

A Performance Guide to George Enescu's Later Violin Works

by

HENG-HAN HOU

A thesis submitted in conformity with the requirements
for the degree of Doctor of Musical Arts

Graduate Department of Music
University of Toronto

© Copyright by HENG-HAN HOU 2022

A Performance Guide to George Enescu's Later Violin Works

HENG-HAN HOU

Doctor of Musical Arts

Graduate Department of Music
University of Toronto

2022

Abstract

Born in 1881 in Romania, George Enescu's career combines the roles of composer, violinist, conductor, pianist, and pedagogue. Enescu's multi-talented and multi-dimensional musicianship formed the basis for a complex compositional style. This reflects in his later two violin compositions, the Third Violin Sonata (opus 25) and the Suite *Impressions d'enfance* (opus 28). The complicated quality is achieved not only through the use of harmony but also in his approach to notation. The highly detailed markings include twenty different types of articulations, Enescu's own system of dynamics, tempi changes, and performance instructions. Exploring the complexity of his music, addressing difficult performance issues, and building a performance guide are at the core of my research.

Unlike his German-influenced First Violin Sonata and Fauré-influenced Second Violin Sonata, Enescu developed his own compositional language by infusing and creating Romanian folk music elements in his later violin works. The dense markings allow Enescu to express an expanded range of sonorities and nuances. However, differentiating these meticulous notations can be challenging, and a performance guide is much needed. My research offers guidance to performers in developing nuanced and colourful playing through a deeper understanding of Enescu's music and its notation.

The first chapter of the thesis outlines the purpose of the research, provides background on Enescu's biography and compositional language and offers a literature review. The second chapter demonstrates complexities of notation and performance through close analysis of twenty-one recordings of the first seventeen bars of *Ménétrier* from *Impressions d'enfance*. The third chapter presents interviews with violinists Sherban Lupu and Axel Strauss, who have recorded both the Third Sonata and the Suite. The fourth chapter examines how specific dynamics that Enescu utilized fit in the commonly understood system of notating dynamic levels. The fifth chapter systematically explores the range of Enescu's different articulations and offers guidance for violinists who wish to explore Enescu's later violin works.

Acknowledgments

I would like to express my deepest gratitude to my committee members for helping me complete this dissertation.

Professor Ryan McClelland:

Without your guidance, patience, and knowledge, this dissertation would not have been possible. Thank you for helping me organize ideas, clarify thoughts, and refine my writing. Your positive feedback is always appreciated, and I am very fortunate to have you as my supervisor.

Professor Jonathan Crow:

I cannot address enough how much I look up to you. Your excellence, perseverance, and expertise are always inspiring to me. Thank you for guiding me through my thesis and shaping me into a different violinist than I could ever imagine.

Professor Aiyun Huang:

Thank you for joining my committee. Your insightful suggestions and wisdom toward my research methodologies are invaluable. The questions you raised during my writing are crucial and pushed me to become a better thinker.

Professor Uri Mayer:

Thank you for participating in my research. Your generosity, warmth, and commitment to students are always appreciated. I am privileged to have you through my exploration of Enescu's music.

Professor Cameron Walter:

Thank you for taking on me in the beginning stage of my writing. Your encouragement and knowledge are important to me in navigating the possibilities of my topic.

Professor David Gillham:

Your acute suggestions for my dissertation are constructive. Thank you for sharing your time and expertise as the external examiner of my dissertation.

I acknowledge my great debt to my interviewees: Sherban Lupu and Axel Strauss, who graciously shared their experience with Enescu's music and formed my research.

I am grateful to Professors Annalee Patipatanakoon, Joseph Johnson, and Mark Fewer for their guidance through my studies and recitals.

I would also like to extend my gratitude to pianist Philip Chiu. It is a dream to have the privilege to work with a musician of this caliber in my recitals. His deep understanding of music and pursuit of communicative performance are inspiring. And I am truly lucky to call him my friend.

My DMA colleagues are the most supportive and understanding group of people as well as all my friends in Toronto, Montreal, Regina, and Taiwan.

Lastly, I owe an immense debt to my family for their unconditional love, care, and sacrifice.

Table of Contents

ACKNOWLEDGMENTS	IV
TABLE OF CONTENTS	VI
LIST OF TABLES.....	IX
LIST OF EXAMPLES	XII
LIST OF APPENDICES.....	XV
CHAPTER 1 A NATIONAL VOICE OF ROMANIA: GEORGE ENESCU	1
1.1 OVERVIEW	1
1.2 REVIEW OF THE LITERATURE.....	3
1.3 BIOGRAPHICAL OVERVIEW AND COMPOSITIONAL STYLE CHANGES	6
CHAPTER 2 ANALYTICAL ILLUSTRATIONS	21
2.1 INTRODUCTION	21
2.2 PART 1: OVERVIEW OF MUSICAL STRUCTURE	21
2.3 PART 2: COMPARATIVE ANALYSIS OF RECORDINGS.....	23
2.3.1 <i>Tempo</i>	24
2.3.2 <i>Rhythm</i>	45
2.3.3 <i>Articulation</i>	47
2.3.4 <i>Conclusion</i>	62
CHAPTER 3 INTERVIEWS.....	66
3.1 INTRODUCTION	66
3.2 SHERBAN LUPU	66
3.2.1 <i>Encounter with Enescu's Music</i>	66
3.2.2 <i>Challenges and Suggestions in Performing Enescu's Music</i>	67
3.2.3 <i>Articulation</i>	68
3.2.4 <i>Piano Collaboration</i>	69
3.2.5 <i>Outcome</i>	69
3.3 AXEL STRAUSS.....	70
3.3.1 <i>Encounter with Enescu's Music</i>	70
3.3.2 <i>Challenges and Suggestions in Performing Enescu's Music</i>	72
3.3.3 <i>Articulation</i>	73
3.3.4 <i>Piano Collaboration</i>	75
3.3.5 <i>Outcome</i>	75
3.4 CONCLUSION.....	76
CHAPTER 4 DYNAMICS	77

4.1	INTRODUCTION	77
4.2	DYNAMIC HIERARCHY	77
4.2.1	<i>Pianississimo, Pianissimo, Ben Piano, Piano, and Mezzo Piano</i>	78
4.2.2	<i>Mezzo Forte, Poco Forte, and Forte</i>	80
4.2.3	<i>Forte, Sempre Più Forte, Ben Forte</i>	81
4.2.4	<i>Fortissimo, Sempre Fortississimo, Fortississimo</i>	82
4.2.5	<i>Poco Sforzando, Sforzando, Ben Sforzando, Poco Rinforzando, Rinforzando, Ben Rinforzando</i>	85
4.3	ADVICE ON DYNAMIC PACING IN LOUDER SECTIONS	89
CHAPTER 5 ARTICULATION		96
5.1	INTRODUCTION	96
5.1.1	No Articulation Marking 	96
5.1.2	Slur 	96
5.1.3	Tenuto 	99
5.1.4	Louré 	101
5.1.5	Porté 	101
5.1.6	Staccato 	103
5.1.7	Staccato with Slur 	105
5.1.8	Tenuto and Staccato 	106
5.1.9	Tenuto and Staccato with Slur 	107
5.1.10	Staccatissimo 	108
5.1.11	Accent 	108
5.1.12	Forzato 	109
5.1.13	Forzato with Accent Terminologies 	110
5.1.14	 <i>sf</i>	110
5.1.15	 <i>bsf</i>	110
5.1.16	 <i>psf</i>	110

5.1.17			110
5.1.18			110
5.1.19	<i>Accent and Tenuto</i> 		112
5.1.20	<i>Accent, Staccato, and Tenuto</i> 		112
CHAPTER 6 CONCLUSION			113
BIBLIOGRAPHY			116
APPENDIX 1 Annotated Scores.....			121

List of Tables

Table 2.1: Summary of tempo data

Table 2.2: Tempo data – Axel Strauss

Table 2.3: Tempo data – Mihaela Martin

Table 2.4: Tempo data – Amiran Ganz

Table 2.5: Tempo data – Anna Tifu

Table 2.6: Tempo data – Marie Radauer-Plank

Table 2.7: Tempo data – Stefan Tarara

Table 2.8: Tempo data – Janet Sung

Table 2.9: Tempo data – Patrick Bismuth

Table 2.10: Tempo data – Vita Wallace

Table 2.11: Tempo data – Leonidas Kavakos

Table 2.12: Tempo data – Sherban Lupu

Table 2.13: Tempo data – Diede Verpoest

Table 2.14: Tempo data – Daniel Rowland

Table 2.15: Tempo data – Remus Azoitei

Table 2.16: Tempo data – Gidon Kremer

Table 2.17: Tempo data – Philippe Graffin

Table 2.18: Tempo data – Caroline Goulding

Table 2.19: Tempo data – Vlad Stanculeasa

Table 2.20: Tempo data – Laurent Albrecht Breuninger

Table 2.21: Tempo data – Hana Kotková

Table 2.22: Tempo data – Ștefan Gheorghiu

Table 2.23: Articulation approach comparison

Table 2.24: Articulation approach – Axel Strauss

Table 2.25: Articulation approach – Mihaela Martin

Table 2.26: Articulation approach – Amiram Ganz

Table 2.27: Articulation approach – Anna Tifu

Table 2.28: Articulation approach – Marie Radauer-Plank

Table 2.29: Articulation approach – Ștefan Tarara

Table 2.30: Articulation approach – Janet Sung

Table 2.31: Articulation approach – Patrick Bismuth

Table 2.32: Articulation approach – Vita Wallace

Table 2.33: Articulation approach – Leonidas Kavakos

Table 2.34: Articulation approach – Șerban Lupu

Table 2.35: Articulation approach – Diederik Verpoest

Table 2.36: Articulation approach – Daniel Rowland

Table 2.37: Articulation approach – Remus Azoitei

Table 2.38: Articulation approach – Gidon Kremer

Table 2.39: Articulation approach – Philippe Graffin

Table 2.40: Articulation approach – Caroline Goulding

Table 2.41: Articulation approach – Vlad Stanculeasa

Table 2.42: Articulation approach – Laurent Albrecht Breuninger

Table 2.43: Articulation approach – Hana Kotková

Table 2.44: Articulation approach – Ștefan Gheorghiu

Table 2.45: Summary of players' approaches to tempo (A), rhythm (B), and articulation (C)

Table 2.46: Summary of performance approach organized by the date of the recording correspond with tempo (A), rhythm (B), and articulation (C)

Table 4.1: *Impressions d'enfance*, climax of the piece

Table 4.2: Third Sonata, climax of each movement

List of Examples

Example 2.1: Enescu, *Ménétrier*, bar 1-17

Example 2.2: Enescu, *Ménétrier*, bar 1-17

Example 3.1: Enescu, *Ménétrier*, bar 1-3

Example 3.2: Enescu, *Ménétrier*, bar 42

Example 4.1: Dynamic chart from the preface to *Impressions d'enfance*

Example 4.2: Enescu, *Chanson pour bercer*, bar 1-6

Example 4.3: Enescu, *Impressions d'enfance*, beginning of *L'oiseau en cage et le coucou au mur*

Example 4.4: Enescu, *Ménétrier*, bar 29-31

Example 4.5: Enescu, *Lever de soleil*, rehearsal 34

Example 4.6: Enescu, *Ménétrier*, bar 37-40

Example 4.7: Enescu, *Ménétrier*, bar 41-44

Example 4.8: Enescu, Third Sonata, rehearsal 55-57

Example 4.9: Enescu, *Ménétrier*, bar 41 to the end

Example 4.10: Enescu, *Ménétrier*, bar 54 to the end

Example 4.11: Enescu, *Tempête au dehors, dans la nuit*, 2 bars before rehearsal 30

Example 4.12: Enescu, *Impressions d'enfance*, 1 bar before rehearsal 41

Example 4.13: Enescu, *Tempête au dehors, dans la nuit*, 2-5 bars after rehearsal 30

Example 4.14: Enescu, Third Sonata, 10 bars before rehearsal 54

Example 4.15: Enescu, *Tempête au dehors, dans la nuit*, 2 bars before rehearsal 31

- Example 4.16: Enescu, *Lever de soleil*, 2 bars before rehearsal 38
- Example 4.17: Enescu, *Lever de soleil*, 2 bars before rehearsal 39
- Example 4.18: Enescu, *Lever de soleil*, rehearsal 41
- Example 5.1: Enescu, *Chanson pour bercer*, rehearsal 1
- Example 5.2: Enescu, *Chanson pour bercer*, rehearsal 18
- Example 5.3: Enescu, *Ménétrier*, 6 bars before the end
- Example 5.4: Enescu, *Ruisselet au fond du jardin*, rehearsal 11
- Example 5.5: Enescu, *Lever de soleil*, 3 bars after rehearsal 40
- Example 5.6: Enescu, *Vieux Mendiant*, rehearsal 4
- Example 5.7: *louré* and *porté*
- Example 5.8: Enescu, *Lune a travers les vitres*, rehearsal 24
- Example 5.9: Enescu, *Lune a travers les vitres*, rehearsal 21
- Example 5.10: Enescu, *Ménétrier*, bar 1-3
- Example 5.11: Enescu, Third Sonata, rehearsal 45
- Example 5.12: Flesch, *The Art of Violin Playing Book One*, bow placement for bouncing strokes
- Example 5.13: Enescu, *Ménétrier*, bar 29-31
- Example 5.14: Enescu, *Grillon*, rehearsal 19
- Example 5.15: Enescu, *Vieux Mendiant*, bar 1-12
- Example 5.16: Enescu, *Ménétrier*, bar 4-7
- Example 5.17: Enescu, *Ménétrier*, bar 1-3

Example 5.18: Enescu, *Ménétrier*, bar 43-46

Example 5.19: Fischer, *Basic*, the five soundpoints

Example 5.20: Enescu, *Lever de soleil*, 1 bar before rehearsal 34

Example 5.21: Enescu, *Ménétrier*, bar 35-36

Example 5.22: Enescu, *Ménétrier*, bar 32-34

List of Appendices

Appendix 1 Annotated Scores

Axel Strauss

Mihaela Martin

Amiram Ganz

Anna Tifu

Marie Radauer-Plank

Stefan Tarara

Janet Sung

Patrick Bismuth

Vita Wallace

Leonidas Kavakos

Sherban Lupu

Diede Verpoest

Daniel Rowland

Remus Azoitei

Gidon Kremer

Philippe Graffin

Caroline Goulding

Vlad Stanculeasa

Laurent Albrecht Breuninger

Hana Kotková

Ștefan Gheorghiu

Chapter 1

A National Voice of Romania: George Enescu

1.1 Overview

George Enescu's career combines the roles of composer, violinist, conductor, pianist and pedagogue. Enescu's multi-talented and multi-dimensional musicianship formed the basis for a complex compositional style. This complex quality is especially noticeable in his two later violin works, the Third Violin Sonata (opus 25) and the Suite *Impressions d'enfance* (opus 28). The complicated quality is achieved not only through the use of musical materials such as harmony but also in his approach to notation. The highly detailed markings include twenty types of articulations, Enescu's own dynamic system, tempi changes, and other performance instructions. Exploring the complexity of his music, addressing difficult performance issues, and building a performance guide are at the core of my research.

Born in 1881 in Romania, Enescu demonstrated his musical talent at an early age. Enrolling in the Vienna Conservatory at age seven, Enescu was only the second entrant ever accepted below the age of ten.¹ First building his musical career as an international violin virtuoso, Enescu found his commitment and passion to be deeper in composition. Even with his overloaded performance schedule as a violinist, he managed to compose.² Due to his active touring life, Enescu did not leave a large number of compositions. His violin works with opus number are limited to three complete sonatas (opus 2, opus 6, and opus 25) and a suite (opus 28).

The First and Second Violin Sonatas were composed in the 1890s. Twenty-seven years after completing the First and Second Violin Sonatas, Georges Enescu completed the Third Violin Sonata "dans le caractère populaire roumain" (In the Romanian Popular Character) in 1926 and subsequently the suite *Impressions d'enfance* (Childhood Impressions) in 1940. Both compositions were stylistically distinct from his previous violin sonatas. The Third Violin Sonata was dedicated to the violinist Franz Kneisel and became one of Enescu's most popular works. Without quoting actual folk tunes as Bartók had done, Enescu invented an entire new folk-

¹ Noel Malcolm, *George Enescu: His life and Music* (London: Toccata Press, 1990), 35.

² Ibid., 169.

referential music language in a very personal way. Composed in similar style to the Third Sonata, the suite was dedicated to Enescu's first violin teacher Eduard Caudella. It is a single movement with ten different musical sections chronologically covering the course of a day.

Unlike his German-influenced First Violin Sonata and Fauré-influenced Second Violin Sonata, Opus 25 and Opus 28 include much more musical freedom rooted in the rhapsodic, imaginative, and improvisational writing influenced by folk music. Enescu developed highly meticulous notation to render this complex musical language. Enescu marked many exact fingerings for performers and even specifically indicated on which string to play. The tempi markings were carefully measured. Most importantly, Enescu created highly detailed and nuanced indications of articulations and dynamics. There are twenty different types of articulations and Enescu's own dynamic system, which can be overwhelming and confusing for performers of his later works. Although some research exists on Enescu's violin sonatas and later violin works, none of the literature addresses this issue. Therefore, I explore the complexity of these two pieces and deal with difficult performance issues, specifically focusing on the notation of articulations and dynamics. In addition to score analysis, my research examines selected published CD performances and incorporates performer interviews with the intention of creating a performer's guide to Enescu's later violin works.

Performers are often intimidated by the density and difficulty of reading Enescu's meticulous notation and avoid learning these pieces. As musicologist Pascal Bentoiu writes, "The musical information contained in all of Enesco's major works is extremely dense. They are difficult for the requisites of musical performance... They demand that their performers invest an extraordinary amount of time, work, and effort... However, once you have pierced through its hard shell, the fruit at its core turns out to be incomparably sweet..."³ While understanding all the markings and notations can be demanding, Enescu's later violin works contain many different approaches to sound production that allows players to develop more colourful playing. My research allows players to understand Enescu's musical language and perform his compositions. In addition, careful attention to Enescu's notation expands the variety of colours and layers of expression in one's violin playing in other repertoire. In the current chapter, I will

³ Bentoiu, Pascal. "George Enescu, the Composer." International Enescu Society. Accessed December 10, 2016. <http://www.enescusociety.org/goergeenesecy.php>.

review the relevant scholarly literature and give a broad biographical overview of Enescu's life along with a survey of the development of his compositional style.

1.2 Review of the Literature

Little research has been done with a direct focus on Enescu. I categorize the following literature into five areas, the first three of which concern Enescu specifically: Enescu's biography, analysis of Enescu's music, Enescu's surroundings, violin treatises, and musical notation.

Within Romania, research on Enescu did not start flourishing until after the Ceausescu regime ended in 1989.⁴ Before the fall of Ceausescu, all cultural events were monitored officially⁵, and Ceausescu did everything in his power to undermine Enescu's legacy.⁶ Noel Malcolm is the pioneer of introducing Enescu outside of Romania. His *George Enescu: His Life and Music* is detailed and insightful. Malcolm provides a comprehensive biography of Enescu divided into different periods based on the places where he lived. Especially useful is Malcolm's description of Enescu's time in Paris, where he studied composition with Massenet and Fauré and made acquaintance with musicians like cellist Pablo Casals, pianist Alfred Cortot, and violinist Jacques Thibaud. Malcolm also describes the changes in Enescu's compositional styles through different life stages, from early German-influenced compositions to the use of chromatic modes and shifting between major and minor and to his own distinctive compositional language. Further insight into the significance of Malcolm's book can be gleaned from reviews by Paul Banks (1991), Calum MacDonald (1991), John C. G. Waterhouse (1993), and Guy Martin (1994). Banks states that the central goal of the book is not only to acknowledge Enescu's contribution to the music world but also to allow Enescu to gain more renown outside Romania. Nevertheless, Banks argues that despite the detailed background information, there is still a gap in the book

⁴ Nicolae Iorga, *A History of Roumania: Land, People, Civilisation* (London: T. F. Unwin Ltd, 1925), 255; Julian Hale, *Ceausescu's Romania: A Political Documentary* (London: George. G. Harrap, 1971), 130.

⁵ Calin Hentea, *A Brief Romanian Military History* (Lanham, Md.: Scarecrow Press, 2007), 173; Daniel N. Nelson, *Romanian Politics in the Ceausescu Era* (New York: Gordon and Breach Science Publishers, 1988), 175; Nicolae Ceausescu, *Nicolae Ceausescu: Builder of Modern Romania and International Statesman*, ed. Robert Maxwell (Oxford: Pergamon Press, 1983), 84. Interestingly, in Ceausescu's book, he regarded himself as a builder of Romania in every aspect. However, in the chapter of Science, Culture and Education, he mostly emphasized his achievement in science not so much on culture and education.

⁶ Leon Botstein, "Rediscovering George Enescu," *The Musical Quarterly* 81, no.2 (1997): 141-144.

about motivic development and stylistic evolution in Enescu's compositions. However, both MacDonald's review and Waterhouse's review state that despite the fact that Malcolm is a political historian and not a musicologist, the information in the book is substantive. Martin further points out that Malcolm's book is "a much needed goad toward developing an analytical vocabulary with which to explore and comprehend a luminous compositional legacy."

For the analysis of Enescu's music, relatively little research has been done after Malcolm. There is only one analysis book by Pascal Bentoiu and four dissertations by Lynette Carol Ritz (1991), Maria Zlateva (2003), Marka Gustavsson (2005), and Essena Liah Setaro (2009) that focus on some of Enescu's violin works. Bentoiu provides a thorough analysis of Enescu's twenty-seven major works, including symphonies, chamber music, sonatas and an opera. Bentoiu illustrates how Enescu used a small motive or a cell to develop his compositions. In a review of Bentoiu's book, Martin Anderson (2013) further praises his dedication to the details, the ability to identify the main character of each piece, and his profound perception. Ritz pioneered the study of Enescu's three violin sonatas with a methodology that analyzed the three violin sonatas and compared published performance editions (Enoch in Paris, Editura in Bucharest, and Muzuyka in Moscow). She also provides a discography of recordings of the sonatas and lists performances of the sonatas during the composer's lifetime. Zlateva presents the viewpoint that due to the cultural and political isolation of Romania under Ceausescu's regime, Enescu's music was not widely acknowledged or understood during his lifetime. Zlateva focuses on the Third Violin Sonata, comparing with Bartók how they quote and use folk music differently. Gustavsson focuses on the Third Sonata and *Impressions d'enfance*, exploring the folk music influence and compositional idiom in Enescu's later violin works. Setaro explains how *lăutari* music influenced five unaccompanied works (the first movement of *Impressions d'enfance* is one of them) and how differently the Roma musicians utilize slides, vibrato, bow stroke, and violin technique. Setaro also acknowledges the detailed instructions and nuanced markings and gives a couple of suggestions but does not discuss in depth differentiating varieties of articulation.

The third type of relevant literature centers on Enescu's surroundings. One can appreciate Enescu from the perspective of his teachers, students and colleagues. Books that focus on his teachers Gabriel Fauré and Jules Massenet illustrate the passing down of compositional knowledge; interviews and the biography of his student Yehudi Menuhin depict their interaction in lessons and in daily life; books of fellow string performers Pablo Casals and Joseph Szigeti

praise Enescu's luminous violin playing and complex compositions.

The fourth type of literature relevant for my project is treatises devoted to violin playing. Besides influential violin treatises by Leopold Auer (1921), Carl Flesch (1923 and 1930), Ivan Galamian (1962), and Simon Fischer (1997), I also reviewed selected older European ones: Michael Corette (1738), Francesco Geminiani (1751), Leopold Mozart (1756), Baillot, Rode, & Kreutzer (1803), Louis Spohr (1831), and Henry Schradieck (1899). Unfortunately, these treatises gear towards technical or mental solutions of navigating violin playing rather than towards the interpretation of notation. Among these treatises, the two books of *Art of Violin Playing* by Carl Flesch are the most useful to my research. In book one Flesch explains different techniques in both hands, and in book two he gives specific practice suggestions on rhythm, articulations, tempo, phrasing, and the style for major violin concertos such as those by Sibelius, Mendelssohn, Tchaikovsky, and Brahms. His step-by-step approach with musical examples and detailed explanation will be a model for part of my research.

Enescu's scores contain many detailed notations: subtle tempo changes, dynamic markings (including *bp* for *ben piano*, *pf* for *poco forte*, *bf* for *ben forte*, *psf* for *poco sforzando*, *bsf* for *ben sforzando*, *prfz* for *poco rinforzando*, and *brfz* for *ben rinforzando*), articulation markings (different combinations of dashes, slurs, dots, wedges, accents, and *forzato*⁷), and performance instructions (on which string to play, on what fingering to use and many expression descriptions). In order to examine recordings and analyze the performance nuances, understanding the notation is crucial. In *Music Notation: A Manual of Modern Practice*, Gardner Read provides a brief history of how music notation developed across the centuries, and he offers a scale of accent terminology. Among all the literature on music notation, Richard Rastall gives the most detailed explanation on how to approach different notations and performance markings. For example, he states, "legato, each note heavily accented"; *forzatos* are 'strong attack on each note, more accented than [normal] accents'; wedges are heavier staccato, accent on each note."⁸ By examining published recordings, I have found the nuances between accent, wedge, and *forzato* accent are unclear and players approached them differently. Even in notation literature,

⁷ The terms are various; here I use *forzato* from Mark McGrain, *Music Notation: Theory and Technique for Music Notation* (Boston: Berklee Press, 1986), 156.

⁸ Richard Rastall, *The Notation of Western Music: An Introduction* (London: Dent, 1983), 198.

the definition and its application are somewhat inconsistent and various. Take *forzato* for example. In Donald Martino's and Gardner Read's books, they agree that the *forzato* should be heavier and stronger than accent. Martino further explains that circumflex accents (the same meaning as *forzato* that McGrain uses) have varying meanings depending on the composers. Read further indicates *forzato* is only suitable at high dynamic level (*f,ff,fff*) which contrasts with some of Enescu markings. The meaning of *forzato* marked in lower dynamics in Enescu's writing is awaiting to be examined.

These studies provide some significant insight in Enescu's music, but none of the research has dealt with the complex markings and performance issues in Enescu's later violin works, and it is those qualities which seem to be barriers preventing players from learning this repertoire. Therefore, my research focuses more on the performance markings and the different possibilities of interpreting them and less on structural analysis of the pieces.

1.3 Biographical Overview and Compositional Style Changes

In the span of seventy-four years, Enescu composed thirty-three pieces with opus numbers, over sixty in his juvenile years, and another sixty incomplete works, sketches, and pieces without opus numbers. The amount is considerable given that Enescu appeared as a violinist predominantly and also frequently as a pianist, conductor, and a pedagogue. Scholars have divided Enescu's compositions into three chronological periods.⁹ In the first period, Enescu was still under the influences of his precursors and teachers, experimenting within different styles: from programmatic lighthearted writing that synthesized Romanian folk music and Western music harmony, to German-influenced early works, and to harmonic language and contrapuntal structure inspired by Fauré and André Gedalge. In the second period, Enescu's synthesis of the Western music tradition and Romanian folk music matured: from infusing folk tunes into his writing, to creating his own folk music language, and to writing with complex texture and denser notation in the score. The Third Violin Sonata was one of the highlights during this period. In the third period, Enescu explored dissonant harmonies, quarter tones, and shaped his compositions into large programmatic and descriptive pieces. *Impressions d'enfance* is situated in this period. I

⁹ Ratiu, Adrian, "Sur certains aspects de la pensée harmonique chez Georges Enesco," *Enesciana I* (1976), 39-48.

will now explore Enescu's early biography in more detail, divided according to his place of residence, following the organization found in Malcolm's book; I will then give an overview of Enescu's later years in tandem with description of his evolving compositional style.

Moldavia

Born in Liveni, a village north of Moldavia, Romania in 1881, George Enescu (or 'Enesco' in the French form) was immersed in a musical environment growing up. With early musical experiences being recalled from the age of three, he was entertained by local fiddlers, gypsy bands, and his gardener's lively flute playing. There was some music-making in the family as well: Enescu's father was an amateur musician who played the violin and also sang and conducted a choir, while his mother played the guitar and piano. Both sides of the family had strong connections with Romanian church music, which remained one of his interests throughout his life.¹⁰ Enescu's first encounter with a musical instrument was the violin at the age of four. His teacher, Nicolae Filip, was a gypsy band musician who could not read music and instead taught his students by getting them to imitate him by ear. Enescu was then taken to study with Eduard Caudella, a violin professor and the Director of Iasi Conservatory, who suggested that Enescu should be taught how to read music before bringing Enescu back to him. Enescu started learning to read music as well as play the piano. With the abilities to decipher the notation and to play the piano, Enescu then started composing.

His earliest compositions were *Pièce d'église*, a waltz, and an 'opera' for violin and piano which he wrote at the age of five. Enescu held these manuscripts to the end of his life.¹¹ When Enescu was brought back to Caudella, Caudella was impressed with Enescu's significant progress and talent. Caudella soon after made a noble decision and sent Enescu to the Vienna Conservatory, allowing Enescu to have formal training and better resources. Enescu was especially grateful to this kind gesture from Caudella and later on dedicated his *Impressions d'enfance* to his memory.

¹⁰ Malcolm, *George Enescu*, 27.

¹¹ Ibid., 31.

