



VIOREL COSMA

GEORGE ENESCU
*A Tragic Life
in Pictures*

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This artist-visionary of the twentieth century was rediscovered too late even by his own compatriots, who adopted him wholeheartedly as founder of the Romanian school only after his death. Creator of sonic immensities, "poet of yearning and reverie," extraordinary spokesman for Romanian sonorous thought (mostly through the structural classicism of his architectonic construction and through his pastoral timbral coloratura), the name of George Enescu is etched at the very top of the crystal pyramid of the Romanian school of music. Taken together, the artistic legacies of the creator, interpreter and pedagogue form a national spiritual patrimony of universal value which has conferred a particular identity and originality to Romanian culture.

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PREFACE

*As time goes on, the images of most outstanding personalities in Romanian culture sharpen and become permanent, and their spiritual heritage finds its well-deserved place in the treasury of national values. A hundred and twenty years after the birth of George Enescu (1881), and four and a half decades after his death (1955), the true dimensions of his life and work are beginning to be recognized around the entire world. And yet, have **all** the blank spots in Enescu's biography been clarified? Have we at our disposal the **entire** body of his musical manuscripts, recordings on discs and on magnetic tape, and letters and documents, that is to say, a complete material basis or "primary source" for scholars? Of course, many vast research projects have been undertaken in the several decades since his death, yet the true and balanced portrait of a complex man and artist, replete with all the lights and shadows appertaining to any creative genius, has not as yet been realized. Certain, more positive, aspects have been overly stressed, either deliberately or through the pressure of political regimes, while specific faults in some works or certain moments in his tumultuous existence have been hushed up. Maybe the time has come for us to rewrite the biography of a man who was much less happy than appearances would reflect. This present monographic sketch attempts to point out those turbulent passages in the musician's life, by summing up and suggesting a more vivid, more credible, and, without a doubt, more dramatic portrait of the artist, crushed under the weight*





of the enormous transformations of the twentieth century in science and in art.

A personality with the gift of an encyclopedic knowledge of the "art of sounds," George Enescu synthesized the creative aspirations and virtues of the Romanian people in his works, thus asserting himself as the most representative musician of our modern national school. He gave a voice – on many planes (as composer, violinist, conductor, pianist, pedagogue, and promoter of musical life) – to the noble ideals of beauty of many generations of musicians. Endowed with a singular physical constitution, with a tremendous, volcanic creative capacity, this "Oedipus" of Romanian music shared the destiny of the hero of antiquity, being driven out of the society which he had served with such effort and devotion. His exemplary patriotism should perhaps be regarded as more important than any of the scores he left behind as legacy to his own people and to world culture.

In the perspective of time, the singularity and originality of George Enescu, however, rest with his musical works. Permeated with a nostalgia typical of the sentiment of yearning, his music bears, above all, the unmistakable characteristics of Enescu's lyricism, the stamp of Dacoromanian heritage, and the imprint of Latin sensitivity. By its structural classicism, complete esthetic equilibrium, discretion in the expression of emotions, serenity in the face of destiny and death, Enescu's creative output expresses, through the ineffable language of sounds, the conscience of a people who for centuries had been at a troubled crossroads. Typified by an intimate lyrical confession, Enescu's melodicism springs from the inexhaustible and pure well of authentic musical folklore, charged with his own very obvious originality. It is also possible to trace the particular accent of nostalgic reverie in the majority of his symphonic compositions and in his masterpiece *Oedipus*, as well as the pre-eminence of monody, of intermittent polyphony, and of heterophony to the detriment of a unified harmonic concept, to certain ancestral folkloric sources (ballad, *doină*¹).

¹ A traditional form in Romania folk song, slow and sad

Enescu the composer was, for all intents and purposes, a "wandering minstrel" carrying his scores hither and thither, either in his head or in his briefcase. He only very rarely had that peace and quiet, that sense of being "at home" necessary for any creative artist, and that only in his fatherland, in his intimate corner of the family house. As a creator, he explored the material of sound deeply and courageously, without fuss or delay. Starting with a bipolar stylistic concept (national folkloric elements and traditional Occidental "classical" structures), George Enescu paved his own way to a personal creative solution – distinct and profoundly innovative not only on the national level, but equally at a worldwide level. In this *fin de siècle*, the originality of George Enescu's creations is beginning to be appreciated more and more, because the music of this Romanian composer inspires respect through its profundity, solidity of construction, perfection of form and richness of means of expression. This artist-visionary of the twentieth century was rediscovered too late even by his own compatriots, who adopted him wholeheartedly as founder of the Romanian school only after his death. Creator of sonic immensities, "poet of yearning and reverie," extraordinary spokesman for Romanian sonorous thought (mostly through the structural classicism of his architectonic construction and through his pastoral timbral coloratura), the name of George Enescu is etched at the very top of the crystal pyramid of the Romanian school of music. Taken together, the artistic legacies of the creator, interpreter and pedagogue form a national spiritual patrimony of universal value which has conferred a particular identity and originality to Romanian culture.

The chronologies published up to the present (in Romania and abroad), amongst which we find remarkable the one written by Nicolae Missir and Mircea Voicana (George Enescu, Bucharest: Ed. Muzicală, 1964), have conscientiously avoided, though often for reasons independent of the authors' wishes, the musician's connections with the Royal Palace, especially with Queen Carmen Sylva and the Queen of Belgium, with Princess Elena Bibescu, with the Romanian aris-





ocracy, with the religious and political circles of the period between the two world wars, and with the Western high society, especially in America. There existed, during that epoch, a mistaken, overprotective attitude intended "to spare" the genius. Because of it, commentators and biographers avoided mention of signal "sensitive" areas in the musician's existence: for example, his sentimental affair with Maruca Cantacuzino before their marriage, his wife's serious nervous disorder which often burdened Enescu's artistic career; his precarious financial situation before his death, the hardship of the master classes he had to teach in the final years of his life, the composer's death in a Paris hotel room, the sale of his last violin (with Yehudi Menuhin as middleman) in order to assure a minimum decent living standard, the repeated changes in his wills, etc. etc.

In this present monograph, we have retained the essential information which is, in any case, generally known, and have added a series of previously unpublicized facts, especially from the range of those mentioned above. Certainly, as the biography of a violinist and conductor, it could be overloaded with mentions of hundreds of concert tours, concerts, premieres, etc. etc. In Noel Malcolm's recent monograph *George Enescu: His Life and Music* (London, 1990), the author notes that between April 9 and June 7, 1923, Enescu performed 44 concerts, and between January 3 and March 22, 1927, no less than 65 concerts. To mention each of these 119 manifestations, for example, would suggest a terrifying image for a great interpreter, but it would overwhelm this chronology with a suffocating excess of data. Instead, we have emphasized major singular artistic events, extraordinary concerts, Romanian music festivals abroad, Enescu's first performances of his own works, as well as the first artistic manifestations of the young virtuoso in diverse countries. As far as his repeated participation in meetings of the Romanian Academy and of the award committee of the national composition prize, we have restricted our data to the essentials.

The micro-monograph of a personage at the top of his field in national and world culture must point to significant moments that will live through history, but at the

same time must illustrate, through small details and daily events, the hidden nuances which give a true-to-life quality to the artistic portrait and to the greatness of the man. To the extent that we have managed to capture the succession of essential events in his life and career, George Enescu's portrait will acquire the sense of a truth worth handing down to posterity. Although far from being exhaustive, this chronicle of the troubled life of Romania's most important music-maker will set an example for a long time to come. This is because, through Enescu, Romanian music underwent a process of authentic esthetic **personalization** and **unification**, which imparted it a distinct spiritual **identity** and fostered its rapid growth to meet the exigencies of world music.





I.
GEORGE ENESCU
ALONG THE STREAM OF LIFE



V. R. G. 1945

G. Enescu.

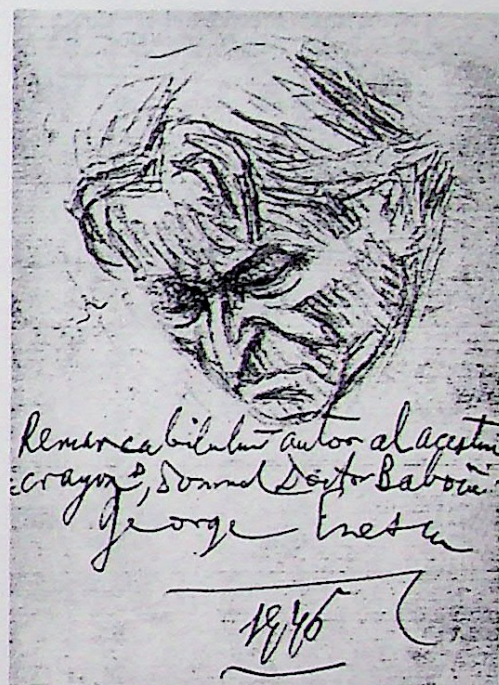
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THE CHRONICLE OF HIS ARTISTIC BEGINNING AND NATIONAL RECOGNITION (1881-1920)

“Any existence has its secret adventure and drama,” noted George Enescu in his *Recollections* dictated to Bernard Gavoty. “My source of energy, my drama and my adventure are contained in the three syllables that Sophocles made famous: Oe-di-pus.” As the lyric tragedy *Oedipus* constituted “the opera of my [George Enescu’s] life,” so did the tumultuous biography of the man who was both artist and genius take on mythical dimensions. When Enescu died in 1955, although the unknown parts of his life were more numerous than they are now, commentators could rush their monographs of Enescu much more readily into print, it seems, as the musician’s figure was still alive in the memories of his contemporaries. Now, George Enescu has become a legend in Romanian music that one must approach humbly, since his artistic legacy has taken on seemingly titanic, limitless spiritual dimensions. To reconstruct the true path of George Enescu’s life is tantamount to engaging in the adventure of a high-altitude flight, where one has no margin of error and always runs the risk of falling into the abyss of the banal: that is, a conventional and artificial biography of a simple human destiny.

For those who are unfamiliar with the enchanting natural surroundings of Enescu’s birthplace, the lovely landscape of the countryside in which he spent the first years of his life, it will perhaps be difficult to understand why the musician needed to return to this blessed region time and time again, in order to recharge his spiritual





batteries. He was born on 7/19 August 1881, in Liveni-Vârnav, recently established by a family of boyars and too small a village to be on the map of nineteenth century Romania. "I return to Liveni to be in the midst of people and things whose sight puts pollen on my memories," said George Enescu. Only there, "in the middle of the mellow Moldavian countryside," in the villages of Liveni, Cracalia or Mihăileni, could the composer rediscover the spirit of his characteristic lyricism, just as later on, at the estate in Tescani on the bank of the river Tazlău, where he first felt the thrill of consuming love, the creator of *Oedipus* would sense the approaching birth of his masterpiece.

The roots of the Enescu family sink deeply into the ocean of sounds; George's great-grandfather (Enea Galin), his grandfather (Gheorghe), and his father (Costache Enescu) had all been musicians. The choral lectern in the Church nourished young George with the same traditional Orthodox Christian Byzantine chant that had made the School of Psalmody at the sixteenth-century monastery of Putna an influential music center known throughout Europe. At the same time, his parents had made the fiddle and the guitar of the traditional balladeers familiar household instruments.

Costache Enescu (1848-1923), the composer's father, had attended the Veniamin Costache Theological Seminary in Socola as he was possessed of an exceptional tenor voice, although ultimately he chose agriculture as his chief occupation; in his spare time, he played the violin. The composer's mother, Maria Cozmovici-Enescu (1839-1909), had inherited from her father, Priest Cozmovici, a voice of uncommon purity, and often accompanied herself with the guitar. In her youth, she had taken private piano lessons as she hoped to educate her children in the spirit of classical music. Sadly, misfortune courted her: after she gave birth to four still-born children, she had seven more children, all of whom died before the age of 12. Only George, the twelfth, her last and only child, survived the epidemics which haunted Romanian villages in the nineteenth century, through his mother's utter devotion and the care of his nurse, a peasant woman from Stânca-Zvoriște. Three years after

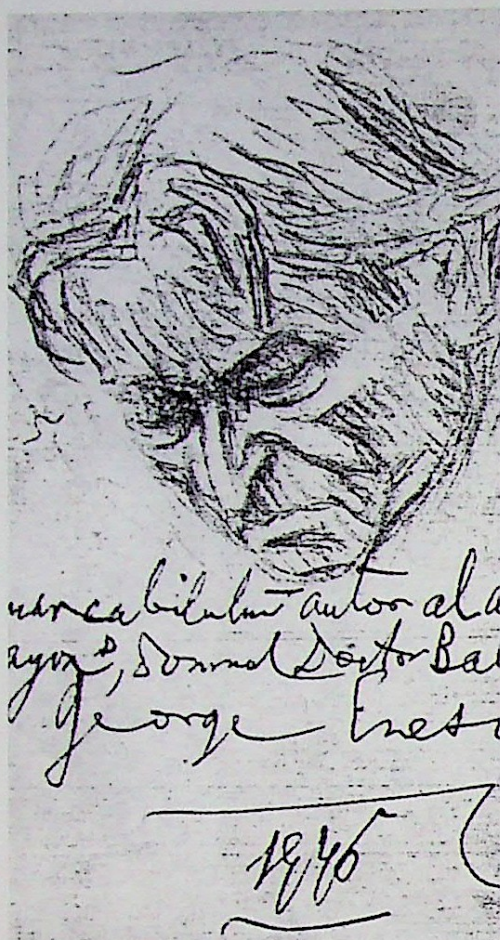


George's birth, the family left Liveni and moved to Cracalia, a neighboring village on the Sofian estate, where Costache Enescu took over the management of the farm.

With its solid barns and granaries, a large brick house with spacious rooms and wine cellars, a huge courtyard which seemed to have been destined for hosting the village's Sunday round dances, and watched by the nearby hilltop church, the new home of the Enescu family was also to become a musical salon for George Enescu and his invitees, as his ambitious father, Costache, would engage musicians all the way from the city of Dorohoi in order to stimulate the precocious talent of the child. The deciding factor in determining him to point George, his only child, in the direction of becoming a professional artist was the opinion of professor and composer Eduard Caudella (1841-1924) from Iași, who had been asked to test the young musical prodigy. After only two meetings with the child (in 1886 and 1887), Caudella advised Costache to send young George to Vienna for systematic studies.

In 1888, Mr. and Mrs. Enescu brought a chubby seven-year-old boy to the Imperial Hapsburg Capital in order to enroll him in the Konservatorium für Musik des Gessellschaft für Musikfreunde. Unfortunately, the Conservatory's strict rules concerning specialized education did not permit children under 10 years of age to take instrumental courses. However, as an exception had been made for Fritz Kreisler only a short time before, the same was done for the young Romanian violinist, who was accepted into the preparatory class of Professor Sigismund Bechrich. After only two years of study, George Enescu was promoted into the class of Joseph Hellmesberger Jr., in whose house he was to remain as a guest throughout his entire stay in Vienna (until 1894). In the meantime, he gave up the half-size violin (Gebrüder Platt) he had brought with him from Dorohoi, replacing it with a full-sized violin, signed San-Serafino, "luthier of Udine, 1663," which his father had bought in Vienna for 250 florins. The "Little Romanian Mozart", as one Viennese newspaper nicknamed Enescu, now enjoyed studying with renowned professors: Ludwig





Ernst (piano), Robert Fuchs (harmony, counterpoint, composition), Adolph Prosnitz (music history), Joseph Hellmesberger (chamber music), and Faistenberger (chorus).

In the artistic biography of George Enescu, "the Viennese period" has not as yet been appreciated in its actual dimensions, because all commentators have deemed our musician a mere "child" at the time, incapable therefore of absorbing *in toto* the immense treasure trove of learning and professional experience offered by this European artistic center, then unrivalled on the Continent. Although in the eyes of Enescu's contemporaries, on account of its extensive international cultural and artistic connections, Paris passed for the Capital City of Western music, we must not forget that, at the time of Enescu's arrival in the Hapsburg Empire, Vienna was nonetheless intensely living in the tradition of Haydn, Mozart, Beethoven, Schubert, Strauss, and Brahms, for which no equivalent could be found in the French capital. In Professor Joseph Hellmesberger Jr.'s house (where the boy lived), chamber music was played daily, as the musicians went through the entire German and Western classical repertoire. In addition to being the director of a string quartet, Enescu's teacher was also conductor of the Imperial Opera and professor of violin at the Conservatory. His residence at No. 10 Niebelungenstrasse was a permanent magnet for the elite of the Viennese musical society. Enescu accompanied his professor to rehearsals and operatic spectacles, to concerts and classes, always charging his batteries from the most authoritative source in Vienna. Being present in the midst of orchestras and chamber music ensembles in which Brahms, Hellmesberger, Joachim, Strauss, etc. were rehearsing was not only an immense delight, but also a chance to acquire, in large chunks but effectively and beneficially, a vast repertoire and professional experience that would be valuable for the rest of his life.

