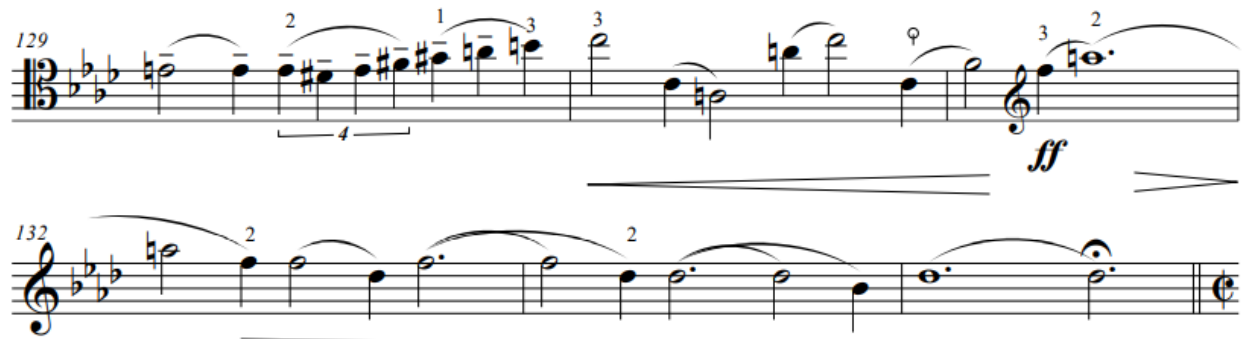


Figure 9. First Movement (mm. 129-134)

The following mm. 62-65 include the highest pitch in this movement however it does not represent the climax but rather a short moment of deep emotional intensity. To better adapt the cello's tone and sound quality this and previous passages are transposed to one octave lower.

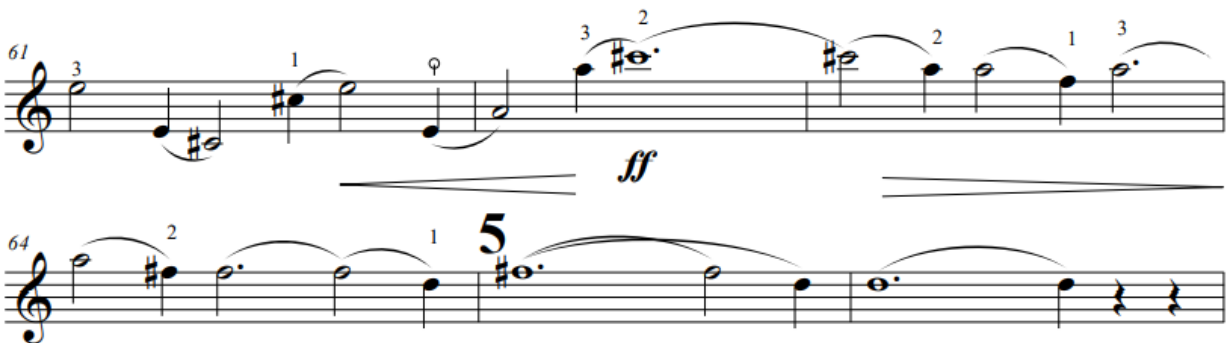


Figure 10. First Movement (mm. 61-64)

The return to the original range will happen at m. 73, (Fig. 11) an opportunity to do so subtly. The pause at the beginning of the bar followed by an octave shift, gives momentary silence to the phrase which disguises this return, and preserves the continuity without endangering the context. The change of the octave to the original must be done because just ahead, theme one is restated, and that is where it will need to be presented.

These moments are critical because the goal is to keep ‘in tact’ as much as possible the relative registral originality of the sonata. From his writing we can observe that Enesco himself creates this “swan dive” from high register to low and this is imitated in this moment in the cello transcription.



Figure 11. First Movement (mm. 70-76)

The first theme is restated at rehearsal no. 6 entirely in the original pitch. Due to the complexity of the writing in high register on the rest in m. 85 fourth beat will rebegin one octave lower than Enesco has written for the violin. Therefore, the C natural will be played one octave higher instead of two.



Figure 12. First Movement (mm. 83-85)

In this section (Fig. 14) the piano takes over the theme in the right hand with a frenetic accompaniment in the left hand, therefore the violin has both leading and supporting roles.

The writing becomes more and more complex with harmonic transpositions, melodic sequences, chords, passages of thirds, octaves and tenths creating a war-like atmosphere reaching the culmination at m.101 (*fff*) using the same octave passage from rehearsal one.



Figure 13. First Movement (mm. 100-103)

In the process of transposition creativity is essential and often requires making choices which will serve the purpose of coherence within the adaptation made before. One of these choices was needed in m. 101 fifth beat. I transcribed the F natural two octaves lower. That passage is followed by the same passage octaves of found in the exposition; therefore, they must be consistent. Immediately after this enormous climax Enesco is able to create the lowest moment also (mm.107-108), using a long open G string, the lowest pitch possible on violin. It is an incredibly powerful musically aspect and ingenious compositionally.

A reference can be drawn to the beginning Max Bruch's Violin Concerto no. 1 in G minor, op. 26, certainly it is a very special sound that composers use for particular musical expression. In the manuscript that quality of sound is preserved by cello's third open string G, played like in the original.



Figure 14. First Movement (mm. 102-108)

In the next situation (Fig. 16) my decision was guided by the dynamic marking. To better serve the pianissimo *très léger* indication I transpose one octave lower in m. 122 second beat (rehearsal no. 9). This change will be subtle thanks to the quarter rest in the part on the first beat.