Vienna

Enescu was accepted to the Vienna Conservatory in 1888 at the age of seven, only the second person to be admitted who was under the age of ten (the first was Fritz Kreisler). It was a period of rapid growth for Enescu during his time at the Conservatory. He studied harmony with Robert Fuchs, counterpoint with Hans Fuchs, chamber music with Joseph Hellmesberger Sr., and violin with Hellmesberger Jr.. Enescu was also immensely exposed to the music of Brahms and Wagner and was profoundly influenced by these two composers during his time at the Conservatory regardless of the rivalry between the Brahmsians and the Wagnerians.¹² Brahmsian theme development and Wagnerian chromaticism can be heard in his early compositions, such as the First Violin Sonata and the Second Violin Sonata.

Paris

Despite his achievements in violin performance, Enescu's real musical calling was in composition. It was this desire to study composition that attracted Enescu to move to Paris at the age of fourteen in 1895. Joining Jules Massenet's composition class at the Paris Conservatory was unquestionably the strongest attraction.¹³ Massenet treated Enescu as a full member in the class from the start even though Enescu was only accepted as an auditor due to his young age. When Enescu spoke about Massenet, he said Massenet was "the most approachable, talkative and enthusiastic person I have ever known..."¹⁴

Other important influences during the time he was enrolled in the Paris Conservatory included his teachers Gabriel Fauré and André Gédalge.¹⁵ In 1896, Massenet resigned from the Conservatory and was replaced by Fauré. With a rather different approach to guiding students, Fauré preferred to have conversations on artistic problems rather than conducting professional analyses of students' works. One can hear Fauré's influence in Enescu's Second Violin Sonata; in Malcolm's description: "Linear fluency, sonorous but delicate keyboard textures and an elliptical harmonic idiom in which hints of chromatic voluptuousness could suddenly be transformed, chastened or rendered poignant by modal progressions and cadences."¹⁶ Another

¹² Ibid., 38.

¹³ Boris Schwarz, *Great Masters of the Violin* (New York: Simon and Schuster Inc., 1983), 361.

¹⁴ Malcolm, *George Enesco*, 49.

¹⁵ Kenneth B. Klaus, *The Romantic Period Music* (Boston: Allyn and Bacon, 1970), 138.

¹⁶ Malcolm, *George Enesco*, 76.

influence was André Gédalge with whom Enescu was studying counterpoint and fugue. It was with Gédalge's encouragement that Enescu composed more polyphonic writing. In a concert review in *Le Temps*, Florent Schmitt commented: "A pupil of Fauré and Gédalge, he [Enescu] owes to the former his elegant melodic lines, subtle harmonies and unexpected modulations, and the latter the solidity of his construction, the wonderful free-standing quality of his writing..."¹⁷ Enescu dedicated one of his most important and massively contrapuntal chamber works, *Octet for Strings*, to Gédalge. It was also during this time that he interacted with composers Maurice Ravel and Jean Roger-Ducasse, pianist Alfred Cortot, and violinist Jacques Thibaud, some of whom became lifelong friends.

Early Compositions

Enescu's growth as a violinist and a young composer at the Paris Conservatory were tremendous. However, there were restrictive regulations set in place that often worked to the disadvantage of foreign students, such as not being able to compete in the instrumental competition until the second year, as well as being excluded from the most sought-after composition award – the *Prix de Rome*. Therefore, Enescu's identity as a composer did not raise much attention until the performance of his first mature work *Poème Roumain* which became his Opus 1.

Although Enescu had just graduated from the Conservatory, he impressed the world with this symphonic suite with a wordless male choir. Divided into two sections, the first section of *Poème Roumain* opens with a serene and hypnotic descending melody that depicts an evening in the Romanian countryside. Enescu skillfully embedded this theme throughout the rest of the first section, creating an atmosphere of tranquility. The serene writing, heavy instrumentation, and counterpoint are skillful for a sixteen-year-old student. The piece was premiered in January 1898 and achieved much success, resulting in Enescu connecting with the Parisian aristocratic circles.¹⁸ When it was first performed in Bucharest in March 1898, not only did it bring him the attention and support of the Queen of Romania,¹⁹ but it also raised 9,000 francs through public collections for his concert career. Along with the 10,000 francs given to Enescu from his father, he was able to purchase a Stradivarius in 1899. (In later years, he found the tone too light and

¹⁷ Ibid., 55.

¹⁸ Charles J. Hall, *A Nineteenth-Century Musical Chronicle: Events, 1900-1899* (New York: Greenwood Press, 1989), 297.

¹⁹ Malcolm, *George Enesco*, 66.

small and purchased a Guarneri instead.)²⁰ The success of the composition was recognized in Bucharest, and he gained national fame.²¹

Besides *Poème Roumain*, his early important compositions include the First Violin Sonata (1897), First Cello Sonata (1898), Second Violin Sonata (1899), and Octet for Strings (1900). One can observe the development of his compositional language through these pieces.

The First Violin Sonata has a clear-texture and is a Germanic inspired piece, showing influences of Beethoven and Schumann. It is not a showpiece because the violin often plays a secondary role to the piano. The First Cello Sonata shares a similar quality and structure, embodying significant references to Brahms and Schumann.

The Second Violin Sonata and the Octet were turning points in Enescu's compositional development, demonstrating a stylistic leap compared to his previous works. He said, "I felt that I was developing rapidly, that I was becoming myself."²² Although Enescu acquired the harmonic complexity and linear elegance from Fauré, his Second Violin Sonata shows two long-lasting characteristics as a composer. One characteristic is the development of the 'organic structure' in which everything is related to each other. Enescu achieved this by deploying cyclic form; not only did he restate the theme of earlier movements, he also piled them on top of each other, using the device of cumulative superimposition.²³ The other personal characteristic is shifting between major and minor to create harmonically ambiguous modes. This technique derives ultimately from the chromatic modes of Romanian folk music.²⁴ Carl Flesch described the sonata as "one of the most important works in the whole literature of the sonata, and one which is most unjustly and entirely neglected."²⁵ And it is the completion of the sonata that made Enescu declare that he had found his own compositional voice.²⁶ With the same approach,

²⁰ Ibid., 68.

²¹ Ibid., 67.

²² Ibid., 82.

²³ Malcolm, Noel. "Enescu Violin Sonatas." The Hyperion Record. Accessed February 9, 2021. https://www.hyperion-records.co.uk/dw.asp?dc=W1168_66484

²⁴ Malcolm, Noel. "Enescu Violin Sonatas." The Hyperion Record. Accessed February 9, 2021. https://www.hyperion-records.co.uk/dw.asp?dc=W1168_66484

²⁵ Carl Flesch, *The Art of Violin Playing*, vol. 2 (New York: Carl Fischer, 1930), 124.

²⁶ Bernard Gavoty, *The Souvenirs of George Enescu: Conversations with Bernard Gavoty, 1952* (Pella: Central College, 2005), 112.

Enescu composed the Octet for Strings shortly after completing the Second Violin Sonata. The Octet is a massive musical construction that forms a forty-five-minute, single-movement work in sonata form. This epic entity was so complex that the conductor Edouard Colonne dropped the piece from the program in a concert as he felt it was too risky to perform with only five rehearsals. Not until almost a decade later was this work finally premiered in Paris in 1909.

1910-1914

Upon graduating from the Conservatory in 1900 until the outbreak of the First World War in 1914, Enescu composed a little over forty works that included some drafts, sketches for future works, and works without opus numbers. This was a considerable amount given that Enescu was touring not only as a violinist but also as a conductor. His performances included locations in Russia, Germany, Belgium, Holland, France, Romania, and the United States of America among others. Moreover, on top of the substantial violin solo and chamber repertoire, Enescu often performed multiple concertos in one concert. In 1908, he performed concertos by Bach, Mozart, and Beethoven under Maestro Colonne; in another concert, he performed concertos by Ernst and Bruch under the baton of Hans Pfitzner. Despite his active performing engagements and a wide range of repertoire, Enescu strove to find the time and necessary energy to compose. He was also dedicated to training and supporting young Romanian musicians and composers. Most of his concerts in parts of Romania were hosted for charitable purposes, and he was known to give generous donations to pay for musicians' grants.

However, one thing that Enescu was unable to invest any energy in was the business of promoting his compositions and getting others to perform them due to his disinterest in participating in social activities.²⁷ Enescu was based in Paris during this time and it was through his close friends' encouragement that his works were performed in public. This included cellists Pablo Casals and Joseph Salmon, violinists Jacques Thibaud, violist Henri Casadesus, and pianists Alfredo Casella, Alfred Cortot, Edouard Risler, and Lucien Wurmser among others. They performed in semi-public salons, soirées, and receptions, which were some of the most popular Parisian music-making venues of this period. Enescu either played the violin or accompanied his friends on the piano, occasionally programming some of his own works as well.

²⁷ Malcolm, *George Enesco*, 82.

His compositions leading up to the First World War are hard to classify due to his exploration of several different musical idioms.²⁸ It could be said that his most popular work of this period (or of all time) is the *Romanian Rhapsody* Opus 11, No.1 in 1901. With its contrasting dance tunes succeeding one another without labouring thematic connections, the work's fresh, joyful, and luminous qualities gained the public's appreciation. However, by the end of his life, Enescu was immensely fed up with the success of the piece that came to overshadow his other works.²⁹

His other works in this period were labeled as 'neo-classicism', although Malcolm suggests that the term is misleadingly narrow for their more complex structures and rich emotions.³⁰ These works include Enescu's First Piano Suite, Second Piano Suite, First Orchestral Suite, *Symphonie Concertante* for cello and orchestra, First Symphony, and First Piano Quartet among others.

His First and Second Piano Suites were both written in the '*style ancien*.' The Second Piano Suite won both the first prize and Pleyel prize for the best piano piece in a composer competition hosted by the French journal *Musica*. (The jury consisted of Debussy, Alfred Cortot, Vincent d'Indy, Gabriel Pierné, and Reynaldo Hahn.) The First Orchestral Suite garnered the most attention from musicologists compared to his other compositions not only for its folk melody roots but also its numerical dependence on the Fibonacci Series.³¹ Romanian composers of the twentieth century were also aware of the resemblances between Romanian Orthodox chant and a Romanian folk musical tune style *doina* and often were influenced in their composition; the first movement of Enescu's First Orchestral (Suite Prelude à l'unisson) is one of them.³² The *Symphonie Concertante* for cello and orchestra, First Symphony and First Piano Quartet did not receive much appreciation from the public. The *Concertante* was criticized for its advanced harmony; the First Symphony, although showing stylistic unity and beautiful sweeping romantic melodies, was deemed to be lacking in complexity; the First Piano Quartet was dismissed for its stylistic retrogression (most of its character is reminiscent of Fauré's compositions).

²⁸ Ibid., 96.

²⁹ Ibid., 66.

³⁰ Ibid., 96.

³¹ Ibid., 99.

³² Chelaru, Carmen. "Psalm and Psalmody. Continuity and Discontinuity. Tradition and Novelty. Unity and Diversity — with references at Psalmus by Stefan Niculescu." *East European Studies in Musicology* vol.2 (2013): 181.

The unsuccessful outcome and heavy concert schedule hindered Enescu's writing process. He abandoned some of his compositions in 1909, took a break in 1910 in which he did not finish an orchestral suite after the first movement, and also abandoned a violin sonata after eight pages in 1911 (which later became the Third Violin Sonata). It was not until 1912 that he started another major work, the Second Symphony, which finally reached its completion just weeks before the First World War broke out.

First World War

During the First World War, Enescu was largely occupied with performing, conducting, raising money, and organizing concerts. After the outbreak of the war, Enescu returned to Romania, devoted himself to his home country, and cut himself off from cosmopolitan musical influences.³³ Enescu constantly toured in Romania, playing mostly for soldiers and refugees. Not only were the sheer number of concerts he played incredible, but also the range of the repertoire was vast. For instance, he performed twenty-four concerts between November 16 and December 31 in 1915. Another series of nine concerts illustrating the history of the violin consisted of sixty pieces from Corelli to Kreisler. Similarly, for the history of the sonata series, he gave sixteen concerts in seven weeks, consisting of forty-eight violin sonatas ranging from Bach to Paderewski to Pierné.

Through the aid of the Romanian Red Cross, he conducted the first complete performance of Beethoven's Ninth Symphony in Romania as well as the Second Act of Wagner's *Parsifal* in another concert. He also toured in Romania to raise money for an organ in the Atheneum, the main concert hall in Bucharest. He even assembled a full orchestra consisting of refugees and local players to train for the public concert in 1918. In an interview, Enescu stated: "I have often noticed how great an uplifting of the spirit could be seen in the faces of the wounded after the first few notes...If it did not have this wonderful effect of calming and purifying the human spirit, music would just be a meaningless sequence of sounds."³⁴

³³ Malcolm, *George Enesco*, 113.

³⁴ Ranta, Adrian, "Sub vraja lui George Enescu." *Lupta*, vol. 17, no.164 (1936): 202-204; quoted in Malcolm, *George Enesco*, 118.

His compositions during the war included two large-scale works that were the pinnacle of his compositions for orchestra: the Second Symphony and Third Symphony. Completed upon the outbreak of the war, the Second Symphony is indebted to Richard Strauss. Strauss' influence lies in the *Heldenleben*-like opening³⁵, dense orchestration, and chromatic harmony transformations. What is more intriguing is that one can notice a denser notation marking in the string sections. Similar to the Third Violin Sonata and *Impressions d'enfance*, Enescu marked bowings, fingerings, and a wide range of character indications in the string parts although not to the extent in the Sonata and the Suite. With greater ambition, he pushed the limits even further with the Third Symphony with its orchestration including a piano, two harps, an organ, a big group of percussion instruments, a wind-machine, and a four-part wordless choir. One of the differences is that Strauss' footprints are less pronounced. The subtle modulations and transformations replaced the sonata-allegro structure, clear-cut theme, and development. The compositional development through these two symphonies prepared Enescu for his next large-scale epic, the opera *Oedipe*.

Enescu first conceived the idea of composing an opera in 1906 but it was not until an inspiring performance done by the French actor Mounet-Sully in *Oedipus Tyrannus* (Oedipus the King) that Enescu wrote *Oedipe* in 1910. Enescu started by composing sketches and only began working intensively after the libretto by Edmond Fleg was completed in 1921. However, it took another decade to complete the orchestration. Just like the Second Symphony and Third Symphony, the opera carries on his complex and detailed writing, but this time with much more precise nuances of expression and timbre that Enescu wanted. Enescu indicated "with a voice suddenly strong, colourless, and metallic" for a fierce, horrifying Sphinx role and "in a hoarse and low voice" for moments of fear or horror. These kinds of detailed expression indications can also be noticed in his *Impressions d'enfance*.

1919-1931

Enescu's ambition was to retire from his busy touring schedule and accumulate enough savings to dedicate himself fully to composition.³⁶ However, the economy collapsed during the war and he was left with no choice but to return to the stage. Therefore, at the end of the war in 1919 until

³⁵ Ibid., 124.

³⁶ Margaret Campell, *The Great Violinists* (London: Robson, 2004), 102.

the final orchestration completion of *Oedipe* in 1931, Enescu was heavily occupied with concerts in Europe and the United States, and he was occasionally teaching. Enescu spent more time performing in Romania compared to other locations, showing his dedication and love for his country as he could have earned much more money doing concerts outside his home country. His American tour served to open up more opportunities for him as a composer; some years before his arrival, his orchestral works had been performed under Mahler's baton. On the America tour, Enescu commented: "I was simply delighted when America welcomed me first as a composer and only afterwards as conductor and violinist. I was first and foremost awarded the title of composer, which was supreme bliss for me."³⁷

In March 1925, Enescu appeared with the San Francisco Symphony conducting his own First Symphony and playing the Brahms Violin Concerto. This concert was a life-changing experience for a particular eight-year-old boy in the audience. In the recollection of this young boy, he commented, "...before a note was sounded he had me in thrall. His countenance, his stance, his wonderful mane of black hair—everything about him proclaimed the free man, the man who is strong with the freedom of gypsies, of spontaneity, of creative genius, of fire..."³⁸ The boy was Yehudi Menuhin, who was deeply impressed by Enescu's profound playing. They eventually met at the end of 1926, and in 1927 Menuhin became Enescu's pupil, though Enescu treated the boy more as a colleague and did not take any payments from him.

Enescu's unconventional approach to teaching involved sharing his understanding of the music, exploring possibilities of the interpretation, discovering the full expressive range of a human voice in the violin, and occasionally adding some technical suggestions. However, one thing that Enescu insisted on was "the need to study the whole range of a composer's work, and also on the importance of playing exactly what the composer had written." As a composer-performer, he recognized the importance of understanding the score and being true to what was on the page. An example would be his interpretation of Bach. Enescu studied the complete Bach *Gesellschaft* edition that Queen Carmen Silva presented him, an edition that was published without editorial

³⁷ David H. Williams, "George Enescu's Resonance as Composer with the American Musical Consciousness," *Enescu in America' Symposium*, Bucharest, 10 September 2005.

³⁸ Yehudi Menuhin, *Unfinished Journey* (New York: Knopf, 1977), 56-57.

additions.³⁹ His clean and sober interpretation (as opposed to prevailing approaches by contemporary violinists) would set a new standard for the performance practice of Bach's works. Occupied by his concert tour and composing *Oedipe*, Enescu's other works are limited during this time. Some important compositions include the First Piano Sonata and the Third Violin Sonata. Both sonatas share the high demand of performers' skill and the detailed instructions in the score. They both cover a wide range of sonorities, dynamics, and articulations. The Third Violin Sonata, became Enescu's best-known work after *Romanian Rhapsody* No.1 owing to its exotic and explicitly Romanian character. Enescu's use of folk music in the Third Violin Sonata had evolved beyond his previous works. There is not a single quotation found in the piece; Enescu not only invented folk-like material of his own but also created an entire folk language.⁴⁰ His inherited and deep understanding of the Romanian folk musical language allowed him to create a colourful atmosphere with his own melodic and harmonic development. Enescu developed a new way of violin-writing with his complex instructions for rhythm, tempo, dynamic, character, and articulation. Menuhin commented, "I know of no other work more painstakingly edited or planned. It is correct to say that it is quite sufficient to follow the score for one to interpret the work."⁴¹

1931-1939

In December 1931, a historic event took place where Enescu conducted the Beethoven Violin Concerto and Mozart Seventh Concerto, and later joined Menuhin for the Bach Double Concerto under the baton of Pierre Monteux. The HMV Gramophone Company managed to persuade the performers to make a recording of the Bach after the concert. The recording won the 'Grand Prix du Disque' in 1932 and remains one of the most celebrated recordings even to this day. Enescu was in his prime as a violinist in the years between the two wars. However, his hostility towards recording resulted in a lack of substantial recordings from this period. He commented that "recording sessions have always been my *bête noire* (black beast), because of the faults that stay for ever engraved in the wax, and because you are obliged to re-record a side if it is disfigured by a technical error, when it is perfectly satisfactory so far as the interpretation is concerned."⁴²

³⁹ Campbell, *The Great Violinists*, 102.

⁴⁰ Malcolm, *George Enesco*, 183.

⁴¹ Ibid., 184.

⁴² Ibid., 197.

Enescu did not start involving himself in the recording business until 1941. These recordings are, though magnificent musically, at times technically impaired due to his physical disabilities. His early symptoms of chronic spinal illness appeared in the 1930s and disabled him in his final years. Therefore, from 1931 until the outbreak of the Second World War in 1939, Enescu significantly reduced his touring and composing. Enescu also composed his Third Orchestral Suite '*Suite Villageoise*' during this period, which will be addressed later with other last important works.

Second World War

Enescu once again stayed in Romania during the Second World War. However, his solo concert schedule was less demanding compared to the First World War which allowed him to complete some major works. In 1941, he formed a string quartet and performed the complete cycle of Beethoven quartets in March. Between November 1943 and the end of 1944, Enescu conducted the complete Beethoven symphonies. During this time, Enescu's hostility towards recording had been softened by Menuhin and furthermore by his musicologist friend Constantin Brailoiu. Enescu and the pianist Constantin Lipatti (most often referred to by diminutive 'Dinu' Lipatti) recorded some of Enescu's works. These included the Second Violin Sonata, the Third Violin Sonata, and *Impression d'enfance* among others. Unfortunately, the recording of *Impression d'enfance* did not survive. *Impression d'enfance* will be discussed with other Enescu's last major works in the next section.

1946-1955

Enescu had accumulated significant savings from his performing career in between the wars. Being loyal to his country, he had saved it all in the bank in Romania. However, after the Second World War, his land was expropriated and his money at the bank was denied to him. Enescu once again found himself in need of resuming his concert tours to support himself and his family. In September, Enescu travelled to New York as a sort of goodwill ambassador.⁴³ However, it was clear that this would be the last time Enescu ever stepped foot on his motherland for both personal and political reasons: he was increasingly suffering from his chronic spinal illness and he was unhappy with the suppression of the freedom and the forces of terror and corruption of

⁴³ Malcolm, *George Enesco*, 228.

the communist government. Although the government offered Enescu several official honours and invited him to come back to Romania, Enescu always diplomatically declined with his disability to long-distance travel.⁴⁴ Enescu immersed himself in a pedagogical role in the last years of his life at the Mannes School of Music in New York, the music faculty at the University of Illinois, the American Academy of Music at Fontainebleau France, and the Accademia Chigiana at Siena Italy among others.

Some of Enescu's last important works included the Third Orchestral Suite '*Suite Villageoise*' (1938), *Impressions d'enfance* (1940), Concert Overture (1948), and *Vox Maris* (1954), of which the previous two works were composed during the Second World War. Enescu returned to a rare style in his oeuvre—a programmatic style that was first used in his early composition *Poème Roumain*, opus 1—but this time with a more sophisticated construction with regards to the gradual cyclic accumulation of themes, complex harmonic application, and transfigured folk-like tunes without quotations. These pieces are large-scale, continuous, descriptive, and imitative compositions.

The Third Orchestral Suite is an advanced orchestral work that attracted audiences for its sweeping and descriptive melodies. It opens with the gentle first section titled “Spring in the Country” followed by “Children Outdoors” with the percussion whipping a spinning-top while the sound of the harmonica imitates squabbles between the children. The next two serene movements consist of elusive and luminous melodies played by the solo violin and off-stage oboe. Some crows then appear and are imitated by four muted trumpets and three muted trombones, playing harsh clusters of semitones. The piece concludes with evocative, rhythmic, and rustic dances. The second piece at the center of my research, *Impressions d'enfance*, vividly captures the expressive sound of the fiddler with virtuosic writing, the sighing beggar with descending notes, the transparent brook in the garden with harmonics, the cuckoo and the caged bird sound with high-pitched grace notes and *tremolo*, the calming lullaby with middle-register writing, the cricket with high-pitched *ricochet*, elusive moonlight with harmonics and slides, winds sound in the chimney with *ponticello*, the storm with running passages, and finally the sunrise with the harmonic fifth. The next important piece, Concert Overture on Themes in the

⁴⁴ Schwarz, *Great Masters of the Violin*, 362.

Character of Romanian Folk Music (or Concert Overture), is close in festive character to the last movement of the Third Orchestral Suite. It is a ten-minute rondo-like piece, alternating between fiddlers plucking and playing open strings, dance episodes, *doina* (a highly ornamented and improvisational tune that is one of the oldest and most representative genres of Romanian folk music) played by the flute, virtuosic piano solo, and nostalgic oboe and muted trumpets playing. The festive character of Concert Overture is in contrast with Enescu's last large-scale composition, *Vox Maris*.

Enescu completed the first draft of *Vox Maris* in 1929, a symphonic tone poem for tenor, choir, and orchestra. He continued to revise the piece until the last years of his life. Even at the time of Enescu's death, it was still thought to be unfinished. The long build-up of the strings in the beginning paints the enormous seascape. The inner chromatic voices, constantly pounding timpani, and at times parallel fourth and fifth short passages from the winds suggest a lurking danger. The forces of the percussion, the brass, and the wind machine show the arrival of the storm while the turbulent running notes create the startling atmosphere. The dissonant harmonies and the cries from the tenor and choir bring about hopeless despair. After the sea eventually devours the sailors, it returns to a calming state and the piece concludes with a quiet but mysterious percussion group. It is one of the most powerful, dramatic, and descriptive pieces in Enescu's oeuvre and received instant acclaim at the premiere in Bucharest in 1964.

The complexity and the rich expression in Enescu's compositions never cease to impress listeners. Enescu once told Mihalovici, "If I could put down on paper everything that I have in my head, it would take hundreds of years..."⁴⁵ Known as a humble and genuine person, this bold claim is to a certain degree believable. Throughout his life, Enescu was deeply committed to the roles of a violinist, pianist, conductor, and foremost a composer, even as he suffered from disability in his last years. His generosity and kindness to his people and young musicians were appreciated and remembered. Enescu's compositions might seem sparse due to his other engagements, but they nonetheless contain the finest value and deserved to be explored and studied.

⁴⁵ Ibid., 262.

One can observe Enescu's complex compositional style in his late works. Chapter 2 demonstrates the complexity of notation by surveying twenty-one recordings. Discussions with violinists Axel Strauss and Sherban Lupu are included in Chapter 3. I offer a detailed performance guide for dynamic and articulation in Chapters 4 and 5 respectively.

Chapter 2

Analytical Illustrations

2.1 Introduction

This chapter focuses on the first seventeen bars of the introduction of *Ménétrier*, the first piece from *Impressions d'enfance*. The goal of this discussion is to demonstrate the complexity of Enescu's markings by investigating the performance practice among these players. The chapter is divided into two parts. In the first part, I identify the overall character of the movement and analyze the structure of its introduction. The second, and much longer, part consists of examining recordings by twenty-one violinists and providing observations of the differences among those recordings.

2.2 Part 1: Overview of Musical Structure

Ménétrier (The fiddler) opens *Impressions d'enfance* and illustrates the performance of Moldavian-street fiddlers. Like several of Enescu's compositions, the movement is influenced by *lăutari*⁴⁶, a group of professional Roma musicians who developed a unique musical tradition. One can hear such character in the movement including the use of *parlando rubato* rhythm (a free speech-like system), adoption of chromaticism, use of expressive slides and ornamentations, development of short motivic cells, and deployment of extensive expressive markings.

The seventeen-bar introduction can be divided into three five-bar phrases with two bars transitioning to the next section.

a	+	b	a'	+	b'	c	Transition
(bar 1-3)		(bar 4-5)	(bar 6-8)	(bar 9-10)	(bar 11-15)	(bar 16-17)	

⁴⁶ George Enescu, "Ce ne-a spus Maestrul Enescu," *Revista muzicala*, Vol. 1, No. 1, 9-10; "Eu m'am luat după muzica lăutarilor," Enescu, "Despre muzica romaneasca," 115.

Example 2.1. Enescu, *Ménétrier*, bar 1-17

MÉNÉTRIER
Allegro deciso, non mosso

The musical score for "Ménétrier" by Enescu, bars 1-17, is presented in five systems. The tempo is "Allegro deciso, non mosso". The score includes various musical notations such as slurs, accents, trills (tr), and dynamic markings. The first system (bars 1-3) starts with a tempo marking of $J=96$ and a dynamic of f . The second system (bars 4-6) has a tempo marking of $J=88$ and a dynamic of mf . The third system (bars 7-9) has a tempo marking of $J=88$ and a dynamic of mf . The fourth system (bars 10-12) has a tempo marking of $J=96$ and a dynamic of mp . The fifth system (bars 13-15) has a tempo marking of $J=69$ and a dynamic of pf . The score ends with a tempo marking of "Senza trrigora".

The first phrase begins with fast and rhythmic playing on the E string. Metric displacement is caused by the dotted eighth note rest in the beginning and the offbeat accents, giving listeners a sense of metric disorientation. The metric displacement discontinues when the mordent on the third beat of the third bar arrives, and the mordent serves as an emphasis on the third beat. The tempo slows down on the long note B and the slide at bar 4. After three variant segments built on A-E and B-F-sharp in bars 4, 5, and 6, the opening motive appears again. The second phrase follows the same structure as the first phrase but with a wider register range.

The third phrase (bar 11-15) takes the motive from the theme but transposes it a whole tone lower. After reaching the peak note E in the third phrase in bar 12, the music finally introduces the first emphasis on the downbeats by placing chords and accents. These two bars of consecutive chords are the most challenging passage in the introduction; execution of playing on multiple strings simultaneously or separately, distinguishing different degrees of accenting and articulations, and bringing out dissonant intervals with stretched left hand position. The third phrase slows down by introducing the triplets in bar 15 and further fusing the pulse by adding

mordents and grace notes. The last two bars of the introduction carry the triplets from the previous bar and conclude the opening.

The tempo indications correlate with the expression markings, overall articulations, and dynamic range. When the passage is in faster tempo markings (quarter note equals 96), Enescu marks *giocoso* (lively or playful); when the tempo starts slowing down (quarter note equals 88), the music is marked *un poco più dolce* (a little sweeter); when the tempo drops significantly at bars 16 and 17 (quarter note equals 69), it is marked *mesto espressivo* (sad and expressive) and *senza rigore* (without rigor) in the last beat. The faster tempo also corresponds with more accents, shorter articulations, and louder dynamics, while the slower tempo correlates with smoother articulations and lower dynamics.

2.3 Part 2: Comparative Analysis of Recordings

This part of the chapter examines recordings by twenty-one violinists. The observations are divided on the basis of three parameters: tempo, rhythm, and articulation. Enescu's personalized system of marking dynamics is by no means without interest, but I do not include analysis of dynamics here because there are too many variables: different placements and brands of the microphones, various album labels, mixing technique, and the balance with piano. I focus on the variables that performers can control more directly. I do address Enescu's notation of dynamics in Chapter 4.