By requiring Enescu to keep a daily diary of his activity (*Kalendar für das Schuhljahr 1892-1895*), Hellmesberger trained his pupil, from a most tender age, as a disciplined virtuoso and creator. Consequently, this



rigorous attitude toward artistic work instilled early on by his teacher stayed with Enescu until his death. Attending performances at the Imperial Opera House and Theater an der Wien, where his professor conducted often, the young violinist listened to Verdi's *Otello*, *Il Trovatore* and *Aida*, Mascagni's *Cavalleria Rusticana* and *Il Amico Fritz*, Ambroise Thomas's *Hamlet*, Massenet's *Werther* and *Manon*, Gounod's *Faust*, Meyerbeer's *The Prophet*, Mozart's *The Magic Flute*, Donizetti's *Lucretia Borgia*, and Richard Wagner's *Lohengrin*. At the age of 12, he moved on to Boito's *Mephistopheles*, Wagner's *Flying Dutchman*, as well as Otto Nicolai's *The Merry Wives of Windsor*. Finally, in his last Viennese year (1894), he added to his stock of operatic favorites Leoncavallo's *Pagliacci* and Auber's *Fra Diavolo*. In parallel with attending these huge operatic productions, Enescu also went to many ballets and operettas, mainly at the Theater an der Wien: Zeller's *The Bird Merchant*, Millöcker's *Gasparone*, Sullivan's *Mikado*, Hervé's *Mam'selle Nitouche*, J. Strauss's *Princess Ninette*, Delibes's *Sylvie*, Bayer's *Red and Black*, *Wedding in Bosnia*, *Sun and Earth* and *Viennese Waltzes*, etc. – in a word, the repertoire of a mature professional. Could this intense and early contact with the musical theater have been a factor in developing the taste for lyrical theater in the author of *Oedipus*?

Enescu did not shun other major concert halls in Vienna, either. For instance, at the Musikverein Bösendorfer and the Gessellschaft für Musik he was able to listen to George Friedrich Händel's *Messiah* and Verdi's *Requiem* (at only 11 years of age!), as well as to the virtuosi Pablo de Sarasate, Hubay Jenő, Peczai, Simonetti, Lamborg, or to the chamber ensembles on tour in Vienna. Naturally, he did not miss a single performance of the Hellmesberger Quartet and thus familiarized himself with the music of Haydn, Mozart, Beethoven, Spohr, Brahms, Schubert, Smetana, C. Saint-Saëns, C. Goldmarck and others, that gave him an appetite for chamber music which, in turn, would become the passion of Enescu's life.

His spectacular violinistic debuts also took place in Vienna, where Enescu performed his first recitals and





appeared in concerts with the Conservatory Orchestra at the Bösendorfer and at the Musikverein concert halls. To masterfully execute Felix Mendelssohn-Bartholdy's *Concerto for Violin and Orchestra in E minor* at the age of only 11 and, at the same time, impressing the rather difficult-to-please Viennese music press, meant a resounding success for the young musician. The Schwerin Concert Theater Orchestra's proposal to engage the young violinist as concert master, starting in 1893 when he would have been only 12 years old, proves it abundantly. Although this sensational offer was firmly refused by both professor and disciple, its having been extended demonstrates that Enescu had started to earn an authentic artistic reputation, as Vienna was a respected musical center not only within the Hapsburg Empire but also beyond it.

"Where good fruit are grown, stones are always thrown," says an old proverb. Young Enescu became the target of petty professional intrigues, settled by his wise father with his characteristic calm and equilibrium. "I will explain to you the meaning of these stupid intrigues, but in the meantime I utterly forbid you to respond to any letters... You should listen only to me, as nobody else can love you, nobody can take care of you, other than myself..." wrote Costache Enescu to his son on February 19, 1893. Indeed, his father would remain the child's only close protector, as his parents had decided to separate: Maria moved to Mihăileni, while Costache stayed on at Cracalia. This family split (which occurred after his mother had suffered a uterine cancer operation in Vienna) was extraordinarily painful for George, who worshipped his mother. The correspondence between the two, mother and son, remains a moving document of affection and sensitivity, which was to come to an end in 1909 (upon Maria's death).

While still in Vienna, George Enescu began to compose, in small forms at first (*Legend, Little Fantasy, Serenades* – all written for violin and piano), then working up to sketches for ampler works. During the school vacations spent at home, the young composer moved from the violin to the piano, but at the same time presented a *Sonata* "characterized by an original fugue

throughout the entire piece,” as the reviewer of *Curierul Român* (The Romanian Courier) of Botoșani wrote on October 6, 1894.

The “Viennese period” in George Enescu’s biography also had a “delayed effect” in the form of the constant stream of instrumental soloists and concert performers who would make their way to Romania – primarily to Bucharest – to perform. Joseph Hellmesberger’s presence (as pianist-accompanist) in the great hall of the Romanian Atheneum (on the 9th and 12th of March 1894), followed by his visit to Cracalia, marked the spectacular debut of a series of concert tours undertaken by many renowned German interpreters on Romanian territory.

The time has come perhaps at last to correct the mistaken thesis which has dominated most Enescu biographies and monographs for over four decades, to wit: It was Paris that confirmed the musician’s genius. However, a careful and thorough study of the relevant press materials published in Vienna during the years of Enescu’s stay in the Capital of the Hapsburg Empire clearly reveals, to any objective observer, that Vienna, and not Paris, should be considered the decisive turn at which George Enescu’s artistry was confirmed in the music world. The French capital consolidated Enescu’s reputation as a composer (see the memorable premiere of the lyric tragedy *Oedipus*), just as the United States recognized him definitively as both composer and conductor on an international scale. The Viennese stage formed the granite pedestal upon which were then built all the “sides” of the complex edifice of this universal artist’s career.

After completing his studies in Vienna *con brio* (he was awarded the Gesselschaftenmedaille upon graduation from the Conservatory in 1894), George Enescu returned home to Romania. He remained in Cracalia for some six months, preparing for the journey to Paris. This preparation consisted mainly in compiling a large portion of his compositions, as he wanted to further his studies in composition rather than the violin and the piano (although his father insisted that he keep up his abilities as a violin virtuoso).





On the threshold of the new year 1895, George Enescu, armed with a letter of recommendation from his professor J. Hellmesberger to Jules Massenet, then chair of the composition class at the Paris Conservatory, and accompanied by the energetic Costache Enescu, arrived in the capital of France. Through the kindness of the ex-housekeeper at Cracalia, Lydie Sédre, they found room and board in the house of the Rolland family at No. 20 Rue Chaptal. Eva Rolland, daughter of Adrienne Rolland, the proprietress, was a fine violinist herself and would join her Romanian colleague in many artistic initiatives. On June 11, 1897, when the composer was only 15, it was Eva Rolland who organized in Paris an “author’s concert” presenting “works by Mr. Enescu.”

From the very beginning, though, his encounter with Paris was somewhat of a disappointment. Musical life in Paris differed utterly from the one in Vienna; the seriousness of the Austrian public remained but a memory. The repertoire of the Paris Opera and the interpreters fell far behind the high artistic levels of the Imperial Opera. The atmosphere at the Conservatory seemed dominated by an excessive traditionalism. Foreigners did not have equal access to competitions and prizes. In addition, Enescu felt constrained by certain French professors and music critics. “I do not forget what I owe the Conservatory [in Paris], where I met some admirable professors and made charming friends. Yet when I am asked precisely when I graduated, I don’t know what to answer, because I have always said to myself that, in spirit anyway, I left it [the Conservatory] the same day I first walked in,” admitted Enescu to his friend Bernard Gavoty in their *Conversations*. In the autobiographical sketch handed in to the secretary of the Arad Philharmonic in 1912, Enescu wrote that, “Since I was seven years old, I have lived through Wagner and only through him. I have studied in France, I have lived there, I am almost half her child, but I have not followed the French school and I have not been in agreement with it, except for the few years past when the French school itself has turned to Wagnerism.” In other words, Enescu felt attached to the Viennese school, from which he had

acquired his knowledge of the music of Wagner and Brahms.

Nevertheless, the encounters with Jules Massenet and Gabriel Fauré, the two professors of the Conservatory's composition class, proved stimulating and beneficial. "This child – he is barely 14 and a half years old – is an exceptional figure, a musician of genius, and his country ought to subsidize him," said Jules Massenet, enthusiastically, after his first few working sessions with George Enescu.

Yet the first scholarships awarded him by the Romanian government (through the efforts of Ministers Petru Poni and Spiru Haret) only came relatively late, 3-4 years after his enrollment in the Paris Conservatory. In the meantime, the real support – moral and financial – came from Boyar Manolache-Epureanu and his daughter, Princess Elena Bibescu, a gifted pianist herself. Her Rue de Courcelle artistic salon was frequented by celebrated musicians such as Gounod, Saint-Saëns, Massenet, Fauré, Ambroise Thomas, Anton Rubinstein, Edouard Colonne, Vincent d'Indy, H. Vieuxtemps, Ignaz Paderewski, by painters Bonnard and Vuillard, by writers Anatole France, Marcel Proust, Jules Lemaître, Leconte de Lisle, by sculptors Maillol and Bourdelle, and by many others. George Enescu appeared repeatedly as violinist, pianist, and composer in this brilliant environment. It was also here that the premiere of *Poème Roumaine* (*The Romanian Poem*), under the baton of E. Colonne, was prepared. And it was also here that a most sensational press campaign was orchestrated in 1898, in order to launch the author of *Poème Roumaine* into a broader European artistic context. For Enescu, Elena Bibescu became "a second mother," and for the pianist and hostess of the Parisian music salon, George was "my dear child." We may say today that George Enescu's entire Parisian artistic career unfolded under the protective wing of this generous woman, who recognized the musician's genius right from the start.

Enescu made two very important connections through Elena Bibescu: with Queen Carmen Sylva in Bucharest and Sinaia, and with Professor Joseph Joachim in Berlin. The former turned out to be lasting





and beneficial, while the latter remained superficial and purely formal (Enescu received from Joachim a *Cadenza* for Beethoven's *Concerto for Violin and Orchestra* along with an encouragement for the future).

The years spent at the Paris Conservatory (1895-1899) involved serious studies with Joseph Marsick and José Wite (violin), Louis Diémer (piano), Ambroise Thomas and Théodore Dubois (harmony), André Gedalge (counterpoint), Jules Massenet and Gabriel Fauré (composition). At the same time, here Enescu met a circle of schoolmates that became close friends who would accompany him throughout the rest of his life: Jacques Thibaud, Alfred Cortot, Maurice Ravel, Roger Ducasse, Arthur Honegger, Florent Schmidt, Charles Koechlin, Alfredo Casella and others. Through these artistic contacts were formed the Enescu Trio (1903) and the Enescu Quartet (1904), two chamber ensembles that visibly stimulated Enescu the composer.

Back home, after the triumph of *Poème Roumaine* in Paris, the young musician made his debut in Bucharest as conductor of the Romanian Philharmonic Society by conducting four successive events (on March 1, 8, 15 and 28, 1898) and at the same time presenting his own work in the hall of the Romanian Atheneum. The next-to-last concert – of March 15 – also featured him as the solo performer of the *Concerto for Violin and Orchestra* by Max Bruch. Enescu's apparition, in this series of performances, in the triple capacity of composer, conductor and violinist enthused the Bucharest public beyond all imagination. King Carol I awarded Enescu the Bene Merenti Medal, while Ana Spiru Haret immediately initiated a public subscription in order to collect the necessary funds for the acquisition of a Stradivarius, which was finally purchased in 1899 through the decisive contribution of Costache Enescu.

After a succession of premieres of Enescu's works performed by the Colonne and the Lamoureux Orchestras in Paris, and especially after a series of recitals in the company of Pablo Casals, Jacques Thibaud, Alfredo Casella, Joseph Salmond and others, George Enescu was co-opted as member of the Society of French Musicians and of the Paris Authors',



Composers' and Music Editors' Society. Unfortunately, Elena Bibescu died in the autumn of 1902 at Corcova (in Moldavia), being subsequently interred in the family crypt in Bârlad. For the young musician, this sad event marked the end of a fruitful period of artistic successes attained under the protective wing of this noble princess. However, Enescu had already made a name for himself in the European music world.

During the ten years that followed, up until the beginning of World War I, George Enescu's career was an unbroken chain of premieres, musical awards and artistic tours in Great Britain, Germany, the Netherlands, France, Italy, etc. Above all, however, he was in close contact with his homeland. Here are some of the concrete traces of George Enescu's profound involvement with and commitment to Romanian musical life:

- regular collaborations with the Bucharest Philharmonic;
- recitals given in many artistic centers throughout the country;
- major initiatives concerning the selection and promotion of young composers (chief among which was the national George Enescu Composition Prize, established in 1911);
- stimulation of international exchanges;
- initiation of a suite of artistic activities centered around the Royal House (recitals, concerts, regular meetings at Sinaia, creation of the Carmen Sylva String Quartet, participation at the jubilee exhibition dedicated to King Carol I);
- initiation of a fund-raising campaign for the purchase of the Romanian Atheneum's organ;
- tireless efforts to found Opera Română (the Romanian Opera) as a state institution.

Of course the most valuable achievement of the years 1900-1920 would have to be the group of personal compositions by which George Enescu enriched the output of the Romanian school of music, constituting a major argument for initiating the creation of the Society of Romanian Composers, which became a *fait accompli* in 1920. *The Suites Nos. 1 and 2 for Orchestra*, the *Romanian Rhapsodies Nos. 1 and 2*, the *Symphonies*





Nos. 1, 2 and 3, the *String Octet*, the *Dixtuor for Twelve Wind Instruments*, the *Songs* on lyrics by Clement Marot, Carmen Sylva and Fernand Gregh, as well as the sketch of the piano and voice reduction of the lyric tragedy *Oedipus* were all written during this period. They represent only some of the musical works confirming the apparition of the first Romanian name in the international music world. Gustav Mahler, Frederik Stock and Walter Damrosch in the United States of America, Henry Wood in Great Britain, Rabaud in France, and Mikhail Ipolitov-Ivanov in Russia were only some of the world-renowned conductors who included works by Enescu in their programs, thus establishing the Romanian composer as a creator of international artistic value.

During the bitter years of the First World War, the author of the *Romanian Rhapsodies* stayed at home, where he organized artistic activities meant to alleviate the sufferings of those wounded on the battlefield, benefit concerts for the Red Cross, and other such humanitarian activities. The creation of the Iași Symphony Orchestra and its subsequent performance in Kishinev of a series of extraordinary concerts were moments of great emotional import for the Romanian public, so heavily tried during a difficult and devastating war (1916-1918).

A careful examination of George Enescu's calendar of activities during the 1914-1920 period as well as during the post-war period especially in the United States of America (1923-1930) will allow us to pinpoint the climax of his career as a conductor. During the war, the Bucharest Philharmonic Orchestra took temporary refuge in Iași (in 1916) where it was strengthened by George Enescu with all the valuable musicians he could find. It subsequently gave dozens of concerts under his baton, an opportunity for the young maestro to polish his skills (through conductor's practice, repertory, etc.) to the peak of perfection known to be his throughout his entire future career. Of course, the signs of official recognition for his outstanding merits were not late in coming: he was elected Honorary Member of the Romanian Academy (in 1916), appointed Honorary Professor at the Iași Conservatory of Music and Drama



(in 1918), named Honorary Citizen of the City of Iași (in 1919) and elected Honorary President of the Philharmonic Society in Bucharest (in 1920) and of the Society of Romanian Composers (1920).