Figure 15. First Movement (mm. 119-123)

The feeling of anxiety towards the end of the piece is augmented by the change of rhythmical pattern from double to triple. This leads to a culmination in m. 131, fourth beat in fortissimo reaching A natural in the third octave using again the same melodic material resembling “Doina”.

When arranging this section, one must first understand under what technical aspects the instrument can deliver, often aiming for comfortable range that can better serve the musical purpose. Therefore, this section was transcribed one octave lower

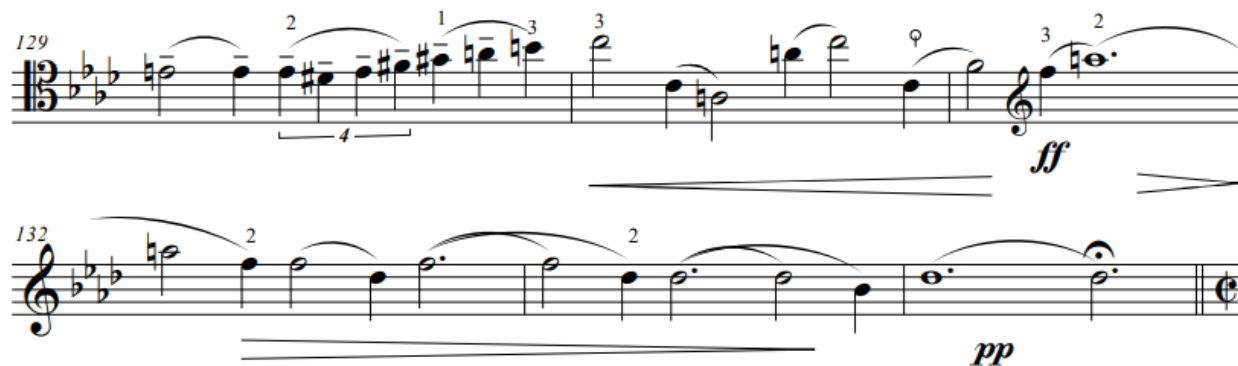


Figure 16. First Movement (mm. 129-134)

In rehearsal 10 (Fig. 18) the composer writes for the first time *ppp*, a dynamic which can be accessible for cello as well in the original octave. However m. 144 was transposed to one octave lower to support better the dynamic required (*fff*) for that passage. This enormous dynamic range (from *ppp* to *fff*) in such a short time span intensified by the rhythmic acceleration is an example of the composer's brilliance and attention to the architecture of musical from this section is using the same primary theme but transmits a very different, yet very powerful form of expression. Suddenly all this tension dissolves in to a bar of long silence (m.147), followed by the motive with the same chromatic and diatonic intervals (Fig. 19) presented previously.

10 **Tres vite** (♩=184)

Figure 17. First Movement (mm. 135-147)

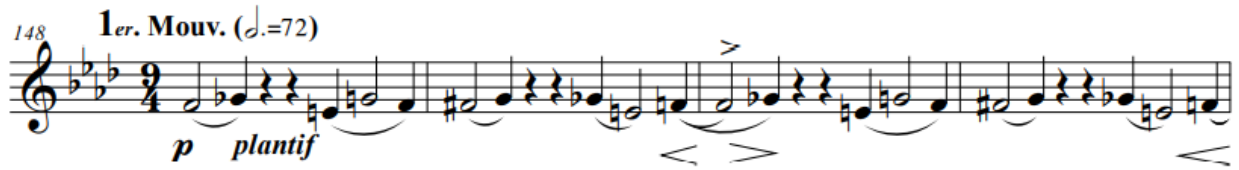


Figure 18. First Movement (mm. 148-151)

3.2 Second Movement

In the second movement the main challenge was to find a set of fingerings that would do justice to the intense expressivity and tenderness of the writing. As a reference, I observed several recordings in an attempt to understand how various players used specific fingerings to accomplish these indications *Tranquillement; expresif, avec un sentiment intime* (expressive, with an intimate sentiment).

Fingering choices are an extremely personal aspect of one's interpretation, literally one's fingerprints on the composition. In some cases of classical music study, the performers may be prone to follow age old traditions and patterns that have come down through the centuries to work well, solve problems in a pragmatic fashion, and simply do the job. In the case of a newly created work for the instrument, there is no archetypal precedent that can be followed. And furthermore, in the case of a transcription of a work from another instrument to the cello, it was important to respect and acknowledge how violinists might have treated many of these decisions. Enesco, being a violin virtuoso composed for the violin with a great awareness of the myriad possibilities available to express a single idea. This also needed to be taken into consideration. Fingering choices, in general, tend to fall into two categories: those that are practical, and those that are less practical, but show more human qualities of expression i.e. risk, aesthetics, color/sound choice, and humanity.

A movement of this depth and emotional range tends towards the latter. In the fingering indication below, I used position changes that at times reuse the same finger in light *portamento* (sliding) in order to engage a motion that exhibits a more mournful and *lamentoso* quality. In doing so, the connection between the intervals can be realized and more ‘felt’, and the ‘travel’ is not hidden as it would be in more academic finger patterns which hide such movement between the note grouping indications. The occasional use of the thumb was necessary, although in cello repertoire, for such expressive melodic lines it is usually avoided due to its seemingly lesser sensitivity and warmth of *vibrato*.