Although several analytical tools have been considered for the methodology, I have applied perceptual analysis for the observations. I utilize Tap Tempo function on the metronome application Tonal Energy to detect the tempo and verify by playing along with the recordings. The relevant pieces of literature include articles by Daniel Leech-Wilkinson (2009)⁴⁷, John Rink (2009)⁴⁸, and Daphne Leong (2016).⁴⁹ Leech-Wilkinson explores how musical performance

⁴⁷ Daniel Leech-Wilkinson. *The Changing Sound of Music: Approaches to Studying Recorded Musical Performances* (London: CHARM, 2009), chapter 3.

⁴⁸ John Rink. "Playing in Time: Rhythm, Metre and Tempo in Brahms' Fantasien Op. 116," in *The Practice of Performance: Studies in Musical Interpretation*, ed. John Rink (Cambridge: Cambridge University Press, 1995), 254-82.

⁴⁹ Daphne Leong. "Analysis and Performance, or wissen, können, können." Music Theory Online. Accessed September 8, 2022. <https://www.mtosmt.org/index.php>

styles in Western art music changed. Sound recordings are central to his research. The studies include parameters such as tempo, touch, legato, rubato, sonorities, and layers. He also advocates Sonic Visualizer, a computer software that uses visualization. It shows the sounds in frequencies and time, demonstrating the exact moment each note is struck. Rink seeks to find a balance between the authoritarian school of serious analysis and the school that thinks there is nothing to offer between theorists and performers. He explores tempo in relation to structure and genre. Rink evaluates the intuitions that guided his own performance with mathematical calculations. Leong investigates the differences between the score-based analysis and the actual performance and how they can integrate and assist each other. These writings are insightful but gear toward analyzing frequencies and reading mathematical findings, which is not the goal of this part of the chapter. The comparative analysis of twenty-one recordings is intended to showcase the complexity of Enescu's notation.

For the sound system and technical setup, I utilize the streaming service Spotify on my laptop for all the recordings for the consistency of the quality. I also have included annotated scores in Appendix 1 for the convenience of the reader. The annotated scores demonstrate tempo, rhythm, and articulation changes of each individual player. Blue markings indicate tempo information, while red markings refer to rhythm and articulation. Forward blue arrows indicate quickening of tempo while reverse arrows indicate slowing; the wave lines indicate flexibility of tempo. When an articulation differs from that indicated in the score, the appropriate marking is added in red. Similarly, when a rhythmic alteration occurs, the rhythm that I perceive is added above or below the staff.

Tempo

For tempo, I categorize the twenty-one recordings into three groups: the first group offers highly contrasting tempo between sections, the second group follows the tempo instructions faithfully, and the third group demonstrates a lack of contrasting tempo between sections. The following chart summarizes the tempo data at the locations in the score where a metronome marking is indicated.

Table 2.1. Summary of tempo data

	a (bar 1-3)	b (bar 4-5)	a' (bar 6-8)	b' (bar 9-10)	c (bar 11-15)	Transition (bar 16-17)
Indicated Tempo	96	88	96	88	96	69
Group 1						
Axel Strauss	92	52	92	52 ---(46)	92	52
Mihaela Martin	104	84	104	84	104	60
Amiram Ganz	90	76	90	72	72	55
Anna Tifu	96	60	96	52	? ---(82)	40
Marie Radauer-Plank	80	58	80	58	78	42
Stefan Tarara	92 --- (110)	70	104	56	96 ---(102)	32
Janet Sung	96	68	100	56	92	40
Patrick Bismuth	86	64 ---(50)	82	64 ---(50)	80 ---(78)	40
Vita Wallace	108	88	100	88	88 ---(80)	56
Leonidas Kavakos	108	92	108	92	100 --- (104)	69
Sherban Lupu	94 ---(75)	72	100	75	100	56
Diede Verpoest	96 ---(86)	80	108--- (100)	70	? ---(84)	50
Group 2						
Daniel Rowland	94	82	96	56	96	44
Remus Azoitei	92	86	96	76	92	58
Gidon Kremer	92	92 ---(76)	92	80	92	46
Philippe Graffin	96	88	96	88	90	50---(69)
Caroline Goulding	82	70	82	70	84	56
Vlad Stanculeasa	104	96	104	56	104 ---(78)	34
Group 3						
Laurent Albrecht Breuninger	88	88 ---(50)	78	70 ---(50)	78	26 ---(46)
Hana Kotková	78 ---(86)	78	80	70 ---(78)	78	46
Ștefan Gheorghiu	102--- (108)--- (116)	100	116 --- (104)	108	102 --- (108)	66

There are twelve players who belong to the first group, which offers more contrasting tempo between sections: Axel Strauss, Mihaela Martin, Amiram Ganz, Anna Tifu, Marie Radauer-Plank, Stefan Tarara, Janet Sung, Patrick Bismuth, Vita Wallace, Leonidas Kavakos, Sherban Lupu, and Diede Verpoest. The majority of these players are consistent with their tempo choices

in the fast sections a, a', and c and some even perform close to the original tempo. But they drop the tempo significantly in the slow sections b, b', and transition. Instead of 8 clicks difference between the fast sections and the slow sections as Enescu indicated, they provide tempo gaps that are between 14 clicks to 38 clicks. In the discussion below, I examine their tempo choices more closely and also provide brief biographical snapshots.

Axel Strauss⁵⁰

Table 2.2. Tempo data – Axel Strauss

Section	a (bar 1-3)	b (bar 4-5)	a' (bar 6-8)	b' (bar 9-10)	c (bar 11-15)	Transition (bar 16-17)
Indicated tempo	96	88	96	88	96	69
Axel Strauss	92	52	92	52 --- (46)	92	52

Strauss' tempo for the fast passages is consistent and close to the indicated tempo. However, for the slow passages, he plays significantly slower. The tempo is indicated as quarter note equals 88, 88, and 69 in bars 4, 9, and 16 respectively, while Strauss plays quarter note equals 52 for all three slow passages. In the opening passage, Strauss uses the mordent in the third beat of bar 3 to slow down. Although it is earlier than where it is indicated, using the first emphasis on the strong beat makes musical sense since all the accents are on the offbeat in the previous two bars. The slowing down process also corresponds with the descending shape of the melody. Similarly, Strauss adds a mordent on the third beat on bar 8 in the parallel passage. Strauss slows down even more noticeably on the fourth beat of bar 8, lengthening the tied-over note B to achieve this effect. He further stretches the tempo to 46 in the end of bar 10, which is more than 40 clicks slower than what Enescu wrote. The substantial tempo gaps between the fast and slow sections provide contrast in Strauss' performance. But the tempo differences between the slow sections (b

⁵⁰ German violinist Axel Strauss joined the faculty at the Schulich School of Music of McGill University in 2012. Strauss' past teachers include Petru Munteanu who studied with Enescu's pupil George Manoliu. In addition to his connection with Enescu's pupil, Strauss' experiences of winning the silver medal at the Enescu Competition in Romania in 1991 and recording Enescu's complete violin works will be insightful for the research. The album was recorded in January 2012 and released in April 2015 in collaboration with pianist Ilya Poletaev.

and b') and the transition are not evident. Enescu indicated the tempo at quarter note equals 88 for b and b' and quarter note equals 69 for the transition; however, Strauss performs at quarter note equals 52 for all three sections.

Mihaela Martin⁵¹

Table 2.3. Tempo data – Mihaela Martin

Section	a (bar 1-3)	b (bar 4-5)	a' (bar 6-8)	b' (bar 9-10)	c (bar 11-15)	Transition (bar 16-17)
Indicated tempo	96	88	96	88	96	69
Mihaela Martin	104	84	104	84	104	60

Among the performers in group 1, Martin's tempo choice is one of the closest interpretations to Enescu's markings. Although Martin plays faster than the original tempo in the fast sections a, a', and c, they are incredibly consistent. Martin's faithful playing is especially reflected in the slow sections. There are also some local *fermata* suspensions in the slow sections (bars 4, 5, 9, and 10), but they never interrupt the flow of the music.

⁵¹ The Romanian-born violinist Mihaela Martin has won numerous international competitions including the International Tchaikovsky Competition, the Montreal International Music Competition, the Queen Elisabeth Competition, and the top prize at the International Violin Competition of Indianapolis. In addition to her successful performing career, she also holds a professorship at the Hochschule für Musik in Köln, Kronberg Academy, and at the Barenboim-Said Akademie. The album "George Enescu Impressions..." was recorded with pianist Roland Pöntinen and released in January 2002.

Amiram Ganz⁵²

Table 2.4. Tempo data – Amiran Ganz

Section	a (bar 1-3)	b (bar 4-5)	a' (bar 6-8)	b' (bar 9-10)	c (bar 11-15)	Transition (bar 16-17)
Indicated tempo	96	88	96	88	96	69
Amiram Ganz	90	76	90	72	72	55

Ganz's tempo in the beginning is not far from the indicated tempo, only six clicks slower than the original tempo. However, Ganz stretches the tempo at the end of the third bar when the register descends, which is two beats earlier than where it is written. While slowing down, Ganz makes a *decrecendo* as the melody goes lower. Ganz smoothens the rhythm in the fourth beat of the third bar, changing from a dotted rhythm to a triplet rhythm. Interestingly, one would expect the tied-over note B in bar 4 to carry the *ritardando* that occurred two beats before. Nevertheless, Ganz makes a *crescendo* and slightly pushes the tempo on the note B which contradicts Enescu's notation. Despite the changes, Ganz is consistent with his musical choices. He applies the same *crescendo* on the slide from B to F-sharp in bar 5. Another notable finding is in the second slow section b'. Not only is the b' section slightly slower than the first slow section b, but the slow tempo also lasts longer than what is on the page. In bar 11, where the tempo should start picking up, Ganz maintains the tempo quarter note equals 72 throughout the bar. He only moves forward after the chord in bar 11. In addition, the next fast section c is also slower than the previous two fast sections a and a', a possible tempo consideration for the following challenging passage with chords.

⁵² As the founding member of Altenberg Trio in Vienna, Uruguayan violinist Amiram Ganz enjoys a versatile career as a soloist, chamber musician, orchestra leader, and pedagogue. He was winner of the fourth prize at the Long-Thibaud-Crespin Competition. In addition to his performing engagements, he teaches chamber music at the Konservatorium Wien Privatuniversität. The album "Georges Enesco *Impressions d'enfance*- Sonata 'Torso'- Les 3 Sonatas" was released in September 2011 with Alexander Paley on the piano.

Anna Tifu⁵³

Table 2.5. Tempo data – Anna Tifu

Section	a (bar 1-3)	b (bar 4-5)	a' (bar 6-8)	b' (bar 9-10)	c (bar 11-15)	Transition (bar 16-17)
Indicated tempo	96	88	96	88	96	69
Anna Tifu	96	60	96	52	? --- (82)	40

It is a challenge detecting Tifu's tempo as she rarely stays with the same pulse for more than two beats. This is even more evident in the fast sections a, a', and c. For example, Tifu expands the second note G right in the beginning, compresses the third beat, and lengthens the fourth beat. These three tempo changes happen all in one bar. In addition to extending long notes, Tifu also holds short notes sporadically. The sixteenth note D in the fourth beat of bar 3 and the thirty-second note G in the first beat of bar 9 are examples of this. The only stable fast passage starts from bar 13 and lasts for seven beats where Tifu plays at the tempo quarter note equals 82. For slow sections b and b', the tempo is slightly clearer to follow. She plays at the tempo quarter note equals 60 for the b section and around 52 for the b' section. But even within the slow sections, the tempo varies. Tifu also likes to have longer pauses on the rests and slows down on an eighth note and two sixteenth notes rhythm where it sounds like a triplet rhythm. Tifu's overall tempo is sporadic and provides big contrast between sections.

⁵³ Winner of the George Enescu International Competition in Bucharest in 2007, Italian violinist Anna Tifu has collaborated with prominent musicians including Maxim Vengerov, Yuri Bashmet, and Boris Andrianov. Tifu recorded the album "Tzigane" with pianist Giuseppe Andaloro, which was released in 2017.

Marie Radauer-Plank⁵⁴

Table 2.6. Tempo data – Marie Radauer-Plank

Section	a (bar 1-3)	b (bar 4-5)	a' (bar 6-8)	b' (bar 9-10)	c (bar 11-15)	Transition (bar 16-17)
Indicated tempo	96	88	96	88	96	69
Marie Radauer-Plank	80	58	80	58	78	42

There is quite a lot of tempo flexibility in Radauer-Plank's playing. She drives the tempo on certain rhythms as well as applies *fermata* on the long notes and rests. In addition, Radauer-Plank's tempo is much slower than the original tempo, ranging from 16-30 clicks under, although the tempo that Radauer-Plank chooses is consistent. The three fast sections a, a', and c are played at the tempo quarter note equals 80 with a slightly slower tempo in the c section due to the upcoming difficult chords. Radauer-Plank's tempo transitions are mostly precise except in the a section where she stretches the tempo at the end of bar 3. She smoothens and lengthens the articulations in the third and fourth beat to drop the tempo.

Stefan Tarara⁵⁵

Table 2.7. Tempo data – Stefan Tarara

Section	a (bar 1-3)	b (bar 4-5)	a' (bar 6-8)	b' (bar 9-10)	c (bar 11-15)	Transition (bar 16-17)
Indicated tempo	96	88	96	88	96	69
Stefan Tarara	92---(110)	70	104	56	96 --- (102)	32

⁵⁴ The founder of the Brügggen-Plank duo, Austrian violinist Marie Radauer-Plank enjoys an active performing career as a chamber musician and a soloist. Her commitment to studying Baroque violin led her to win the Second Prize at the International Johann Sebastian Bach Competition in Leipzig. Radauer-Plank recorded the album "Enescu: Works for Violin and Piano" with pianist Henrike Brügggen. It was released in 2019 and nominated for the International Classical Music Award in 2020.

⁵⁵ Named the Musician of the Year by the music journal *Neue Musikzeitung* in 2008 and 2010, German violinist Stefan Tarara has won prizes at international competitions twenty-seven times, including the Paganini Competition, Henryk Wieniawski International Violin Competition, and First Prize at the George Enescu International Competition. Tarara recorded the album "Childhood Impressions" in collaboration with pianist Lora Vakava-Tarara, which was released in 2016.

Tarara's tempos drastically shift between sections. Tarara starts the piece with a moderate pace and plays at the tempo quarter note equals 92, just 4 clicks slower than what Enescu wrote. But Tarara swiftly speeds up the tempo to quarter note equals 110 in bar 3. The sudden change makes the drop to the b section more significant, reaching a 40-click drop to quarter note equals 70. Tarara then plays at the tempo 104 in the a' section, which is 12 clicks faster than the tempo Tarara started. Another substantial tempo shift happens at bar 9 where Tarara slows down the tempo to 56. The ensuing c section precisely corresponds with Enescu's tempo. However, the tempo declines abruptly in the third beat of bar 12, then changes to quarter note equals 102 in the next beat. A notable observation is that not only does Tarara not slow down the tempo for the chords, but he also rushes through until the second beat of bar 15. Overall, Tarara's tempo choices are highly personal and somewhat erratic.

Janet Sung⁵⁶

Table 2.8. Tempo data – Janet Sung

Section	a (bar 1-3)	b (bar 4-5)	a' (bar 6-8)	b' (bar 9-10)	c (bar 11-15)	Transition (bar 16-17)
Indicated tempo	96	88	96	88	96	69
Janet Sung	96	68	100	56	92	40

Sung is faithful to Enescu's tempo markings in the fast sections a, a' and c. She plays at the tempo quarter note equals 96, 100, and 92 respectively for these sections. However, except for the c section, Sung slows down earlier than indicated. In the a section, Sung expands the note B in the second beat of bar 3 to decrease momentum, while in the a' section, Sung similarly holds the tied-over note B longer to stretch the tempo. For the slow sections b, b', and the transition, Sung takes a much slower tempo in comparison to her unwavering tempo choices in the fast

⁵⁶ Currently serving as Associate Professor of Violin at the DePaul University School of Music in Chicago, violinist Janet Sung enjoys an acclaimed international career as a soloist and a pedagogue. Passionate about promoting music of the twentieth and twenty-first centuries, Sung's premieres include Kenneth Fuchs' *American Rhapsody* for Violin and Orchestra and Augusta Reed Thomas' *Double Helix*. Sung recorded Enescu's work on the album "Sung Sessions: Edge of Youth" with pianist William Wolfram, released in 2019.

sections. She plays at the tempo quarter note equals 68 in the b section, and further drops down to 56 in the b' section. Sung finally reaches quarter note equals 40 in the transition, nearly 30 clicks slower than the indicated tempo. The considerable tempo gaps between the fast and slow sections allow Sung to have a contrasting interpretation, although a relatively organic slowing down process results from the early tempo declining choices at the end of the a and a' sections.

Patrick Bismuth⁵⁷

Table 2.9. Tempo data – Patrick Bismuth

Section	a (bar 1-3)	b (bar 4-5)	a' (bar 6-8)	b' (bar 9-10)	c (bar 11-15)	Transition (bar 16-17)
Indicated tempo	96	88	96	88	96	69
Patrick Bismuth	86	64 --- (50)	82	64 --- (50)	80 --- (78)	40

Although Bismuth's tempo for each section is different from the given markings, the tempo relationships between them are rather consistent. Bismuth performs at the tempo quarter note equals 86, 82, and 80 for the a, a', and c sections respectively. The tempo then drops to 78 in bar 13 possibly because of the difficulty in executing the chords. For the slow sections, Bismuth plays at the tempo quarter notes equals 64 for both b and b' sections. The tempo for both sections declines to quarter note equals 50 at the end. Bismuth's tempo transitions are very precise. Except for the end of bar 14 where Bismuth stretches the tempo an eighth note earlier than indicated, the rest of the timing for the transitions is exceptionally executed.

⁵⁷ The founder and the director of the early music ensemble *La Tempesta* in France, Patrick Bismuth has performed with renowned Baroque ensembles all over the world, including *La Grande Écurie et la Chambre du Roy*, *Les Arts Florissant*, and *Il Seminario*. He is currently appointed as professor of Baroque Violin at the *Conservatoire National Supérieur de Paris*. Bismuth recorded Enescu's work on the album "Georges Enesco: Dans un Caractère Populaire" with pianist Anne Gaëls, released in 2001.

Vita Wallace⁵⁸

Table 2.10. Tempo data – Vita Wallace

Section	a (bar 1-3)	b (bar 4-5)	a' (bar 6-8)	b' (bar 9-10)	c (bar 11-15)	Transition (bar 16-17)
Indicated tempo	96	88	96	88	96	69
Vita Wallace	108	88	100	88	88--- (80)	56

Wallace's tempo in the slow sections b and b' is consistent and corresponds with Enescu's tempo. Nonetheless, the tempo in the fast sections a, a', and c is varying. Wallace starts at the tempo quarter notes equals 108 but only plays at 100 in the parallel a' section. Wallace then sets at the tempo at quarter notes equals 88 in the c section and eventually goes down to 80 in bar 13 for the passage with difficult consecutive chords. It is a wide tempo range (from 80 to 108) between the fast sections. The tempo change might also reflect on the precision of interpreting articulations. One can find the slower a' section has a more nuanced definition which will be addressed in the articulation part.

Leonidas Kavakos⁵⁹

Table 2.11. Tempo data – Leonidas Kavakos

Section	a (bar 1-3)	b (bar 4-5)	a' (bar 6-8)	b' (bar 9-10)	c (bar 11-15)	Transition (bar 16-17)
Indicated tempo	96	88	96	88	96	69
Leonidas Kavakos	108	92	108	92	100 --- (104)	69

⁵⁸ Described as “fresh and daring” by the National Post, Vita Wallace has performed extensively with her brother pianist Ishmael as the Orfeo Duo. She is also a sought-after Baroque violinist and has participated in numerous early-music ensembles. The Orfeo Duo recorded the album “George Enesco: Impressions”, which was released in 1999.

⁵⁹ Leonidas Kavakos is recognized as an artist of rare quality, known for the highest level of virtuosity, superb musicianship, and the integrity of his playing. He has won major competitions such as the International Jean Sibelius Violin Competition and the Paganini Competition. His recording of the original version of the Sibelius Violin Concerto led him to win the Gramophone Concerto of the YEAR Award in 2014. Kavakos and pianist Péter Nagy recorded the album “Maurice Ravel/ George Enescu”, which was released in 2003.

Kavakos' tempo choices are throughout faster than the given tempo. The fast sections a and a' are played at the tempo quarter note equals 108. The c section is only slightly slower than the previous fast sections. Nonetheless, the tempo is still faster than what Enescu wrote. Even for the slow sections b and b' Kavakos plays at the tempo quarter note equals 92, which is 4 clicks faster than the original tempo. The faster tempo interpretation allows Kavakos to have the opportunity to stretch the timing in several places. In bar 3, Kavakos slows down by extending the pause after the eighth note in the second beat. In the second beat of bar 5 and the first beat of bar 9, Kavakos uses the tied-over notes to expand the tempo. In the fourth beat of bar 5 and the first beat of 10, Kavakos mildly decreases the pace while the register goes lower. Due to these fluctuations within the tempo, I have placed Kavakos into group 1, but the degree of tempo contrast is significantly less than most of the other performances in this group.

Sherban Lupu⁶⁰

Table 2.12. Tempo data – Sherban Lupu

Section	a (bar 1-3)	b (bar 4-5)	a' (bar 6-8)	b' (bar 9-10)	c (bar 11-15)	Transition (bar 16-17)
Indicated tempo	96	88	96	88	96	69
Sherban Lupu	94---(75)	72	100	75	100	56

Lupu is faithful to the tempo markings in the fast passages. He plays the tempo quarter note equals 94 to 100 at bars 1, 6, and 11 when they were marked quarter note equals 96 in the music. However, Lupu makes significant tempo changes in the slow passages. He first used the lift on the note B in the second beat of bar 3 to create a space then dropped the tempo more than twenty clicks. He further slows down to quarter note equals to 72 in bar 5 when it is marked 88. Similar significant drops occur in bars 4, 9 and 16. Each drop is approximately 13 clicks slower than what was marked. Although these tempo changes do not reflect Enescu's marking, they provide a clear contrast in character shifts.

⁶⁰ Specializing in the music of his native Romania and Eastern Europe, Lupu taught at the University of Illinois for twenty-five years before his retirement in 2011. That same year, he also became the president of the "George Enescu Society of the US". Lupu recorded Enescu's works on the album "George Enescu" with pianist Valentin Gheorghiu, which was released in 2009.

Diede Verpoest⁶¹

Table 2.13. Tempo data – Diede Verpoest

Section	a (bar 1-3)	b (bar 4-5)	a' (bar 6-8)	b' (bar 9-10)	c (bar 11-15)	Transition (bar 16-17)
Indicated tempo	96	88	96	88	96	69
Diede Verpoest	96---(86)	80	108--- (100)	70	? --- (84)	50

Verpoest's tempo in the beginning corresponds exactly to Enescu's marking. However, the tempos for the rest of the sections are varied. Verpoest performs at the tempo quarter note equals 96, 108, and 84 for the three fast sections a, a', and c respectively (bar 1-3, bar 6-8, and bar 11-15). In the beginning, Verpoest follows the tempo precisely but slows down in bar 3, which is one and a half bar early. In the parallel a' section, Verpoest progresses to quarter note equals 108 but decreases the tempo to 100 in the second beat of bar 8 by prolonging the quarter note.

Verpoest further stretches the tempo on the tied-over note B to prepare for the next slow section. For the c section, it is difficult to establish the tempo as Verpoest does not maintain a steady pulse for more than two beats. One can hear a consistent tempo only from bar 13, which is executed at the tempo quarter note equals 84. It is a significant drop compared to the other two fast sections. For the three slow sections b, b' and the transition, Verpoest plays at the tempo quarter note equals 80, 70, and 50 respectively. Except for the b section, the slow sections are substantially slower than the given tempo. Overall, Verpoest provides a wide range of tempo contrast.

Another observation regarding the first group is that even though players offer substantial tempo contrast between sections, most perform close to the indicated tempo in the fast sections. The exceptions are Mihaela Martin, Marie Radauer-Plank, Vita Wallace, and Leonidas Kavakos.

⁶¹ A pupil of Philippe Graffin, violinist and violist Diede Verpoest enjoys a versatile music career. In addition to his classical music performances in solo and chamber contexts, Verpoest is equally comfortable with playing folk music, jazz, and improvisation. Verpoest founded the Duo Verpoest Vermeulen with pianist Claus Vermeulen, and became laureates of the Supernova 2019 competition. They recorded the album "Janáček/ Bartók/ Mulleman/ Enescu", which was released in April 2021.

The second group of players follow Enescu's tempo faithfully not only in the fast sections, but also in the slow sections. These are Daniel Rowland, Remus Azoitei, Gidon Kremer, Philippe Graffin, Caroline Goulding, and Vlad Stanculeasa. Although Goulding and Stanculeasa's tempo are not entirely faithful to Enescu's marking, they perform similar tempo gaps between the fast and slow sections.

Daniel Rowland⁶²

Table 2.14. Tempo data – Daniel Rowland

Section	a (bar 1-3)	b (bar 4-5)	a' (bar 6-8)	b' (bar 9-10)	c (bar 11-15)	Transition (bar 16-17)
Indicated tempo	96	88	96	88	96	69
Daniel Roland	94	82	96	56	96	44

Although there is quite a lot of local flexibility in tempo, Rowland's overall tempo is close to what Enescu wrote, especially in the fast passages. However, Rowland surprisingly slows down quite noticeably from bar 9, playing the tempo at quarter note equals 56 instead of the given tempo 88. It is surprising because in the parallel phrase earlier in bar 5, Rowland plays at the tempo of quarter note equals 84 which is very close to what Enescu indicated. But the second time, Rowland chooses to drop the tempo significantly. Furthermore, he also plays around 25 clicks slower than the given tempo at bar 16.

The tempo in a majority of the recordings is in agreement with the contour of the melody, that is, players tend to slow down the tempo in bar 3 which is a bar and a beat earlier than what is on the score. However, Rowland does not slow down until the last note of the bar (C-sharp) and gives quite a significant role to one note as the turning point of the tempo change. This kind of sudden change is generally typical of Rowland's performance, as he does not usually intensify or expand the tempo gradually as Enescu indicated. These sudden changes occur at the last note of bar 3,

⁶² Founder of the Stift International Music Festival in the Netherlands and a professor at the Royal College of Music in London, Rowland enjoys an international career as a soloist, recitalist, chamber musician, director, and pedagogue. He recorded Enescu's work with pianist Natacha Kudritskaya, released in 2016.

the second note of bar 11, the fourth beat of bar 13, and the second and third beat of bar 14. Similarly, the tempo is already slow at bar 14 and as a result, there is no room for gradual change at bar 15 for the *poco ritardando* and *più ritardando*. These abrupt changes cause disorientation of the pulse and discontinuity of the phrasing to listeners.

Remus Azoitei⁶³

Table 2.15. Tempo data – Remus Azoitei

Section	a (bar 1-3)	b (bar 4-5)	a' (bar 6-8)	b' (bar 9-10)	c (bar 11-15)	Transition (bar 16-17)
Indicated tempo	96	88	96	88	96	69
Remus Azoitei	92	86	96	76	92	58

Azoitei's overall tempo is close to what Enescu wrote. Although b' and Transition are more than 10 clicks slower than what Enescu wrote, it is the closest tempo to the original tempo compared to the other recordings. Indeed, there is some flexibility within each section (bars 3, 5, 7, and 10) but Azoitei keeps a good balance between moving forward and taking time.

⁶³ Holding the position of Artistic Director of the Enescu Society in London, Romanian-born violinist Remus Azoitei enjoys an international performing career. He was appointed professor at the Royal Academy of Music in London in 2001, at the time becoming the youngest ever violin professor at the institution. With his long-term artistic partner pianist Eduard Stan, Azoitei released a 2 CD collection of the entire violin repertoire of George Enescu in 2007, and they were the first to accomplish this.

Gidon Kremer⁶⁴

Table 2.16. Tempo data – Gidon Kremer

Section	a (bar 1-3)	b (bar 4-5)	a' (bar 6-8)	b' (bar 9-10)	c (bar 11-15)	Transition (bar 16-17)
Indicated tempo	96	88	96	88	96	69
Gidon Kremer	92	92---(76)	92	80	92	46

Except for the significantly slower tempo in the transition in bar 16, the overall tempo in Kremer's playing is relatively close to the notated tempo. The faithful tempo interpretation can also be heard in the slow sections where players tend to slow down considerably in bars 4 and 9. Kremer interprets this differently. In bar 4, Kremer maintains the tempo quarter note equals 92 from the previous a section. He only extends the tempo after the elongated sixteenth note rest in bar 5 and further drops the tempo to quarter note equals 76 after the lift on the note E in the fourth beat. However, due to the delayed tempo change which happens in bar 5, there is no clear tempo transition in bar 4 where it is indicated. In bar 9, Kremer plays a slower tempo around 80 which allows him to drive the tempo considerably after two beats.

⁶⁴ One of the most celebrated violinists of our time, Gidon Kremer has received prestigious international awards in recognition of his exceptional interpretative insights. Kremer's competition winnings include the Queen Elisabeth Music Competition in Brussels, the Montreal International Violin Competition, the Paganini Competition in Genoa, and the International Tchaikovsky Competition in Moscow. Among his over 200 albums is "Enescu/Schulhoff/Bartók Violin Works" in collaboration with pianist Oleg Maisenberg, which was first released on the Teldec label in 1997.