Thus ended a fruitful stage in the tumultuous existence of a genius who had carried with him since childhood the staff of a musical marshal, in the box of that violin which had been bought in the spiritual land of Botoșani, also native to Eminescu and Iorga.



2.

THROUGH THE TIME ZONES OF THE MUSIC WORLD AT FULL PROFESSIONAL MATURITY (1920-1946)



The Great War had ended. Finally, the Romanians' political dream to see all of their battered provinces unified in a national state had become an accomplished fact. In his field, Enescu was a tireless militant for solid, stable, well organized institutions. Now that the Bucharest Philharmonic was in the competent hands of conductor George Georgescu, the maestro was content with lending his support to the symphony orchestra he had helped found in the Moldavian capital city of Iași. In Bucharest, he was still involved with supporting the Romanian Opera, which at the time needed a director, a conductor, and a team of fine singers, as well as repertory material worthy of a national institution where the author of *Oedipus* could hope to stage, at some future time, his grandiose masterpiece. Finally, on 8 December 1921, after three years (1919-1921) during which all required artistic forces were "coagulated" in the Lyric Society of the Opera, the inaugural performance was given, with George Enescu conducting: *Lohengrin* by Richard Wagner. A year before, in 1920, the Romanian Opera in Cluj had opened its gates with Giuseppe Verdi's *Aida*. The Bucharest Opera, as the second state-subsidized lyric institution in the country, would continue thereafter its dramatic artistic existence, which had begun as early as the nineteenth century (in 1877).

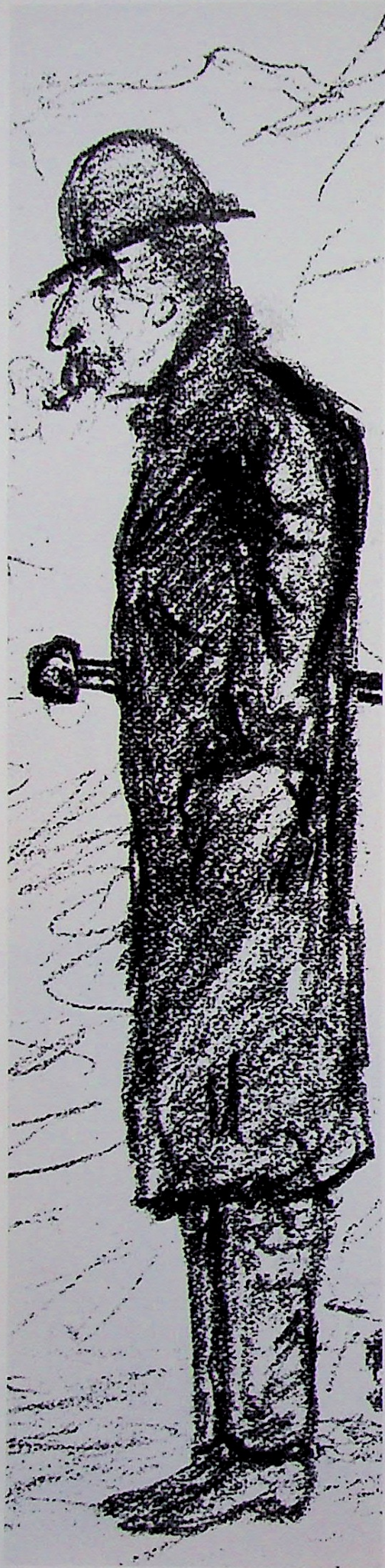
Even though George Enescu did not stay on as permanent conductor of the Romanian Opera in Bucharest, his presence as conductor of the Opera's orchestra at the

inaugural performance was a memorable and energizing event for the existence of this institution. When the lyric tragedy of *Oedipus* was premiered in Paris (1936), many of the composer's countrymen voiced regret for the "alienation" of the piece and requested that it should be performed in Bucharest, too. Under the direction of Tiberiu Brediceanu (1942), a few concrete steps were taken toward staging a production of *Oedipus* in Romania also: the French libretto was translated into Romanian by Emanoil Ciomac, the full score as well as the part scores were brought into Romania by official channels, and so on. Unfortunately, the world war cancelled all the intentions of a Bucharest premiere. Nonetheless, we should not reject the hypothesis that the continued existence of the Romanian Opera as a permanent state institution, the 1928 premiere of the opera *Năpasta* (*The Calamity*) by Sabin Drăgoi, and the presence in 1930 on the stage of the Bucharest Opera of the great bass Fyodor Shaliapin – whom Enescu "saw" in the title role of his opera – could all have been decisive arguments for finalizing *Oedipus*.

Another important moment in George Enescu's artistic life was the debut of his North American career primarily as composer and conductor, in 1922–1923. After his very first tour in the United States of America and Canada, the Romanian musician made permanent a yearly calendar of performances (for the first trimester of every year) and master classes (violin, composition, musical forms, stylistics) to be held in the United States of America, as a grandiose project to promote not only his own talent and accomplishments, but also the Romanian music school. With only minor interruptions, George Enescu's tours in the United States of America took place every year until 1940, when World War II broke out and Enescu – as was his wont – returned to his homeland.

In Europe, Enescu's name had become synonymous with "the genius with the bow"; but in America he was received mainly as a great composer and conductor. As early as 1902, Longy had conducted the *Poème Roumaine* at the Boston Orchestral Club. This was followed in 1911 by the premiere of the *Suite No. 1 for*





Orchestra, performed in New York (with Mahler conducting) and Chicago (under the baton of Fr. Stock). The *Dixtuor for Twelve Wind Instruments* was also premiered in 1911 at the Belasco Theater in New York, as was the *Symphony No. 1 in E Flat Major*. Finally, with the series of performances of the *Romanian Rhapsodies* in Philadelphia (1912), Boston, New York, Washington (1913), Cincinnati, Lockport, Buffalo, Minneapolis, Kansas City, etc. (1914), the Romanian composer's name quickly won notoriety all across the United States of America. "I was most delighted," admitted Enescu, "that in America I was received as a composer and conductor, and only secondarily as a violinist. Above all else, I was granted the title of composer, which represented for me the supreme delight."

Enescu crossed the Atlantic Ocean for the first time in December 1922, when he was 41 years old and at the full height of his creative maturity. On 2 January 1923, he conducted Leopold Stokowski's famous ensemble, the Philadelphia Symphony Orchestra. In the program: *Romanian Rhapsody No. 2* and *Symphony No. 1* by George Enescu, followed by Piotr Ilyich Tchaikovsky's *Symphony No. 6 "La Pathétique"*. "Splendid interpretations and such a warmth, I could even say such a touching affection shown me by all musicians that I am very moved," wrote Enescu to Nineta Duca-Kogălniceanu, one of his favorite students in Paris. Also in the United States of America, an unusual moment in George Enescu's career: on February 8, 1926, under the baton of Leopold Stokowski and in the company of Germaine Tailleferre, Alfredo Casella and Carlos Salzedo, he gave the American premiere of *Les Noces* by Igor Stravinsky as... pianist!

It was also in the United States of America that George Enescu began his formal teaching career at the Harvard University in Cambridge, where he taught master classes in composition and performance (1928). "He would sit down at the piano and talk about the famous composers he knew personally, especially about Fauré and Debussy. Although the scores of their complete works lay open on the piano," recalled composer and professor Walter Piston, who had attended those classes,

“Enescu never touched them; he would illustrate any composer that was his subject by playing from memory. His memory was phenomenal.”

For the Romanian musician, America also meant other professional satisfactions. Along with four other composers (one of whom was Stravinsky), Enescu was requested by Arturo Toscanini to replace him as conductor of the New York Philharmonic for two weeks. During that interval (25 January-7 February 1937), George Enescu introduced to the American public compositions of his own as well as several pieces by Romanian composers Mihail Jora, Ion Nonna-Otescu, Sabin Drăgoi, Marcel Mihalovici and the young Dinu Lipatti. Next year (in 1938), the New York Philharmonic, conducted by George Enescu, performed works by Stan Golestan, Mihail Andricu, Alfred Alessandrescu and Theodor Rogalski in a program that amply confirmed the Romanian school of composition in the United States of America. Of course, unforgettable moments occurred in the cities where Romanian émigrés were quite populous (Cleveland, Detroit and Los Angeles) when Enescu performed or conducted there. And yet it seems that no other moment in his yearly tours in the United States of America and Canada equaled the resounding success of his masterful violin performances of the Brahms *Concerto*. Compared to the most formidable virtuosi of his time, Enescu appeared to his contemporaries as “beyond time,” as music critics put it, because his art embodied a peerless synthesis of all aspects of violin interpretation in that period. “Enescu has the finesse of Szigeti, the silvery tone of Thibaud, the enchantment of Kubelick, the classic style of Heifetz, the ecstasy of Elman, the ardent lyrical resonance of Ysaye,” wrote a Canadian music critic after an unforgettable evening of Brahms in Toronto. It is still a delight today to leaf through the American and Canadian press between the years of 1923 to 1940, while the Romanian musician was a guest of the North American public. The recently published (1994) volume by the scholar from Iași, Dragoș Vitcu, substantiates Enescu’s triumph across the Atlantic Ocean by reproducing in full, both in English and Romanian, the relevant press





articles. Overall, the North American experience was very important for Enescu's career.

A meaningful parallel to the permanent performance and teaching schedule of George Enescu in North America can perhaps be found in the series of recitals he gave throughout Romania, in almost all of her cities. Year after year, mile after mile, George Enescu took his violin and his music across the country in an effort to acquaint the general public with great music. Regardless of size or cultural importance, cities, towns or little burghs were all paid a visit by the great musician. The itineraries of his tours included performances in Bârlad, Caracal, Buzău, Tecuci, Fălticeni, Caransebeș, Târgoviște, Lugoj, Câmpina, Piatra Neamț, Râmnicu Sărat, Turnu Severin, Reghin, Dej, Făgăraș, Călărași, Mizil and other localities. And what could more eloquently bespeak his eagerness to meet the Romanian music lovers in every provincial town and city, than that spectacular world premiere of his masterpiece of chamber music, the *Sonata No. 3 for Piano and Violin in the Traditional Romanian Style*, which took place in 1927 in Oradea? One could say that Oradea entered the history of world music through this unique artistic event, of a magnitude not even its author grasped completely at the time.

When he turned 50 (in 1931) and 55 (in 1936), the maestro's tours in the Romanian provinces turned into triumphs. He was thus reaping the fruits of all his life-long labors to enlighten a public which he had made aware of the great value and beauty in great music. For the programs of his performances never contained any concessions to "popularity" and invariably featured the works of Bach, Pugnani, Vivaldi, Mozart, Beethoven, Brahms and so on.

A fact worth mentioning: Enescu never refused to collaborate with the many Romanian performers who asked him to play with them in concerts and recitals, even though today we may entertain second thoughts about the quality of certain dilettantes who but exploited the maestro's good will. Nor did he shun young musicians, and lent his firm support to many of them, when he considered them to be genuine talents (Dinu Lipatti,

Maria Fotino, Rodica Soutzu, Mircea Bârsan, George Cocca, Vasile Filip). Moreover, he went against the prejudices of his time by appearing on stage as pianist-accompanist of world-class folk fiddlers (Nicolae Buică), collaborating within the Red Cross artistic teams of 1942-1944 with Grigoraș Dinicu, etc.

If Enescu's access to the Bucharest Philharmonic was to an extent barred by certain difficulties and obstructions, after 1935 the Radio Studio Orchestra found in him the pedagogue and elite supporter it needed. Another ensemble with which the maestro performed any time his schedule allowed was the Iași Symphony Orchestra. Also in Iași, Enescu conducted in 1942 the inaugural concert of the Moldova Philharmonic, the first state-subsidized orchestra in Romania. Of course, the anniversary concerts of the Bucharest Philharmonic (25 years of existence) and of the Society of Romanian Composers (in 1945) were also entrusted to George Enescu.

Among the maestro's many initiatives we must not omit the "Romanian music festivals" held in Paris with the Lamoureux and the Colonne Orchestras, as well as at the Universal Exhibitions in Paris (1937) and New York (1939), deservedly regarded as "the first truly international exposures" of Romanian composers. Enescu also paid homage to his first teacher (Eduard Caudella) and to his closest collaborator (Mihail Jora) by organizing so-called medallion-concerts featuring their works. Another lasting and resounding echo was left behind by that memorable moment of Paul Constantinescu: the performance, at the Romanian Atheneum, of Constantinescu's oratorio *The Passion and Resurrection of Our Lord*, on March 3, 1946, only six months before Enescu's definitive departure from the country.

George Enescu was also a magnet for many great foreign performers, who were eager to come to Romania in order to play with him. Béla Bartók, Alfred Cortot, Jacques Thibaud, Maurice Ravel, Pablo Casals and Yehudi Menuhin are the names of only some of the remarkable artists who came to our country on "surprising" tours, attracted here not by financial incentives but by their spiritual ties to George Enescu. At national





level, Enescu had become a yardstick in Romanian music, both as a paragon for Romanian performers and as a new point of reference in the hierarchy of autochthonous values. At the same time, in the eyes of all foreign guests, he represented a certificate of high professional standards in the artistic life of Romania between the two world wars.

Two major events were to confer upon Enescu a superior artistic dimension at international level: the premiere of the *Sonata No. 3 for Piano and Violin in the Traditional Romanian Style* (1927), and the Paris world premiere of the lyric tragedy *Oedipus* (1936). The former marked the triumph of the composer's national aspirations, while the latter consecrated the name of the Romanian musician and permanently inscribed it in the history of world music. Although when they were first performed, these two Enescu works did not have the explosive effect characterizing those pieces generally regarded as turning points in music history, time has nonetheless ranked both of these scores among the masterpieces of the twentieth century.

With pianist Nicolae Caravia as his partner, the violinist-composer presented his *Sonata No. 3* in Oradea, Bucharest and Paris, in the space of only two years (1927-1928); then, with pianist Alfred Cortot, he played it at L'Ecole Normale de Musique in Paris, where he hoped to win the admiration of his peers for the novelties of the score. In the course of time, Enescu performed this sonata not only with other Romanian partners (Al. Alessandrescu, Ion Filionescu, Ionel Dobrogeanu-Gherea, Dinu Lipatti), but also with his foreign students (Yehudi Menuhin). However, the *Sonata No. 3 in the Traditional Romanian Style* "scared off" many virtuosi who, though hungry for novelties, rejected it at first sight because of its technical difficulties (the multitude of indications of nuances, the agogics, the bowing, the hand positions, etc.) which could baffle even an experienced violinist. Today, this work has resumed its place in the repertory of young performers, being played in recitals and international competitions, and having been recorded on tape and compact disc.

The world premiere of the lyric tragedy *Oedipus* took place at the Grand-Opéra de Paris, on 13 March 1936, with Philippe Gaubert conducting, and triggered an artistic boom in the musical theater. Enescu's musical language was not afraid of shocking the traditionalists. "Oedipus is a universal character of all times, so there is always a possibility to transpose his drama in a modern language. This is why I did not hesitate to use my right to employ, for *Oedipus*, the latest conquests in contemporary music." It would appear that Enescu's vision predated by some half a century that of some stage productions of today (e.g. that of the Kassel State Theater), where the action of the tragedy has been moved from the ancient city to a contemporary highway crossing, while the characters wear uniforms and modern clothing. One scene in the opera, however, cannot be mistaken or falsified: the confrontation between Oedipus and the Sphinx. It is the key to the dénouement of the drama, when the hero cries out the famous reply: "Man! Man! is stronger than fate." The score calls not only for the classic instruments of the orchestra, but also for... the saw. "I had to create, with music, beyond the suggestion of the words, a state of tension that would be almost unbearable. The Sphinx feels that his end is near and howls like a beast which is being tracked down by the hunter. I had to invent the scream, to imagine the unimaginable. When I put the pen down after finishing this scene," recalls the composer in his *Recollections*, "I felt I was going mad."

Although the French press almost unanimously recognized the value of the opera *Oedipus*, although Henri Malherbe – the prestigious Paris music critic – wrote that "owing to George Enescu, Romania has nothing left to envy vis-à-vis of other nations," *Oedipus* was never staged again during the composer's lifetime. Twenty years after his death in 1955, Bernard Gavoty wrote that "*Oedipus* remains one of the most powerful music dramas of the century" (*Le Figaro*, 1975).