Figure 19. Second Movement (mm. 1-11)

In mm 12-15 (Fig. 21), the composer is using thematic material derived from the main theme of the first movement. Naturally, by keeping the playing range of this theme similar to that of the first movement he adds coherence, consistency and continuity to the creation of this work.



Figure 20. Second Movement (mm. 12-19)

The restatement of the first subject occurs at rehearsal no. 11 in the right hand of the piano, the violin part now taking on the role of accompaniment. Due to the already low register, no octave transposition was made here. The violin is merely reinforcing the countersubject outlined in the piano's left hand.

New thematic material is brought, in m. 44, (Fig. 21) which will be used in third movement. The tempo is slower, *un peu plus lent* and the key signature changes from F minor to F major, at once suggesting a slower and deeper quality in the writing, yet curiously in a major key. In the transcription for cello this section from mm. 44-51 original pitch range is preserved to emphasize the importance of this theme. To 'drop the octave' would otherwise sandwich the principal voice in between the piano's hands.

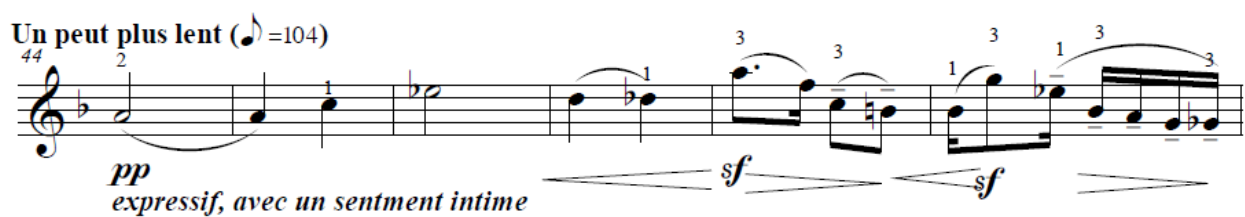


Figure 21. Second Movement (mm. 44-49)

The first transposition to one octave lower was made at m.52, taking advantage of the two eighth beat rests. The momentary silence provides a less noticeable environment for this change to a more feasible cello range. For the violin, the written pitch is in an already low register. I observed that most violinists chose to play this theme on the D string providing a more veiled sound, thus enhancing this intimacy. The dynamic indication is *ppp*, extremely quiet, suggesting a deep and very personal moment in the movement. To achieve the same color and expressivity of the sound for cello, the D string was my choice as well. This is the softest moment in the entire sonata, extremely important in the larger context of the entire composition.

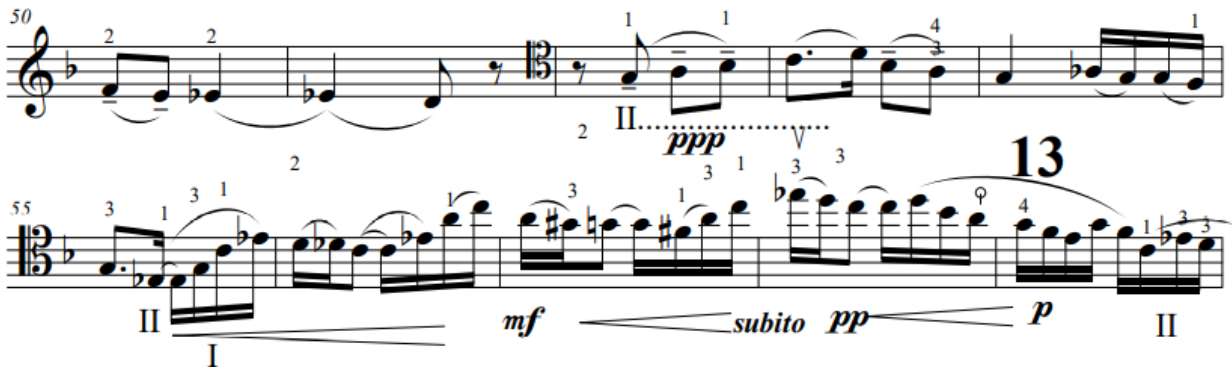


Figure 22. Second Movement (mm. 50-58)

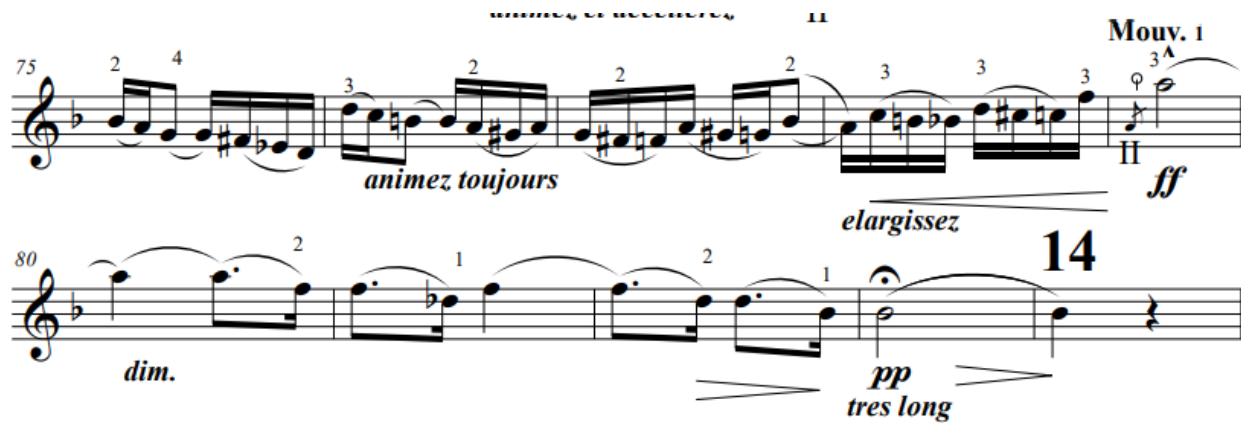


Figure 23. Second Movement (mm. 75-84)