Philippe Graffin⁶⁵

Table 2.17. Tempo data – Philippe Graffin

Section	a (bar 1-3)	b (bar 4-5)	a' (bar 6-8)	b' (bar 9-10)	c (bar 11-15)	Transition (bar 16-17)
Indicated tempo	96	88	96	88	96	69
Philippe Graffin	96	88	96	88	90	50---(69)

Although there is a fair amount of local tempo flexibility, Graffin is incredibly devoted to performing the tempo that Enescu wrote. Moreover, there are patterns to his tempo flexibility. Graffin tends to push the tempo forward at any time there is a two sixteenth notes and an eighth note rhythm, quarter note, or dotted rhythm. Bars 1 and 2 are illustrations of compressing the two sixteenth notes and an eighth note rhythm and shortening the quarter notes to speed up the tempo. The third beat of bar 13 and the first beat of bar 14 are other examples of using the dotted rhythm to accelerate. The c section and the transition are the only two sections that are slower than Enescu's tempo. It is a practical tempo choice (playing at quarter note equals 90) for the c section given its demanding chord procession, but Graffin makes up for the tempo with the above-mentioned forward gestures. Despite the fact that the transition is much slower in the beginning (quarter note equals 50), Graffin drives the tempo close to 69 in the second bar of the transition.

⁶⁵ Specializing in the classic repertoire of his native France, Philippe Graffin is a prominent performer across Europe. In addition to standard repertoire, he promotes lesser-known works, such as concertos by Fauré and Samuel Coleridge-Taylor. Graffin also has premiered substantial new works, including concertos by Rodion Shchedrin, David Matthews, and Philippe Hersant. Graffin is currently a professor at the Paris Conservatoire National Supérieur de Musique. He recorded the album "In the Shade of Forests: The Bohemian World of Debussy, Enescu, Ravel" with pianist Claire Désert, released in 2005.

Caroline Goulding⁶⁶

Table 2.18. Tempo data – Caroline Goulding

Section	a (bar 1-3)	b (bar 4-5)	a' (bar 6-8)	b' (bar 9-10)	c (bar 11-15)	Transition (bar 16-17)
Indicated tempo	96	88	96	88	96	69
Caroline Goulding	82	70	82	70	84	56

Although the tempo for each section is much slower than indicated, Goulding is internally consistent in her choices and also preserves the proportional relationship of Enescu's indicated tempi. The three fast sections a, a' and c are played at the tempo quarter note equals 82 to 84 and the two slow sections b and b' (bar 4-5, bar 9-10) are played at the tempo quarter note equals 70. There is much local flexibility as well. Goulding pauses after the note B in the second beat of bar 3 but compensates for the tempo by moving forward using the dotted rhythm in the third beat. Similarly, Goulding speeds up with the dotted rhythm in the third beat of bar 5, increasing the tempo from quarter note equals 70 up to 80. However, soon after, Goulding holds back the tempo by extending the rest in the first beat of the next bar.

⁶⁶ Praised for her "preciously gifted" musical talent by Gramophone, Grammy-nominated violinist Caroline Goulding has performed with the world's leading orchestras, including the Toronto Symphony Orchestra, the Detroit Symphony Orchestra, the Dallas Symphony Orchestra, and the Frankfurt Radio Symphony, among others. She was also a recipient of the prestigious Avery Fisher Career Grant in 2011. Goulding recorded the album "Enescu, Dvorák, Schumann" with pianist Danae Dörken, released in 2016.

Vlad Stanculeasa⁶⁷

Table 2.19. Tempo data – Vlad Stanculeasa

Section	a (bar 1-3)	b (bar 4-5)	a' (bar 6-8)	b' (bar 9-10)	c (bar 11-15)	Transition (bar 16-17)
Indicated tempo	96	88	96	88	96	69
Vlad Stanculeasa	104	96	104	56	104---(78)	34

Although Stanculeasa's tempos for the fast sections a, a', and c are faster than indicated, they are consistent. He executes at the tempos quarter note equals 104 for all three sections even though he expands the tempo quite noticeably starting at the end of bar 11. Stanculeasa eventually slows down to quarter note equals 78 for the chord passage at bar 13. For the slow section b, Stanculeasa plays much faster than the original tempo. However, Stanculeasa only performs at quarter note equals 56 in the parallel b' section (bar 9-10), a 30-click difference from Stanculeasa's tempo in the b section; this is particularly striking given the great consistency among his tempi in the fast sections. Another significant drop occurs at bar 16. Stanculeasa plays at the tempo quarter note equals 34, which is 35 clicks slower than Enescu's marking. Stanculeasa provides a light-hearted and fast-paced interpretation in the a, b, a', and the beginning of c sections, but he also offers bigger contrasts in the b', the latter part of the c section, and the transition. As such, his recording might equally well be placed into group one.

The third group, consisting of three players, demonstrates a lack of contrasting tempo between sections: Laurent Albrecht Breuninger, Hana Kotková, and Ștefan Gheorghiu.

⁶⁷ Praised for his "warm tonal quality" by the *Strad* Magazine, Swedish-Romanian violinist Vlad Stanculeasa leads a prolific musical career as a soloist, concertmaster, chamber musician, and pedagogue. Stanculeasa was a laureate of the George Enescu International Competition in 2007 and currently serves as the Concertmaster of the Barcelona Symphony Orchestra. Stanculeasa is on the faculty at the Escola Superior de Música de Catalunya, and has served as a guest professor at the Gothenburg University of Music and Drama. Stanculeasa released his debut album "Romanian Journey" in 2013 in collaboration with pianist Thomas Hoppe.

Laurent Albrecht Breuninger⁶⁸

Table 2.20. Tempo data – Laurent Albrecht Breuninger

Section	a (bar 1-3)	b (bar 4-5)	a' (bar 6-8)	b' (bar 9-10)	c (bar 11-15)	Transition (bar 16-17)
Indicated tempo	96	88	96	88	96	69
Laurent Albrecht Breuninger	88	88---(50)	78	70---(50)	78	26---(46)

Enescu indicated the three fast sections a, a', and c with the same tempo in the score.

Nonetheless, Breuninger not only plays them slower than they are marked but also drops further in the a' and c sections. Possible explanations for the slower interpretation include over-emphasizing the offbeat accents by expanding the lifts in the a' section and the anticipation of the coming challenging chords in the c section. In the two slow sections b and b', they both end up being played at the tempo quarter note equals to 50 at the end of the sections. However, the tempo decreasing process is rather different. In the b section, despite the fact that Breuninger prolongs the note B and an eighth note pause in bar 4, he does not ease the tempo until the second thirty-second rest in the second half of the third beat of bar 5. It is more than a bar later than where the *ritardando* is written. Breuninger stretches that thirty-second rest, lengthens the following eighth note E in bar, and expands another thirty-second rest in bar 6 to slow down. This ends up having a significant drop (around 38 clicks) achieved in two beats. On the other hand, the tempo decreases in the parallel b' section is more gradual and organic. Breuninger follows the descending melodic contour for a *ritardando* in bar 9 and again in the second and fourth beat in bar 10. Finally, the tempo in the transition section is considerably slower, playing at the tempo quarter note equals 26 rather than 69 as indicated. Breuninger plays at the tempo quarter note equals 46 in the next bar, but it is still largely under the original tempo.

⁶⁸ Laurent Albrecht Breuninger attracted international attention when he won the second prize at the Queen Elisabeth Music Competition in Brussels in 1997. He has recorded the complete violin/viola works of George Enescu, the complete works of Eugène Ysaÿe and concertos by Charles Auguste de Bériot, Rodolphe Kreutzer, and Felix Weingartner. Breuninger recorded the complete works for violin/viola and piano by George Enescu with pianist Thomas Duis under the Telos Music label, which was released in 2008.

Hana Kotková⁶⁹

Table 2.21. Tempo data – Hana Kotková

Section	a (bar 1-3)	b (bar 4-5)	a' (bar 6-8)	b' (bar 9-10)	c (bar 11-15)	Transition (bar 16-17)
Indicated tempo	96	88	96	88	96	69
Hana Kotková	78---(86)	78	80	70---(78)	78	46

The overall tempo that Kotková takes is relatively conservative. Even in the fast sections, she only plays at the tempo quarter note equals 78 to 80, which is 26 to 28 clicks slower than the marking. With this slower tempo Kotková has the flexibility to speed up in several places, such as the first beat and the third beat of bar 2 and the first beat of bar 3. The tempo even reaches quarter note equals 86 in the third bar, ending up eight clicks faster than Kotková's initial tempo. For the two slow sections, the first one (b) is 10 clicks slower than Enescu's tempo, and Kotková further reduces another 8 clicks for the second slow section (b'). Interestingly, Kotková stays in that tempo for the following fast c section, a cautious choice for the upcoming challenging passage. Kotková's restrained tempo choices do not provide clear contrast between each section.

⁶⁹ Czech-born violinist Hana Kotková enjoys an active performing career in Europe and in the United States of America. She has appeared with renowned artists such as Josef Suk, Lylia Zilberstein, Dimitri Ashkenazy, and Mikhail Pletnev. Kotková is also dedicated to promoting contemporary repertoire and gave premieres of works by Luca Francesconi, Morton Feldman, and Wolfgang Rihm, among others. Kotková recorded the album with pianist Simon Mulligan in 1997.

Ștefan Gheorghiu (1926-2010)⁷⁰

Table 2.22. Tempo data – Ștefan Gheorghiu

Section	a (bar 1-3)	b (bar 4-5)	a' (bar 6-8)	b' (bar 9-10)	c (bar 11-15)	Transition (bar 16-17)
Indicated tempo	96	88	96	88	96	69
Ștefan Gheorghiu	102--- (108)--- (116)	100	116 --- (104)	108	102 --- (108)	66

Besides playing approximately 3 clicks slower than the given tempo at the transition section (bar 16-17), Gheorghiu is the only player that performs all the sections faster than Enescu's tempo. Gheorghiu starts the tempo quarter note equals 102 in the beginning, a tempo that is 6 clicks faster than what is written on the page. Gheorghiu then progresses to 108 in the next bar and reaches 116 in the third bar. In the parallel section a', Gheorghiu directly executes at the tempo quarter note equals 116 but declines to 104 in the next bar. Although Gheorghiu establishes a quicker tempo right at the beginning of the a' section, he creates much local tempo flexibility by extending longer notes. The fourth beat of bar 7, the second beat of bar 8, and the tied-over note in the fourth beat of bar 8 illustrate clearly this point. Gheorghiu resumes the tempo to quarter note equals 102 as in the beginning for the c section, but instead of slowing down at bar 13 for the chords, he drives the tempo to 108. For the slow sections b and b', Gheorghiu plays at the tempo quarter note equals 100 and 108. As a consequence of the tempo flexibility, one can notice that the b' section (quarter note equals 108) is faster than the preceding bar 104 and the following bar 102. The tempo choices for these sections provide a sense of unity but lack of contrasts in both character and tempo.

⁷⁰ A pupil of David Oistrakh, Romanian violinist Ștefan Gheorghiu led an active performing and teaching career. He played over two thousand concerts in his native country, Europe, North America, and Asia and won First Prize and the Best Performance Prize for Enescu's Third Violin Sonata at the inaugural George Enescu International Competition in 1958. A dedicated pedagogue, Gheorghiu was appointed as professor at the National University of Music Bucharest, and shaped internationally acclaimed young artists, including Gabriela Ijak, Silvia Marcovici, and Mihaela Martin. The album "George Enescu" was recorded with his brother the pianist Valentin Gheorghiu, which was released in 1980 with Electrecord, and was remastered in 2014.

2.3.1 Rhythm

Although Enescu notates rhythm in considerable detail, many of the players alter the rhythm in different places. I categorize the treatment of rhythm in recordings of these seventeen introductory bars into five groups: players who execute the rhythm precisely, players who compress the two sixteenth notes and an eighth note rhythm only, players who change the rhythm and result in slowing down, players who modify the rhythm and maintain the tempo, and players who change rhythm substantially. For ease of reference, I include again the score of these seventeen bars.

Example 2.2. Enescu, *Ménétrier*, bar 1-17

MÉNÉTRIER
Allegro deciso, non mosso

(♩ = 96) *f* giocoso

(♩ = 88) *mf* un poco più dolce

(♩ = 88) *mf* un poco più dolce

(♩ = 96) *mf* di nuovo giocoso

(♩ = 96) *mf* di nuovo giocoso

(♩ = 69) *pf* meno mosso

dim. di più *tr* *marc.* *Senza trrigore*

There are seven players who belong to the first group. They are Axel Strauss, Stefan Tarara, Vita Wallace, Leonidas Kavakos, Remus Azoitei, Vlad Stanculeasa, and Ștefan Gheorghiu. They follow the rhythm faithfully regardless of some minor local flexibility. (Strauss slightly pushes the two sixteenth notes and an eighth note in the third beat of bar 7, and Azoitei expands and lengthens the eighth note in the third beat of both bars 2 and 7.)

The players in the second group consistently compress the two sixteenth notes and an eighth note rhythm. They are Marie Radauer-Plank, Sherban Lupu, Diede Verpoest, Daniel Rowland, and Philippe Graffin. The compressed rhythm provides a sense of freedom. In addition to compressing the two sixteenth notes and an eighth note rhythm, these players also have other similar tendencies. Radauer-Plank condenses four sixteenth notes rhythm to push the tempo which can be heard in the first beat of both bars 2 and 3; Lupu prolongs the rests, creating a sudden suspension in bars 4, 5 and 9; Verpoest shortens the sixteenth notes in the fourth beat of bar 10 and the last two sixteenth notes in the first beat of bar 12 and delivers a liberated quality in rhythm; instead of adding a rest after the compressed rhythm, Rowland holds through the eighth note and only lifts the bow shortly before the following accent comes in; Graffin's compressed rhythm changes along with pushing quarter notes (the second beat of bar 2 and the fourth beat of both bars 1 and 2) give a sense of moving forward.

The third group of players change the rhythm and result in broadening the tempo. They are Mihaela Martin, Amiram Ganz, and Janet Sung. Exactly how these players do this varies. For instance, these players alter the rhythm on the fourth beat of bar 3 in different ways. Martin plays four sixteenth notes with the emphasis on the first note; Ganz and Sung smoothen the dotted rhythm to two triplet rhythms. These alterations take the edge off the thirty-second note rhythm in a process of early gradually decreasing speed.

On the contrary, the fourth group of players modify the rhythm and use it as a device to maintain the tempo. These include Patrick Bismuth, Gidon Kremer, and Hana Kotková. Instead of naturally stretching the tempo while the register goes down at the end of bar 3, these players change the last two sixteenth notes on the fourth beat to dotted rhythm. The two dotted rhythms on the fourth beat perpetuate the tempo and prevent from slowing down before where Enescu indicated.

The last group of players change rhythms more significantly. They are Anna Tifu, Caroline Goulding, and Laurent Albrecht Breuninger. Tifu alters many rhythms but there are patterns to follow for the change. For the two sixteenth notes and an eighth note rhythm, Tifu compresses them consistently, creating a sense of freedom. The only exception is on the second beat of bar 6 where Tifu lengthens the note G as she does in the first bar. A number of one eighth note and two sixteenth notes rhythms are changed especially in the slow sections (bars 4, 5, 9, and 10).

Tifu expands the two sixteenth notes, creating a false sense of a three-eighth-note-triplet rhythm with a slight emphasis on the first eighth note. These triplets smoothen the rhythm and the pulse which reflects on Tifu much slower tempo choices (Tifu plays at the tempo quarter note equals 60 for bars 4 and 5, and quarter note equals 52 for bars 9 and 10). Goulding compresses the third beat of bar 2, changing the rhythm of the F-sharp and G to two sixteenth notes in the second beat of bar 6, and alters the first two sixteenth notes to a dotted rhythm in the first beat of bar 7. These changes propel the tempo. Breuninger compresses the two sixteenth notes and an eighth note to create a bigger lift in bar 2 to emphasize the accent in the fourth beat. He does this similarly for the same rhythm in the third beats of bars 1, 6, and 7. Although these are less compressed, Breuninger simply adds longer pauses after that rhythm. He also changes the first two notes in the four sixteenth notes to a dotted rhythm in bar 7, creating a sense of freedom.

2.3.2 Articulation

There are ten types of articulations in the opening seventeen bars. They are note without special marking, note with slur, note with *staccato*, note with *staccatissimo*, note with *tenuto*, note with *staccato* and *tenuto*, note with accent, note with *forzato*, *tenuto* within the slur, and *tenuto* on top of the slur. Before analyzing the recordings, one must understand the application of each articulation marking. In *Music Notation: A Manual of Modern Practice*, Gardner Read states that “staccato indicate[s] a short, detached note-production...solid small ‘wedge’ implies and an exaggerated degree of staccato --- the maximum shortness possible... *tenuto* implies a kind of ‘leaning’ on the note, giving it a special stress without noticeably attacking it; at the same time, it indicates that the note is to be held full value as well as stressed.” In *Music Notation: Theory and Technique for Music Notation*, Mark McGrain adds that “the *forzato* accent represents the heavier or stronger... accents.” Explanations such as these establish that the *staccatissimo* is shorter than *staccato*, the *forzato* is stronger than the accent, and the *tenuto* is held to its full value while stressing. The following table summarizes four places that showcase some of the refined distinctions in articulation that are indicated. In this table, “nuanced” refers to a performance where the distinction in articulation is clearly audible, and “none” represents a lack of distinction; “some” denotes a performance that falls between these extremes, while “mostly” characterizes a performance that is nearly always nuanced. Unlike with tempo or rhythm, the data does not suggest a meaningful way to place the recordings into a number of groups, and the

discussion below therefore surveys each of the twenty-one recordings individually in the same order they were discussed in the tempo section above.

Table 2.23. Articulation approach comparison

	<i>Staccato</i> versus <i>staccatissimo</i> (bar 1-2)	Sixteenth notes with <i>tenuto</i> and <i>staccato</i> versus sixteenth notes without marking (bar 4-5)	Notes with <i>tenuto</i> and <i>staccato</i> versus notes with <i>tenuto</i> (bar 9-10)	Accents versus <i>forzato</i> (bar 13-14)
Axel Strauss	nuanced	nuanced	none	none
Mihaela Martin	some	nuanced	none	none
Amiram Ganz	nuanced	nuanced	none	none
Anna Tifu	none	none	some	none
Marie Radauer-Plank	nuanced	none	nuanced	some
Stefan Tarara	nuanced	none	nuanced	none
Janet Sung	nuanced	none	none	mostly
Patrick Bismuth	nuanced	none	none	none
Vita Wallace	none	none	nuanced	none
Leonidas Kavakos	nuanced	nuanced	none	some
Sherban Lupu	none	none	none	nuanced
Diede Verpoest	none	none	none	none
Daniel Rowland	none	none	none	none
Remus Azoitei	none	none	none	none
Gidon Kremer	none	none	nuanced	none
Philippe Graffin	some	none	none	none
Caroline Goulding	none	none	nuanced	none
Vlad Stanculeasa	nuanced	none	none	none
Laurent Albrecht Breuninger	nuanced	nuanced	none	none
Hana Kotková	none	some	none	none
Ștefan Gheorghiu	none	none	none	none

Axel Strauss

Table 2.24. Articulation approach – Axel Strauss

<i>Staccato</i> versus <i>staccatissimo</i> (bar 1-2)	Sixteenth notes with <i>tenuto</i> and <i>staccato</i> versus sixteenth notes without marking (bar 4-5)	Notes with <i>tenuto</i> and <i>staccato</i> versus notes with <i>tenuto</i> (bar 9-10)	Accents versus <i>forzato</i> (bar 13-14)
nuanced	nuanced	none	none

Strauss interprets *staccatissimo* in the third beat of bar 1 and 2 clearly with clean and perceptible lifts. The following sixteenth notes *staccatissimo* in the first beat of bars 2 and 3 are less noticeable; however, a deliberately articulated playing is heard. Strauss also plays the notes with slurs over *tenuto* and *staccato* in the fourth beat of bars 4 and 5 with a certain degree of emphasis and separation. His nuanced approach to this particular articulation sets it apart from other articulations that only have *staccato* or *tenuto*. Although the differences between the articulations are mostly clear, they are occasionally varied. The discrepancies generally occur in the slow sections, in the process of slowing down, or before the tempo returns to the fast sections. For instance, Strauss interprets *staccatissimo* much longer in the third beat of both bar 3 and 8 and in the second beat of bar 11. The third beat of bar 9 and the second beat of bar 10 are other examples of this inconsistency where Strauss shortens *tenuto*. Strauss also does not distinguish *forzato* from accents in bars 13 and 14. He plays with a soft attack on the first beat of bar 14 but approaches much stronger on the fourth beat which contradicts with Enescu's markings.

Mihaela Martin

Table 2.25. Articulation approach – Mihaela Martin

<i>Staccato</i> versus <i>staccatissimo</i> (bar 1-2)	Sixteenth notes with <i>tenuto</i> and <i>staccato</i> versus sixteenth notes without marking (bar 4-5)	Notes with <i>tenuto</i> and <i>staccato</i> versus notes with <i>tenuto</i> (bar 9-10)	Accents versus <i>forzato</i> (bar 13-14)
some	nuanced	none	none

Martin successfully differentiates slurs over the notes with *staccato* and *tenuto* from other articulations, as in the fourth beat of both bars 4 and 5. Most of Martin's *staccato* and *staccatissimo* can be identified with a few exceptions. For instance, the lift on the note G with *staccato* in the first bar is longer than the D with *staccatissimo*. Another example lies in the first beat of both bars 2 and 3, where *staccatissimo* are not well-perceived; however, a deliberate right-hand emphasis can be heard. For *staccato*, they do not always come through, as in bars 8, 9, and 10. Martin lengthens the first notes in both the third and fourth beat where they are marked with *staccato* in bar 8. On the contrary, Martin shortens and adds *staccato* on both F-sharps in the third beat of bar 9 and the second beat of bar 10 where they are marked with *tenuto*. Martin also plays with quite a lot of additional accented notes. This can be heard in the first beat of both bars 2 and 3, the fourth beat of bar 3, and the first and fourth beat of bar 12. This gives listeners a sense of powerful and strong playing. The differences between the accents and *forzato* in bars 13 and 14 are not evident.

Amiram Ganz

Table 2.26. Articulation approach – Amiram Ganz

<i>Staccato</i> versus <i>staccatissimo</i> (bar 1-2)	Sixteenth notes with <i>tenuto</i> and <i>staccato</i> versus sixteenth notes without marking (bar 4-5)	Notes with <i>tenuto</i> and <i>staccato</i> versus notes with <i>tenuto</i> (bar 9-10)	Accents versus <i>forzato</i> (bar 13-14)
nuanced	nuanced	none	none

Ganz's *staccatissimo* are noticeable not only in the third beat of both bars 1 and 2 but also in the first beat of both bars 2 and 3 (the D and C-sharp). Ganz's clear articulation sets his interpretation apart from the other players. Nonetheless, the *staccatissimos* are not always perceptible. Take bar 8 for example. The slurs over the dotted rhythm in the first beat should not be identical with the first notes in the third and the fourth beat given the differences between the *staccato* and *staccatissimo*, but Ganz interprets them similarly. Bar 11 is another example of the ambiguity between the two articulations where *staccatissimos* on the second beat are slightly prolonged. Similarly, the *forzato* and the accents are approached the same way in bar 13. In general, Ganz executes the articulations relatively clearly but some nuanced distinctions could make it more pronounced.

Anna Tifu

Table 2.27. Articulation approach – Anna Tifu

<i>Staccato</i> versus <i>staccatissimo</i> (bar 1-2)	Sixteenth notes with <i>tenuto</i> and <i>staccato</i> versus sixteenth notes without marking (bar 4-5)	Notes with <i>tenuto</i> and <i>staccato</i> versus notes with <i>tenuto</i> (bar 9-10)	Accents versus <i>forzato</i> (bar 13-14)
none	none	nuanced	none

Tifu's interpretation of articulations is rather personal and does not always have a pattern. Take the first beat of bar 2 for example. Tifu articulates the D and C-sharp clearly but plays with smoother bow strokes for the same figure in the first beat of bar 3. Bars 3 and 5 are other examples of Tifu's incidental articulations. Tifu smooths out every note in bar 3. Regardless of the differences between the *staccato*, *staccatissimo*, *tenuto*, or rests, Tifu plays them identically long. On the contrary, Tifu articulates and shortens notes in bar 5 even though some of the notes are slurred.

Marie Radauer-Plank

Table 2.28. Articulation approach – Marie Radauer-Plank

<i>Staccato</i> versus <i>staccatissimo</i> (bar 1-2)	Sixteenth notes with <i>tenuto</i> and <i>staccato</i> versus sixteenth notes without marking (bar 4-5)	Notes with <i>tenuto</i> and <i>staccato</i> versus notes with <i>tenuto</i> (bar 9-10)	Accents versus <i>forzato</i> (bar 13-14)
nuanced	none	nuanced	some

Radauer-Plank articulates the *staccatissimo* in the opening clearly. I particularly noticed that at bar 11, where players usually tend to play with much longer articulations in the second beat. Radauer-Plank pronounces those *staccatissimos* clearly while speeding up. The only exception is at the end of bar 3. Radauer-Plank interprets *staccatissimo* and *staccato* relatively long in the third and fourth beat of bar 3 only to expand the tempo while the register goes lower. Radauer-Plank does this similarly in the third beat of bar 8 where she holds through *staccatissimo* note A. For accents and *forzato*, they are not as refined as the articulations mentioned above. Because of the slower rolled motion that Radauer-Plank applies on the chords in the third beat of 13, the

illusion of a weaker beat is given. Even though the fourth beat accent was approached even more softly, the differences between the *forzato* and the accents are not perceivable enough. In addition, Radauer-Plank does not clearly distinguish the accents from the *forzato* in the following bar either.

Stefan Tarara

Table 2.29. Articulation approach – Stefan Tarara

<i>Staccato</i> versus <i>staccatissimo</i> (bar 1-2)	Sixteenth notes with <i>tenuto</i> and <i>staccato</i> versus sixteenth notes without marking (bar 4-5)	Notes with <i>tenuto</i> and <i>staccato</i> versus notes with <i>tenuto</i> (bar 9-10)	Accents versus <i>forzato</i> (bar 13-14)
nuanced	none	nuanced	none

The differences between various articulations are relatively clear with a few exceptions. For example, the *staccatissimo* in the third beat of bar 3 is held unlike the articulated playing in the beginning. The D and C-sharp in the fourth beat of bar 4 are being played similarly to the note A in the next bar, short and without a proper *tenuto* emphasis. Tarara elongates some notes that change the articulations. Both the F-sharp in the first beat and the G-sharp in the fourth beat of bar 8 are illustrations that Tarara alters the articulations by extending the notes while deploying *vibrato*. In addition, Tara does not clearly distinguish the accent and *forzato*.

Janet Sung

Table 2.30. Articulation approach – Janet Sung

<i>Staccato</i> versus <i>staccatissimo</i> (bar 1-2)	Sixteenth notes with <i>tenuto</i> and <i>staccato</i> versus sixteenth notes without marking (bar 4-5)	Notes with <i>tenuto</i> and <i>staccato</i> versus notes with <i>tenuto</i> (bar 9-10)	Accents versus <i>forzato</i> (bar 13-14)
nuanced	none	none	mostly

Sung does not always differentiate between articulations on the basis of their length or degree of emphasis. Nevertheless, one can still discover some tendencies. Sung interprets articulations with longer value when the tempo starts to drop. Take bar 3 for example. Sung plays the *staccato*, *staccatissimo*, and the sixteenth notes longer than the actual length after the second beat, where

Sung begins to stretch the tempo. In addition to prolonging notes while the tempo declines, Sung also lengthens notes in the slow sections. The b section illustrates this point clearly where Sung extends the sixteenth notes in the first beat and third beat of bar 5 and the first beat of bar 6. For accent and *forzato* in bars 14 and 15, Sung does not roll the chords and double-stops in the first three beats. Instead, she rolls the double stop in the fourth beat which contradicts with Enescu's marking. However, in doing so, she gives an impression that the fourth beat is softer and successfully differentiates the accent and *forzato*.

Patrick Bismuth

Table 2.31. Articulation approach – Patrick Bismuth

<i>Staccato</i> versus <i>staccatissimo</i> (bar 1-2)	Sixteenth notes with <i>tenuto</i> and <i>staccato</i> versus sixteenth notes without marking (bar 4-5)	Notes with <i>tenuto</i> and <i>staccato</i> versus notes with <i>tenuto</i> (bar 9-10)	Accents versus <i>forzato</i> (bar 13-14)
nuanced	none	none	none

There is no evident pattern to Bismuth's articulations. Consider bars 3, 4, and 5 for example. One might conceive that Bismuth plays *staccato* and *staccatissimo* longer while both the register and the tempo are going down, but Bismuth also interprets some notes as relatively short, such as the first sixteenth notes of both bars 4 and 5. On the contrary, Bismuth regards the same sixteenth notes as much longer in the third beat of bar 5 and the first beat of bar 6. Similarly, Bismuth sustains the *staccatissimo* and *staccato* in the third beat of bar 8 and the first beat of bar 9.

However, Bismuth performs the *tenuto* in the third beat of bar 9 very short and even shorter in the second beat of bar 10 even though they are the same material. Another example of Bismuth's inconsistent articulations lies in bars 13 and 14, where he executes the second eighth note of each beat differently. At times it sounds like *tenuto* and *staccato*, and at other times it can be heard as a full *tenuto*, connecting to the next note. Bismuth also plays the slurs over the *staccato* in the fourth beat of bar 13 and the second beat of bar 14 with some emphasis and longer articulations. Although the articulations are not performed as written, a longer interpretation certainly creates more sonority.