The premiere of *Oedipus* coincided with anniversary of the composer's 55th year, a celebration which took on the dimensions of a national feast. Decorated with the French Legion of Honor in the degree of





Commander (1936), after having been received as Honorary Member of the Académie des Beaux-Arts in Paris (1929) and made an acting member of the Romanian Academy (27 May 1932), George Enescu had ascended to a social, political and artistic position higher than anything ever achieved by a Romanian musician. Only one anxiety still dominated his soul: to make official the thirty-year-long sentimental affair with Maruca Cantacuzino.

On 4 December 1937, after the triumph at the Universal Exhibition in Paris, George Enescu and Maruca Cantacuzino, despite many internal difficulties, were married in Bucharest. Endowed with a dynamic temperament and an eccentric nature, Maruca Cantacuzino (born in 1879 at Târgu Ocna – died in 1969 at Vevey, Switzerland, and buried next to her husband in the Père Lachaise Cemetery in Paris) was a lively, energizing but also destructive influence upon the mellow musician who throughout his entire life called her “la princesse aimée.” The formula had been coined by pianist Georges Boskoff. Thus was concluded for Enescu, at the age of 56, a passionate love story that had begun thirty years before.

During the period of the Second World War, the Romanian public and the great musician met regularly through the latter’s memorable series of chamber music performances. With his newly-formed and highly professional String Quartet, Enescu inscribed his name on a unique page of civic and music education: the integral presentation of Beethoven’s cycle of string quartets. Beside the many recitals and concerts with the Radio Orchestra and the Philharmonic, this integral presentation of Beethoven’s chamber music would have to be the main artistic event of those bitter, gloomy war years. It was also during this period and not at all by chance that George Enescu completed his own *Piano Quintet in A Minor* (1940) and *String Quartet No. 2 in D Minor* (1944). At the same time, as sensitive as ever to the spirit of his native soil, he sought refuge in the past and signed yet another masterpiece for violin and piano, *Impressions d’enfance* (*Childhood Memories*).

After the world peace of 1945, Enescu's concerts with David Oistrakh, Lev Oboryn, Daniil Safran, and the Soviet Quartet Vuillaume in Bucharest paved the way for the musician's Moscow tour. There he met with Dmitri Shostakovich, Aram Khachaturian, David Oistrakh, Kyril Kondrashin, Emil Gilels and others, meetings which had the significance of making a step toward mutual understanding. The ill feelings left behind by the war, Enescu hoped, could be neutralized by establishing spiritual ties with Romania's eastern neighbor. But... there followed the meetings of May 1945 – decisive, it seems, for the rest of the maestro's life – with his beloved student Yehudi Menuhin. Having become almost political events, Enescu's last concerts in Romania only hastened the definitive departure, aboard the ship *Ardealul*, of the Enescu family toward the United States of America. "I am leaving at the invitation of my student Menuhin and of my friends in the United States of America," he declared to the newspaper *Adevărul* (*The Truth*) in September 1946. After sailing for 29 days, the *Ardealul* reached the port of New York. In this interval, the symphonic poem *Vox Maris* had taken shape. Unfortunately, the composer was never to hear his "swan song" performed, premiered in 1964 in Bucharest on the occasion of the third edition of the International George Enescu Festival.



3.

THE TRAGEDY OF EXILE AND THE TWILIGHT OF A BRILLIANT CAREER (1946-1955)



The last decade in George Enescu's life was a chain of physical and moral sufferings, a series of humiliations and discomforts, an unjust calvary for such a unique man and an artist of such genius. He left his homeland heartbroken, yet hoping against all hope that, somehow, he would be able to return some future day when he would no longer be harassed by the totalitarian regime that had seized power on March 6, 1946 and was perceived by Enescu as an unbearable oppression. The dramatic moment of this departure had been carefully planned.

In May 1946 when Yehudi Menuhin was again on return in Bucharest, Enescu had already thought about giving Menuhin, for safekeeping across the Atlantic Ocean, two of his violins: the already mentioned one he had had since his youthful days in Vienna, and his superb Guarnerius. In the 1994 documentary film *Enescu în inima mea (Enescu In My Heart)*, Yehudi Menuhin recalled that "Enescu had made me a present of the San-Serafino and had entrusted his Guarnerius to me, so that I should take it to America, as he feared for its safety. He did not wish that the instrument should stay in Romania in those times, as he strongly disapproved of its post-war government. He was still a loyal royalist and could not approve the machinations, stratagems, subterfuges and dishonesty of the communist régime. Consequently," Menuhin added, half a century after these events, "he [Enescu] wanted the violin to be kept somewhere safe and gave it to me to take to New

York. A few years later, he asked me to return it, and in the end the violin returned to Romania. The Princess had sold it!”

It is difficult to understand Maruca’s gesture, but even more difficult to judge the extent of the blow the artist received by this sale of a “sacred object” that had accompanied him throughout his life. But... “Enescu worshipped her [Maruca] with an adoration bordering on fetishism, and since the very first day [they met], he went to her place every single afternoon, years on end, bewitched by her fancies...,” wrote pianist Cella Delavrancea in her book *Dintr-un secol de viață (In A Century of Life)* (1988). “Tempestuous, original, her charm justified the submission of genius.” When between the two world wars Maruca was seriously ill with a nervous disorder, Enescu “did not leave her side even abroad at the sanatorium where she was being treated,” and, since “during those painful years he was no longer performing, there were rumors that he himself had gone mad,” goes on to say Cella Delavrancea, who was the godmother of their religious marriage in Bucharest. However, toward the end of Enescu’s life, the relationship with his wife had become cold and formal, as the selfish nature of the “Princess” often caused moments of intense pain for the musician. In the above-mentioned documentary, the same discreet witness, Yehudi Menuhin, explained that after 1946, “Enescu was told that he had remained but a court musician, but ‘the court’ consisted of only one person, his wife, while ‘the court musician’ was one of the greatest musicians in the world! ‘I recall,” continued Sir Yehudi, “that in the United States of America, where they traveled by train, she – the Princess – had a separate sleeping compartment, while he was content with a single berth, preferably the uppermost.” On return in Paris in 1947, “Enescu lived like a monk. His entire inventory consisted in a small whitewashed room, with a narrow metal-frame bed, a desk, writing paper and pens, and, as a luxury object, a piano” (Boris Schwarz, *Great Masters of the Violin*).

The attitude of disaffection toward the musician of Maruca Cantacuzino-Enescu (so she signed her name to





the day she died) culminated with the composer's dramatic tribulations before his death. After suffering a paralyzing stroke on the night of July 13-14, 1954, Enescu was moved to the Paris Athala Hotel, whose Romanian owner (Florescu) took him in free of charge. Queen Elisabeth of Belgium, whom Enescu had met in Sienna (Italy) where he had held master classes, hired a permanent nurse to look after him to the end. The Romanian government sent him 74,000 lei as royalties, a sum which, in the opinion of Romeo Drăghici, covered the hotel expenses. However, composer Marcel Mihalovici, who kept watch over the dying man and was with him the very night of May 3-4, 1955, when he slipped into a coma and then passed away, once told us that this sum barely covered the outstanding debts (most of them Maruca's) and the cost of the medicine for the stroke patient. "He was completely conscious," recalled Romeo Drăghici. "However, he was bedridden, and his left arm was completely paralyzed." (The paralysis would resolve into an algo-distrophy with anchilosis of the fist.) Finally, SACEM's Association of Mutual Help of Professional Music Authors awarded Enescu a more substantial financial aid in the form of the Paganini Prize, worth 50,000 francs, which helped defray the immense expense of the ambulatory treatment of the patient.

Yet the American exile had had a splendid beginning. North American musicians longed to replace Béla Bartók, who had died in New York in 1945, with another world-class composer who would become a permanent resident of the United States of America. On December 22, 1946, the famous New York society, "The Bohemians", organized a 1,000-seat reception in honor of the Romanian musicians, held in the lobby of the Waldorf-Astoria Hotel. Among those invited to attend were the violinists Zino Francescatti, Nathan Milstein, and Erika Morini, pianist Claudio Arrau, conductor Walter Damrosch, the director of the Metropolitan Opera House, Horace Johnson, the music critic Ollin Downes, etc. etc., as well as a number of theater and film stars, wives of famous people (such as Richard Tauber, Jussi Björling). "All of this high society in frock coats

and evening gowns gave an extraordinary luster to this reception,” exclaimed Cornel Bedițeanu, the maestro’s private secretary, in a New York letter he sent to Bucharest. “With the cost of the ladies’ jewelry and their gowns alone, I believe we could have sent home 100,000 train carloads of corn [à propos of the drought and famine in 1946-1947 Romania, n.n.], and three quarters of them would still have been left to shine and sparkle in that hall!” The illustrious music critic delivered an equally sensational speech. “For thirty minutes on end, in a church-like silence, this Downes praised to high heaven Enescu, the talent and the man! Suffice it to say that he began like this: Let us thank God and Romania with all our hearts for having given us this demigod of music! It is a great happiness for us that Romania has sent us again, today, George Enescu. We should try to keep him here with us, because the greatest achievements in music go back to him!... For thirty minutes,” Cornel Bedițeanu continued, “we listened to a speech delivered by heart, containing the most scholarly musical analysis and most vibrant homage that could ever be paid to a great musician!... The cheers that followed, the unrestrained enthusiasm after the speech left me dumbfounded.” Unfortunately, the staff of the Romanian Embassy in Washington and the extraordinary envoy Mihai Ralea (all of whom had been on board the same ship *Ardealul* during Enescu’s passage) were missing from this welcoming reception. They were getting ready for Christmas. Probably the order to punish “the traitor” (Enescu) had already arrived from communist Romania...

From the very moment of Enescu’s departure into exile, the painful blows commenced. When the Romanian Academy was reorganized in 1948 and proceeded to renew the membership of its academicians, Enescu was tacitly left aside, although he had been a Member of the Romanian Academy since May 27, 1932. In 1949, the renamed Romanian Composers’ Union elected Matei Socor as its President, to replace George Enescu. At the same time, the name of the author of *Oedipus* was deliberately ignored and officially black-





listed, as even the mere mention of it in the press was forbidden.

This telling silence became all the more significant on the occasion of George Enescu's seventieth birthday, August 19, 1951, which went utterly unnoticed in all of the press; nor was it publicly mentioned or marked in any way whatsoever. In vain we would search all of the written press of the time, all radio broadcasts, all the billboards of all the musical institutions in the country: the name of Enescu on his 70th birthday was taboo for the socialist régime which had forbidden any gesture of recognition that would evoke this man of genius in Romanian culture. And yet there was a man, a simple, honest man and a music lover from head to toe, the discophile and art collector Apostol Apostolide (1898-1965), a waiter at the Continental Restaurant on Victoria Avenue in Bucharest, who did dare organize an intimate, subversive anniversary in his modest house at No. 6 Dr. Clinciu Street, where he customarily held music auditions for friends and acquaintances. Among those in attendance were some of the maestro's most devoted admirers: composer Didia Saint-Georges, curator Romeo Drăghici, poet Vasile Voiculescu, the composer from Iași, Nicu Corfescu, who worked for the radio at the time, as well as Enescu's never-absent friend, Dumitru Pherekyde. "The program was established by Apostol; first we listened to the *Sonata No. 3 for Piano and Violin in the Traditional Romanian Style*, with Yehudi Menuhin accompanied by his sister Hephzibah on the piano....," noted Didia Saint-Georges in her memoirs. "In the second half of the program, old recordings from Enescu's youth were played. We listened to Bach's Chaconne and we all raised our glasses, as in a holy ritual, to celebrate the Maestro's seventy years. We were all very grateful to Apostol for the audition he had offered us, about which Romică [Drăghici, n.n.] was going to write to the Maestro." And yet, despite the pressure of public opinion, all official voices kept on being silent.

The political intrigues characterizing the totalitarian régime were being incessantly woven around Enescu. Matei Socor invited him to participate in the Romanian

Music Week organized in Bucharest in 1951, although he had reliable intelligence that Enescu was seriously ill. Three years later in 1954, the President of the Grand National Assembly, Dr. Petru Groza, wrote Enescu a letter as perfidious as it was pathetic, in which he asked Enescu to return to his homeland permanently. On January 26, 1955, Enescu answered him that "at the present moment it is physically impossible for me to undertake the journey home."

The composer was indeed seriously ill at the time, but the first signs of his dramatic physical collapse had appeared as early as 1950, when he put a definitive end to his trips across the Atlantic Ocean. He still had the strength to perform one last time at Carnegie Hall, playing Bach's *Double Concerto* with Yehudi Menuhin, under the baton of Ionel Perlea. His last violin performances took place at L'Ecole Normale de Musique in Paris, on October 6 and 9, 1950, when – together with pianist Alfred Cortot – he interpreted Bach's six *Sonatas*. The photographs from that period are incriminating documents, pointing a finger at a society that did not care to spare its people of genius. Or was it Maruca Cantacuzino-Enescu's worldliness, calling for a lot of spending money, that inflicted such punishment on the old violinist (he was almost seventy years old)? Hunched over by a deforming lumbar spondylosis into the posture of a Carpathian bear (as his cyphosis worsened), he stepped clumsily and heavily onto the stage and, no longer able to acknowledge the audience in the loges and balconies, his gaze fixed on the floor, he performed the scores of the Cantor of Leipzig. It was not by chance. In all three of his last appearances as violinist, in 1950, in New York, Sienna, and Paris, he performed only the music of Johann Sebastian Bach.

When he definitively gave up playing the violin, he took up the conductor's baton in London and Bésançon (1951), in Strasbourg and Clyndenbourne (1952), and again in London (1953), in order to earn a living. He conducted seated in a chair... Who knows with what inhuman physical effort? He was obeyed and worshipped by the orchestral musicians because, from the first chord, the conductor seemed transfigured by the





music. It was the single nourishment which prolonged his life and ameliorated his physical suffering in his last years. After his New York performance at the piano of his opera *Oedipus*, Helen Kaufmann observed, "from a man suffering and painfully bent over with arthritis, often putting his hand to his heart in a gesture which has become all too familiar in his last few years," Enescu was unexpectedly metamorphosed "at the end of the concert, appearing flushed in the cheeks and with shining eyes. His face radiated health" (*George Enescu Revisited*, New York, 1974).

George Enescu intensified his didactic activities after 1946, teaching classes in interpretation in New York (Mannes School of Music), in Boston, in Illinois, at the Paris Instrumental Institute (headed by Yvonne Astruc), at the American Conservatory in Fontainebleau, at the Musical Institutes in Brighton and Bryastone, at the Accademia Chigi in Sienna. His major satisfactions came, nevertheless, from composition. He completed the *Concert Overture in A Major on Characteristic Romanian Folk Themes*, op. 32 (1948), he worked intensely on the symphonic poem *Vox Maris*, and he completed, in Paris, his *Chamber Symphony for 12 Solo Instruments* (1954). Mostly, however, he revised (who knows how many times?) his *Symphony No. 3 in C Major* and his *String Quartet No. 2*, op. 30, and found the power and the hope to finalize projects which had been abandoned for many years (*Voices of Nature*, the *Symphonies Nos. 4 and 5*, which had been started in Sinaia and in Canada, etc.) How beautiful, suggestive and moving are the last words in his *Recollections*: "In order to travel from the village in which I was born to the great city in which my days are coming to an end, I have followed a hard path, bordered by tall trees that fade in the distant horizon. It was a long one, of course, this road. How short it seemed to me!"



And perhaps precisely because the road of exile had a crushing significance for a man so attached to his native land, George Enescu formulated an unsettling will at Tescani, in the hot summer of 1946:

Last Wishes

I, the undersigned George Enescu of
No. 16 General Manu Street, Bucharest,
hereby express the wish to be
buried in Tescani, County of
Bacău, next to my wife.

George Enescu

Tescani, on 14 July 1946.

Under Maruca's pressure, he unfortunately annulled this testament, however, in 1952. Death brought together the Enescus, husband and wife, in the same grave, but in the Père Lachaise Cemetery in Paris, not in Tescani. The marble crypts in the secular park in Tescani have remained open – despite the political maneuvers of that period – awaiting the fulfillment of the maestro's last wishes. Was the fate of this wandering artist somehow stronger than Man? Can the French world have forgotten the symbolic message of Oedipus, who defeated the Sphinx? Temporarily banished from his homeland, the hero must return to in the midst of his ancestors, where – six decades before – he put the last note on his lyric masterpiece (Tescani, Romania).