Figure 24. Second Movement (mm. 85-108)

The original indication is played on the violin's G string with the mute, so this led me to the idea of changing the octave in m. 100 rather than later. The texture of the pizzicatos and their range on cello naturally will sound more supportive and resonant one octave lower.

The following measures starting at m. 116 will be played matching the pitch range of the original. The texture of tremolo is indicated *tres serre*²⁷ and dynamic indication can be achieved in its original octave for the cello as well.



Figure 25. Second Movement (mm. 114-125)

²⁷ *tres serre* - English translation: *very tight*,

The following decision of transcription (Fig. 26) evolved from practicality supported by the musical intention. In my process of experimentation, without making these adjustments the last eight bars sounded too excited for an ending that is marked *cedez un peu* and ends in *ppp*. dynamic. For cello, that range is different and is not as comfortable to reach as it is for violin, and would demonstrate a certain brilliance and presence that I wanted to avoid at this moment. Therefore, I had to bring the passage to a certain cellistic technical comfort level to satisfy the musical content.

Here is a situation without rests requiring a change of register during the passage. I simply transcribed the second sixteenth, a C natural in m.134 to one octave lower so that the following pitches starting with a D# will be an octave lower as well. It seemed the most organic way to change the octave in this point of the movement. In making this move, I am adapting the score in accordance with the cello range.

The second movement ends for violin in a low register. My adaptation engages the register of the cello where that same quality and depth can be achieved. This is another reason why I preceded to transpose this section one octave lower.

Figure 26. Second Movement (mm. 134-141)

3.3 Third Movement

Third movement is complex in form, structure, technical challenges and stylistic interpretation. The process of transcription was particularly challenging for this movement, a puzzle-like experience where all the same experiences in decision making from the previous two movements were brought into the process along with new strategies as well.

The beginning will be played in transcription at the written pitch up until m.17. Using the opportunity of having rest for four beats gave me the opportunity to jump one octave lower to play the passage in a more convenient register where the instrument is better able to project.



Figure 27. Third Movement (mm. 1-6)

The phrase/section ends in fortissimo rehearsal no.18) with an explosive C-Major 6 chord in pizzicato clearly allowing for a change, something completely different could easily go here. In which the register and dynamics where strong considerations for my decisions making process for this movement. The piano texture for this section is contrapuntal, independent and distant from what is happening in the violin part. This aspect also allows certain “freedom” in decision making, therefore changing the octave in this situation was a natural thing to do, or so imagine as rehearsals with piano have not yet happened.



Figure 28. Third Movement (mm. 25-30)

The following section from rehearsal no.18 are a sequence of double stops, technically challenging, and in high register already for violin. The same section is repeated at rehearsal no.28 and in both instances are transcribed one octave lower for cello. This passage is aggressive and in fortissimo dynamics, high in the violin register and similarly the same sound quality and energy will be present because these phrases will be played in the high register for cello as well, even at an octave lower.



Figure 29. Third Movement (mm. 208-216)

The return to the written pitch will occur in m. 53 where we have the restatement of the first theme from the first movement. The writing of the principal theme is particular, using augmented rhythmical variation, now in sustained half and whole notes, almost like a *Dies Irei*. The variation is the energy of the theme as well, the score asks for extreme active vibrato and a *forte* dynamic.



Figure 30. Third Movement (mm. 53-63)

The same theme will be stated in m. 77, in the same key this time close to the original of the first movement, in *piano*. Fascinatingly, he incorporated in 4/4 time, while in the first movement was 9/4) therefore he is creating variations in both tempi and metric change, while always stating the same theme.



Figure 31. Third Movement (mm. 74-83)

Another rhythmical variation uses eighth notes, a technique that was used for creating the climax in the first movement. It is written in a high register but because is a short moment of *sforzando* on a weak beat followed by *diminuendo* the written pitch will have a good resonance on cello successfully. Sometimes, when the cello is played too forcefully at its highest register, the sounds can be shrill, and too penetrating. When performing at pitch in the higher register it is not necessary to force the sound.



Figure 32. Third Movement (mm. 84-93)

At rehearsal no. 21 the same main theme from the first movement in the same key center is used again, this time in *pianissimo* dynamic, followed by the main motive of the third movement. All these three statements of the first theme will be played at the written pitch with focus on the dynamic variations between them.



Figure 33. Third Movement (mm. 94-103)

Once again using the main theme of the first movement Enesco repeats the same structure of variation between dynamics with rhythmical variation from mm. 243-292 (Fig 34;35;36;37). Even if is in a different key (D-minor), written a fourth higher, it resembles the written pitch of the first movement therefore will be written in the transcription preserved in its original octave.