Vita Wallace

Table 2.32. Articulation approach – Vita Wallace

<i>Staccato</i> versus <i>staccatissimo</i> (bar 1-2)	Sixteenth notes with <i>tenuto</i> and <i>staccato</i> versus sixteenth notes without marking (bar 4-5)	Notes with <i>tenuto</i> and <i>staccato</i> versus notes with <i>tenuto</i> (bar 9-10)	Accents versus <i>forzato</i> (bar 13-14)
none	none	nuanced	none

There are few nuances between the articulations in Wallace's playing. For example, the length between *staccato* and *staccatissimo* are relatively alike in the beginning even though Wallace lifts and leaves space after the notes. This similarity in articulation is further exemplified in bar 3 where all the bow strokes are being approached the same way regardless whether it is marked *staccato*, *staccatissimo*, or without any articulation markings at all. In bars 4 and 5, Wallace even omits and plays through the rests, creating a smooth but plain interpretation. On the other hand, there are some clear distinctions of articulations in some sections. The *staccatissimos* are clear in bars 7 and 8. In addition, consider bars 9 and 10. The F-sharps with *tenutos* are played differently from the notes B and A with *tenutos* and *staccatos* in the third beat of bar 9 and the second beat of bar 10. In the fourth beat of bar 10, Wallace also acutely lifts on the B-natural, separating from the B-flat. This level of care is different from the previous a section. One might speculate that the slower tempo of a' (bars 6, 7, and 8 where Wallace plays quarter note equals 100 rather than 108 in the beginning) and b' (bars 9 and 10) sections allow Wallace to have more time to execute the details.

Leonidas Kavakos

Table 2.33. Articulation approach – Leonidas Kavakos

<i>Staccato</i> versus <i>staccatissimo</i> (bar 1-2)	Sixteenth notes with <i>tenuto</i> and <i>staccato</i> versus sixteenth notes without marking (bar 4-5)	Notes with <i>tenuto</i> and <i>staccato</i> versus notes with <i>tenuto</i> (bar 9-10)	Accents versus <i>forzato</i> (bar 13-14)
nuanced	nuanced	none	some

Kavakos interprets articulations precisely for most of the opening section, which is impressive given the fast tempo that he chose. There are only a few places that contradict Enescu's markings. Take bar 3, bars 9 and 10, and bar 11 for example. The last C-sharp in bar 3 should be played with a certain degree of emphasis because of its *tenuto* marking, and a little gap should be placed for the *staccato* marking. However, Kavakos simply connects through the notes D and C-sharp without any emphasis or separation. In the third beat of bar 9 and the second beat of bar 10, the articulations of F-sharps should distinguish from the preceding B and A. Instead of having spaces between preceding notes, the F-sharps connect through to the next note. The fact that the F-sharps are in the same bowing with the following C-sharp and G also reinforces that connecting effect. On the contrary, Kavakos plays the F-sharps with a slight separation as if they are *staccato*. In bar 11, Kavakos regards *staccatissimos* in the second beat with much longer bow strokes than the rest of the *staccatissimos* in the piece. A possible explanation for this may be that the notes are still in a slower tempo, and Kavakos has not returned to a more energetic and articulated way of playing.

The differences between accents and *forzato* are not fully executed in Kavakos' performance. The strong approach and fast rolled chords in the first and second beat of bar 13 give a clear statement of *forzato* playing. Yet, in the third beat, Kavakos rolls the chord slower and applies *vibrato* on the top A-sharp. These two features suggest a softer attack and a more melodic playing on the third beat. The fourth beat of bar 14 is the evidence of this, where Kavakos arrives strongly, disregarding the *diminuendo* and lighter approach accent markings.

Sherban Lupu

Table 2.34. Articulation approach – Sherban Lupu

<i>Staccato</i> versus <i>staccatissimo</i> (bar 1-2)	Sixteenth notes with <i>tenuto</i> and <i>staccato</i> versus sixteenth notes without marking (bar 4-5)	Notes with <i>tenuto</i> and <i>staccato</i> versus notes with <i>tenuto</i> (bar 9-10)	Accents versus <i>forzato</i> (bar 13-14)
none	none	none	nuanced

There are little differences between the notes with dots, slurs over the notes with dots, and slurs over the notes with dots and *tenuto*. For example, in bars 4 and 5, the last beat of both bars is marked with slurs over the notes with dots and *tenuto*; however, Lupu interprets them as very

short articulations. There are also no apparent differences between the dots (*staccato*) and the wedges (*staccatissimo*). Bars 1 and 2 are examples of this, as Lupu treats them similarly, playing with the same weight, attack, and length for the dots and wedges. Another example that illustrates Lupu's different interpretation is in a TEDxUIUC video ⁷¹, where he plays the same piece but lengthens a number of eighth notes with dots to full value of eighth notes. On the other hand, in both the recording and the TEDxUIUC video, Lupu distinguishes clearly between *forzato* and accents, which can be heard clearly in bars 13 and 14. He approaches *forzato* stronger on the first three beats by rolling the chords faster, while he plays softer on the accent on the fourth beat by rolling the chord slightly slower, playing with more gentle string crossings. This is effective, though Lupu sacrifices precision in timing with the fact that the fourth beat double-stops should be played together in contrast to the previous three rolled chords.

Diede Verpoest

Table 2.35. Articulation approach – Diede Verpoest

<i>Staccato</i> versus <i>staccatissimo</i> (bar 1-2)	Sixteenth notes with <i>tenuto</i> and <i>staccato</i> versus sixteenth notes without marking (bar 4-5)	Notes with <i>tenuto</i> and <i>staccato</i> versus notes with <i>tenuto</i> (bar 9-10)	Accents versus <i>forzato</i> (bar 13-14)
none	none	none	none

In general, Verpoest's articulations are on the short side, delivering an energetic performance. He approaches most of the *staccatos* the same way as *staccatissimos*. The notes G in the first bar and the sixth bar illustrate this point clearly. Verpoest also shortens the sixteenth notes in the fourth beat of both bars 4 and 5, interpreting the notes without a *tenuto* emphasis. Bars 9 and 10 are other examples of how Verpoest reduces the note value. He adds *staccatos* to the notes F-sharp in the third beat of bar 9 and the second beat of bar 10, ending up with the same articulations as the preceding notes. On the other hand, Verpoest occasionally lengthens a couple of articulations. The F-sharp in the third beat of bar 3 and the last two sixteenth notes in the first

⁷¹ Lupu, Sherban. "TEDxUIUC - Sherban Lupu - "The fiddler" by George Enescu." YouTube video, 3:09. March 25, 2011. <https://www.youtube.com/watch?v=ONBkBVInypY>

beat of bar 12 are all extended. There are also no obvious differences between accent and *forzato*.

Daniel Rowland

Table 2.36. Articulation approach – Daniel Rowland

<i>Staccato</i> versus <i>staccatissimo</i> (bar 1-2)	Sixteenth notes with <i>tenuto</i> and <i>staccato</i> versus sixteenth notes without marking (bar 4-5)	Notes with <i>tenuto</i> and <i>staccato</i> versus notes with <i>tenuto</i> (bar 9-10)	Accents versus <i>forzato</i> (bar 13-14)
none	none	none	none

There is no obvious distinction between *staccato* and *staccatissimo* as well as no notable differences between slurs over the notes with *tenuto* and slurs over the notes with dots and *tenuto*. In fact, Rowland holds through most of the notes with any kinds of *staccato* markings and interprets them as very long. In addition, the nuance between *forzato* and accents is not perceptible.

Remus Azoitei

Table 2.37. Articulation approach – Remus Azoitei

<i>Staccato</i> versus <i>staccatissimo</i> (bar 1-2)	Sixteenth notes with <i>tenuto</i> and <i>staccato</i> versus sixteenth notes without marking (bar 4-5)	Notes with <i>tenuto</i> and <i>staccato</i> versus notes with <i>tenuto</i> (bar 9-10)	Accents versus <i>forzato</i> (bar 13-14)
none	none	none	none

Azoitei's articulation does not always reflect what is on the page. For example, there are *staccatos* on the note G and *staccatissimo* on the note D in the first bar. However, the gap between the G and the next note is significantly bigger than the D and the next note. Similarly on the third beat of both bars 2 and 7, Azoitei holds through the *staccatissimo*. The fourth beat of bar 4, second beat of bar 9 and first beat of bar 10 are other examples of unclear articulations. The notations are slurs over notes with dots and *tenuto*; however, Azoitei interprets them similarly to slurs over notes with only dots. For accents, there are no clear differences between the *forzatos* and accents in bars 13 and 14. Furthermore, Azoitei approaches both strings at the

same time for the double-stops instead of rolling them like Enescu indicated. Although the overall articulation details do not correspond with the nuances that Enescu indicated, Azoitei's choices are well-considered and consistent. Take bar 2 and bar 7, for example, where both third and fourth beats are expanded and lengthened in these parallel two bars. The accents in bar 3, 13, and 14 are not nuanced but approached similarly throughout. Other examples are the non-*vibrato* in the second beat of bar 10 and *subito piano* in the third beat of bar 16. These suggest that Azoitei is striving for a more personal interpretation.

Gidon Kremer

Table 2.38. Articulation approach – Gidon Kremer

<i>Staccato</i> versus <i>staccatissimo</i> (bar 1-2)	Sixteenth notes with <i>tenuto</i> and <i>staccato</i> versus sixteenth notes without marking (bar 4-5)	Notes with <i>tenuto</i> and <i>staccato</i> versus notes with <i>tenuto</i> (bar 9-10)	Accents versus <i>forzato</i> (bar 13-14)
none	none	nuanced	none

The differences between *staccato* and *staccatissimo* cannot be heard as well as the nuances between the accents and *forzato*. In addition, Kremer adds accents and lengthens notes capriciously. For example, Kremer approaches the C-sharp and D the same way in the first bar, plays the D in the third beat stronger than the accented D in the fourth beat of bar 1. Kremer also adds accents in the beginning of the third and fourth beat in bar 3 when they are not indicated in the music. Similarly, the G is accented in the second beat of bar 6, the A in the third beat of bar 8 and the F-sharp in the first beat of bar 9 are also prolonged.

Philippe Graffin

Table 2.39. Articulation approach – Philippe Graffin

<i>Staccato</i> versus <i>staccatissimo</i> (bar 1-2)	Sixteenth notes with <i>tenuto</i> and <i>staccato</i> versus sixteenth notes without marking (bar 4-5)	Notes with <i>tenuto</i> and <i>staccato</i> versus notes with <i>tenuto</i> (bar 9-10)	Accents versus <i>forzato</i> (bar 13-14)
some	none	none	none

In general, Graffin's articulations are on the short side. Take bars 1 and 5 for example. The *staccato* note G in bar 1 is fairly short, and there is no noticeable distinction between the *staccato* and the *staccatissimo*. The last two sixteenth notes of bar 4 are played short and have no proper *tenuto* stress. There are also three other places (bars 9, 10, and 11) that do not reflect Enescu's markings. Graffin plays the F-sharps in both the third beat of bar 9 and the second beat of bar 10 fairly short. Instead of emphasizing and executing their full value, Graffin interprets the F-sharps the same way as the preceding B and A, with a slight separation in between the notes. In bar 11, Graffin approaches the B-flat and C differently than how he plays the rest of the *staccatissimo* in the piece. However, the sudden tempo change might give Graffin no time to articulate those *staccatissimos*.

Caroline Goulding

Table 2.40. Articulation approach – Caroline Goulding

<i>Staccato</i> versus <i>staccatissimo</i> (bar 1-2)	Sixteenth notes with <i>tenuto</i> and <i>staccato</i> versus sixteenth notes without marking (bar 4-5)	Notes with <i>tenuto</i> and <i>staccato</i> versus notes with <i>tenuto</i> (bar 9-10)	Accents versus <i>forzato</i> (bar 13-14)
none	none	nuanced	none

Goulding over-articulates and adds *staccatissimo* to the C-sharp in the third beat of bar 1. This is also heard in the third beat of bar 6. However, Goulding does not apply this articulation on the same gesture in the third beat of both bars 2 and 7. The accents and *forzato* are not clear in bars 13 and 14. Goulding smooths out most of the accent and *forzato* markings except for the first beat of bar 14. While one can hear the emphasis on the third and fourth beat of bar 13, Goulding stresses more on the fourth beat than the third beat, which contradicts the markings. Goulding also does not follow the arpeggiated markings fully in the third beat of bar 13 and the second beat of bar 2.

Another notable finding is that Goulding has a tendency to utilize non-*vibrato* on long notes or tied notes to produce a sudden decay of the sound. This approach captures historically informed baroque playing, which is an interesting choice for Enescu's music. Goulding also creates a couple of half-step intervals. She changes the G-sharp to G-natural on the fourth beat of bar 8 and C-sharp to C-natural on the first beat of bar 15.

Vlad Stanculeasa

Table 2.41. Articulation approach – Vlad Stanculeasa

<i>Staccato</i> versus <i>staccatissimo</i> (bar 1-2)	Sixteenth notes with <i>tenuto</i> and <i>staccato</i> versus sixteenth notes without marking (bar 4-5)	Notes with <i>tenuto</i> and <i>staccato</i> versus notes with <i>tenuto</i> (bar 9-10)	Accents versus <i>forzato</i> (bar 13-14)
nuanced	none	none	none

Stanculeasa's articulations are mostly nuanced with a few exceptions. He expands numerous articulations. The first notes of both the first and second beats of bar 3, the F-sharp in the third beat of bar 3, and the second beat of bar 11 accurately illustrate this point. In addition, Stanculeasa does not distinguish notes with slur over *tenuto* and *staccato* from other articulations. This is exemplified in the fourth beat of bar 4 to the first note of bar 5 and the second beat of bar 9 to the first note of the next beat. Stanculeasa also does not differentiate the accents from *forzatos* in bars 13 and 14.

Laurent Albrecht Breuninger

Table 2.42. Articulation approach – Laurent Albrecht Breuninger

<i>Staccato</i> versus <i>staccatissimo</i> (bar 1-2)	Sixteenth notes with <i>tenuto</i> and <i>staccato</i> versus sixteenth notes without marking (bar 4-5)	Notes with <i>tenuto</i> and <i>staccato</i> versus notes with <i>tenuto</i> (bar 9-10)	Accents versus <i>forzato</i> (bar 13-14)
nuanced	nuanced	none	none

The *staccato* and *staccatissimo* are very clear overall with a few exceptions and they happen to involve a series of F-sharps. The F-sharp in the third beat of bar 3, F-sharp in the second beat of bar 5, F-sharp and G in bar 6, and F-sharp in the first beat of bar 8. All of these notes are lengthened in different degrees. On the contrary, there are some notes that Breuninger plays with shorter articulations. The F-sharp in the first beat and the third beat of bar 9 and the F-sharp in the second beat of bar 10 are examples of this. The most significant articulation changes are in bars 13 and 14. Breuninger plays both *staccato* and *staccatissimo* very long. He even takes some time focusing on the bass notes, bringing out the chromatic descending scale (D, C-sharp, C, B, B-flat, A, A-flat).

Hana Kotková

Table 2.43. Articulation approach – Hana Kotková

<i>Staccato</i> versus <i>staccatissimo</i> (bar 1-2)	Sixteenth notes with <i>tenuto</i> and <i>staccato</i> versus sixteenth notes without marking (bar 4-5)	Notes with <i>tenuto</i> and <i>staccato</i> versus notes with <i>tenuto</i> (bar 9-10)	Accents versus <i>forzato</i> (bar 13-14)
none	some	none	none

Although some articulations do not correspond with Enescu's markings, Kotková is consistent with her choices. Take the second, third, and fourth beats of bar 3 for example. The articulations of the first notes of these beats are marked differently; however, Kotková places emphasis on the start of every beat and plays with the same length. Other examples include the first sixteenth notes in both bars 7 and 8 where Kotková lengthens *staccatissimo*. In the third beat of bar 9 and the second beat of bar 10, Kotková adds *staccatos* to the notes F-sharp. While these articulations are different from Enescu's notation, Kotková's interpretive choices are consistent. One can follow and establish the tendencies easily.

Ștefan Gheorghiu

Table 2.44. Articulation approach – Ștefan Gheorghiu

<i>Staccato</i> versus <i>staccatissimo</i> (bar 1-2)	Sixteenth notes with <i>tenuto</i> and <i>staccato</i> versus sixteenth notes without marking (bar 4-5)	Notes with <i>tenuto</i> and <i>staccato</i> versus notes with <i>tenuto</i> (bar 9-10)	Accents versus <i>forzato</i> (bar 13-14)
none	none	none	none

A possible result of performing a very fast tempo overall, there are no apparent differences between *staccato* and *staccatissimo* in Gheorghiu's playing. For example, the lift after the *staccatissimo* should be relatively longer than the *staccato* but one cannot hear that in bar 1. This also happens in the third beat of both bar 2 and 3 and the second beat of bar 11 where Gheorghiu lengthens the *staccatissimo* quite a lot. Gheorghiu also overlooks some little details. Take bars 5 and 6 for example. Gheorghiu interprets the sixteenth note in the first beat of bar 5 similarly to the previous sixteenth notes with slurs over *staccato* and *tenuto*. This is also exemplified in the third beat of bar 5 and the first beat of bar 6. Other inconsistencies happen in bars 9 and 10.

Gheorghiu plays the *tenuto* in the third beat of bar 9 and the second beat of bar 10 shorter than what is indicated. On the other hand, Gheorghiu connects through the *staccato* in the fourth beat of bar 10.

2.3.3 Conclusion

In conclusion, there is no apparent data that suggests a clear relationship between the three parameters: tempo, rhythm and articulation. The following table provides a list of players that show adherence to the score indications in each parameter.

Table 2.45. Summary of players' approaches to tempo (A), rhythm (B), and articulation (C)

(A) Players who are faithful to the tempo	(B) Players who execute rhythm precisely	(C) Players who have more nuanced articulation (at least two "nuanced" in the articulation chart)
Daniel Rowland	Axel Strauss	Axel Strauss
Remus Azoitei	Stefan Tarara	Amiram Ganz
Gidon Kremer	Vita Wallace	Marie Radauer-Plank
Philippe Graffin	Leonidas Kavakos	Stefan Tarara
Caroline Goulding	Remus Azoitei	Leonidas Kavakos
Vlad Stanculeasa	Vlad Stanculeasa	Laurent Albrecht Breuninger
	Ștefan Gheorghiu	

The players who follow the tempo faithfully are Daniel Rowland, Remus Azoitei, Gidon Kremer, Philippe Graffin, Caroline Goulding (although her tempos are slower than the indicated tempos but the tempo relationship between the fast and slow sections are similar to Enescu's), and Vlad Stanculeasa. But their precision does not always reflect in rhythm and articulation. Among these six players, only Azoitei and Stanculeasa also perform the rhythm accurately, but none of the six players overlap with the players who have nuanced articulations. Performing slower tempos also does not always suggest a more precise rhythm execution nor a more nuanced articulation playing. The players who perform slower tempos in both fast and slow sections are Axel Strauss, Amiram Ganz, Marie Radauer-Plank, Patrick Bismuth, Sherban Lupu, Diede Verpoest, Daniel Rowland, Remus Azoitei, Gidon Kremer, Caroline Goulding, Laurent Albrecht Breuninger, Hana Kotková. Among these twelve players, only two fall into the precise rhythm category (Strauss and Azoitei) and four have a more nuanced articulation playing (Strauss, Ganz, Radauer-Plank, and Albrecht Breuninger). The players that execute rhythm accurately do not

always demonstrate the same attention to articulations. Only three out of seven players are in both categories (Strauss, Tarara, and Kavakos).

The following data also does not indicate a certain performance practice over time or players' nationality. The following chart provides the released year of the album in chronological order, their nationality, and in which category the players fall into: (A) Players who are faithful to the tempo; (B) Players who execute rhythm precisely; (C) Players who have more nuanced articulation (at least two "nuanced" in the articulation chart).

Table 2.46. Summary of performance approach organized by the date of the recording correspond with tempo (A), rhythm (B), and articulation (C)

Violinist	Release Year	Category	Violinist	Release Year	Category
Ștefan Gheorghiu (Romania)	1980	(B)	Amiram Ganz (Uruguay)	2011	(C)
Gidon Kremer (Latvia)	1997	(A)	Axel Strauss (Germany)	2013	(B) (C)
Hana Kotková (The Czech Republic)	1997		Vlad Stanculeasa (Sweden/Romania)	2013	(A) (B)
Vita Wallace (The United States of America)	1999	(B)	Daniel Rowland (The Netherlands/The United Kingdom)	2016	
Patrick Bismuth (Tunisia/France)	2001		Stefan Tarara (Germany)	2016	(B) (C)
Mihaela Martin (Romania)	2002		Caroline Goulding (The United States of America)	2016	(A)
Leonidas Kavakos (Greece)	2003	(B) (C)	Anna Tifu (Italy)	2017	
Philippe Graffin (France)	2005	(A)	Janet Sung (The United States of America)	2019	
Remus Azoitei (Romania)	2007	(A) (B)	Marie Radauer-Plank (Austria)	2019	(C)
Laurent Albrecht Breuninger (Germany)	2008	(C)	Diede Verpoest (Belgium)	2021	
Sherban Lupu (Romania)	2009				

Observing chronologically, Gheorghiu had the earliest recording of all the players. His integrity in rhythm (Category B) can also be heard elsewhere and even in the more recent recordings (2013 from Stanculeasa and 2016 from Tarara). If one focuses on the recordings in the 1990s, Kremer and Wallace belong to at least one category (A and B) while Kotková interprets freely. Their features can also be seen across the list. These indicate that there is no particular performance practice progressing over time. The five Romanian players: Gheorghiu, Martin, Azoitei, Lupu, and Stanculeasa also do not have much in common. While Stanculeasa and Azoitei both show great attention to tempo and rhythm, Lupu and Martin's playing are personal and improvisational, and Gheorghiu only demonstrates care in rhythm.

The interpretative approach toward Enescu's music varies and does not seem to have any trends in performance practice regarding tempo, rhythm, and articulation nor the influence of their nationality or over time. In addition to presenting observation and data, I would also like to provide my opinion on these recordings. Among these players, I enjoy Strauss, Martin, Kavakos, and Lupu's playing the most for different reasons. Strauss demonstrates contrasting characters between the fast and slow sections and a well-articulated playing. While Strauss slows down earlier than the indicated placement, it is organic and musically coherent. I appreciate Martin's energetic performance. Her lifts on *staccatissimo* are particularly effective in creating a lively character. Although executing in a faster tempo and not consistently differentiating articulations, Kavakos delivers a sense of direction in his playing. Lupu combines clear character contrasts, high-energetic presentation, and articulated execution. I am especially fond of Lupu's slides in bars 4 and 5. He successfully utilizes the slides to produce a yearning quality.

I acknowledge that none of the players faithful to the indicated tempo are my preferred choices (Rowland, Azoitei, Kremer, Graffin, Goulding, and Stanculeasa). Nevertheless, I do not consider a conflict between a successful performance and devoted tempo execution. These recordings are less satisfying to me for musical reasons. Rowland treats each articulation alike, and the lack of lifting motions on *staccatissimo* does not offer a *giocosso* character. This can also be heard in Azoitei's recording even though I appreciate his balance in pushing and pulling the tempo. Kremer creates false accents, which gives an unstable pulse. On the other hand, Graffin contributes no clear pulse due to his constant tempo pushing. Goulding provides accurate accents, but she decreases the volume significantly at the end of each marking, and a sense of a

bigger phrasing is missed. Stanculeasa's laboured playing in the difficult passage limits its virtuosity and sense of cohesion.

This chapter showcases the complexity of the performance practice situation in Enescu's later violin music given the diversity of different approaches across twenty-one recordings. In the next chapter, interviews with selected players will be presented and discussed in order to understand their perspectives on Enescu's music.

Chapter 3

Interviews

3.1 Introduction

This chapter investigates through interviews how two other violinists view Enescu's music: Sherban Lupu and Axel Strauss. In 2013, Strauss became the second violinist to record the complete violin works of Enescu. Although Lupu has only recorded some of Enescu's violin music, he has been deeply involved with Enescu's works and legacy, especially through his activities in the George Enescu Society of the US. It is also interesting to observe how their different background inform their interpretation. Born in Romania, Lupu immersed in Romanian folk music and fiddle music growing up. His contribution in promoting Enescu's music includes publishing six volumes of previously unknown pieces for violin with the Romanian Cultural Institute. These works were discovered, edited, and arranged by Lupu. Student of Petru Munteanu (who studied with Enescu's pupil George Manoliu), German violinist Axel Strauss' exploration of Enescu's music embarked further after winning the silver medal at the Enescu Competition at the age of seventeen. One can observe very different backgrounds Lupu and Strauss had and therefore make a good pair to offer contrasting perspectives. In the course of both interviews, four main topics emerged: their journeys with Enescu's music, suggestions on approaching Enescu's works, viewpoints on articulations, and outcomes of learning Enescu's music.

3.2 Sherban Lupu

Date: Sunday December 12, 2021

Location: Zoom

3.2.1 Encounter with Enescu's Music

I started the interview by asking how Lupu was drawn to Enescu's music, and the primary reason is his Romanian background. "As you know, I'm a Romanian born, so I grew up with knowledge of his music, and I loved it... his music is very much inspired by Romanian folk music." Another reason is that Lupu felt passionate and responsible for sharing Enescu's music to the world. "I left Romania once I finished high school, more or less when I was barely 20. Living abroad at that time, let's not forget this is about early 70s. Enescu was hardly known in the larger and

wider repertoire...I felt it was a pioneering work to let the world know about this wonderful music. I took it upon myself to include on almost every recital, in the United States or Europe and elsewhere.” These two elements motivated Lupu to perform and study Enescu’s music.

Lupu’s interest in Enescu’s music also led him to research and record works by Enescu. “I spent a great deal of time in the libraries here in Romania, and I went through every file and found all these works, which is a total of over 20 works which were previously unknown.” In discovering these pieces, Lupu also edited and arranged for his students and introduced Enescu’s music to them at their young age. “In finding these small pieces, I found vehicles for them to familiarize themselves with his works...I did a little bit of cosmetic work on some of these works, either finishing or rearranging a little bit, but usually using all the time only Enescu materials. But I got them ready, performance-ready. So I’m very proud and very happy to see that a lot of young people, young teenagers, they play little works by Enescu. By the time they get to the age of 17, 18 and they approach the Second Sonata, and they already know something about his music. These were sort of the setup things for me that gave me energy, interest, and the desire to deal with research.”⁷²

3.2.2 Challenges and Suggestions in Performing Enescu’s Music

When asked about the challenges Lupu encountered, he commented that the difficulty is no different from pieces by other composers, which is to focus on the music itself and find the essence in Enescu’s music. “They are pretty much the challenges that you found yourself. It is quite forbidding language learning... What one has to do, the person/student who studies, is to concentrate on the actual music... So once one gets to this essence, everything becomes more clear because after all, even the *Impressions* or Third Sonata should be no different between a Beethoven Sonata, for instance.”

The solution that Lupu offered is to dismiss the detailed notation first. “[Ignore the indications] in the beginning when you learn the piece. Otherwise, you stumble before you play three bars. You have to read five indications, six words, so you are stuck.” He added, “Sometimes I joke with some people and I said I wish I could see the Third Sonata without all these indications just

⁷² Lupu later added that he published eight volumes of unknown works with Romanian Culture Institution.

to see the music like you would see music by Mozart or by Beethoven. When one studies, in order to bypass this difficulty, one has to concentrate on the music, on the rhythm, on the melodic patterns, sometimes the rhythms are quite difficult and complex. But these are [the] main things. Once you are able to cut your way across all these sign, language, words, and indications, you will find the core of the music and the core of the music like you felt yourself I am sure, is a highly emotional and spiritual musical language.”

I would like to reaffirm that this is only the first step of deciphering Enescu’s music, and Lupu by no means dismisses Enescu’s elaborate markings. In fact, Lupu further shared a personal story confirming Enescu’s meticulous writing intention. “Here in Romania, I found the first draft of the Third Sonata as he published them at Enoch Salabert. And they sent them to Enescu, and he made corrections so precisely that he would move an accent half a centimeter to the left or a line 2 mm to the right to be exactly above the note as it should...The wording, *addormentato*, for instance, was over for too many notes. You strain it to be just those particular notes. He was meticulous to a fault that every indication, and that’s for your interest, to be precisely at the right mathematical [placement].”

3.2.3 Articulation

“Forget about the treatise,” and “There is no science” are some of Lupu’s comments when I asked how to differentiate the nuanced articulations. He explained, “I am somewhat privileged because I know what he’s trying to imitate, which is usually a lot of folk feeling. The folk feeling in Romania is quite an extraordinary art I happen to study. I wrote even a book about it, *The Art of the Fiddlers*. So, he imitates these things. Now I don’t separate them from the music. I don’t separate them within themselves.”

Lupu suggested internalizing the notation by singing and imagining the sound in one’s head. “You look at the score as a learning performance, look at the music, which by now hopefully you learned in your head more or less, and then try to apply the signs and see what it sounds like, first in your head, not with the violin. With the violin, it might be confusing...You learn the music just like any [piece]. It’s not the most difficult thing, violin-wise. But to render it [Enescu’s music] precisely, [imagine] in your head with your violin in your hands. But before you play, try to figure it out. How does that note sound with that sound?”