General overview of the musician's birthplace, the area of the villages Liveni and Cordăreni, Botoșani County

The house in Liveni-Vârnav in which Enescu was born





The musician's grandparents, Elena (née Gheorghiu-Filipescu) and Gheorghe Enescu



Maria Cozmovici-Enescu, the composer's mother



Costache Enescu, the composer's father



The Enescu family. Elena and Gheorghe Enescu. In front of them: Tinca and Aglaia Enescu (in the center). In chairs and standing: husbands and wives – the six children of Elena and Gheorghe and their spouses – as adults: Profira, Alexandru, Costache, Maria, Ioan and Elisabeta. Maria and Costache, the musician's parents, are the third couple from the left.



The parents with their only child: Costache, Maria and George Enescu



*George Enescu at six years of age, photographed
in Iași by Nestor Heck. In the child's hand,
Eduard Caudella's violin*



*The young Romanian violinist at his arrival
in Vienna to begin his studies*

Concert poster from July 8, 1893 for the concert given by the graduates of the Vienna Conservatory. George Enescu performed Pablo de Sarasate's Carmen Fantasy

Conservatorium der Gesellschaft der Musikfreunde.

Schluss-Productionen der Abiturienten des Schuljahres 1892-93.

V. (letzte) Production

der mit der Gesellschafts-Medaille ausgezeichneten Abiturienten
unter der Leitung des Professors Herrn J. N. Fuchs und Mitwirkung
des Zöglinge-Orchesters
Samstag den 8. Juli.

1. J. Morgenstern (Abiturient der Compositionsschule) Symphonie in D-dur, 1. Satz. —
Dirigirt vom Componisten.
2. Schumann..... Symphonische Etuden, für Clavier. —
Herr Egon Witrofsky.
3. Servais..... Fantasie „Souvenir de Peterabourg“, für Violoncell. — Herr Adalbert Strynek.
4. Hiller..... Concert Fie-moll, 1. Satz, für Clavier. —
Fräulein Gisela Mandl.
5. Haydn..... Arie aus dem Oratorium „Die Schöpfung“. —
Fräulein Gisela Seidl.
6. Sarasate..... Carmen-Fantasie, für Violine. —
Herr Georg Enescu.
7. Liszt..... Concert Es-dur, 3. und 4. Satz, für Clavier. —
Fräulein Antonie Widriob.

Claviers: Bösendorfer.

Den Schülern ist nicht gestattet Hervorrufen Folge zu leisten.

Beginn pünktlich um 4 Uhr.

Unmittelbar nach Schluss der Production erfolgt die Verlesung
der mit dem Reife-Zeugnisse Austretenden und die Aushändigung
der Gesellschafts-Medailen und Prämien.

Dieses Programm 10 kr.

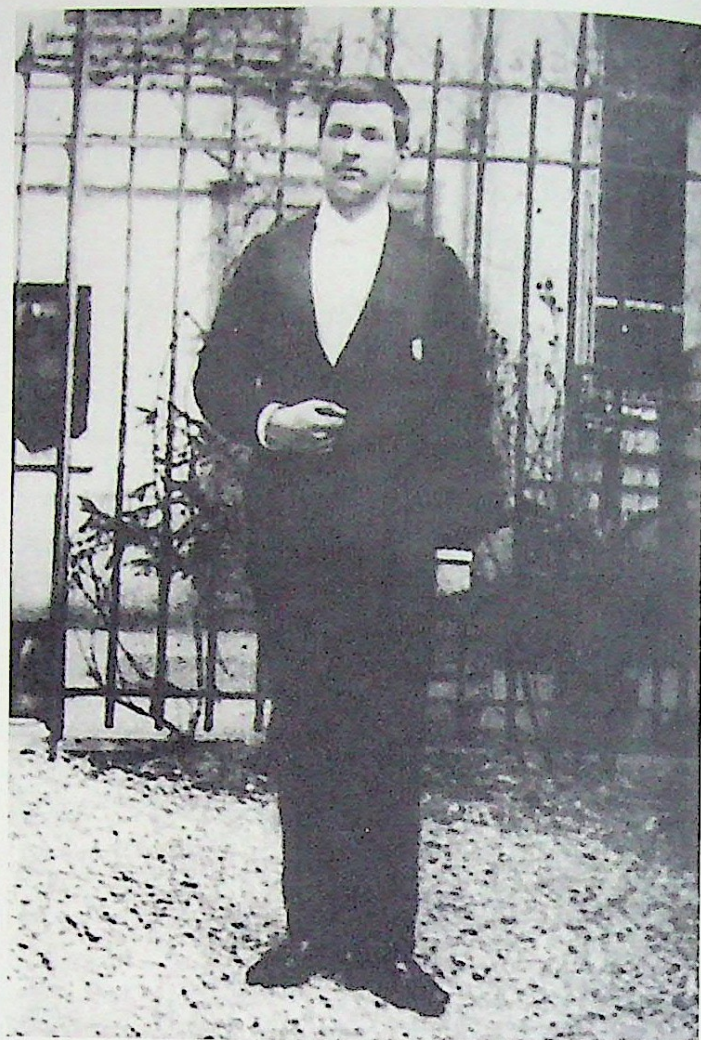
J. N. Waldbauer's k. u. k. Hof-Buchdruckerei.

Enescu's «Diary» of the performances and concerts attended while he was a child in Vienna

Titel des dramatischen od. musikalischen Werkes	Autor oder Componist	Wo aufgeführt	Wann gesehen oder gehört	Bemerkungen
Syrena (Cavallera Rusticana)	Delibes (Lacogni)	Oper.	24/3. 1892. 7 Uhr.	Wunderschön.
Faust	Louise	Oper.	25/3. 1892. 7 Uhr.	Sehr schön.
Die Fledermaus	Struss.	Th. a. d. Wien.	26/3. 1892. 7 Uhr.	Sehr schön, Josephi wunderbar.
Vortragsabend.	Lundgren	Th. a. d. Wien.	31/3. 1892. 7 Uhr.	Es war nicht so übel.
Civil-Mädcherr-Concert.	Beethoven u. A.	Prüfungsaussch.	2/4. 1892. 3 Uhr.	Sehr hübsch.
Quartett Hellmesberger	Schubert u. A.	Im Musiksaal.	2/4. 1892. 3 Uhr.	Wunderschön (p. a. u. g.).
Freunde Fritz Wiener Wälder	Mascagni Bayer.	Oper.	5/4. 1892. 7 Uhr.	Ganz hübsch.
Jonas und David, Freund Fritz	Bayer, Mascagni	Oper.	11/4. 1892. 7 Uhr.	Ritter Wunderschön, Müller-Fra.
Prophet.	Meyerbeer.	Oper.	23/4. 1892. 7 Uhr.	Wunderschön, Winkelmann wunderbar.
Rouge et noir.	Bayer.	Oper.	27/4. 1892. 7 Uhr.	Sehr schön, Thierse und v. Henne (wunderbar).
Rouge et noir	Bayer.	Oper.	13/5. 1892. 7 Uhr.	Sehr schön (allersehrst interessant).
Heides Blut.	Schenk.	Th. a. d. Wien.	17/5. 1892. 1894.	Sehr schön, (Seraudi sehr gut).

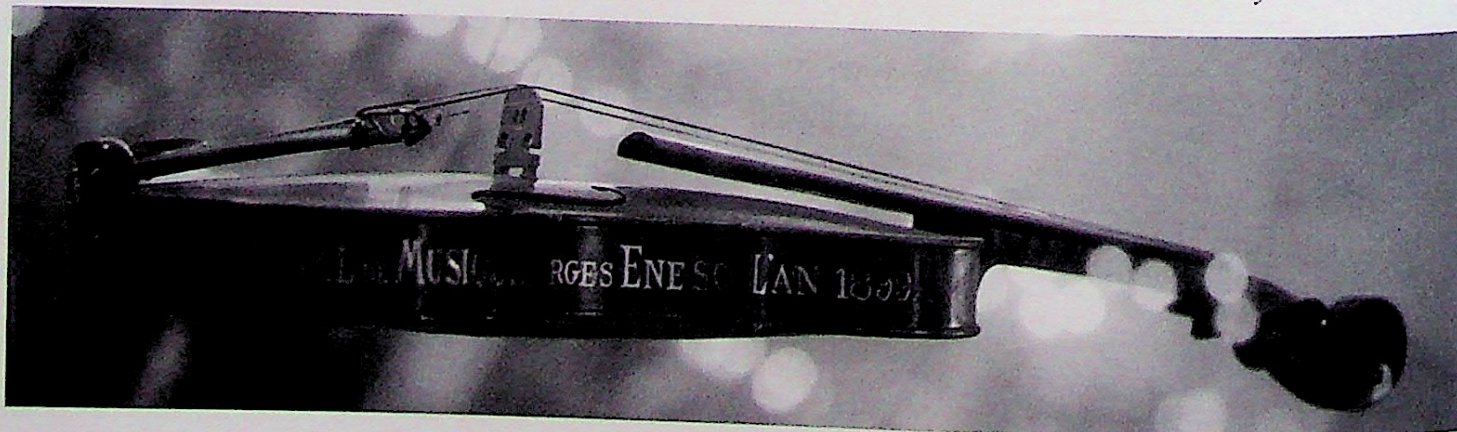


Princess Elena Bibescu (1855-1902), a world-renowned pianist who had been a student of Liszt and Anton Rubinstein, and who supported the young violinist in Paris from 1897 to 1902



George Enescu in Paris (1898)

The «Bernardel» violin received by Enescu as a prize from the Paris Conservatory

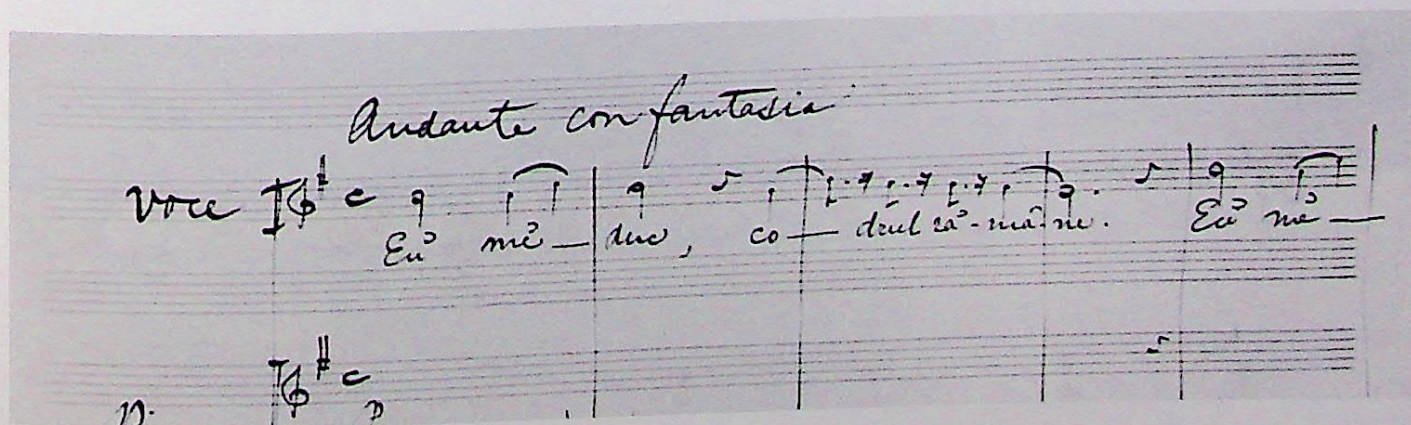




At the age of the world premiere of Poème Roumaine (1898)



The conductor's baton and laurel wreath received as a gift after the 1898 concert at the Romanian Atheneum





A musical pilgrim, during a stop-over at the Peleş Castle, admired by the poet and musician Carmen Sylva



Enescu in Paris, during the period of the String Octet and the Dixtuor



The violinist, composer and pianist in the years of his affirmation in the Capital of France



Cellist Pablo Casals, singer Marie Gai and George Enescu in Bordeaux in 1904

PETITE SALLE PLEYEL

22, Rue Rochecouart, 22

VENDREDI 11 JUIN 1897, à 8 heures 1/2 du Soir

CONCERT

DONNÉ PAR

M^{lle} EVA ROLLAND
VIOLONISTE

1^{re} Audition des Œuvres de M. ENESCO

AVEC LE CONCOURS DE

M^{lle} MURER, M^{lle} Mirra ALFASSA
M. D'EINBRODT, M. BERNARD, M. MALKINE, M. HAAS

1. Sonate en ré majeur (Violon, Piano).
Allegro vivo, Adagio, Allegro.
M^{lle} Eva ROLLAND, M. BERNARD.
2. Suite dans le Style ancien (Piano seul).
Grave, Adagio, Presto.
M^{lle} MURER.
3. a) *Le Saphir* PORTO-RICHE.
b) *Les deux différentes manières d'aimer* . . VICTOR HUGO.
M^{lle} Mirra ALFASSA.
4. a) *Nocturne*.
b) *Saltarello* pour Violoncelle.
M. d'EINBRODT.
5. Quintette pour Piano et cordes.
Allegro Moderato, Scherzo, Andante, Final.
M^{lle} MURER & Eva ROLLAND, MM. MALKINE,
D'EINBRODT & HAAS.

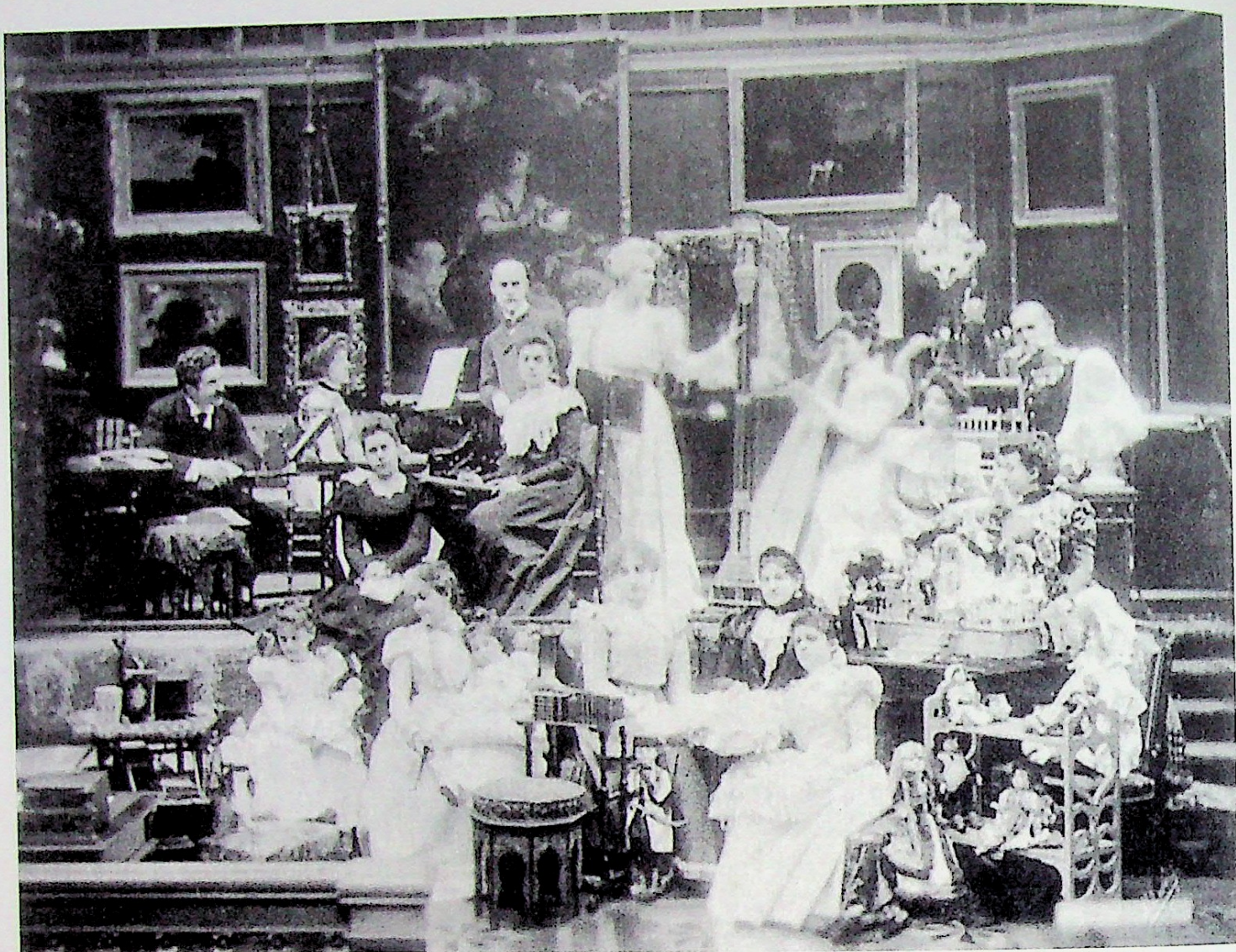
PRIX DES BILLETS :

Places Réservées : 20 fr. — Premières : 10 fr. — Secondes : 5 fr.