Figure 34. Third Movement (mm. 243-250)



Figure 35. Third Movement (mm. 263-267)



Figure 36. Third Movement (mm. 273-276)



Figure 37. Third Movement (mm. 283-287)

The upbeat to rehearsal no. 22 will be transposed one octave lower to bring it close to the register of the cello where *pianissimo leggero* will be facilitated. At this point there is a conversation of question and response between piano and violin therefore there is more flexibility in terms of choosing in what range the short motives may be played.

In m.121, the third beat will return to the original pitch. I took the liberty suggesting the D string in harmonics for that particular sound effect because it fits in the *leggero* context.



Figure 38. Third Movement (mm. 111-121)

In third movement Enesco introduces aspects of traditional Romanian music. The piano in this section imitates the *cembalo*, a type of accompaniment in a music style called “*sârbă*”^{28,29}.

23 ♩ = 120

Cello

Piano

Figure 39. Third Movement (mm. 133-139)

²⁸ *sârbă* -dance music, in fast tempo 4/4 cut time, often emphasized in triplets, danced in couples or in multiple groups forming a line and/or a circle. Part of the traditional music of Romania (Moldova region); Serbia, Ukraine, Hungary and Jewish Klezmer music

²⁹ Miron Grindea and Carola Grindea, *Dances of Rumania* (London: Max Parrish & Company, 1952). p.13

An important decision followed at m.136, were fourth beat transposed one octave lower could prepare early the following section and transitioning smoothly. Because the original and entire writing style of the composer is full of distant intervals in his melodic writing, this decision fits in to his style.



Figure 40. Third Movement (mm. 133-153)

The following section is marked “with all the expression”³⁰ and represents the climax of the third movement. I have moved the cello one octave lower to place it in its strongest register. One can recall this theme from the second movement however in that instance in a piano dynamic.

³⁰ avec tout l'expression (French) – Eng. translation suggests *the use most of the expressive tools*



Figure 41. Third Movement (mm. 154-159)

Another theme borrowed from second movement resembles the traditional Romanian style,

“Doina” (m.162).



Figure 42. Third Movement (mm. 160-169)

The same theme will also occur towards the ends of the movement at rehearsal no.33, prepared by the longest *rallentando* in the entire sonata (mm.310-313), and emphasized by *diminuendo*.

Here Enesco creates a marvelous musical suspension. The composer is asking for the most tender, suave and warm expression in sound,³¹ therefore for cello the best register will be one octave lower.

³¹ très expressif et doux (French) –Eng. tr. “*very expresiff* and tender; suave; warm; sweet.

A good opportunity for transposition occurs during the *rallentando*, m.312 (beat two), after the octaves, shifting downward to the lower D natural instead of staying on the higher one.



Figure 43. Third Movement (mm. 308-318)

One more valid reason is the sudden explosion of dynamic m. 320, where the same parallel octave passage is used in the first movement for the climax. Preceded by the longest sustained pitch in the sonata, nearly eight bars, this short coda combines with absolute genius both thematic material from the first movement and the third.

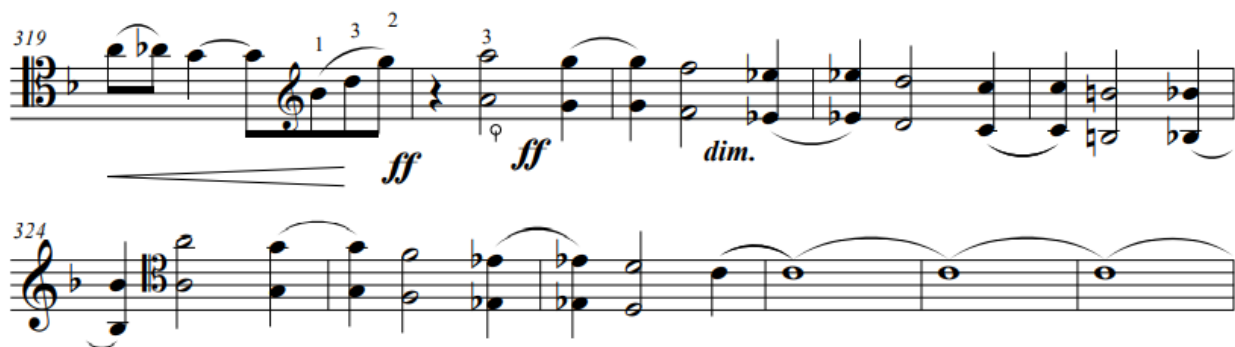


Figure 44. Third Movement (mm. 319-329)

Unlike the original I have decided to transpose one octave lower (rehearsal 34), being aware of a potential doubling the piano part. Due to the very soft dynamic of (*pppp*), an indication rarely written, I have lowered this phrase so that I could have better control over that dynamic range.

This decision might be reconsidered after experimenting in rehearsal with piano when that opportunity avails.