Lupu also gave an example of other compositions. “Let’s think of, let’s say, Beethoven C minor [Violin] Sonata. Well, there are many indications where he writes *sforzando*, *poco forte*, *forte*

sforzando... It's the same thing. You don't start to write a pretty song with *pf*, *f*, or *mf*. You just apply them to the music, so I wouldn't get too scientific about them. That's my advice... You can say, as I pointed out, Enescu evolved in his use of signs from the *Torso*, where he uses mainly words, to the *Third Sonata*, where he uses signs and words, to the *Impressions*, where he sort of concludes through words, encompassing words by some signs. He tries to be more essentialized in his explanations."

However, when asked about the definition of each articulation, Lupu agreed with the statement that "*staccatissimo* is shorter than *staccato*, the *forzato* is stronger than the accent, and the tenuto is held to its full value while stressing." He further assigned characters to certain articulations. "*Staccatissimo* is more like stabbing, in various degrees", "Jumping, jumping (possibly referred to the *staccato* at the beginning of *Ménétrier*)... you have to imagine dances where you can because they certainly do apply in this situation." However, he also commented that players must have a certain degree of freedom in interpreting articulation markings, and that general rules cannot always be followed.

3.2.4 Piano Collaboration

The piano part in Enescu's compositions is quite dense. Nevertheless, Lupu regarded the piano as more of an accompanying role, which he likened to the cimbalom in a traditional gypsy *taraf* band. "The piano has an accompanying role, emphasizing certain things that the violin discourse. [The piano] emphasizes and supports the violin discourse or creates atmosphere rendering... But it doesn't have a soloistic or a prominent role. And the same goes, obviously, the *Impressions* where the piano is used to make noise-like sound. The interesting part is that I don't know if you look in Albany Records; I recorded the *Impressions* for solo violin and orchestra. Every note is there, but it's just effects, as you could see, it's a sound effect... The piano has an accompanying and supporting role of the actual music played by the violin. It's for coloring, spice, the atmosphere, building an atmosphere." I agree to a certain extent that the piano creates a sound effect and atmosphere. However, I believe the piano also provides harmonic context that informs the music differently.

3.2.5 Outcome

Instead of giving suggestions to violinists who wish to learn Enescu's music, Lupu shared his personal experiences and outcome from learning Enescu's music. "Besides the musical satisfaction experience of feeling makes me look good with the violin when I play Enescu, etc., it

fulfills the homesickness. Romania was under the Communist regime. I won't get into politics, but it's a real thing. When I left Romania, I could not return until the 90s because they wouldn't have let me out. It was a longing for home country. It filled that gap in my heart. Even for Enescu, for some extent. He spent most of his adult life in France and tours in America, including the University of Illinois. But he also had a longing, homesickness. It's like you love your country, probably very much... If somebody would tell you, you cannot return there anymore. You'd feel homesick, you regret it. This is what I got."

Lupu also advocated playing Enescu's music with emotion. "It's important to avoid playing them machine-like, just learning the notes and making sure everything is there. That's not good enough for his music. Enescu needs your emotional support, needs for you to become involved with what you are playing with your feelings, your emotions, and that way his music will become alive... if you play Stravinsky or even Shostakovich, it is good enough if you play very well technically and to a certain extent, it does not require such a consumption of yourself. [But with Enescu's music], you need to perform and needs to get involved and avoid a mechanical performance." Although I understand Lupu's viewpoint, I do not fully agree with his statement about interpreting Stravinsky or Shostakovich. These pieces can also be personal and emotionally invested.

3.3 Axel Strauss

Date: Thursday January 6, 2022

Location: Zoom

3.3.1 Encounter with Enescu's Music

Four components shape Strauss' journey with Enescu's music: personal connections with Romania, fascination with Enescu's authentic and musical expression, interest in the exploration of the complexity, and inspiration with Enescu's own recordings.

Strauss was introduced to Enescu's music by his teacher Petru Munteanu, who himself studied with one of Enescu's students. Having won the Silver Medal at the Enescu Competition also allowed Strauss to perform in and visit Romania. His concert engagements occurred not only in Bucharest but also outside the city. "I saw the landscape when I went... and there's still a lot of the old traditions and the history... And some beautiful architecture in the old villages when you go further out from the cities and so forth. Even though that's not necessarily a direct link to the

music, but it informs the music. I think there's this poetic element somehow that makes it into the music. And I think that Enescu was very connected with his home country. And it's inspiring, at the very least, to go there and go to see his world that he was born into basically first hand."

"The second aspect, of course, is that I always thought that his music was just so fascinating. I always felt that it had a very deeply human and a really kind of authentic expression. And it's clear that he studied the old masters in composing, and he studied his craft really well, and it shows up in his writing. There's a lot of knowledge and background and information in his musicianship... He managed somehow to, like all great composers, to kind of honor the tradition in a way, and he knew whose shoulders he stood on. But at the same time, he was able to take it to a very personal level and, integrate it into his own style, develop his own style, which is not easy to do. And he became completely original in his writing. And that in combination with this very authentic expression that always fascinates me."

Strauss described that exploring the complexity in Enescu's music is an unending fascination.

"It's such an endless process. There's always the next layer, you can discover, or you can change a viewpoint or look at it from a slightly different angle. And all of a sudden, a marking takes on a completely different context, and you realize you have all these "aha" moments and realizations. ...The more you dive into this, the more subtleties you will discover, and it will inform your own interpretation... That's kind of what drew me to his works.

Known as a violinist primarily by the public, Enescu made a lot of recordings with which Strauss has had connections. Strauss did not identify which recordings of Enescu's he listened to, but Enescu's most groundbreaking recording would be the complete Sonatas and Partitas for Solo Violin by Bach. "I also grew up with his recordings. When I was a kid, I started collecting all these historic violin records... I collected all these old recordings of Enescu, Thibaud, Heifetz, all the great historic violinists... I actually heard this music for the first time with Enescu himself playing. That was my introduction to this music, in the context of listening to all these historic recordings... And I have to say, at first, listening to the first few times, I remember being completely disoriented in what I was hearing because it was a completely new language for me that I had never experienced before. But I did find it very fascinating... So that's kind of in a nutshell, that's my connection with Enescu."

3.3.2 Challenges and Suggestions in Performing Enescu's Music

When asked about the challenges of performing *The Third Sonata* and the *Impressions*, Strauss started by acknowledging the twenty-year gap between the two compositions. He commented that Enescu is no different from other great composers. According to Strauss, our jobs as performers are to do the composer justice and recreate the composer's language by understanding their instructions and notation without making it sound planned or stilted. What is different in Enescu's music is that it contains dense instructions and information. Strauss explained, "When you play Mozart, it's not any easier to play it well because, yes, there aren't as many markings...the main thing he marks is articulation markings and dynamics, and the dynamics are actually pretty sparse in Mozart, there's almost nothing. And yet there's still a lot to kind of figure out in terms of the rhetoric of the embellishments and the ornaments and so forth. And the same is true in Enescu, except he is much more controlling in a way. He felt that his music needed more instructions on the page. And I would say in that sense, the deciphering and the translation of those instructions is the main challenge." He further added that the detailed instructions affect the interpretation because they are part of the music. "They're an integral part of the language. It's like they can't be separated from what Enescu heard in his head or any composer. For that matter, they are linked with the music. If you were to take those out of the music, I think it will be near impossible. For someone who is not deeply familiar with the Romanian folk music and that particular style of playing, it would be near impossible to play anywhere near the style that Enescu had in mind, clearly given the notations."

Strauss suggested listening to some Romanian folk music and great fiddle playing, for insight into how Enescu's violin music should sound. "[Listen to] Dinicu⁷³, somebody more like a folk style Romanian fiddler, can give a lot of ideas of how they do things, how they use *glissando* or how they use the bow in terms of articulations and how they make the music speak, which is very different from the classical violin playing...The basic principles of violin playing apply, but stylistically, there are huge differences." However, Strauss stressed, "It doesn't mean that we need to play it exactly the way he [Enescu] played it. But I think what's more important is to

⁷³ Grigoras Dinicu was a Romanian violinist and composer. He is best-known for his violin showpiece *Hora staccato*. It is rumored that Heifetz once mentioned Dinicu was the greatest violinist he ever heard. <https://www.prestomusic.com/classical/composers/527--dinicu>

figure out how he thought about music and what he's trying to express. And then, within the confines of his notation, we can find our own way to add our own view to the expression." It is true that fiddlers have different approaches to the violin. By listening to those fiddlers' playing, one can have a better sense of the style. The *glissando* and making-the-music-speak quality (varieties of *staccato* and *staccatissimo*) that Strauss mentioned can be observed in Enescu's score.

3.3.3 Articulation

Strauss provided an in-depth and clear viewpoint of articulations. There are layers of how Strauss regarded the articulations. Firstly, the articulations have to serve in the context of who wrote them. Different composers might have distinctive meanings for the same articulation. He gave an example of how wedges (*staccatissimo*) are executed in Beethoven and Enescu's music. "Beethoven, for example, puts wedges...[in] the First Violin Sonata, let's say, beginning of the development. There are wedges on the half notes. Clearly, they don't mean the same thing as here in Enescu. It doesn't make sense in this particular spot." If one realizes those half-notes in Beethoven as extremely short notes like the wedges suggest, it is very fragmented musically.

Secondly, even within the same piece, there is no overarching definition for any marking that would cover all the cases. This is illustrated in bars 1 and 42 in *Ménétrier* (Example 3.1 and 3.2). Both marked with wedges (*staccatissimo*), Strauss interpreted the first bar (note D) as a high-energy playing and quick release of the sound while performing the wedges extremely short and more vertically in bar 42. The difference between the two interpretations lies in the context of the phrase. The first bar is marked *giocoso* (lively), whereas it is indicated *rivido e ritmato* (rough and rhythmical) and *gettando* (throwing).

Example 3.1. Enescu, *Ménétrier*, bars 1-3



Example 3.2. Enescu, *Ménétrier*, bar 42



Third, Strauss mentioned that any notational system has its limit. It is up to the performers' discretion to decide on what degree they want to execute. "There are certain subtleties that have their limits. You cannot possibly notate. When you write a dotted rhythm... there's no way to notate how exactly you want the dotted rhythm to feel like... Yes, you can notate a triplet, or you can notate a double dotted rhythm. And then we know for sure it should go, like in a French overture, it should definitely go in that direction. But if it's a regular rhythm, it's also not mathematical... There is always going to be a lilt to the rhythm. And that part you can't notate. And the same with dots and dashes. I mean, the length of the note exactly depends on where it appears in the phrase and what it does."

Fourth, Strauss viewed notations as characterization and expression. The execution does need some technical clarification and assistance, but the goal is to express what is behind the markings. Strauss added that this idea is especially true for Enescu's music because of his poetic and expressive writing. "Like even a dash, for example, in my mind, it's an expressive way to highlight a syllable or something that you speak. You lean on it in a particular way, but it's not a static kind of way that it's always done in this one way, and that applies across the board. In Enescu's music, I think, works a lot with gradations and shades of dynamics and of tone colour and of articulations as well."

Lastly, when asked about various articulation interpretations in the recording analysis (the second chapter), Strauss pointed out that there is technical ability and limitations of performers. "You can only express what you can execute. You have to have a certain amount of control, like what you're trying to do with the notes. And articulation has to be within your technical grasp, too. In that sense, that's another layer. And I think also everybody hits that slightly differently. It's not better or worse, stronger or weaker, or anything like that. It's more how it connects with the personal playing style in a way as well."

3.3.4 Piano Collaboration

In contrast to Lupu, Strauss recognized the importance of the piano part. It provides the harmonic and textural context. Both the violinist and the pianist make their translations of the notation into sound, combining these two translations and forming a joint interpretation during rehearsal. He mentioned that the discussion often went back and forth. “Let’s say, pedal markings or the dynamic layering. Because often when it gets textural, there are these waves that happen, and the peak of the wave doesn’t always align fully. The two instruments don’t always align. You have to kind of figure out the dynamic shading could vary between the two instruments and the same with the rhythmic subtlety. Sometimes you have to figure out how do some of the very gestural arpeggios in the piano, how do they align with the violin part? How do you put the violin part in there?” Strauss further added that it requires subtle push and pull in both the violin and piano parts, and every interpretive decision is a collaboration between the two instruments. In my view, Strauss better captures the relationship between the violin and piano than did Lupu in his interview.

3.3.5 Outcome

Enescu’s musical language is complex and very personal. Strauss suggested starting with imitating. “You hear it, and you try to kind of emulate what you hear. That’s how I started out with it... And I tried to reproduce the sound the way I heard it... as a starting point. That’s what it is. And then it’s about learning the alphabet and then learning the grammar.” But in the end, all these notations have to translate into sound and expression that has meaning. “The end goal is to have this evolution that you are able to look at the music, at the markings and everything and make sense out of them and then translate them.”

More importantly, by learning Enescu’s music and getting acquainted with his complex musical language, violinists can improve their ability to perform in a more nuanced way, which is the goal of my research. “I really feel that it can expand your own technical and expressive abilities. And that’s really probably the most valuable part of it. If you can look at it that way, that in itself makes it worth exploring, because you will look at your playing differently, because you will discover possibly, hopefully, ways of doing things and expressing things that you maybe didn’t know before or didn’t do before in that particular way. And that’s kind of a lasting legacy of this music for any music, of any great music, really, that would be kind of my final statement on that. The learning experience is a great opportunity.”

3.4 Conclusion

Lupu's passion for Enescu's music stems from his Romanian roots. With the knowledge and research of Romanian folk music, he catches the essence of fiddle music. Although Lupu did not support the idea of systematizing Enescu's nuanced notation, he acknowledged Enescu's conviction of differentiating each marking. I agree with his statement about playing Enescu's music with emotion and involvement instead of interpreting it mechanically.

Having recorded the complete works by Enescu, Strauss familiarized himself thoroughly with Enescu's music. Strauss agreed with the general concept of the articulations (such as *staccatissimo* is shorter than *staccato*, the *forzato* is stronger than the accent, and the tenuto is held to its full value while stressing), but he also commented that the interpretation should be flexible based on different context and should not be treated rigidly.

While Lupu suggested overlooking the detailed notation and focusing on the music at first, Strauss encouraged players to find out the context of the markings. Both Lupu and Strauss emphasized the expression aspect in viewing Enescu's markings. Also, their viewpoints correspond with their recordings. While Lupu did not always execute the articulations accurately (based on the literature I surveyed), he successfully delivered lively playing and captured the essence of fiddle playing. He offered nuances and contrasts in his personal way. The concept of "I wouldn't get too scientific about them" can be heard in Lupu's playing. On the other hand, Strauss was fairly diligent in contextualizing each marking. The differences between articulations can mostly be heard in his recording. Although the notation was approached differently, Lupu and Strauss both displayed mastery of Enescu's music. They demonstrate clear character contrasts, energetic approaches, and articulated playing.

This chapter has provided insights from two leading performers into understanding Enescu's complex indications. Chapters 4 and 5 present my performance guide on difficult performance issues with a focus on dynamics and articulations respectively.

Chapter 4

Dynamics

4.1 Introduction

In the previous chapter, I acknowledged that it is possible to deliver a nuanced and energetic performance without following every instruction that Enescu put. However, it requires extensive research, understanding, and experience in fiddle playing or Romanian folk music. I would like to return to the score and focus on the detailed notation that Enescu indicated. In Chapter 2, tempo, rhythm, articulation, and dynamics (briefly) were discussed. While tempo and rhythm are easily monitored, articulation and dynamics are more problematic, which are addressed in Chapters 4 and 5 with the assistance of existing literature.

4.2 Dynamic Hierarchy

Enescu created and provided a dynamic scale in the preface to *Impressions d'enfance* as shown in Example 4.1. He indicated the dynamic markings as follows: *mp* (*mezzo piano*), *bp* (*ben piano*), *pf* (*poco forte*), *bf* (*ben forte*), *psf* (*poco sforzando*), *bsf* (*ben sforzando*), *prfz* (*poco rinforzando*), and *brfz* (*ben rinforzando*). However, Enescu also used other standard dynamic markings in his music, such as *p* (*piano*), *mp* (*mezzo piano*), *mf* (*mezzo forte*), and *f* (*forte*). One can be perplexed about how these markings fit in Enescu's dynamic system. This section provides answers and also advice on specific passages for dynamic pacing.

Example 4.1. Dynamic chart from the preface to *Impressions d'enfance*

EXPLICATION DE QUELQUES SIGNES PEU USITÉS

mp = mezzo piano
bp = ben piano
pf = poco forte
bf = ben forte
psf = poco sforzando
bsf = ben sforzando
prfz = poco rinforzando
brfz = ben rinforzando

Enescu used *pianississimo*, *pianissimo*, *piano*, *mezzo forte*, *forte*, *sempre più forte*, *più forte*, *fortissimo*, *sempre fortissimo*, and *fortissimo* in addition to the dynamic scale he listed. Based on my study of Enescu's scores, I have constructed the following chart that shows the overall hierarchy and how these markings (in the red font) fit in Enescu's dynamic system:

<i>pianississimo</i>	
<i>pianissimo</i>	.
<i>ben piano</i> ⁷⁴	.
<i>piano</i>	
<i>mezzo piano</i>	
<i>mezzo forte</i>	
<i>poco forte</i>	
<i>forte</i>	
<i>sempre più forte</i>	
<i>più forte</i>	
<i>ben forte</i>	
<i>fortissimo</i>	
<i>sempre fortissimo</i>	
<i>fortissimo</i>	

<i>poco sforzando</i>	
<i>sforzando</i>	
<i>ben sforzando</i>	
<i>poco rinforzando</i>	
<i>rinforzando</i>	
<i>(più rinforzando)</i>	
<i>ben rinforzando</i>	

4.2.1 *Pianississimo, Pianissimo, Ben Piano, Piano, and Mezzo Piano*

The placement of *pianississimo*, *pianissimo*, and *piano* below *mezzo piano* is expected.

Investigating how *ben piano* fits within these markings is needed. I have inserted *ben piano* in between *pianissimo* and *piano*, which can be verified at 5 and 6 bars after *Chanson pour berceur* (Example 4.2). The violin increases the volume from *piano* to *mezzo piano*. Since the piano part is doubling the violin, the same dynamic contour is followed. Acknowledging five different

⁷⁴ Note that even though Enescu marked *ben piano* below *mezzo piano* in the chart as shown in Example 4.1, *ben piano* is in fact softer than *mezzo piano*. Therefore, I have listed *ben piano* in a correct dynamic order in the chart above.

lower dynamic levels can be valuable. This is exemplified in quiet movements such as *Ruisselet au fond du jardin*, *L'oiseau en cage et le coucou au mur*, and *Chanson pour bercer* in *Impressions d'enfance*. Take *L'oiseau en cage et le coucou au mur*, for example (Example 4.3). After *diminuendo* on A to A-flat on the last beat of the third bar, players naturally execute in a higher dynamic at the beginning of the fourth bar because of its higher register. However, Enescu treated these high D-flats in *tremolo* as an echo and marked *ben piano*, which is one scale down from *piano*. I advise players not to retake the bow after the down-bow decrescendo A to A-flat and stay at the very tip after the slide. The seventh bar of the movement demonstrates the same dynamic scheme.

Example 4.2. Enescu, *Chanson pour bercer*, bars 1-6

CHANSON POUR BERCEUR

Con moto moderato (♩ = 66)

Violin: *mp*, *con semplice*, *p*, *mp*

Piano: *Con moto moderato* (♩ = 66), *P.s.v. semplice*, *bp*, *p*

Example 4.3. Enescu, *Impressions d'enfance*, beginning of *L'oiseau en cage et le coucou au mur*

L'OISEAU EN CAGE ET LE COUCOU AU MUR

Andantino (♩ = 50)

Violin: *nostalgico non troppo*, *p un poco slaccato, non spiccato*, *poco*, *p*, *p*, *esitandu* (♩ = 44), *tranq.* (♩ = 44), *meslo* (♩ = 44), *mp dolciss.*

Piano: *Andantino* (♩ = 50), *13*

Differentiating these lower dynamic markings can also be helpful in a larger scheme. Take the three consecutive movements *Ruisselet au fond du jardin*, *L'oiseau en cage et le coucou au mur*, and *Chanson pour bercer* for example. *Ruisselet au fond du jardin* is mainly marked with *ben piano* and a burst of *mezzo forte* and *poco forte*. Therefore, the overall dynamic is reasonably robust, and one should avoid playing overly fragile for this movement. On the other hand, *L'oiseau en cage et le coucou au mur* is indicated largely with *piano* and with hints of *mezzo piano* and *ben piano*. Consequently, the general dynamic level is lower despite the high register. I recommend one perform this movement at the tip of the bow where the player can have maximum control of softer dynamics. Even when there is a long up-bow, one should restrain from passing the middle of the bow. *Chanson pour bercer* is somewhere in between. The movement is notated largely in *mezzo piano*, with the end of the phrase decreasing to *piano*.

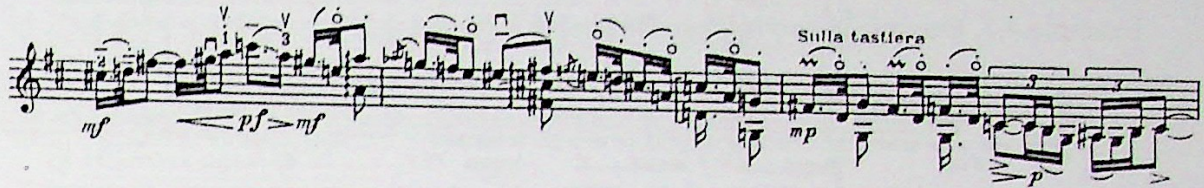
In short, when performing these three movements, one should bear in mind their overall dynamic range and the nuances within the softer dynamics. Although marked with *dolcissimo* (very sweet) and *diafano* (transparent), the performer should still play with a healthy sound in *Ruisselet au fond du jardin*. The *dolcissimo* and *diafano* effect can be achieved by increasing bow speed and utilizing more amount of the bow rather than playing too softly. Then one dynamic down would be *Chanson pour bercer* which can already be realized by Enescu's organic writing--- a single melody line in the violin and the piano part in the middle register. The most delicate of these three movements would be *L'oiseau en cage et le coucou au mur*, but one should not worry about projection since it is unaccompanied in the beginning. A conversation would be needed between the violinist and pianist on how to remain still after the piano part joins in.

4.2.2 *Mezzo Forte, Poco Forte, and Forte*

I have placed *mezzo forte* below *poco forte*. This can be seen in bar 29 of *Ménétrier* where *mezzo forte* develops a crescendo to *poco forte* and then decrescendo back to *mezzo forte* (Example 4.4). As for *forte* being one dynamic higher than *poco forte*, rehearsal 34 illustrates this point (Example 4.5). The tie-over A in *poco forte* increases the dynamic to *forte* as the melodic line soars an octave higher and drops back to *poco forte* as the line declines. Another passage that confirms the hierarchy of the three dynamics *mezzo forte*, *poco forte*, and *forte* lies in bars 37-39 (Example 4.6). The violin reiterates with a slight variation from the previous bar in *subito forte* at bar 37. The dynamic decreases to *poco forte* when repeated E and A decline to A and D at the

end of bar 38 and further reduces to *mezzo forte* with repeated F and D at bar 39. These three bars demonstrate a gradual dynamic decline from *forte* to *poco forte* and finally *mezzo forte*.

Example 4.4. Enescu, *Ménétrier*, bar 29-31



Example 4.5. Enescu, *Lever de soleil*, rehearsal 34



Example 4.6. Enescu, *Ménétrier*, bar 37-40



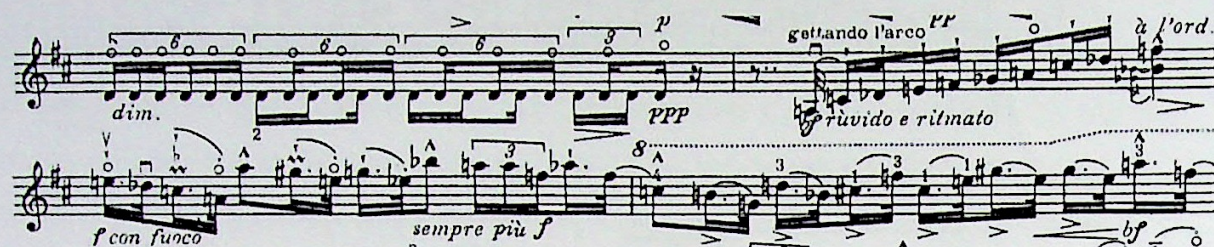
4.2.3 Forte, Sempre Più Forte, Ben Forte

One scale up in the dynamic chart are *forte*, *sempre più*, and *ben forte*, and their hierarchy can be illustrated in bars 43 and 44 of *Ménétrier* (Example 4.7). Although the phrase started with *ben forte* in bar 42, the dynamic decreases on the fourth beat and ends up in *forte* in bar 43. From bars 43 to 44, one can observe both the gradual dynamic increase and melodic ascent.

Interestingly, *sempre più forte* only appears in one other place in the Suite (at rehearsal 31) and not at all in the Third Sonata. Another dynamic that only occurs once is *più forte*, which can be seen at rehearsal 40 of the Suite. These two dynamic markings *sempre più forte* and *più forte* serve as another layer of nuances between *forte* and *ben forte*. They are a slight step-up from

forte, but one should keep in mind that *ben forte* lies ahead. In this case, I would suggest not utilizing the whole bow until *ben forte*. The accents and higher register in bar 44 intensify the music organically.

Example 4.7. Enescu, *Ménétrier*, bar 41-44



4.2.4 Fortissimo, Sempre Fortississimo, Fortississimo

There is no dispute over the hierarchy of *fortississimo*, *sempre fortississimo*, and *fortissimo* (from high to low). While there are quite a few *fortissimo* and *fortississimo*, *sempre fortississimo* only appears at rehearsal 56 in the Third Sonata (Example 4.8). It is Enescu's way of acknowledging the register difference. After reaching *fortississimo* at rehearsal 55, the violin sustains the volume with octave double-stops and chords. The dynamic reduces to *sempre fortississimo* one note before rehearsal 56, where the register drops and double-stops become single notes. The dynamic further declines to *fortissimo* at rehearsal 57 when the violin and the piano reach the low A. This section demonstrates the hierarchy of the three dynamics and shows Enescu's organic writing and understanding of both instruments.

Example 4.8. Enescu, Third Sonata, rehearsal 55-57

[55] *Molto meno mosso, largamente* ($\text{♩} = 58$)

ff rubato sost. *largo* *appass. sost.* *piu appass. sost.* *ff*

fff *quasi molto* *Reo.* *Reo.*

tutta forza *ben int. marc.* *hf sost.* *dolce* *5^a bassa* *Reo.*

con intensità *sempre ff e molto appass. sost.* *f*

5^a bassa *Reo.* *Reo.* *Reo.* *sempre mf legatiss.*

tranq. *(sempre mf)* *5^a bassa* *Reo.* *Reo.*

sempre con sord. *Reo.* *Reo.*

[56] $\text{♩} = 59$ *ben rid.* *ff con sord.* *5^a bassa* *Reo.* *Reo.*

[57] $\text{♩} = 60$ *5^a bassa* *Reo.*

Although the hierarchy is undoubtedly recognized, the danger is that one might reach these high dynamics when they are not indicated. Enescu's writing is rich in sonorities with soaring melody and double-stops in the violin part and heavy textures in the piano part. However, Enescu meticulously planned out the dynamic scheme, and one must carefully adhere to the indications. Take *Ménétrier*, for example. The climax of the movement is not until bar 49 and again on the last beat of bar 55, but players can easily misplace it to the end of bar 44 and bar 45 (Example 4.9). At bar 43 where it is marked *con fuoco*, the heightened dotted rhythm builds up the intensity and continues for another four bars. The tension accumulates with accents and ascending melodic lines to the second beat of bar 45, where the open strings double-stop D and A complement the highest note in the movement. While building the rhythmic intensity and reaching the highest note, one should be aware that the maximum dynamic is only *ben forte*. Therefore, the bow usage should be somewhat reserved compared to the climax bars. When performing this passage, I acknowledge the highest note in the movement by slightly prolonging the top A rather than applying maximum weight or utilizing a whole bow for the note.

Example 4.9. Enescu, *Ménétrier*, bar 41 to the end

The musical score for Enescu's *Ménétrier*, bars 41 to the end, is presented in three staves. The notation includes various dynamic markings such as *dim.*, *PPP*, *f*, *con fuoco*, *sempre più f*, *sf*, *molto espress.*, *poco rit.*, *Un poco lento* (♩ = 60), *appoggiato*, *ff*, *Pizz. Pizz. m.+s.m.+s.*, and *f*. It also features tempo markings like *allarg.*, *a T? più largamente*, and *Calando a T? (♩ = 60)*. The score includes many musical notations such as triplets, slurs, and articulation marks.

4.2.5 Poco Sforzando, Sforzando, Ben Sforzando, Poco Rinforzando, Rinforzando, Ben Rinforzando

Poco sforzando, *ben sforzando*, *poco rinforzando*, and *ben rinforzando* are at the bottom of the chart that Enescu provided. However, these markings serve as a momentary emphasis, unlike the dynamic markings that were discussed above. I also included *sforzando*, *rinforzando*, and *più sforzando* in the red font, which Enescu utilized in addition to these four markings.