Concert poster from Enescu's first concert
d'auteur, when he was only fifteen
(Paris, June 11, 1897)



The Member of the SACEM (Société des Auteurs,
Compositeurs et Editeurs de Musique de France)
Diploma awarded to the 21-year old
George Enescu on April 10, 1902

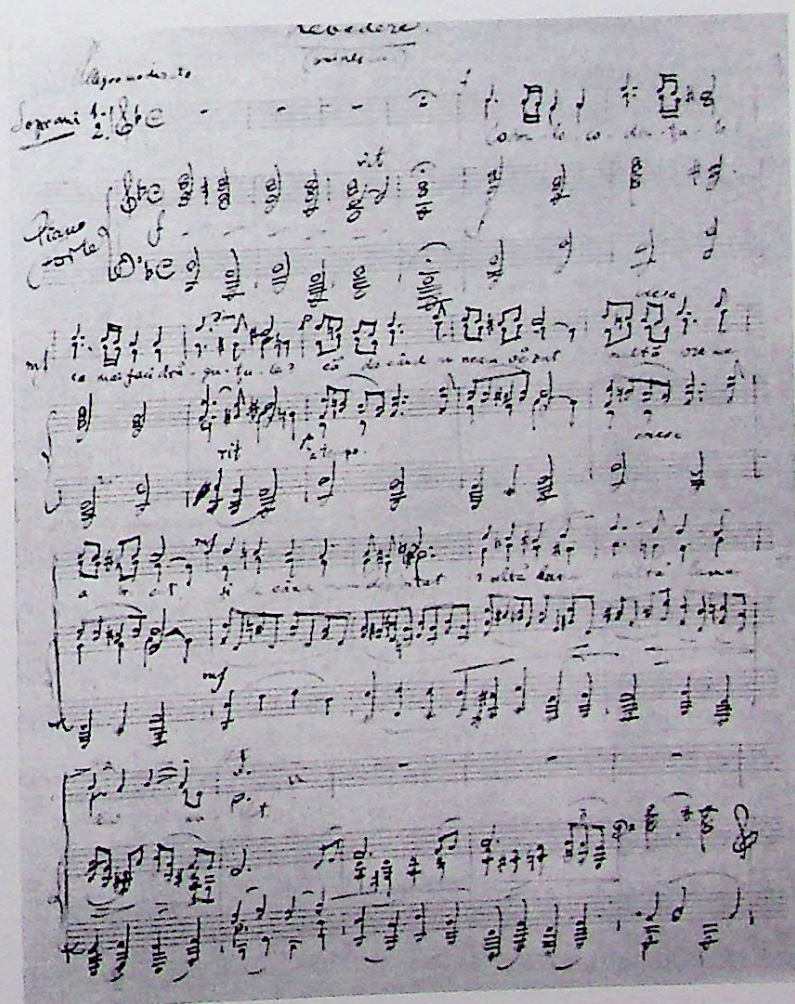


Chamber music at the Peleş Castle in Sinaia. Standing: court composer and pianist Zdenek Lubicz and Queen Carmen Sylva. In the right corner: King Carol I



The Sinaia chamber music ensemble. At the piano: Queen Carmen Sylva. Standing: violinist George Enescu. Other members: cellist Dimitrie Dinicu, violinist Gheorghe A. Dinicu, harpist Elodia Caselli-Coandă. On the stool next to the Queen: future pianist Aurelia Cionca.

Young Enescu at the writing table during the "hottest" composition period of the Romanian Rhapsodies for orchestra



An encounter with Eminescu's poetry: the vocal piece Revedere for 2 soprano voices and piano



In the garden of the Tescani mansion, on the banks of the river Tazlău, where under the shade of the centuries-old trees the composer often took long walks



The Tescani mansion, famous residence of the Rosetti family, where Enescu wrote many of his masterpieces, chief among which is the lyric tragedy Oedipus



*The composer's wife,
Maruca Cantacuzino-Enescu*

SALA LIEDERTAFEL

MERCURI 8 ȘI VINERI 17 APRILIE 1915
LA ORELE 9 SEARA

2 CONCERTE
(MUSICA DE CAMERĂ)

DAT DE

QUARTETUL BUCUREȘTEAN
(BUKARESTER STREICHQUARTETT)

Domnii :

G. KRESZ B. METZNER		H. SKOHOUTIL E. WATESTAT
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CU BINEVOITORUL CONCURS AL D-lui

GEORGE ENESCU
(PIAN)

PREȚUL LOCURILOR :

Locul I, 10 lei. Locul II, 7 lei. Locul III, 5 lei.

Biletele la Domnul HANS JÄCKEL, Strada Regală No. 5
(Magazin cu note muzicale)

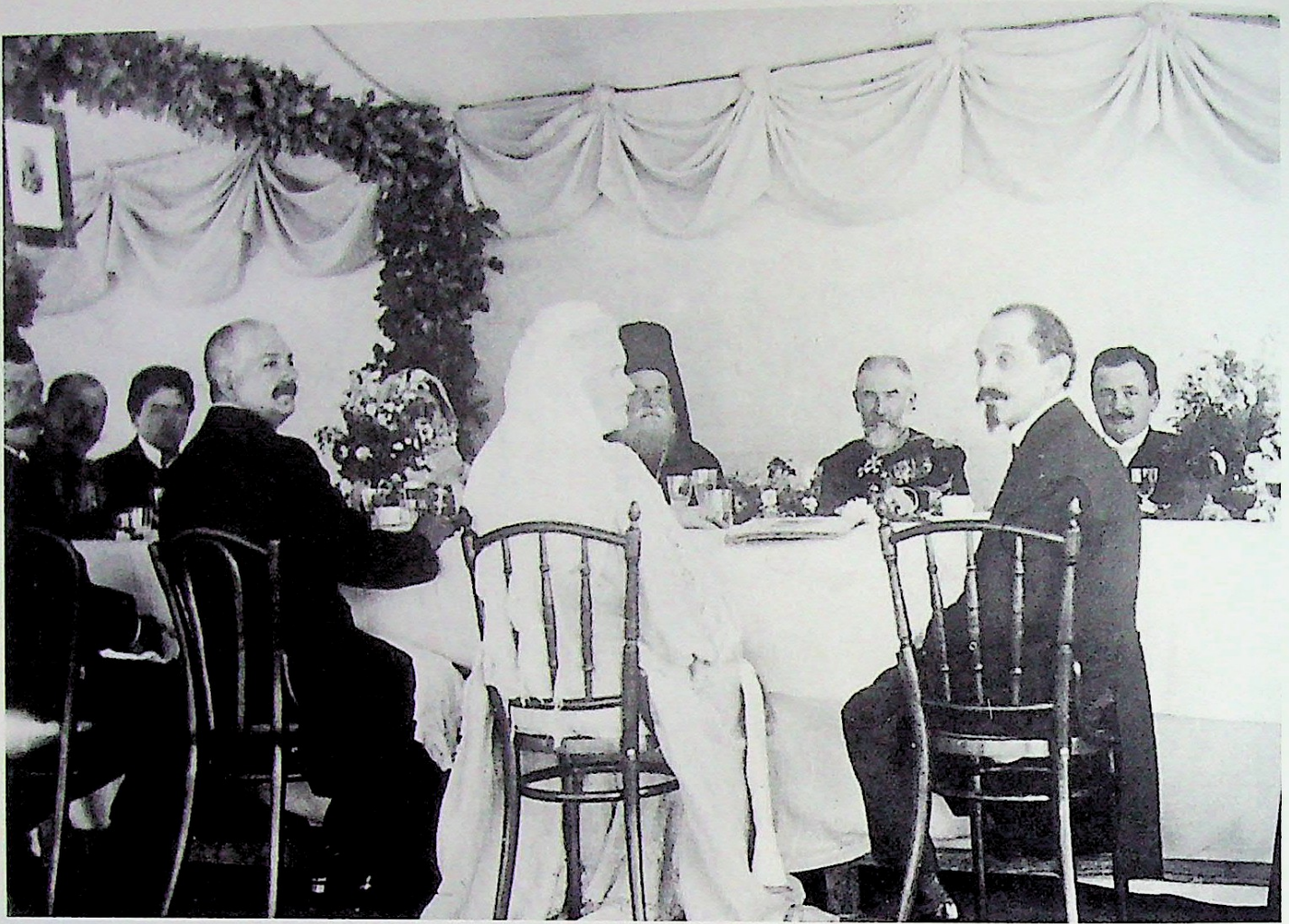
*Concert poster for the Bucharest
Quartet, assisted by pianist
George Enescu (Bucharest, 1915)*



During the period when he met his beloved, «La princesse aimée» – the ravishing Maria Cantacuzino



Doina for voice, viola and cello (part score). The Romanian folklore was a constant source of inspiration for the young composer.



George Enescu at a festive dinner, along with Queen Carmen-Sylva, King Carol I, the Archbishop of Romania, Dr. Mamulea (left), and Dr. Juvara (front right)



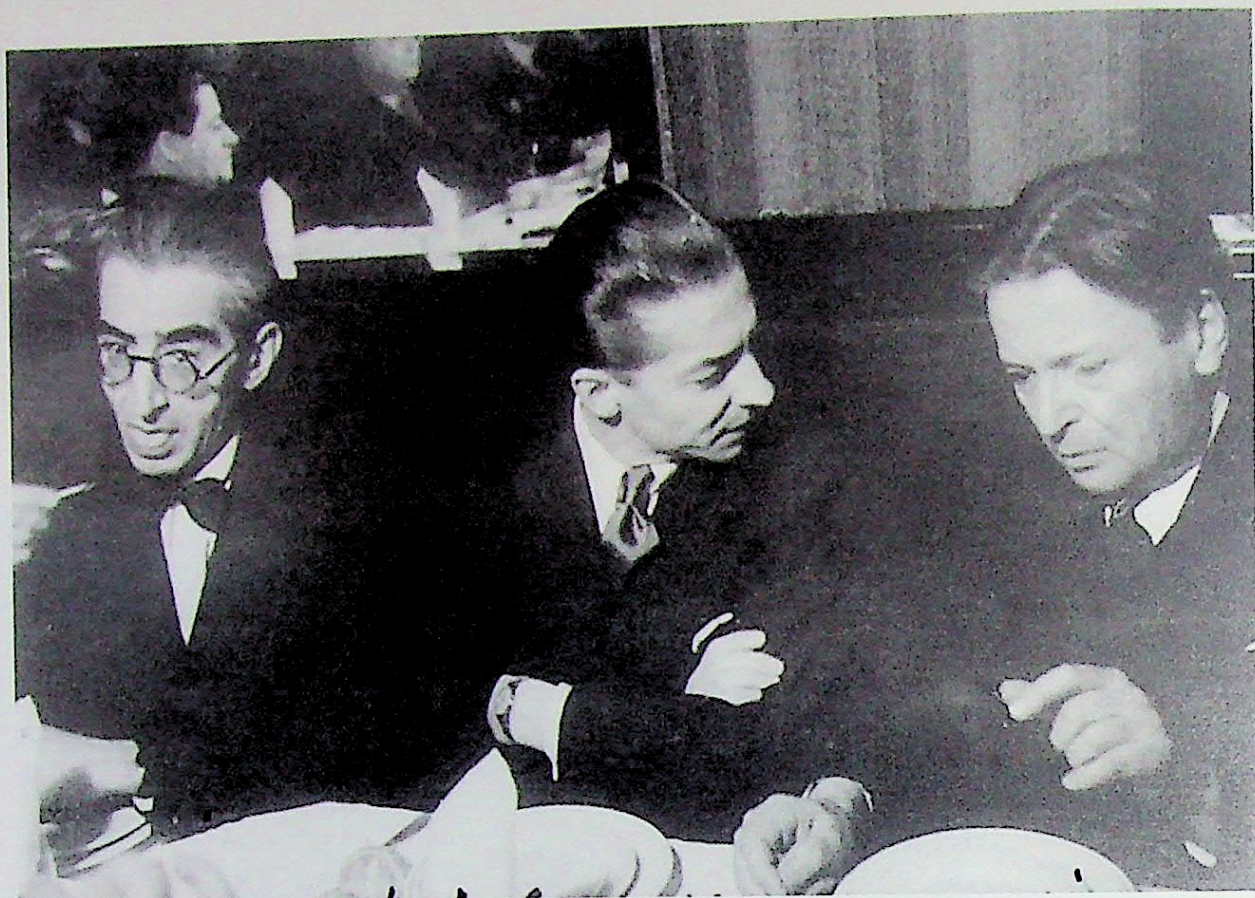
George Enescu in the midst of the medical personnel of a field hospital during the First World War (1916-1918)



*Queen Maria continued her support of George Enescu,
expressing her admiration in inspired memoirs*



The composer's legendary face during the epoch of his maturity



*At the reception given in honor of conductor Herbert von Karajan (center).
Composer Mihail Jora is on the left, and George Enescu is on the right.*

*George Enescu, Ilie Kogălniceanu and Daniel Shafran, at the arrival of the Soviet cellist at the
Bucharest Gara de Nord (North Rail Station) in 1946*





The composer during the time of the Second World War (1943)



On deck of the liner Ardealul before she set sail from Constanța, 1946. Among those present: singer Pia Igrișanu and her husband, artistic manager Nicolae Vămășescu; Voica and Cornelius Bedițeanu, Enescu's private secretary; and Anton Manolescu, the captain of the ship.



In the era of his artistic brilliance



In New York after the November 24, 1948, Carnegie Hall concert, with soprano Pia Igy (to the right), pianist Nadia Reisenberg (to the left) and tenor Richard Tucher (center)



In a moment of relaxation with his most devoted friend. Enescu loved dogs and cats, which always accompanied him on vacations and even on tours (in Moscow in 1946, he took along his bitch Muzerli).

ajutorul lui Dumnezeu,
și chiar al doctorilor, va veni
și ziua aceasta pe care
o dorește și o așteaptă.
Pentru moment tot ce am a-
rămas la forță și energie
le consacru pentru creațiunilor
mele muzicale cu care am
înțeles să slujesc neamul
nostru românesc.

Vă sunt foarte necunos-
cutor și Domniei Voastre
și tuturor acelor care vor
să mă revadă din nou în
mijlocul alor noștri,
și vă rog să credeți că
mă văd în această decă
mărturisirea legăturilor

influențate între țară și mine,
ca cum a fost în de-a lungul
întregii mele vieți.
Reînnoindu-vă expresia
gratitudinii mele, vă
rog să primi, Domnie
Președinte, asigurarea
sentimentelor mele
cele mai adevărate.

George Enescu

Fiind dat marea privilegiu
a Domniei Voastre mi-am permis
să vă rog să bine-vorți

Fragments from the letter addressed to the
President of the Grand National Assembly of
Romania, Dr. Petru Groza, dated January 26,
1954, in which Enescu refused the invitation to
return to his homeland, for reasons of health

*Carnegie Hall in New York.
Enescu performed here time
and time again.*



CARNEGIE HALL - SAT. AFT., JAN. 21, 1950 AT 2:30 P. M.

Gala Concert

I.

Double Concerto for Two Violins and String Orchestra in D-Minor BACH

Vivace
Largo ma non canto
Allegro

GEORGES ENESCO — YEHUDI MENUHIN
JONEL PERLEA — Conductor

II.