330

34

pp *pppp*

336

340

ff *pppp* *ff* *II* *pppp* *ff* *pppp*

Figure 45. Third Movement (mm. 330-344)

3.4 Cello Score Transcription

Second Sonata for Piano and Violin in F minor, Op. 6

George Enesco (1881-1955)

transcription Andrian Harabaru

Assez mouvemente $\text{♩} = 72$

I

Cello

pp

cresc.

f

ff *dim. subito*

mf espressif

dim.

p *pp*

25

28

31

34

37

40

43

46

49

f

mf *cresc.* *ff* *avec passion*

dim. un peu

mf *f*

ff (II...)

p

51 *p* *pp veloute* III

54 III II III

56 III *f*

58 4 2 4 1

61 3 1 3 2 1 3 *ff*

64 2 1 5

67 *p* 1

70 3 3 3 9

74 3 3 *ff*

100 *fff* *dim. peu a peu*

102

105 **8** *p* *mf* *mf espress.*

109 *f*

113

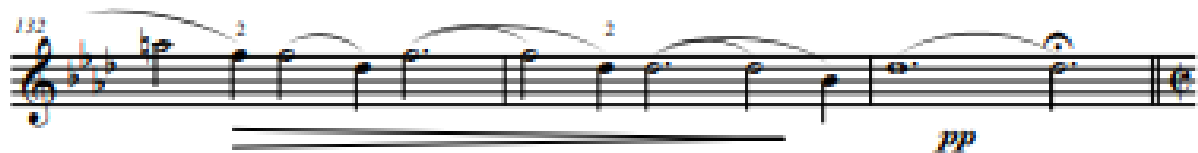
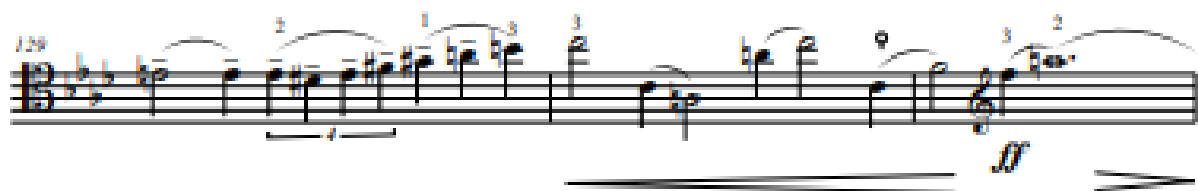
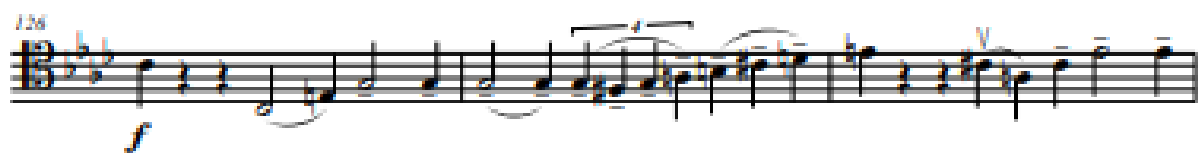
116 *ff* *p*

119 *p*

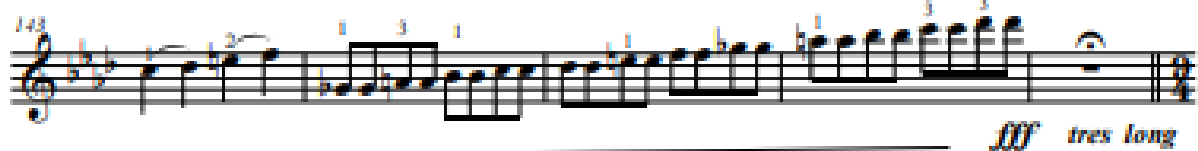
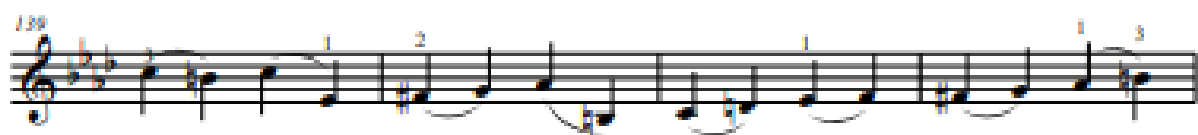
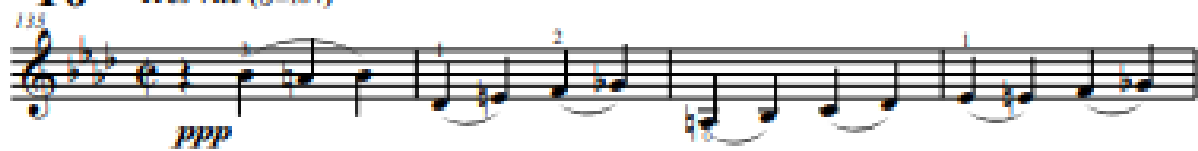
9

122 *pp tres leger*

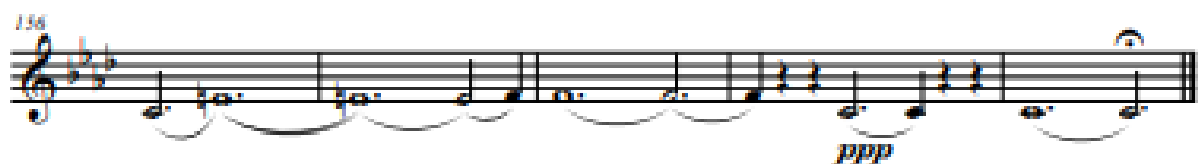
124 *cresc.*



10 Tres vite (♩=184)



1er. Mouv. (♩=72)



II

Tranquillement ♩ = 112

Cello

mp

7

12

15

f *mp* *p*

20

mf *express.*

25

cresc. *f* *dim.*

30

12

pp

35

animez *mf* *dim.*

40

Un peut plus lent ($\text{♩} = 104$)

pp
expressif, avec un sentiment intime

f

ppp

subito pp

p

ff

elargissez

14

dim.