Poco sforzando, *sforzando*, and *ben sforzando* are only seen in three places in the Suite, and they demonstrate the hierarchy clearly (from high to low intensity: *ben sforzando*, *sforzando*, *poco*

sforzando). In bar 57 of *Ménétrier*, *sforzandos* are used in *fortissimo*, but as the music unwinds in both dynamic and tempo, Enescu utilizes *poco sforzando*, one-scale down from *sforzando* (Example 4.10). The other two places that illustrate the hierarchy lie two bars before rehearsal 30 and one bar before rehearsal 41 (Example 4.11). The last quarter note at two bars before rehearsal 30 is marked *sforzando* in the violin part. One can observe both dynamic and melodic step-ups at the last quarter note in the next bar, where it is marked *ben sforzando*. Interestingly, the piano follows the same dynamic scheme, but it is indicated one dynamic scale down from the violin, which showcases Enescu's attention to detail. One bar before rehearsal 41 also displays a dynamic step-up from double-stop with *sforzando* to four-note chord with *ben sforzando* (Example 4.12). However, Enescu does not write a scale-down dynamic for piano. If one looks closely at the score, there are only two notes in the piano for *sforzando* (excluding tie-over D on the right hand and tie-over G on the left hand) and two notes for the *ben sforzando* (leaving out tie-over notes G and D). The violin is no longer playing against chords from the piano as in rehearsal 30.

Example 4.10. Enescu, *Ménétrier*, bar 54 to the end

The musical score for Example 4.10 shows the final section of Enescu's *Ménétrier*. The violin part begins with a tempo marking of 'Un poco lento (♩ = 60)' and an articulation of 'appoggiato'. The piano part begins with a tempo marking of 'tranq.' and 'Calando a T. (♩ = 60) simile'. The score includes various dynamics such as *pf*, *sf*, *p*, and *sfz*, and articulations like *pizz.* and *arco*. The tempo changes to 'lento' and 'tranq.'.

Example 4.11. Enescu, *Tempête au dehors, dans la nuit*, 2 bars before rehearsal 30

The musical score for Example 4.11 shows two staves. The top staff (violin) features markings such as *ten.*, *harm.*, *mf*, *sf*, *piu*, *len.*, *sf*, *mp*, and *patetico sost.*. The bottom staff (piano) includes *mp*, *psf*, *mp*, *piu*, *sf*, and a rehearsal mark for rehearsal 30. A specific instruction for the piano part reads: *due corde p sordamente, agitato ma sost.*

Example 4.12. Enescu, *Impressions d'enfance*, 1 bar before rehearsal 41

The musical score for Example 4.12 shows two staves. The top staff (violin) includes markings like *con slancio*, *sf*, *molto*, and *poco allarg.*. The bottom staff (piano) features *poco allarg.*, *sf*, *bf*, and *ff*. The score includes complex rhythmic patterns with triplets and sixteenth notes.

Poco rinforzando, *rinforzando*, *ben rinforzando* are frequently observed across the Third Sonata and the Suite. In the Suite, 3 and 5 bars after rehearsal 30 demonstrate the hierarchy (Example 4.13). The violin is marked *ben rinforzando* and *rinforzando* for these two bars, while the piano is marked one dynamic scale-down *rinforzando* and *poco rinforzando*. The nuances in markings allow the violin to permeate through the piano's thick texture. This degree of care can also be observed in 9 bars before rehearsal 54 in the Third Sonata. The markings evolve from accent in the 2/4-meter bar, to *rinforzando* two bars after, to *più rinforzando* 3 bars after, and finally to *ben rinforzando* two bars before rehearsal 54 (Example 4.14). This section shows increasing terraced

dynamics and ascending melodic lines. Note that *più rinforzando* only appears in this passage, not anywhere else in the Third Sonata nor in the Suite.

Example 4.13. Enescu, *Tempête au dehors, dans la nuit*, 2-5 bars after rehearsal 30

The musical score is written for piano and violin. It consists of two systems of staves. The piano part is on the left, and the violin part is on the right. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score includes various dynamic markings such as *mf*, *cresc.*, *f*, *sf*, *molto*, *non accel.*, *pf*, *f*, *sf*, *mp*, *p*, and *rinforzando*. The piano part features a complex, rhythmic accompaniment with many accidentals. The violin part has a more melodic line with some grace notes. The score is divided into two systems, each with a piano and violin staff.

Example 4.14. Enescu, Third Sonata, 10 bars before rehearsal 54

spice non spice.

mf mp mf f

Red. *

E. & C. 8724

41'

spice non spice. spice non spice.

mf pf f sf

Red. *

4.3 Advice on Dynamic Pacing in Louder Sections

One issue in performing Enescu's music is the dynamic pacing in louder passages. One might easily overplay, given the heavy scoring. Sometimes the highest note or the densest texture in the piece is not necessarily the climax. Acknowledging the peak in each movement or section is crucial to ensure an appropriate dynamic pacing. I have provided a chart indicating where the climax occurred and possible passages prone to overplaying (Table 4.1).

Table 4.1. *Impressions d'enfance*, climax of the piece

Movement	Climax	Possible passages for overplay
<i>Ménétrier</i>	Bars 49 and 55	Bar 45
<i>Tempête au dehors, dans la nuit</i>		2 bars after rehearsal 31
<i>Lever de soleil</i>	Rehearsal 41 until the end	Rehearsal 38, 2 bars before rehearsal 39 to 2 bars after rehearsal 39

The real climax in *Impressions d'enfance* lies in rehearsal 41 until the end of the piece. However, I also indicated the climax within the *Ménétrier* (Bars 49 and 55) since it is a separate unaccompanied movement. Further details can be found in section 2.4 regarding the dynamic pacing for *Ménétrier*. The middle movements *Vieux Mendiant*, *Ruisseau au fond du jardin*, *L'oiseau en cage et le coucou au mur*, *Chanson pour berger*, *Grillon*, *Lune à travers les vitres*, and *Vent dans la cheminée* are in lower dynamics. The highest dynamic in these movements is *poco forte* with a couple bursts of *forte* in *Lune à travers les vitres*. Even up until 2 bars after rehearsal 30 in *Tempête au dehors, dans la nuit*, the overall dynamic rarely exceeds *poco forte*.

There are three places in *Tempête au dehors, dans la nuit* and *Lever de soleil* that can be easily exaggerated dynamically. They are 2 bars after rehearsal 31 (Example 4.15), rehearsal 38 (Example 4.16), and 2 bars before rehearsal 39 to 2 bars after (Example 4.17). The music begins building up from 2 bars before rehearsal 31. The accented three-eighth-note motive is marked *sostenuto appassionato* (sustained with a passion) in *forte*. The motive repeats in the next bar but a half-step higher (from E-flat to E). The motive reappears at rehearsal 31. But instead of presenting once every bar, the motive is being played twice at rehearsal 31. The urgency of the compressed timing and rising motive melodic line (E-flat, E, F/E-sharp, to F-sharp) can lead to overplaying. One must acknowledge that the highest dynamic is only *fortissimo* (the fourth eighth note at the second bar of rehearsal 31), and the dynamic lasts for two beats. If one examines closely, the dynamic starts with *forte* at 2 bars before rehearsal 31, then progresses to *ben forte* at rehearsal 31, and finally to *fortissimo* at the second bar of rehearsal 31. What is intriguing is that the last three eighth notes at rehearsal 31 are marked *sempre più forte*, which is two dynamics down from *ben forte* (see the dynamic chart and 2.3 for reference). Naturally, players follow the stepwise ascending melodic line for increasing terraced dynamics, but the dynamic unexpectedly dropped to *sempre più forte*. In my experience, one should take

the opportunity to pace oneself and drop the volume. Therefore, reaching the *fortissimo* in the next bar makes it easier to showcase the dynamic change and resist the temptation to overplay.

Example 4.15. Enescu, *Tempête au dehors, dans la nuit*, 2 bars before rehearsal 31

The image shows a musical score for Enescu's *Tempête au dehors, dans la nuit*. It consists of two systems of music. The first system features a vocal line with the lyrics "sulla fastiosa... à l'ord." and a piano accompaniment. The piano part begins with a *pff* dynamic. The second system starts at rehearsal mark 31 and continues with piano accompaniment. Dynamics include *pff*, *f*, *sf*, and *ff*. Performance markings include "sost. appassion.", "violento", "sempre più f", "vibr.", "len.", "grave", and "tranq.". There are also tempo markings like "♩ = 46".

Rehearsal 38 is another place where one might apply excessive force while playing the passage. The broader tempo, triplet rhythm, double-stops, and the two-octave leap (last two eighth notes) from the previous bar prepare the second-highest note B in the loud section at rehearsal 38, which is marked *appassionato*. These conditions set the stage for potential overemphasized playing. I suggest one come down and release after the *forzato* marking on the top B. Enescu assigns quite different registers for the violin and the piano. One should therefore not be concerned about the balance between the two instruments. Moreover, when the violin drops slightly after the top B, the piano rises to a higher register to take over. Like 2 bars after rehearsal 31, rehearsal 38 only reaches *fortissimo* for a few beats.

Example 4.16. Enescu, *Lever de soleil*, 2 bars before rehearsal 38

However, the following section stays in *fortissimo* for several bars, which is 2 bars before rehearsal 39 to 2 bars after rehearsal 39. The musical tension even starts building from the last three beats of the previous bar, with *forzato* marking on every note and unison with the piano. The two bars before rehearsal 39 comprise the highest note C-sharp, the second-highest note B, multiple *forzato* markings, and expressive markings such as *ardente* (fiery or burning) and *sostenuto appassionato* (sustained with a passion). All these markings suggest a high-intensity playing. I would advise the same thing that one should decay slightly after hitting every *forzato*. For rehearsal 39 and the next bar, one can notice that these two bars contain *tenuto* instead of *forzato*. Therefore, expansive use of the bow with more a horizontal approach is preferable.

Example 4.17. Enescu, *Lever de soleil*, 2 bars before rehearsal 39

Finally, when the music arrives at its peak of the piece at rehearsal 41 through the end, it is marked *fortississimo* with *forzato* marking on almost every note (Example 4.18). The marking is the most significant difference between the real climax and the sections discussed above. I have recommended a minor decrease in volume after playing the *forzato*. However, at rehearsal 41, one should not only sustain the sound but reattack every note with maximum force. Furthermore, I would also encourage players to pay extra attention to the up-bow motion at the tip of the bow, where it tends to be weaker than the down-bow motion at the frog for its natural balance of the device.

Example 4.18. Enescu, *Lever de soleil*, rehearsal 41

The image shows two systems of musical notation for a violin and piano duo. The first system is marked 'Maestoso largamente' and 'fff con allegrezza'. The second system is marked 'Maestoso largamente' and 'fff con allegrezza'. The score includes various musical notations such as notes, rests, and dynamic markings. Below the piano part, there are letters 'L', 'O', 'J', 'L', 'J', 'L', 'J', 'L' indicating fingerings or articulation. The second system is marked 'tutto l'arco' and 'quasi fortissimo'.

In short, for dynamic pacing in louder sections, I suggest both the violinist and the pianist start rehearsing at rehearsal 41. Figuring out the maximum sonority the duo can produce is the first step. The next step is looking for passages that might lead to overplaying and figuring out how to reduce the overall volume. I find it more successful in achieving dynamic nuances by defining the loudest phrase or section first, which is *fortississimo* in this case, then work one's way down to *sempre fortississimo*, or *fortissimo*. If I perform *forte* only thinking 'loud', I am more likely to reach my limit before the real climax. The same principle can be applied to the Third Sonata, and I provide below the climax chart for each movement and pointed out the passages with potential for overplay.

Table 4.2. Third Sonata, climax of each movement

Movement	Climax	Possible passages for overplay
1	4 bars before rehearsal 12	Rehearsal 6, 5 bars after rehearsal 15
2	Rehearsal 28	2 bars after rehearsal 20, 1 bar before rehearsal 27
3	4 bars after rehearsal 57	7 bars after rehearsal 52,

This chapter explains how Enescu's unique dynamic markings fit in the standard dynamic system by examining music excerpts in the Third Sonata and the Suite. It also provides advice on specific passages for dynamic pacing and suggestions on avoiding overplay in louder sections. In the next chapter, articulations will be discussed.

Chapter 5

Articulation

5.1 Introduction

There are twenty different types of articulations in the Third Sonata and the Suite. This chapter lists all the articulations, provides initial execution guidance for each marking, and gives examples in the music.

5.1.1 No Articulation Marking

This first articulation is an “unarticulated note,” which means a note attended by no additional articulation symbols other than a dynamic level marking.⁷⁵ Although this is a simple articulation, one must pay attention to the bow usage. An even bow speed is required to accomplish this unarticulated note. I often notice myself having a sudden motion in my bow stroke. Executing this articulation with a steady bow speed is crucial to differentiate from notes with additional markings. The common tendency I observe is the bow speed difference at the bow change with this articulation. If one accelerates, it creates an emphasis at the end of the note; and if one slows down, it contributes to the decline of the sound. Maintaining consistent bow speed coming in and coming out ensures stable sound production. One also needs to take the structure of the bow into consideration. Because of the instrument’s design, the weight is of the bow heavier at the frog and lighter at the tip of the bow. I achieve balanced bow strokes by tilting my wrist to play on the side of the bow with less bow hair at the frog to compensate the heavier weight and gradually flatten my wrist when approaching the tip with fuller contact with the bow hair.

5.1.2 Slur

This articulation consists of notes attended by a slur, and they are to be connected and played as smoothly as possible.⁷⁶ Similar to the “unarticulated note,” one must be aware of the evenness of the bow stroke. For this articulation, unintentional pressure is often heard in one’s playing. While

⁷⁵ Mark McGrain, *Music Notation: Theory and Technique for Music Notation* (Boston: Berklee Press, 1986), 155.

⁷⁶ Ibid., 158.

maintaining fairly articulated fingers in the left hand for note changes, the bow stroke should stay as smooth as possible without adding unwanted stress to the notes.

A good example to address issues in 5.1.1 and 5.1.2 is *Chanson pour berceur*, composed of “unarticulated notes,” notes with slurs, and notes with additional markings. The movement is relatively slow and allows players to be attentive to their sound. In addition to the unvarying bow speed at the bow changes and even pressure throughout the bow stick, bow distribution is equally important to carry out these two articulations. Take 6 bars after rehearsal 17, for example. The C on the down bow lasts for one eighth note, whereas the following slurred two notes on the up bow extend for two eighth notes (Example 5.1). In order to accomplish an even playing on an unequal length, players apply much faster bow speed on the down bow to compensate, which creates an undesired accentuation. There are two solutions to this problem. The first recommendation is to lighten up the pressure on the faster down bow. The alternative option is to only increase the bow speed marginally on the down bow and focus on reserving the up bow. I achieve my desired outcome with the second approach because altering the weight can be a complex process. One can observe a similar situation 3 bars after rehearsal 18 (Example 5.2). The duration of the bow strokes (in eighth note) is 2, 1, 2, 3. To prevent accenting on the 1, I employ less bow on both 2s to have a similar bow length between 1 and 2. For the 3, I use slightly more bow to realize the rising contour.

Example 5.1. Enescu, *Chanson pour bercer*, rehearsal 1

Example 5.1 shows the first rehearsal of Enescu's *Chanson pour bercer*. The score is in 4/4 time. The first system includes a vocal line and a piano accompaniment. The vocal line starts with a *poco rall.* marking and a tempo of quarter note = 63. The piano accompaniment features a *C3* marking and a *poco rall.* marking. The second system includes a vocal line and a piano accompaniment. The vocal line starts with a *discretamente* marking and a tempo of quarter note = 63. The piano accompaniment features a *C3* marking and a *poco rall.* marking. The score includes various musical notations such as notes, rests, and dynamic markings.

Example 5.2. Enescu, *Chanson pour bercer*, rehearsal 18

Example 5.2 shows the 18th rehearsal of Enescu's *Chanson pour bercer*. The score is in 4/4 time. The first system includes a vocal line and a piano accompaniment. The vocal line starts with a *(Senza rigore - - - a T9)* marking and a tempo of quarter note = 63. The piano accompaniment features a *C3* marking and a *poco rall.* marking. The second system includes a vocal line and a piano accompaniment. The vocal line starts with a *(Senza rigore - - - a T9)* marking and a tempo of quarter note = 63. The piano accompaniment features a *C3* marking and a *poco rall.* marking. The score includes various musical notations such as notes, rests, and dynamic markings.

5.1.3 *Tenuto* $\bar{\text{r}}$

The *tenuto* mark indicates that the note it attends is to receive a soft or dull attack and is to be held for its full value.⁷⁷ Rastall further emphasizes that it should be played without appreciable attack.⁷⁸ In regard to violin playing, Galamian adds in his *Principles of Violin Playing and Teaching*, “This stroke has a slight swelling at the beginning followed by a gradual lightening of the sound... This swelling is brought about by going somewhat deeper into the string by applying a carefully graded additional pressure and speed at the beginning of each note, without actually accentuating it.”⁷⁹ I further point out three ways to apply additional pressure to realize this articulation. The first method is to increase the weight by engaging the index finger. Imagine bending the stick and observing the distance change between the stick and the bow hair. The second one is to employ a faster stroke at the beginning of the note. The third one is to activate *vibrato* in the left hand. Aside from these three approaches, one can also combine any of the two or even three options. I personally incorporate *vibrato* with bow speed or *vibrato* with pressure the most. I discover a more singing quality in the playing. I have provided examples of where to utilize these techniques. I apply the first one in a phrase that does not allow me to vibrate too much or to have enough bow to use a faster stroke at the beginning of each note. A passage 5 bars before the end of *Ménétrier* illustrates this (Example 5.3). In order to play a perfect-fifth interval in tune, players strive to find a certain balance between two strings that is quite difficult to achieve. Therefore, vibrating is often not recommended because the oscillation of the hand can easily break the balance. For the bow use, the slur, which covers over three beats, is fairly long. One does not have enough bow to emphasize the *tenuto* markings with a faster stroke in each note. Consequently, involving the index finger to press deeper into the string is the best choice. I use the second one at rehearsal 11 in *Impressions d'enfance* where the pace is rather fast to add pressure on each note (Example 5.4). Furthermore, the music is marked *un poco flautato* (flute-like sound), where I would use less or no *vibrato* to carry out a transparent sound. I rarely involve the third option, *vibrato*, alone, but it serves as a means to have more nuances. This is

⁷⁷ Ibid., 156.

⁷⁸ Richard Rastall, *The Notation of Western Music: An Introduction* (London: J.M. Dent and Sons Ltd., 1983), 198.

⁷⁹ Ivan Galamian, *Principles of Violin Playing and Teaching* (New Jersey: Prentice Hall, 1962), 68.

exemplified in 3 bars after rehearsal 40 in *Impressions d'enfance* (Example 5.5). I only utilize *vibrato* at the bar and gradually introduce pressure and bow speed in the next bar to reflect the growing intensity of the music. As mentioned, I often incorporate *vibrato* with bow weight or bow speed to have a more expressive or lyrical quality, which can be heard at rehearsal 4 in *Impressions d'enfance* (Example 5.6). Marked with *lamentoso* (in mournful manner), the music describes an old beggar (*Vieux mendiant*) who is filled with sorrow. I realize the character by applying weight and wide *vibrato*. To emphasize the grieving mood, I vibrate through the slides both from A to E, and E to F-sharp, imitating a crying or sighing gesture.

Example 5.3. Enescu, *Ménétrier*, 6 bars before the end



Example 5.4. Enescu, *Ruisselet au fond du jardin*, rehearsal 11

Example 5.5. Enescu, *Lever de soleil*, 3 bars after rehearsal 40

Example 5.6. Enescu, *Vieux mendiant*, rehearsal 4

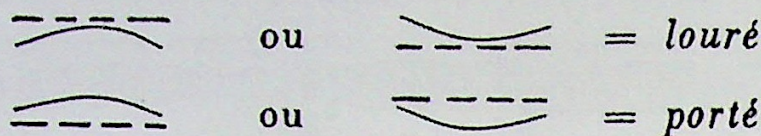
5.1.4 *Louré*

5.1.5 *Porté*

Galamian regards *louré* and *porté* as identical.⁸⁰ Nevertheless, Enescu employed them differently (Example 5.7).

⁸⁰ Galamian, 68.

Example 5.7. *louré* and *porté*



One can see *louré* as the *tenuto* markings emphasizing the *legato*, giving only slight stress on top of the *legato*. On the other hand, *porté* receives more emphasis than *louré* and can be seen as two or more notes with *tenuto* markings performed on the same bow stroke (either down or up bow). In the interview with Axel Strauss, he added that *louré* is giving a little inflection on top of the *legato*, without messing with the bow speed in order to realize it, whereas the *porté* has more work with the bow speed. To effectively differentiate them, I suggest the following practice tips.

For *louré*, one can start by playing a group of slurred notes, listening to their smooth changes and consistent sound production between notes. Then add a light pressure from your right index finger for the emphasis.

For *porté*, one can begin by playing separated notes with *tenuto* markings, paying attention to the stress at the beginning of the note and the decay of the sound at the end of the note. Then put the slur back and reproduce the sound from before but under one stroke. On top of the bow speed that Strauss mentioned, I also add an appropriate amount of weight to further realize the marking. In short, focus on performing the *legato* for *louré* with slight emphases, and concentrate on more pressure or bow speed for *porté*.

Several places in Enescu's late works that include both markings in the same phrase, such as the second bar of rehearsal 24 in *Impressions d'enfance* (Example 5.8) where only the grace note G receives a heavier approach (*porté*) to have the short note more pronounced. Similar details can be found in the third bar of rehearsal 21 (Example 5.9), where the D and C-sharp can be played deeper into the string (*porté*) while the F-natural is simply a passing note during a slide under a longer slur (*louré*).

Example 5.8. Enescu, *Lune a travers les vitres*, rehearsal 24

Example 5.9. Enescu, *Lune a travers les vitres*, rehearsal 21

5.1.6 Staccato

Staccato marking indicates that the note it attends is to be detached from the note that follows it. To achieve this separation, the staccato note's duration must be shortened,⁸¹ and it should be performed with no appreciable accent.⁸² The degree of the separation is determined by the tempo or the character of the movement. Flesch further explains that the difference between the longer and shorter stroke is the continuity or discontinuity between strokes.⁸³ One can imagine placing rests between notes. There are two types of staccato marking in the Suite and the Third Sonata, a

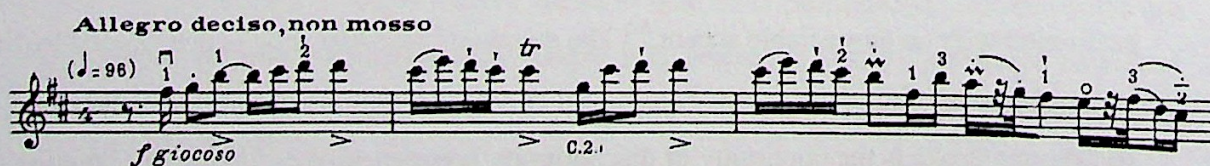
⁸¹ McGrain, 156.

⁸² Rastall, 198.

⁸³ Carl Flesch, *The Art of Violin Playing, Book One* (Carl Fischer: New York, 2000), 49.

single *staccato* note in a moderate or slower tempo and consecutive *staccato* notes in a faster tempo. I treat the first type as a lift, providing active energy to the marking. While up bow stroke is relatively natural to produce an uplifting character, it is equally important to generate a similar sound on the down bow stroke. Bars 1 and 3 from *Ménétrier* demonstrate the first type of *staccato* marking (Example 5.10). The G on the up bow in the first bar captures this exuberant essence, and I strive to re-create the same effect on the B in the second beat of bar 3. I practice backward bowing (up bow) on this B, listening to the note's quality, then reproducing the sound on the down bow. I also discover that to deliver this lively tone, one must release the bow stroke instead of suddenly stopping the bow. The second type of *staccato* marking consists of a group of *staccato* notes. This can be found in the fourth bar of rehearsal 45 in the Third Sonata, where Enescu marked *spiccato* (Example 5.11). In *The Art of Violin Playing Book One*, Flesch calls these bouncing or springing strokes. He also provided bow placements for different speeds and dynamics (Example 5.12). For this particular phrase in the Third Sonata, Flesch suggests playing at the middle towards the tip of the bow for the tempo Enescu marked (quarter note equals 138). However, Flesch also states that this bow stroke is facilitated when the little (4th) finger does not touch the bow,⁸⁴ which I do not think is always the best option. I maintain my fourth finger on the stick to stabilize the stroke. Moreover, there are other types of articulation or bow stroke that follow immediately and require support from the fourth finger. Constant lifting and placing the fourth finger during a fast passage is not preferable. Flesch also recommends that the stick must never be too inclined towards the fingerboard.⁸⁵ I further add that one must perform with more bow hair by flattening the wrist while remaining flexible in the fingers to realize the maximum inherent elasticity of the stick.

Example 5.10. Enescu, *Ménétrier*, bar 1-3



⁸⁴ Flesch, 55.

⁸⁵ Ibid., 55.

Example 5.11. Enescu, Third Sonata, rehearsal 45

Example 5.12. Flesch, *The Art of Violin Playing Book One*, bow placement for bouncing strokes

5.1.7 Staccato with Slur

This articulation is composed of *staccato* marking with a slur. There are two ways of execution: the bow stays on the string, or the bow can have a throwing motion. The first type can be seen at bar 30 from *Ménétrier* (Example 5.13), a situation for which Flesch gives detailed instruction. In addition to placing rests between notes (as in 5.1.6), he instructs players to utilize pressure-pause, an inaudible pressure, to separate strokes.⁸⁶ The pressure-pause can be achieved by both horizontal and pronation movement from the forearm in a fast motion. I further add that instead of regarding the pressure-pause as a stop or interruption at the end of the note, one can consider it a preparation for the following note. This gives more clarity to this articulation. The second type can be observed in rehearsal 19 in *Impressions d'enfance* (Example 5.14). This type of articulation is identified as *ricochet* by Galamian.⁸⁷ Both Flesch and Galamian agree that this

⁸⁶ Flesch, 51.

⁸⁷ Galamian, 81.

bowing requires a thrown motion for the first note to initiate an impulse.⁸⁸ Flesch also suggests that the stick has to be vertically above the hair, and the strokes incline toward the bridge.⁸⁹ I further recommend that one should perform this at the tip of the bow where it bounces more efficiently.

Example 5.13. Enescu, *Ménétrier*, bars 29-31



Example 5.14. Enescu, *Grillon*, rehearsal 19

5.1.8 *Tenuto* and *Staccato* $\dot{\bar{\sigma}}$

This marking combines *tenuto* marking and *staccato* marking, which can be found at the third bar of *Vieux mendiant* (Example 5.15). I carry out this articulation by lifting the bow off the string with a faster bow speed and employing an appropriate amount of *vibrato*. The lifting accomplishes the *staccato* marking, and the *vibrato* realizes the *tenuto*. This marking is mostly discovered on the up-bow stroke (such as 3 bars after rehearsal 1), and I firmly believe lifting the stick off the string instead of just stopping the bow can further realize this breathless character. Even when one plays on the down bow, the same effect has to be performed.

⁸⁸ Flesch, 57. Galamian, 81.

⁸⁹ Flesch, 57.

5.1.10 *Staccatissimo*

This marking is recognized as *staccatissimo* in *Music Notation: A Manual of Modern Practice* by Gardner Read.⁹⁰ It represents an exaggerated degree of *staccato* and maximum shortness possible,⁹¹ which can be heard at bars 1, 2, and 3 of *Ménétrier* (Example 5.17). If an eighth note marked with *staccato* can be interpreted as a sixteenth note with a sixteenth note rest, an eighth note notated with a *staccatissimo* sign can be played as a thirty-second note with a dotted sixteenth note rest. In the interview with Lupu, instead of describing the marking in a technical term, he depicts this notation as a high-energy marking that can be characterized as a “stabbing” sound. An effective way to differentiate this articulation from *staccato* is to define the length of the *staccato* in the same phrase first, then produce a much shorter articulation. In the recordings that were analyzed in Chapter 2, several players compressed the rhythm in the third beat of the first bar in *Ménétrier*. One of the explanations for this rhythmic adjustment might be the compressed rhythm creates a bigger gap between the third and fourth beat and successfully distinguishes *staccatissimo* from *staccato*.

Example 5.17, Enescu, *Ménétrier*, bars 1-3



5.1.11 Accent

Accent marking signifies a moderately sharp attack and can be used at any dynamic level.⁹² The attack happens at the beginning of the note and decays slightly towards the end. One can treat this marking as a shortened decrescendo marking with an emphasis at the start of each note. Comparing the accent marking with the following *forzato* marking (5.1.12) is useful.

⁹⁰ Gardner Read, *Music Notation: A Manual of Modern Practice* (Boston: Allyn and Bacon, 1964), 262.

⁹¹ Ibid., 262.

⁹² McGrain, 261.

5.1.12 *Forzato*

Forzato marking implies a stronger attack (than accent)⁹³ and is suitable only at a fairly high dynamic level.⁹⁴ Although Enescu notated a couple of *forzato* in lower dynamics (second bar of rehearsal 6 in the Suite, for example), the basic idea of a stronger attack than an accent marking still applies.

In order to make a distinction between accent and *forzato*, I use a fast bow speed to render the accent and apply more weight to deliver a stronger attack, *forzato*. Physically, I involve the forearm for a quick and small motion for accents while engaging my upper arm to add more weight to the sound for *forzato*. Bars 44, 45, and 46 exemplify these two markings clearly (Example 5.18). For accents, I execute them with fast strokes initiated by the forearm. For *forzato*, I bring out the three As from different registers that occur in this excerpt by sinking deeper into the string. In this particular case, I further release the sound much quicker for the accents and sustain it slightly longer for the *forzato*.

Example 5.18. Enescu, *Ménétrier*, bars 43-46



⁹³ Rastall, 198.

⁹⁴ Ibid., 261.