Rumanian Sonata for Piano and Violin #3 in A-Minor ENESCO

Moderato malinconico
Andante sostenuto e misterioso
Allegro con brio ma non troppo mosso

GEORGES ENESCO — Piano YEHUDI MENUHIN — Violin

INTERMISSION

III.

Second Suite for Orchestra in C-Major, Opus 20 ENESCO

Overture
Sarabande
Gigue
Minuet Grave
Air Pure

GEORGES ENESCO — Conductor

IV.

First Rumanian Rhapsody in A-Minor ENESCO

Modéré

GEORGES ENESCO — Conductor

SYMPHONY ORCHESTRA OF SEVENTY

BALDWIN PIANO

Press Representative: MURIEL FRANCIS • 745 Fifth Avenue, New York 22, N. Y.

Concert poster for the gala concert of January 21, 1950, given by George Enescu (as conductor, violinist and pianist) and Yehudi Menuhin (violin) with Ionel Perlea also conducting

Gala Concert



GEORGES
ENESCO



YEHUDI
MENUHIN

Assisted by

JONEL PERLEA

CONDUCTOR, METROPOLITAN OPERA

with a

SYMPHONY ORCHESTRA

CARNEGIE HALL

**SATURDAY AFTERNOON
AT 2:30 O'CLOCK**

JANUARY 21, 1950

Street concert poster for the gala concert



With his close friend Ovidiu Fenster, in the United States in 1951. The disease had started to show, and the maestro's spine gave the first signs of aging.



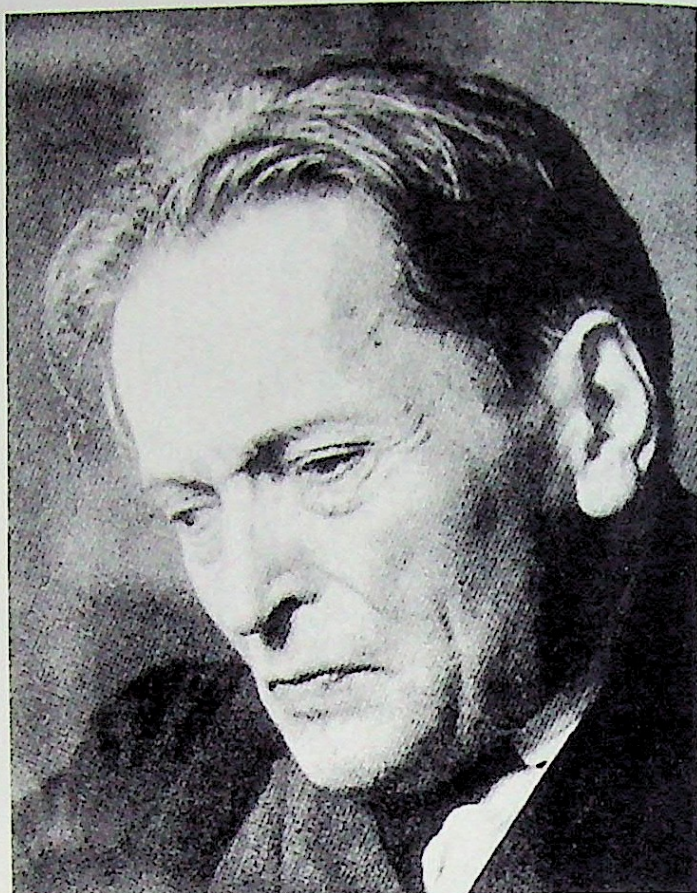
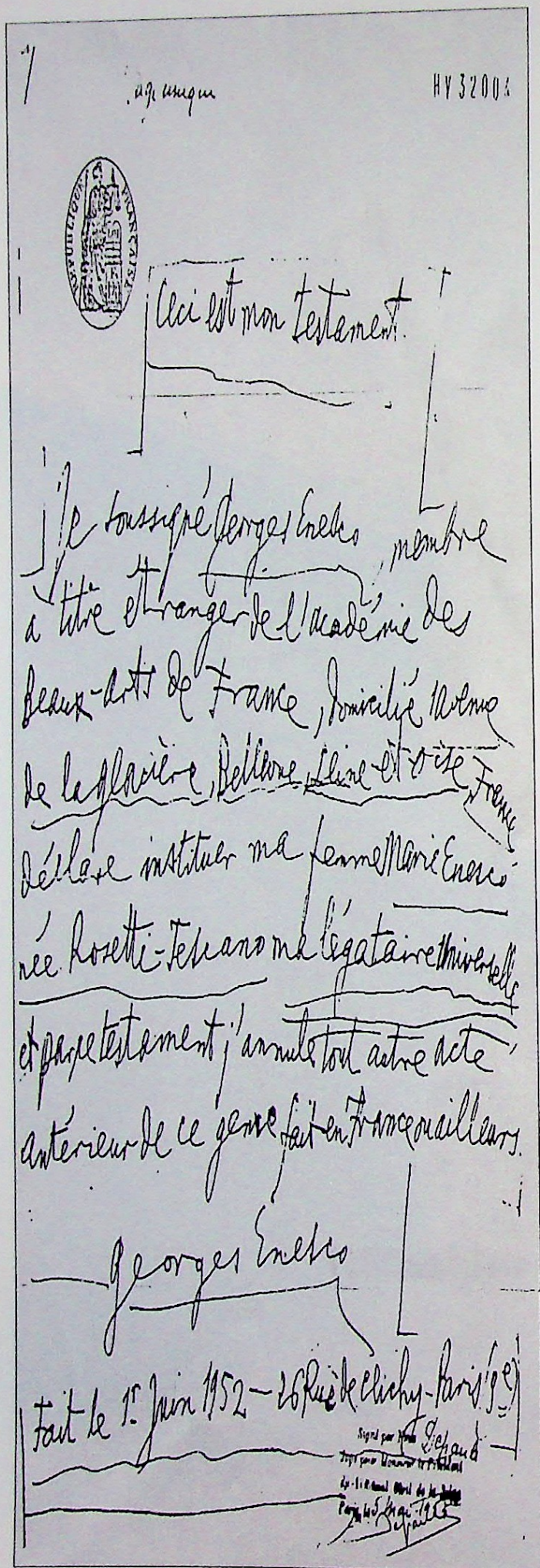
On his sick bed after his first heart attack

Worn away by spondylosis, the elderly musician walking heavily down the street, with his face to the ground



The façade of the Atala Hotel in Paris, where the maestro passed away on May 4, 1955





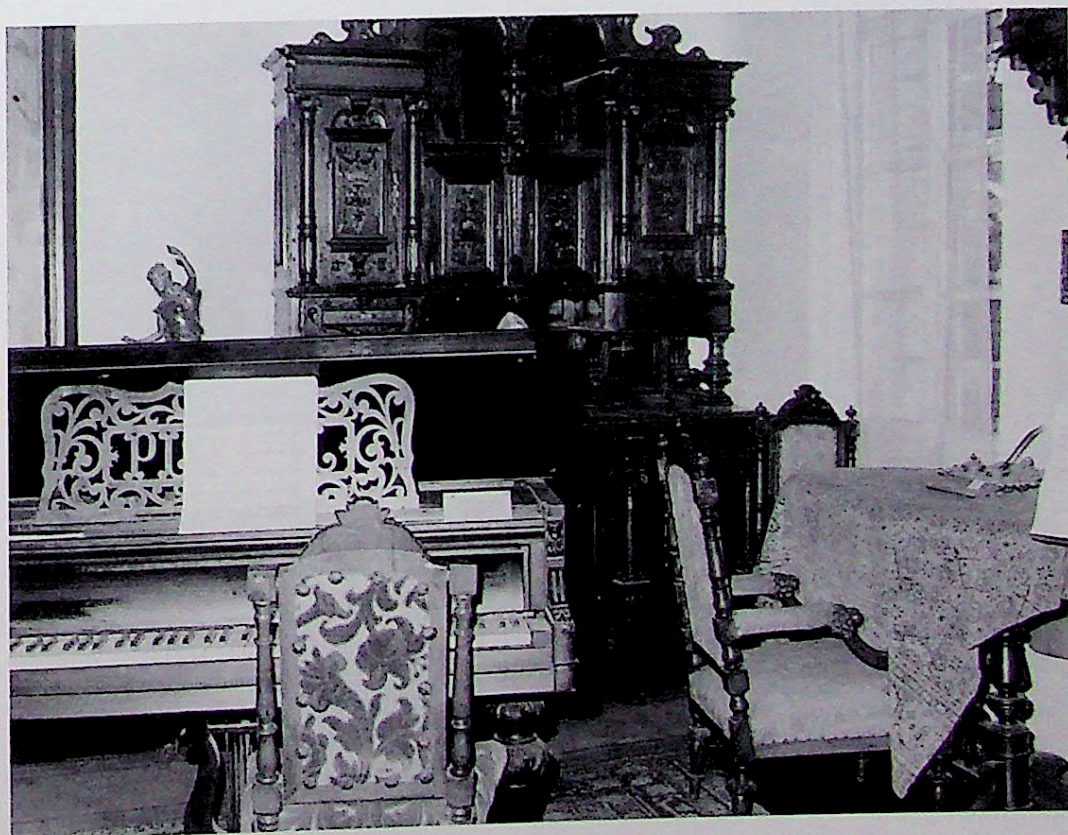
The pain is plainly legible on his face. He would never play the violin again.

The last Testament written in Paris (June 1, 1952), by which Enescu annulled all previous wills

Maria Cantacuzino's house on Victoria Avenue in Bucharest; today called «Casa cu lei» (The House of Lions), it was donated by the maestro to the Union of Romanian Composers and Musicologists. Nowadays the National "George Enescu" Museum also operates in this building.



A corner in the Museum in Dorohoi, Botoșani County

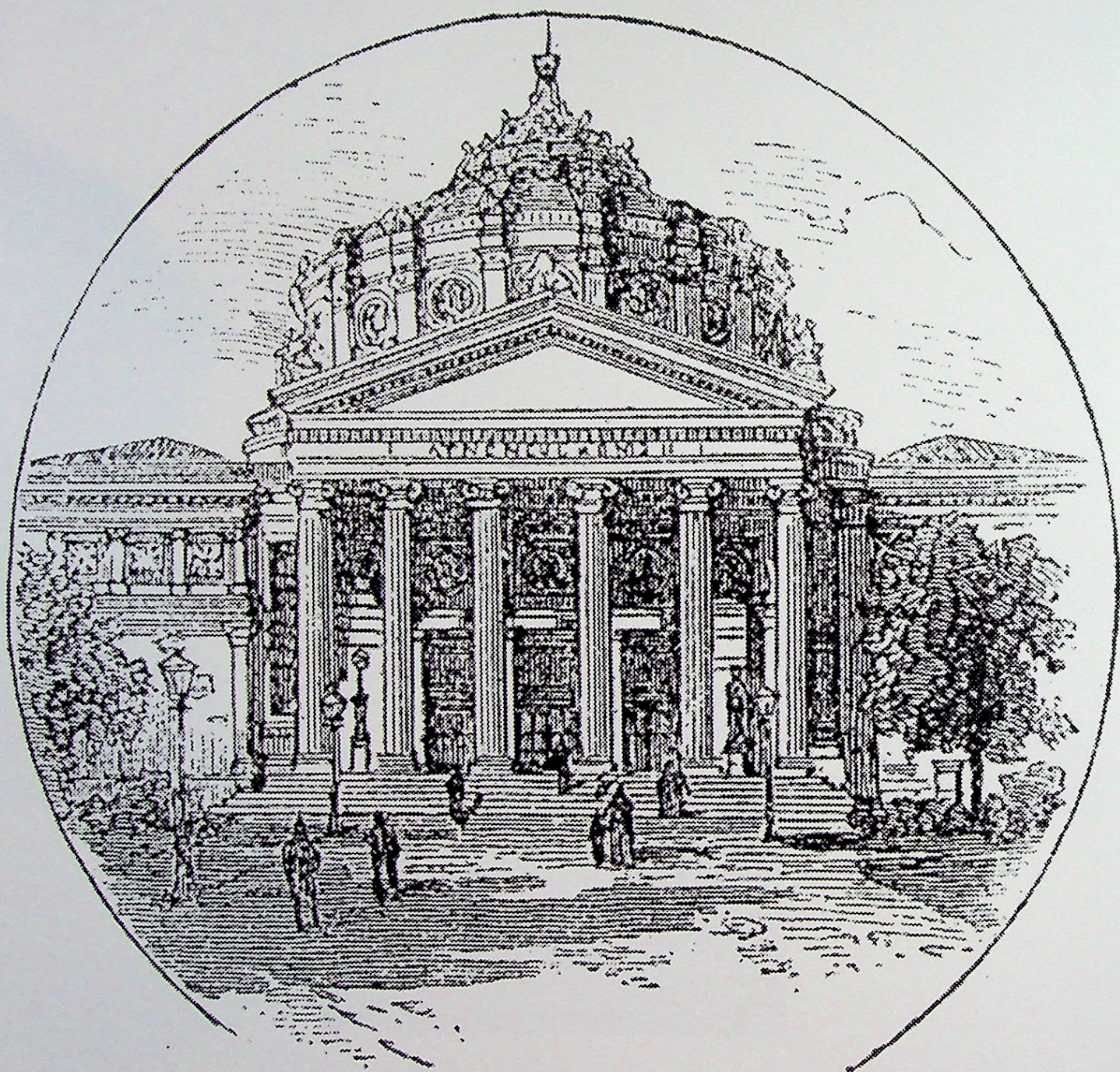




Sculpture by Ion Jalea. A bronze copy can be admired in the park situated in front of the Romanian National Opera House in Bucharest

II. THE MANY-SIDED ARTIST





The Romanian Athenaeum (1889)

THE COMPLEX COMPOSER

The spiritual dimensions of singular personalities in national cultures cannot be gauged by merely internal, local or regional, comparisons; the force of their artistic legacies must be verified by universal comparison. George Enescu has often been compared with Bach, Berlioz or Liszt, but as a complex artist in fields other than music (poet, painter, sketcher, caricaturist, pedagogue), as well as a multilateral professional of the art of sound (composer, violinist, conductor, pianist, organist, violist, flutist, cellist, horn-player), he seems closer to the titans of the Renaissance than any of the modern representatives of the twentieth century. This encyclopedic personality of contemporary music was endowed with all the features of a Michelangelo or Leonardo da Vinci; in other words, he was an artist of all times, all schools, and all styles, a fabulous character in the tradition of the music world, defying any label or esthetic category.

In terms of creative attitude, however, Enescu the composer can more readily be compared with Beethoven, Berlioz, Verdi or Liszt, than with creators like Bach, Mozart or Wagner. The distance between Enescu's *Symphony No. 1* or his *String Octet* and his *Chamber Symphony* or *Vox Maris* seems equal to that between Beethoven's *Symphony No. 1* and his last String Quartets, or between Verdi's *La Traviata* or *Rigoletto* and *Otello* or *Falstaff*.

Beyond the spirit of technical and esthetical evolution, beyond the attempt to range Enescu among the val-





ues held in common by all of the music world, we must acknowledge his foremost place as a synthetic personality of Romanian musical culture. Enescu remains a "national treasure" (Gala Galaction) of the Romanian people, the composer who, through the *Romanian Rhapsodies*, *Oedipus*, *The Village Suite* and the *Sonata No. 3 for Piano and Violin in the Traditional Romanian Style*, expressed a rainbow-like range of unmistakably Romanian sounds (from the folkloric quote to the original theme in the traditional style of folk music, from national ethos to autochthonous musical thought).