pp
tres long

85 **13** *Piano* **Cello 15** 1^{re} Mouv. (♩ = 112)

mettez la sourdino *pp* *Con sord.*

103 *pizz.* *pp*

109

114 *arco* *mf* *pp* *ppp* *tremolo tres serre*

121 **16**

126

130

134

137 *II I* *cedez un peu* *ppp* *enlevez vite la sourdino* *tres long* *Enchainez*

Viel Spaß! 120

[illegible]

25 *pizz.* **18** *arco*

ff

28 *ff*

31 *pp*

34 *ff*

37

40 *pp*

43

19

46 *ff*

49 **3**

53 *V* 2
f *tres vibrant et a plein son*

59

64
ff

69

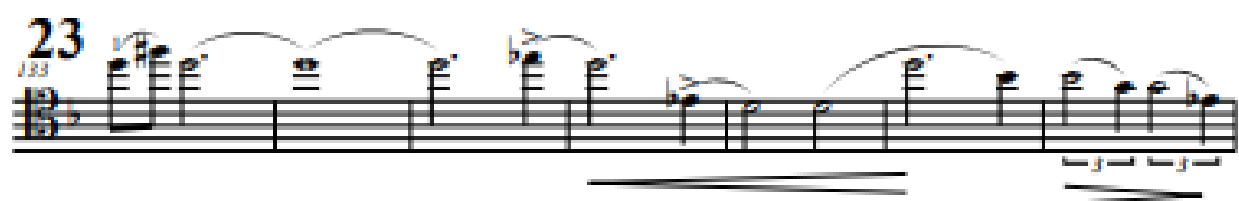
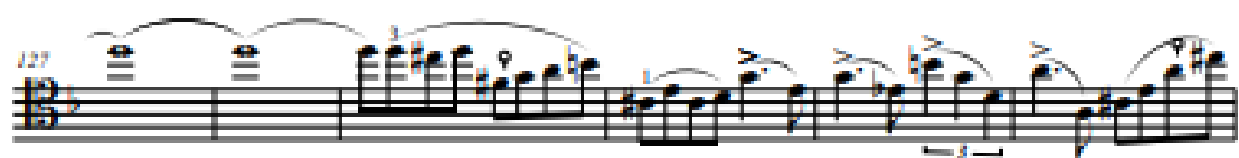
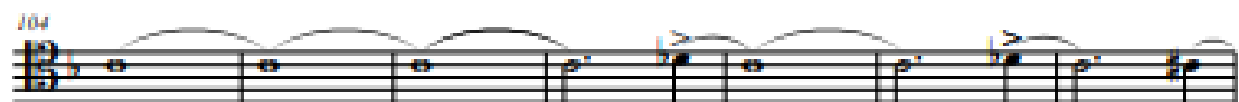
74 **20**
p *tres fluide*

79

84
ff

89
pp

21
pp



154 **Un peu plus lent** (♩ = 72)

avec toute l'expression

160

165 **25**

mp *subito p*

170 *dim.* *mf*

cedez un peu Mouv.

175 *pp*

181 *caressant*

26 *accélérez* *pp* **1er Mouv.** (♩ = 120)

192

27 *le plus léger possible*

203 *mf* *pp*

208 *cresc.* *pizz.*

28 *arco* *ff*

213 *IV*

217 *pp*

221 *ff* *IV*

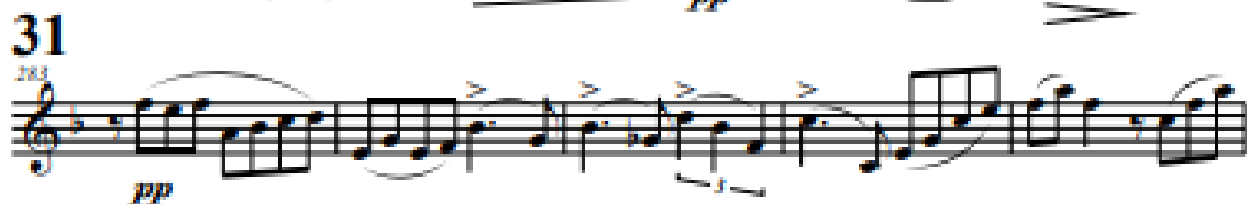
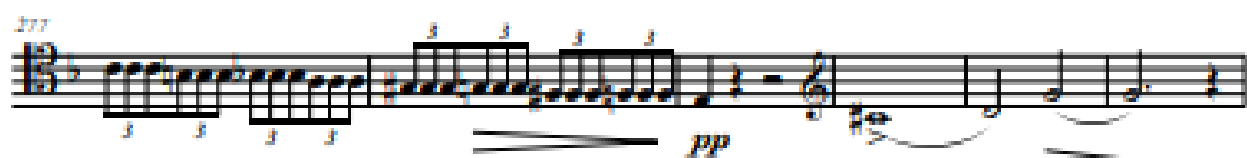
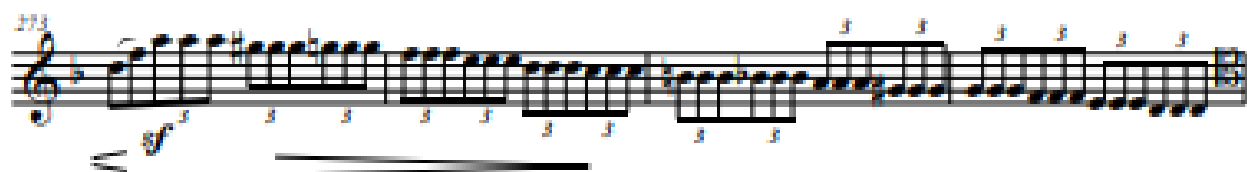
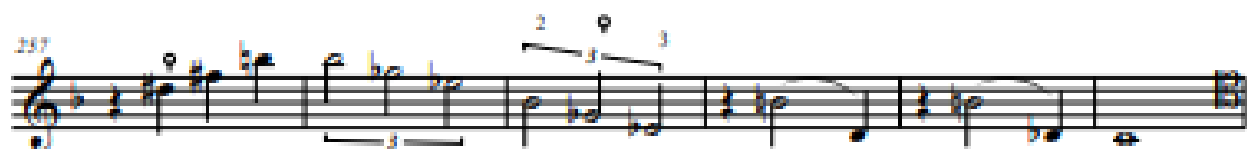
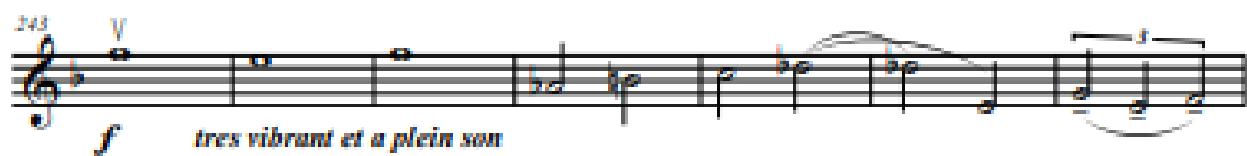
225