5.1.13 *Forzato* with Accent Terminologies

5.1.14 *sf*

5.1.15 *bsf*

5.1.16 *prfz*

5.1.17 *rfz*

5.1.18 *brfz*

In addition to accent and *forzato* markings, Enescu also used accent terminologies such as *poco sforzando*, *sforzando*, *ben sforzando*, *poco rinforzando*, *rinforzando*, and *ben rinforzando*. They often appear with *forzato* markings. These markings are another layer of nuances for *forzato*. In order to differentiate them, I introduce the five soundpoints from Flesch. He divides the distance between the bridge and the fingerboard into five soundpoints. They are “at the bridge,” “neighbourhood of bridge,” “at the central point,” “neighbourhood of fingerboard,” and “at the fingerboard.”⁹⁵ In Simon Fischer’s *Basic*, he names them 1, 2, 3, 4, and 5, respectively, for the convenience of teaching⁹⁶ (Example 5.19). I have established the hierarchy of accent terminology in Chapter 4 (section 4.5). I combine these two ideas and play all degrees of *rinforzando* on 1 while performing all degrees of *sforzando* on 2. However, I acknowledge that the five soundpoints might vary or respond differently based on different instruments, positions, or strings. I encourage players to find the ‘new 1’ for the particular note they are playing and produce the strongest and best sound for that note. For example, G and D strings react poorly when the bow is too close to the bridge due to their thicker coil. One bar before rehearsal 34 in *Impressions d’enfance* demonstrates this case, where the B-flat is played on the G string along with the open D string (Example 5.20). Their quality might suffer if players execute on the ‘1’. I end up playing on 1.5 or somewhere close to 2, which becomes my ‘new 1’ in this particular

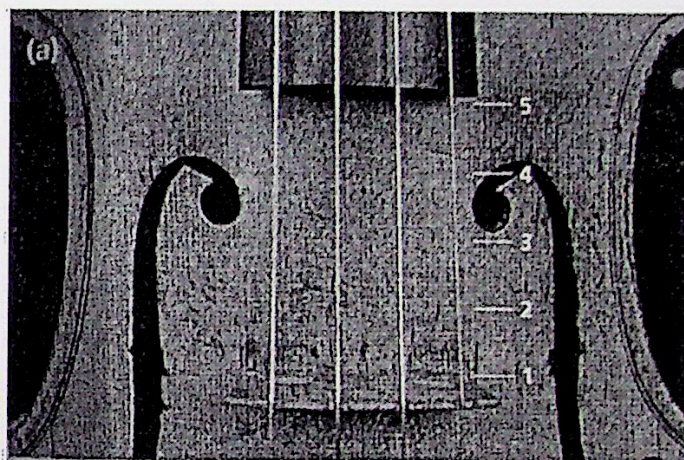
⁹⁵ Flesch, 87.

⁹⁶ Simon Fischer, *Basics: 300 Exercises and Practice Routines for the Violin* (Edition Peters: London, 1997), 41.

note. If this note is marked with a marking from the *sforzando*, the bow might shift to 2.5 or close to 3 as the 'new 2'. The idea is to search for the most powerful soundpoint for the note and then adjust the bow to the marking accordingly.

The next level of nuance is to define the subtle differences within *sforzando* and *rinforzando* families. I advise players to experiment with various degrees of weight to achieve the markings. However, I will not suggest players dwelling on this significantly. This section aims to recognize that there are several ways to approach *forzato*, and one does not overplay encountering *forzato* marking with accent terminologies.

Example 5.19. Fischer, *Basic*, the five soundpoints



Example 5.20. Enescu, *Lever de soleil*, 1 bar before rehearsal 34

5.1.19 Accent and *Tenuto*

This marking combines accent and *tenuto* markings. The accent part comes from the fast stroke with the attack at the beginning of the note; however, instead of fading away, one should maintain the action of vibrating and keep the sound longer. Bar 36 of *Ménétrier* is a good example to showcase accents, *forzato*, and accents with *tenuto* in the same bar (Example 5.21).

Example 5.21. Enescu, *Ménétrier*, bars 35-36



5.1.20 Accent, *Staccato*, and *Tenuto*

This marking consists of accent, *staccato*, and *tenuto* marking, which is quite confusing at first glance. However, if one regards this marking as 5.1.8. (*staccato* with *tenuto*) plus a sharp attack at the beginning of the note, it becomes clear how to interpret this articulation. Bar 33 of *Ménétrier* presents this marking (Example 5.22).

Example 5.22. Enescu, *Ménétrier*, bars 32-34



This chapter lists twenty types of articulations from the Third Sonata and the Suite and provides initial execution guidance with the assistance of existing literature. The guidance helps players to identify and distinguish these articulations and achieve a more nuanced playing.

Chapter 6

Conclusion

Enescu's Third Violin Sonata and *Impressions d'enfance* showcase his complexity in notation. Twenty types of articulations, carefully measured tempo changes, meticulous performance instructions, and unique dynamic system can be observed across these two pieces. The research aims to explore the possibilities in interpreting these highly detailed works.

Chapter 1 sets the stage for the dissertation, providing the reasoning and context for the research, reviewing and situating my work among existing literature, and presenting a broad biographical overview of Enescu and the development of his compositional style.

Chapter 2 examines twenty-one recorded performances of the first seventeen bars from *Impressions d'enfance* and is divided into two parts. The first part gives an overall character and the structure. The second part consists of observations across twenty-one players based on tempo, rhythm, and articulation. Although Enescu's dynamic system is quite personal and awaits exploration, it could be problematic to compile dynamic data and compare among recordings. Therefore, I did not include dynamic analysis in this discussion. While tempo and rhythm are easily assessed, the articulation requires a general principle in examining them. In surveying literature regarding notation, I establish the concept that the *staccatissimo* is shorter than *staccato*, the *forzato* is stronger than the accent, and the tenuto is held to its full value while stressing. The chapter illustrates the complexity of Enescu's markings and the wide range of performance practice among the players. Even though there is no apparent connection between these three parameters, it is crucial to acknowledge the possibilities of interpretations. I also offer my own opinions on the recordings, considering how truthful interpretation in reference to tempo, rhythm, or articulation intersects with energetic, articulated, contrasting, and musically convincing performance.

First-hand personal anecdotes emerge in the interviews with Lupu and Strauss in Chapter 3. They have different approaches to Enescu's music. Lupu's Romanian background and knowledge of fiddle playing and Romanian folk music allows him to have a deep understanding to Enescu's music. He does not always follow the detailed notation that Enescu indicated nor support systematizing articulations, but he acknowledges the effort Enescu put into his markings.

Nevertheless, Lupu's recorded performances deliver a nuanced and lively performance and catch the essence of fiddle music with his expertise and instinct. On the other hand, Strauss is committed to contextualizing each marking. He partially agrees with a systematic approach to interpreting articulation markings, but he focuses more on the content of the music and emphasizes that there is no one rule that covers all the cases. I also verify their viewpoints with their recordings. One can hear a more personal performance in Lupu's playing and a more refined presentation in Strauss' recording.

Although we learned that it is still possible to give a convincing performance without following every instruction that Enescu wrote (like Lupu), not everyone is sufficiently exposed to Romanian folk music and fiddle playing to do so. Therefore, the remaining chapters of the thesis provide guidance to players to return to and focus on the score and investigates what Enescu provided.

In Chapter 4, I decipher how Enescu's own dynamic markings fit into the common dynamic system and provide examples to support my hypotheses. I also make suggestions on dynamic layering and pacing in louder sections to achieve a nuanced performance. In Chapter 5, I list all twenty different articulations and explain how to execute them. It is not my intention to assert that there is only one way of interpreting Enescu's music and his nuanced markings. Rather, my research offers a first step to understanding and exploring the possibilities that Enescu offered. After familiarizing oneself with Enescu's detailed notation, one should transform these instructions into meaningful musical gestures like Lupu and Strauss suggested.

In Jo Nardolillo's *The Canon of Violin Literature: A Performers' Guide*, she introduces nearly 200 major violin works that "earned their place in the heart of performers and audience."⁹⁷ But none of Enescu's works were mentioned. Although Enescu's later violin works in particular are not yet widely known and programmed in concerts, I hope my research brings more awareness of them to the music world. Building a performance guide to Enescu's later violin works assists players who are interested in exploring his works but are hesitant due to the dense presentation in

⁹⁷ Jo Nardolillo, *The Canon of Violin Literature: A Performer's Resource* (Lanham, MD: Scarecrow Press, 2011), 3.

the score. The performance guide also fills the gap in limited literature. It is my contention that by learning these pieces and exploring the infinite possibilities of nuances that Enescu provided, players can achieve more colourful playing and advance to the next level of artistry musically and technically in all of the repertoire they perform.

Bibliography

Books, Articles, and Dissertations

- Auer, Leopold. *Violin Playing as I Teach It*. New York: Dover Publications, 1921.
- Baillot, Pierre Marie François De Sales. *The Art of the Violin*. Translated by Louise Goldberg. Evanston, IL: Northwestern University Press, 2000.
- Banks, Paul. "Light on Enescu." Review of *George Enescu: His Life and Music*, by Noel Malcolm. *The Musical Times*, 1991.
- Bentoïu, Pascal "George Enescu, the composer." Accessed Dec.10, 2016.
<http://www.enescusociety.org/georgeenescu.php>.
- Breazul, Geroge "Composers and First Performances." *The World of Music* 3 (1958): 11-12.
- Brooks, Tim. "The Artifacts of Recording History: Creators, Users, Losers, Keepers." *Association For Recorded Sound Collections: Journal* 11 (January 1, 1979): 18-28.
- Burton, Humphrey. *Menuhin: A Life*. London: Faber and Faber, 2000.
- Cook, Nicholas. *Beyond the Score: Music as Performance*. New York: Oxford University Press, 2013.
- Cook, Nicholas, Eric Clarke, Daniel Leech-Wilkinson, and John Rink, eds. *The Cambridge Companion to Recorded Music*. Cambridge, UK: Cambridge University Press, 2009.
- Corrette, Michel. *L'école D'orphée: Méthode Pour Apprendre Facilement À Jouer Du Violon Dans Le Goût François Et Italien Avec Des Principes De Musique Et Beaucoup De Leçons a I, Et Ii Violons*. Genève: Minkoff Reprint, 1972
- C. G. Waterhouse, John. "George Enescu." Review of *George Enescu: His Life and Music*, by Noel Malcolm. *Music & Letters*, 1993.
- Daniels, Robin. *Conversations with Menuhin*. London and Sydney: MacDonald and Jane's, 1979.
- Duchen, Jessica. *Gabriel Fauré*. London: Phaidon, 2000.
- Eisenberg, Harold. *The Art and Science of Violin Playing*. Sons & Dorner: New York, 1920.
- Fenby, Eric. *Menuhin's House of Music*. London: Icon, 1969.
- Fischer, Simon. *Basics: 300 Exercises and Practice Routines for the Violin*. Edition Peters: London, 1997.
- Flesch, Carl. *The Art of Violin Playing Book One*. Carl Fischer: New York, 2000.
- _____. *The Art of Violin Playing Book Two: Artistic Realization and Instruction*. Carl

- Fischer: New York, 1930.
- Gabrielsson, Alf. "Music Performance Research at the Millennium." *Psychology of Music* 31 (2003): 221.
- Galamian, Ivan. *Principles of Violin Playing and Teaching*. New Jersey: Prentice Hall, 1962.
- Gavoty, Bernard. *Yehudi Menuhin—George Enesco*. Geneva: Kister, 1955.
- Geminiani, Francesco. *The Art of Playing on the Violin*. London: Oxford University Press, 1751.
- Gordon, Tom. *Regarding Fauré*. Translated and Edited by Tom Gordon. Amsterdam: Gordon and Breach, 1999.
- Gustavsson, Marka. "Compositional Idiom in Two of the Late Violin and Piano Works of George Enescu." DMA diss., City University of New York, 2005. Proquest Dissertations (3159214).
- Guy, Martin. "Notes." Review of *George Enescu: His Life and Music*, by Noel Malcolm. *Notes*, 1994.
- Hale, Julian. *Ceaurescu's Romania: A Political Documentary*. London: George G. Harrap, 1971.
- Harding, James. *Massenet*. London: J.M. Dent, 1970.
- Hentea, Calin. *A Brief Romanian Military History*. Lanham, MD: Scarecrow Press, 2007.
- Hooper, Lisa. "Underwriting History: The Role of Sound Recording Collectors in Shaping the Historical Record." *ARSC Journal* 42 (2011): 43-49.
- Iorga, Nicolae. *A History of Roumania: Land, People, Civilisation*. London: T.F. Unwin, 1925.
- Irvine, Demar. *Massenet: a chronicle of his life and times*. Portland, OR: Amadeus, 1994.
- Katz, Mark. *The Violin: A Research and Information Guide*. New York: Routledge, 2006.
- Koechlin, Charles. "Gabriel Fauré." *The Musical Times* 87 (1946): 172
- Leech-Wilkinson, Daniel. *The Changing Sound of Music: Approaches to Studying Recorded Music Performances*. London: CHARM, 2009.
- Leong, Daphne. "Analysis and Performance, or Wissen, Können, Kenen." Music Theory Online. Accessed September 8, 2022. <https://www.mtosmt.org/index.php>
- MacDonald, Calum. Review of *George Enescu: His Life and Music*, by Noel Malcolm. *Tempo*, 1991.
- Magidoff, Robert. *Yehudi Menuhin; the Story of the Man and the Musician*. Garden City, NY: Doubleday, 1955.
- Malcolm, Noel. *George Enescu: His Life and Music*. London: Toccata Press, 1990.
- Manoliu, George. "Enescu's Violin Playing" *Romanian Review* 8, no.3 (1981): 71-81.

- Martino, Donald. "Notation in General: Articulation in Particular." In *Perspectives on Notation and Performance*, edited by Benjamin Boretz and Edward T. Cone, 102-113. New York: W. W. Norton and Company, 1976.
- Massenet, Anne. *Massenet and His Letters: A New Biography*. Translated by Mary Dibbern. Hillsdale, NY: Pendragon, 2014.
- McGrain, Mark. *Music Notation: Theory and Technique for Music Notation*. Boston: Berklee Press, 1986.
- Menuhin, Yehudi. *Unfinished Journey*. New York: Knopf, 1977.
- Menuhin, Yehudi, and Robin Daniels. *Conversation with Menuhin*. London: Macdonald and Jane's, 1979.
- Menuhin, Yehudi, and David Dubal. *Conversations with Menuhin*. New York: Harcourt Brace Jovanovich, 1992.
- Mozart, Leopold. *Gründliche Violinschule*. Leipzig: Deutscher Verlag für Musik, 1978.
- Nardolillo, Jo. *The Canon of Violin Literature: A Performer's Resource*. Lanham, MD: The Scarecrow Press, 2011.
- Nectoux, Jean-Michel. *Gabriel Fauré – A Musical Life*. Translated by Roger Nichols. Cambridge: Cambridge University Press, 1991.
- Orledge, Robert. *Gabriel Fauré*. London: Eulenburg Books, 1979.
- Palmer, Tony. *A Family Portrait*. London: Faber and Faber, 1991.
- Philip, Robert. *Performing Music in the Age of Recording*. New Haven, CT: Yale University Press, 2004.
- Polo, Roberto. *The Secret Life of Musical Notation*. Milwaukee: Amadeus Press, 2010.
- Rastall, Richard. *The Notation of Western Music: An Introduction*. London: J. M. Dent and Sons Ltd., 1983.
- Read, Gardner. *Music Notation: A Manual of Modern Practice*. Boston: Allyn and Bacon, 1964.
- Repp, Bruno. H. "Pedal Timing and Tempo in Expressive Piano Performance: A Preliminary Investigation." *Psychology of Music* 24 (1996):199-221
- _____. "Quantitative Effects of Global Tempo on Expressive Timing in Music Performance: Some Perceptual Evidence." *Music Perception* 13 (1995): 39-57.
- Rink, John. "Playing in Time: Rhythm, Metre and Tempo in Brahms' Fantasien Op. 116." In *The Practice of Performance: Studies in Musical Interpretation*, edited by John Rink. Cambridge: Cambridge University Press, 1995.

- Ritz, Lynette Carol. "The Three Violin Sonatas of George Enesco." DMA diss., University of Kentucky, 1991. Proquest Dissertations (9215370).
- Schradieck, Henry. *The School of Violin-technics*. New York: G. Schirmer, 1899.
- Spohr, Louis, and Henry Holmes. *Spohr's Violin School*. London: Boosey, 1878.
- Windsor, W. Luke, and Eric F. Clarke. "Expressive Timing and Dynamics in Real and Artificial Musical Performances: Using an Algorithm as an Analytical Tool." *Music Perception: An Interdisciplinary Journal* 15, no. 2 (1997): 127-52.
- Zlateva, Maria. "Romanian Folkloric Influences on George Enescu's Artistic and Musical Development as Exemplified by His Third Violin Sonata." DMA diss., University of Texas at Austin, 2003. Proquest Dissertations (3119655).

Scores

- Enesco, George. *Sonata No. 2 for Violin and Piano*. Paris: Enoch, 1901.
- _____. *Sonata No. 3 for Violin and Piano*. Paris: Enoch, 1933.
- _____. *Impressions d'enfance*. Paris: Salabert, 1964.

Recordings

- Azoitei, Remus, violinist. *George Enescu: Complete Works for Violin and Piano*. Hänssler Classic 98.239, 2007, 2 compact disc.
- Bismuth, Patrick, violinist. *Georges Enesco: Dans un Caractère Populaire*. Zig Zag Territoires ZZT 010801 2, 2001, 2 compact disc.
- Breuninger, Laurent Albrecht, violinist. *George Enescu: Complete Works for Violin/ Viola and Piano*. Telos Music Records TLS 062, 2008, 2 compact disc.
- Ganz, Amiram, violinist. *Georges Enesco Impressions d'enfance- Sonata 'Torso' - Les 3 Sonatas*. Saphir Productions LVC 1114, 2011, compact disc.
- Gheorghiu, Stefan, violinist. *Georges Enesco*. Electrecord ECE076, 1980, Mono LP.
- Goulding, Caroline, violinist. *Enescu, Dvorák, Schumann*. Ars Produktion ARS 38536, 2016, compact disc.
- Graffin, Philippe, violinist. *In the Shade of Forests: The Bohemian World of Debussy, Enescu, Ravel*. Avie Records AV2059, 2005, compact disc.
- Kavokos, Leonidas, violinist. *Maurice Ravel/George Enescu*. ECM New Series 476 053-2, 2003, compact disc.
- Kotková, Hana, violinist. *Hana Kotková*. Forlane 16806, 2001, compact disc.
- Kremer, Gidon, violinist. *Enescu/Schulhoff/Bartók Violin Works*. Teldec 0630-13597-2, 1997,

compact disc.

Lupu, Sherban, violinist. *George Enescu*. Electrecord EDC 324/325, 1999, 2 compact disc.

Martin, Mihaela, violinist. *George Enescu Impressions*. Bis 1216, 2002, compact disc.

Radauer-Plank, Marie, violinist. *Enescu: Works for Violin and Piano*. Genuin GEN19642, 2019, compact disc.

Rowland, Daniel violinist. *George Enescu: Works for Violin and Piano*. Champs Hill Records CHRC120, 2016, compact disc.

Stanculeasa, Vlad, violinist. *Romanian Journey*. RCA Red Seal 88883748062, compact disc.

Strauss, Axel, violinist. *George Enescu: Complete Works for Violin and Piano*. Naxos 8.572692, 2013, 2 compact disc.

Sung, Janet, violinist. *Edge of Youth*. Sono Luminus DSL 92230, 2019, compact disc.

Tarara, Stefan, violinist. *Childhood Impressions*. Ars Produktion 38 212, 2016, compact disc.

Tifu, Anna, violinist. *Tzigane*. Warner Classics 5054197726026, 2017, compact disc.

Verpoest, Diede, violinist. *Janáček/ Bartók/ Mulleman/ Enescu*. Etcetra KTC 1712, 2021, compact disc.

Wallace, Vita, violinist. The Orfeo Duo. *Georges Enesco: Impressions*. Marquis Classics 7 7471-81239-2 3, 1999, 2 compact disc.

Appendix 1 Annotated Scores

Axel Strauss

IMPRESSIONS D'ENFANCE
POUR VIOLON ET PIANO

Violon *Axel Strauss* GEORGES ENESCO
Op. 28

MÉNÉTRIÉR
Allegro deciso, non mosso

f giocoso
un poco più dolce
di nuovo giocoso
un poco più dolce
di nuovo giocoso
dim. di più
meno mosso
molto tranq.
Un poco animato
Un poco animato
Sulla tastiera

© 1952 Editions SALABERT
Paris, France

E.A.S. 15219

Tous droits réservés
pour tous pays

à la mémoire d'Edouard CAUDELLA

IMPRESSIONS D'ENFANCE

POUR VIOLON ET PIANO

GEORGES ENESCO
Op. 28

Violon

MENÉTRIER

Allegro deciso, non mosso

f giocoso
un poco più dolce
di nuovo giocoso
un poco più dolce
di nuovo giocoso
poco
dim.
rit.
più rit.
a T.º I.º tranqu.
Senza rigore poco a poco
a T.º I.º tranqu.
Un poco animato
a T.º I.º tranqu.
Un poco animato
Sulla tastiera

© 1952 Éditions SALABERT
Paris, France

E.A.B. 15219

Tous droits réservés
pour tous pays

Amiram Ganz

à la mémoire d'Edouard CAUDELLA

IMPRESSIONS D'ENFANCE

POUR VIOLON ET PIANO

Violon GEORGES ENESCO
Op. 28

MÉNÉTRIER
Allegro deciso, non mosso

f giocoso 4 7

mf un poco più dolce 1 2 3

f di nuovo giocoso 1 2 3

mf un poco più dolce 1 2 3

mf di nuovo giocoso 1 2 3

dim. 1 2 3

rit. 1 2 3

dim. di più 1 2 3

pf mesto espress. 1 2 3

a T^o molto tranqu. 1 2 3

dim. 1 2 3

Senza rigore poco a poco 1 2 3

cant. nostalgico 1 2 3

Un poco animato 1 2 3

a T^o I^o tranqu. 1 2 3

Un poco animato 1 2 3

Sulla tastiera 1 2 3

© 1952 Éditions SALABERT
Paris, France

EAS 15219

Tous droits réservés
pour tous pays

Anna Tifu

IMPRESSIONS D'ENFANCE

POUR VIOLON ET PIANO

Violon

GEORGES ENESCO

Op. 28

MÉNÉTRIER.

Allegro deciso, non mosso

MENIERI
Allegro deciso, non mosso
 (♩ = 96)
f *giocoso*
un poco più dolce
di nuovo giocoso
un poco più dolce
di nuovo giocoso
dim.
più rit.
dim. di più
a T^o meno mosso
Senza rigore poco a poco
a T^o I^o tranqu.
Senza rigore poco a poco
a T^o I^o tranqu.
Un poco animato
a T^o I^o tranqu.
Un poco animato
Sulla tastiera

© 1952 Éditions SALABERT
Paris, France

EAS 15219

Tous droits réservés
pour tous pays

Marie Radauer-Plank

IMPRESSIONS D'ENFANCE

POUR VIOLON ET PIANO

Violon

GEORGES ENESCO

Op. 28

MÉNÉTRIER

Allegro deciso, non mosso

MENEPIRIE
Allegro deciso, non mosso →

f giocoso
C.2.
un poco più dolce
di nuovo giocoso
un poco più dolce
C.2.
C.2.
di nuovo giocoso
poco
dim.
rit.
più rit.
a T^o meno mosso
Senza tr. rigore
dim di più
P^f mesto espress.
a T^o molto tranq.
Senza rigore poco a poco
a T^o I^o tranq.
Un poco animato
a T^o I^o tranq.
Un poco animato
Sulla tastiera

© 1952 Éditions SALABERT
Paris, France

EAS 15219

Tous droits réservés
pour tous pays

Patrick Bismuth

IMPRESSIONS D'ENFANCE

POUR VIOLON ET PIANO

Violon

GEORGES ENESCO

Op. 28

MÉNÉTRIER

Allegro deciso, non mosso

f giocoso C.2.

mf un poco più dolce C.2.

f di nuovo giocoso C.2.

mf un poco più dolce C.2.

mf marc. C.2.

dim. più rit. a T^o meno mosso Senza trrigora

dim. di più *pf* mesto espress.

a T^o molto tranq. Senza rigore poco a poco a T^o I^o tranq. cant. nostalgico

mf calmo *dim.* *mp* *poco* *mf* *mp*

Un poco animato a T^o I^o tranq. Un poco animato

p *mp* *mf* *mp* *mf* *mp*

mf *pf* *mf* Sulla tastiera

© 1952 Éditions SALABERT
Paris, France

EAS 15219

Tous droits réservés
pour tous pays

Vita Wallace

IMPRESSIONS D'ENFANCE

POUR VIOLON ET PIANO

Violon

GEORGES ENESCO

Op. 28

MÉNÉTRIER

Allegro deciso, non mosso

f giocoso C.2.1

mf un poco più dolce C.2.1

f di nuovo giocoso C.2.1

mf un poco più dolce C.2.1

mp di nuovo giocoso C.2.1

dim. poco

rit. più rit. *dim. di più* *pf* mesto espress. *Senza trillare*

a T? molto tranqu. *Senza rigore poco a poco* *a T? I? tranqu.* *ten.*

mf calmo *dim.* *mp* *poco* *mf* *cant. nostalgico* *Un poco animato* *a T? I? tranqu.* *ten.* *Un poco animato*

ci *poco* *p* *mp* *mf* *mp* *mf* *mp* *mf* *mp*

mf *pf* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp*

Sulla tastiera

Sherban Lupu

à la mémoire d'Edouard CAUDELLA

IMPRESSIONS D'ENFANCE

POUR VIOLON ET PIANO

Violon

GEORGES ENESCO
Op. 28

Op. 28

MÉNÉTRIER.

Allegro deciso, non mosso

15

Allegro deciso, non mosso
(♩ = 96)

f giocoso C.2.

72
(--- ♩ = 88) *mf* un poco più dolce

100
(--- ♩ = 96) *f* di nuovo giocoso C.2.

75
(--- ♩ = 88) *mf* un poco più dolce C.2. *mp* di nuovo giocoso C.2.

100
(--- ♩ = 96) *mp* di nuovo giocoso poco

12
tr *mf marc.* *dim.*

15
- rit. - più rit. - *a T? meno mosso* (♩ = 69) *pf* mesto espress. Senza rigore

a T? molto tranqu. (♩ = 84) *mf* calmo *dim.* *mp* poco *mf* cant. nostalgico *a T? I? tranqu.* (♩ = 88) *ten.* *mp*

Un poco animato (♩ = 96) *a T? I? tranqu.* (♩ = 88) *mp* *Un poco animato* (♩ = 96) *mp* *mf* *mp*

C.1. poco

Sulla tastiera

© 1952 Éditions SALABERT
Paris, France

EAS 15219

Tous droits réservés
pour tous pays

Philippe Graffin

IMPRESSIONS D'ENFANCE

POUR VIOLON ET PIANO

Violon

GEORGES ENESCO

Op. 28

MÉNÉTRIÉR

Allegro deciso, non mosso

f giocoso

mf un poco più dolce

f di nuovo giocoso

mf un poco più dolce

mp di nuovo giocoso

dim. poco

bf maro.

rit. più rit.

a 1º meno mosso

Senza trrigore

dim. di più

pf mesto espress.

a 1º molto tranq.

Senza rigore poco a poco

a 1º tranq.

cant. nostalgico

Un poco animato

a 1º tranq.

Un poco animato

Sulla tastiera

© 1952 Éditions SALABERT
Paris, France

E.A.S. 15219

Tous droits réservés
pour tous pays

Caroline Goulding

IMPRESSIONS D'ENFANCE

POUR VIOLON ET PIANO

Violon

GEORGES ENESCO
Op. 28

MÉNÉTRIÉR

Allegro deciso, non mosso

f giocoso
C.2.
un poco più dolce
di nuovo giocoso
un poco più dolce
C.2. *mp*
di nuovo giocoso
poco
dim.
rit. più rit. *bf marc.*
a T^o meno mosso
a T^o I^o tranqu.
Senza rigore poco a poco
cant. nostalgico
Un poco animato
a T^o I^o tranqu.
Sulla tastiera

Vlad Stanculeasa

IMPRESSIONS D'ENFANCE

POUR VIOLON ET PIANO

Violon

GEORGES ENESCO

Op. 28

MÉNÉTRIÉ

Allegro deciso, non mosso

f giocoso
un poco più dolce
di nuovo giocoso
meno mosso
molto tranqu.
Un poco animato
Sulla tastiera

© 1952 Éditions SALABERT
Paris, France

EAS 15219

Tous droits réservés
pour tous pays

Laurent Albrecht Breuninger

IMPRESSIONS D'ENFANCE

POUR VIOLON ET PIANO

Violon

GEORGES ENESCO

Op. 28

MÉNÉTRIÉR

Allegro deciso, non mosso

f giocoso C.2.1

mf un poco più dolce

f di nuovo giocoso

mf un poco più dolce C.2.1

mp di nuovo giocoso

dim. poco

rit. più rit. a Tº meno mosso 46

dim. di più *mf* marc. *mf* mesto espress.

a Tº molto tranq. (♩ = 84) Senza rigore poco a poco a Tº Iº tranq. (♩ = 88) *ten.*

mf calmo *dim.* *mp* poco *mf* cant. nostalgico

Un poco animato (♩ = 96) a Tº Iº tranq. (♩ = 88) *ten.* *mp* *mf* *mp* *mf* *mp*

p *mp* *mf* *mp* *mf* *mp*

Sulla tastiera