229 *III* *II* *I*

233 *II* *I* *III* *I*

29

237 *3*



32

295

302

308

rall. e dim.

33

Moins vite ($\text{♩} = 72$)

314

p *tres expressif et doux*

ff

tres retenu

319

ff *ff* *dim.*

324

34

330

pp *pppp*

336

340

ff *pppp* *ff* *pppp* *ff* *pppp*

Conclusion

The process of writing this monograph was a unique experience. I started by listening to several interpretations of the work, and then took the violin part and read through as much as I could, often making decisions of transposition in the process. The textures in this piece are wide ranging and consistently display wild changes of register, therefore the idea of transcription started to haunt me.

These decisions were not always a very comfortable, especially when I had to make adaptations for cello by modifying the original score. A strange feeling of guilt was present with every situation when a change was necessary to fulfill the musical message. Understanding the message behind his score markings was in fact the main challenge. Solving the cyclic form puzzle required observing what was unique for each theme's return, even though previously stated. Luckily, the indications in the score are very particular and explicit. Eventually through experiments, trial and error, each phrase and sound started to tell me where and how the cello could reanimate the emotional context.

Unfortunately, the project was finished without a rehearsal with the piano, therefore I had to imagine the combined sound quality, sonorities, voicing, dynamics etc. often taking risks that I am not sure yet are justified. After humanity comes back to its routine, I will review my decisions and edit where necessary. This will be a work in progress for many years to come.

I started this project from the premise that this work would be a welcome addition to the cello repertoire, and now that I am playing the piece, I am ever more convinced that it is just that. Through this work I pay homage to one of history's most influential musical personalities of the XX th. century. It is my hope that the transcription of this sonata will widen Enesco's recognition among cellists, at least

Bibliography

- Apel, Willi. "Harvard Dictionary of Music." *Cambridge: Harvard University Press*, 1977.
- Bentoiu, Pascal, and Lory Wallfisch. *Masterworks of George Enescu: A Detailed Analysis*. Scarecrow Press, 2010.
- Comisel, Emilia. *Les Genres de La Muic Populaire Roumaine - Doina*. Vol. In Zbornik Radovau Cast Akademika Cvjetka Rihtmana. Sarajevo: Akademija Nauka i Umjetnost Bosne i Hercegovine, 1986.
- Flesch, Carl. *Memoires*. New York: Da Capo Pres, n.d.
- Miron Grindea and Carola Grindea, *Dances of Rumania* (London: Max Parrish & Company, 1952)
- Garfias, Robert. "Survival of Turkish Characteristics in Romanian Musica Lautareaca," Yearbook for Traditional Muic, 13 (1981).
- Gavoty, Bernard. *Les Souvenirs de George Enesco*. Paris: Flammarion, 1955.
- Malcom, Noel. *George Enescu: His Life and Music*. Exeter, England: Toccata Press, 1990.
- Menuhin, Yehudi. *My Great Master*. ADAM International Revue 43, 1981.
- Sadie, Stanley. "The New Grove Dictionary of Music and Musicians." *Grove's Dictionaries of Music*, 1980.

Vita

Andrian Harabaru is a Doctoral candidate at Louisiana State University from Baton Rouge, USA, major in cello Performance and minor in Orchestra Conducting. He studied cello during the Doctoral Degree with Prof. Dennis Parker and Conducting with Prof, Carlos Riazuelo.

In 2017 Andrian received his master's degree in cello music performance from Southeastern Louisiana University from Hammond, USA, guided by Prof. Dan Cassin. In 2015 he received his bachelor's degree in cello music performance from the National University of Music from Bucharest, Romania, studying cello with Dr. Razvan Suma.

In 2011 Andrian graduated from music lyceum *Ciprian Porumbescu* from Chisinau, Moldova, with major in cello music performance, studying with Prof. Bella Savich.