Enescu's creation bears the stamp of the **Latin spirit**, as evidenced by the classic formal equilibrium of his compositions, by the luminosity and warmth of expression, but mostly, above all, by that sense of **nostalgia** and **yearning** which lends it unmistakable local color. Some commentators (Carmen Petra-Basacopol) have deciphered the echoes of the ancestral Romanian "**Mioritic**"¹ space in Enescu's poetry of longing. For foreign ears, his music came from "somewhere far in the east of the [European] continent." Its sources were, in fact, the Oriental music tradition, in which he had also incorporated the archaic formulae of the Romanian melodies, sublimated in the musical expression of Western European culture. Enescu's monodic thinking (admirably expressed in the singular *Prelude in Unison* from the *Suite No. 1 for Orchestra*) springs from traditional Romanian vocal folk music and from the old Orthodox church singing; in essence, merging the ancient Byzantine chant with the polyphony of the European middle ages, the composer managed the original **fusion between East and West**, between **the Orient and the Occident**. From the lyrical, easy-to-sing quality of the Romanian *doină* and *ballad*, Enescu moved to the vocal recitative style (*Oedipus*) and the instrumental recitative style (*Prelude in Unison*), then in fashion among his contemporaries. In the domain of harmony, the composer understood the limits of the spectacular serialism of the twentieth century Viennese school, and turned to the "ocean" of resources, as yet

1. From the name of the most famous Romanian folk ballad, *Miorița*.

unsounded by the Occident, which was **modalism**. Quite some time before Messiaen and Bartók, Enescu brought to light the potentialities of Romanian folk modalism. Although the basis of his harmonic structure remained functional, nevertheless the appeal to modalism and, even more, to chromaticism, offered Enescu surprisingly varied sonoric planes. Many were inclined to hear a “strong Wagnerian influence” in the intense chromaticism of the sonoric discourse used in the beginning of his career by the young author of the *Dixtuor*. In reality, the source of Enescu’s chromaticism can be found in the scales played by traditional folk instrumentalists and in the melodies of these troubadours, whose company was frequently sought by Enescu in his *Romanian Rhapsodies* period. The **giusto** rhythmical system (which had become rigid in classical Occidental music) gained in expressive and dynamic power through Enescu’s appeal to the **parlando-rubato** system, also taken from traditional folk music. Enescu reconciled these two rhythmical systems, convinced that the synthesis between the Orient and the Occident could only be realized by the annulment of certain incompatibilities. Enescu’s “legislation” of **heterophony** marked an original contribution to the polyphonic domain. Some (mostly foreign) commentators mistakenly traced the source of this heterophony to the free improvisation of folk musicians, but, as the composer Pascal Benteoiu correctly pointed out, Enescu’s heterophony contains “not a hint of aleatorism or improvisation,” everything having been thought out in detail, thoroughly and with a motive. Enescu’s **polytonal** and **polyrhythmic** procedures completed the arsenal of creative innovations of this precursor of the twentieth century avant-garde’s sonoric language. Not even in the domain of **timbre** did Enescu depart from the Romanian melodics. The pastoral colors of his woodwinds (as P. Benteoiu expresses it, the “**aulet-ic**” character in passages for flute and oboe) make us think of the shepherd’s flute, metamorphosed into the ancient Greek and Roman **aulos** [pan flute, n.n.]. Perhaps it is precisely here that the particular Mioritic ethos of the author of the *Poème Roumaine* can be discovered.

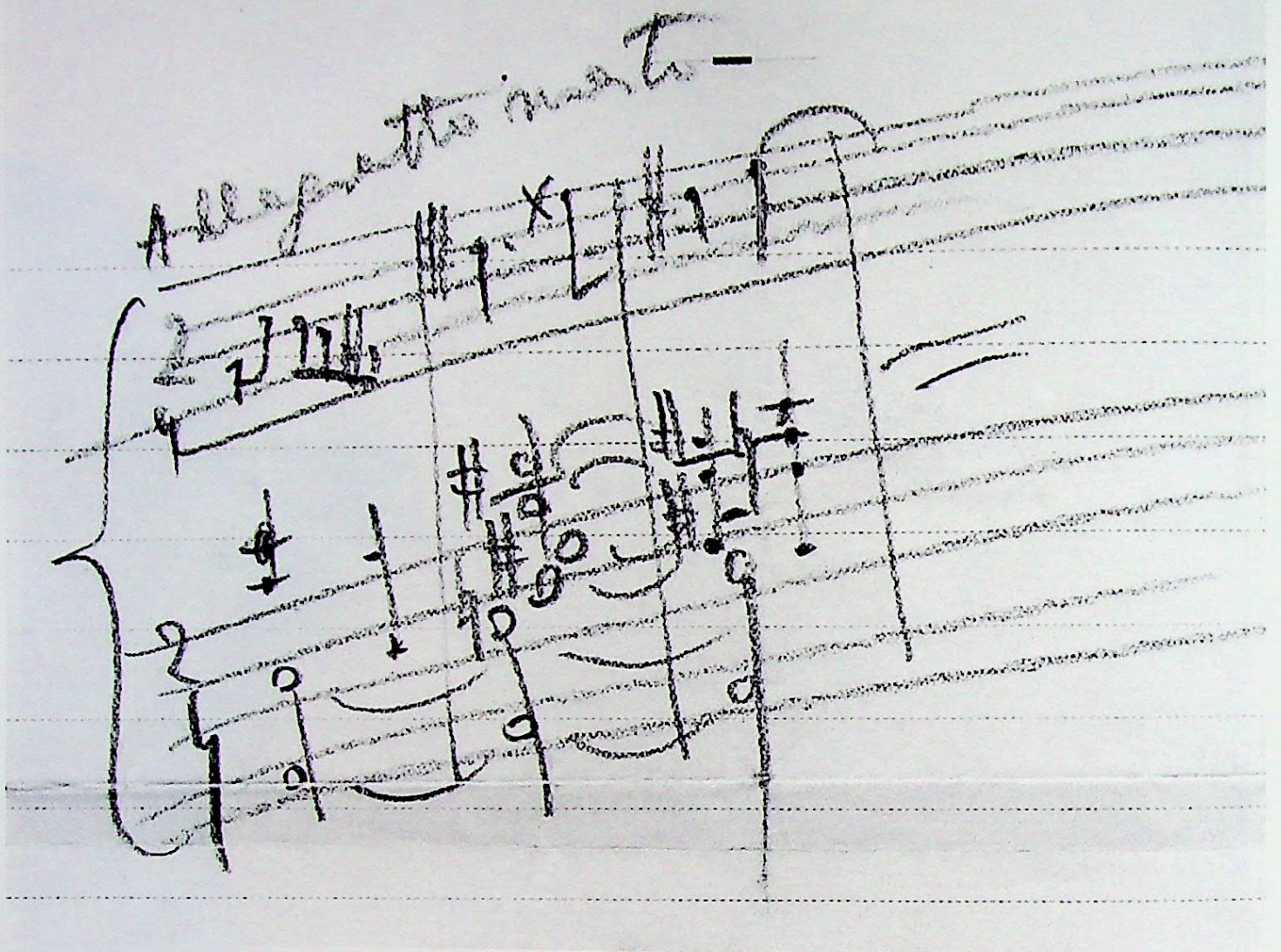




This is why George Enescu's musical legacy did not mark the end of a historical epoch in our national culture, but the beginning of an artistic path of broad perspectives, as much for autochthonous creation as for that of the rest of the world. At the centenary of the composer's birth, we expressed our opinion (*Enescu Today*, 1981) that within a short time music historians would divide the great epochs in the process of the affirmation of the Romanian school of composition into two major periods: **before** and **after** Enescu. Today, that suggestion has become a certitude. Enescu's legacy no longer represents a mere "milestone" along the artistic path of any musician, but a guiding "beacon" for future musicians hoping to ascend the steps of professional art in Romania.



TELEGRAMA



Enescu's autographs can be identified even on... telegrams



In the piano's company, Enescu found many moments of reverie. He sat cloistered in the piano room for an entire day «to invent the as-yet unheard chord» that had to mark the moment of the Sphinx's death in Oedip.

**THEATRE NATIONAL
OPÉRA**

VENDREDI 13 MARS 1936

REPRÉSENTATION à 20 heures
La location se termine le 12 à 16

1^{re} Représentation

OEDIPE

Tragédie lyrique en 4 actes et 6 tableaux. - Poème de M. Edmond FLEG
Musique de M. Georges ENESCU

Scènes et Chorégraphie d'après les suggestions de M. André BELL. - Décors réalisés par M. André BELL et J. BENOIST

Ténor		Basse		Ténor	
M. André FERNET	M. Marisa FERRER			M. ETCHEVERRY	
Le Sphinx		Chœur		Léopold	
M. Jeanne MONTFORT	M. FROUMENTY			M. COURTIN	
Le Berger		Le Grand Prêtre		Félicie	
M. J. de TREVI	M. ALMONA	M. MARÇON			M. CLAVERIE
Le Ténor		Léon		Le Ténor	
M. MEDUS	M. CANBON	M. CHASTENET			M. A. MARILLIET
Deux Jeunes de Polix : M. MADELINE ROLLAND, RENÉE LOMES					
Félicie : M. MADLEN MORE, GOURGUES-FOREST, CH. PAUL, NOGUEIRA					
Léon : M. DASSAS					
Le Ténor : M. NOTICK					
Le Ténor : M. DANISSE					
Les Femmes de la Salle seront tenues au défilé de chaque acte					
Chef d'Orchestre : M. Philippe GAUBERT					

Samedi 14 Mars	Lundi 16 Mars	Mardi 18 Mars
FAUST	OEDIPE	TRISTAN et ISOLDE

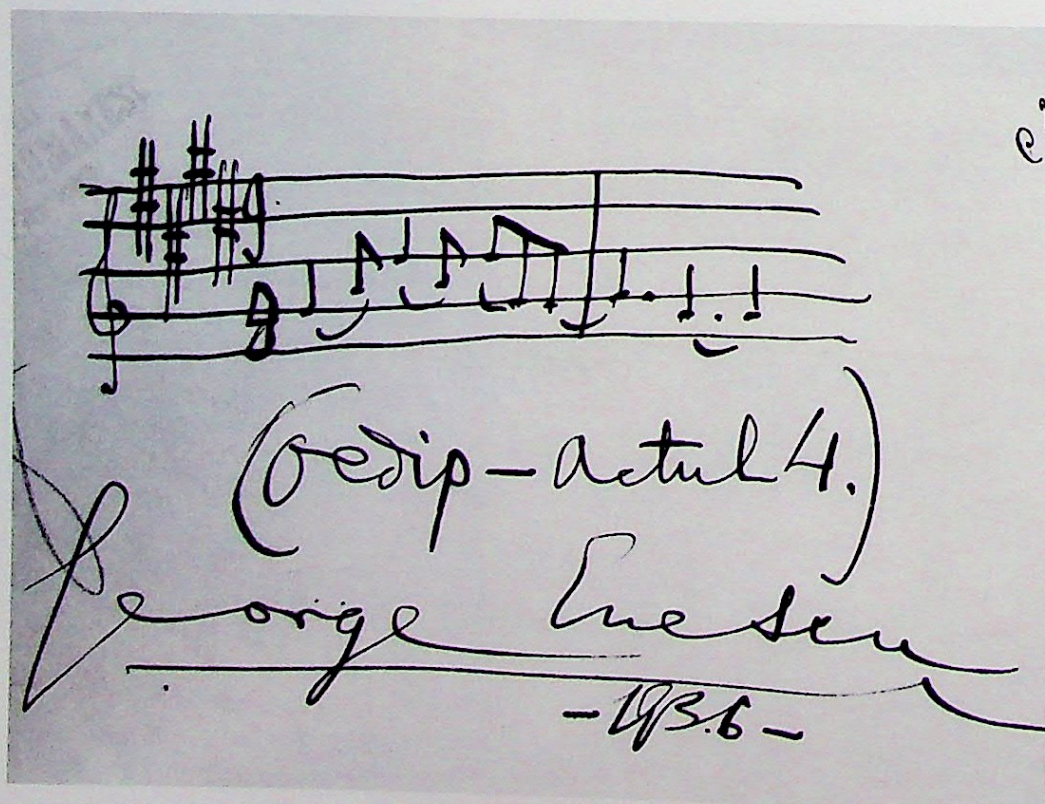
Bureaux de location de 11 h. à 19 h. - On peut acheter par anticipation de 10 h. à 18 h. les billets de location à 10 h. - 10 h.

Box des Imp. WATZELT, Paris - Tél. 24-72

Poster for the Paris world premiere of the lyric tragedy Oedip, on Edmond Fleg's libretto, on March 13, 1936



Scene from the Bucharest production of Oedip with Elena Cernei (Jocasta) and David Ohanesian (Oedipus) in 1958, directed by Jean Rânzescu. Conductor: Constantin Silvestri



An autograph Enescu was very fond of, because it expressed one of the main ideas of Act IV

Oedip.

Révisé de Edmond Hely.
Musique de Georges Enesco.
Op. 23.

Acte I (Prologue)

Andantino moderato (♩ = 80)

Handwritten musical score for the first page of the autograph manuscript of Oedip, showing the date when Enescu began the orchestration of the score (Făget-Sinaia, July 9, 1923).

The score is written for a large orchestra and includes the following instruments and parts:

- Grands flûtes** (1st and 2nd)
- Hautbois** (1st and 2nd)
- Cor Anglais** (1st and 2nd)
- Clarinettes** (1st and 2nd)
- Batuta Clarinette** (1st and 2nd)
- Clarinette basse** (1st and 2nd)
- Bassons** (1st and 2nd)
- Contre-Basson** (1st and 2nd)
- Cors chromatiques en fa** (1st and 2nd)
- Trompettes chromatiques en ut** (1st and 2nd)
- Trombones** (1st and 2nd)
- Tuba Contre-Basse** (1st and 2nd)
- Trombules chromatiques** (1st and 2nd)
- Tambour** (1st and 2nd)
- Triangle et Tambourin** (1st and 2nd)
- Harpe** (1st and 2nd)
- 2 Harpes**
- Violons** (1st and 2nd)
- Altos** (1st and 2nd)
- Tenors** (1st and 2nd)
- Basses** (1st and 2nd)
- Violoncelles** (1st and 2nd)
- Contrebasses** (1st and 2nd)

The score is written in 3/4 time and includes various musical notations, including notes, rests, and dynamic markings.

The first page of the autograph manuscript of Oedip, showing the date when Enescu began the orchestration of the score (Făget-Sinaia, July 9, 1923)



EARLY ADDRESS "MOUNTROYAL"

no 5th symph.



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1000 ROOMS - 1000 BATHS

VERNON G. CARDY
MANAGING DIRECTOR



On a sheet of paper with the letterhead of the Mount Royal Hotel in Montreal (Quebec), the composer sketched his unfinished Symphony No. 5, with the poetic epitaph «De-oi adormi curând...» taken from a poem by Mihai Eminescu.



With his large, seductive eyes, the musician looked like a movie star.

*A cabinet portrait taken by the photographer of the
Royal Palace, Julietta Photography in Bucharest*



In the pangs of creation



"Writing is truly a torture for me. In front of a sheet of paper, my mouth dries up and my heart starts pounding"... Enescu confessed before dying to Bernard Gavoty. "I erase and cross off more than I print..."



Relief de Ion C. Dimitriu-Bârlad

THE GENIUS OF THE VIOLINIST

It has been quite aptly stated that George Enescu inscribed his name on the “map” of artistic (rather than technical, virtuoso) violin performances in the twentieth century as a genius with the bow. Paradoxically, Enescu the composer detested Enescu the interpreter, as the violin remained in the creator’s mind as too “small,” insufficient for the ideal expression of great music. “For me the violin is only a tool,” he confessed, “which provides me with financial independence. Thanks to the violin I am not subject to the changes in political fashions and the bare constraints of living. I wanted never to have to depend on Ministers and Directors in my life... The violin has secured my independence. It has given me the peace and quiet necessary for study and composition.” Jokingly, he served his friend Emanoil Ciomac with a delicious pun: “The violin has secured my livelihood. I live **off** it, I live **with** it, like a man with a rich woman whom he does not love, but who supports him.” It seems that an allusion to Maruca Cantacuzino could well have been contained here...

The writer of these pages had the great fortune to admire Enescu the violinist “live” in 1946. It is the most cherished memory of those youthful days as a music critic, especially as the occasion was the rendition of a masterpiece, J. S. Bach’s *Double Concerto*, in the company of his most brilliant disciple, Yehudi Menuhin. Although he was aged and hunched over by age (he was 65 at the time) and lumbar spondylosis, he held his right





elbow far from his body (a position contrary to the customs and rules of violin-playing, still fresh in this writer's mind after lessons with Professor Eugen Cuteanu) in a high, concentrated and athletic position which was most surprising. But what variety of sounds his bow produced! What strange, never-before-experienced emotions were transmitted by the violinist who knew no limits, through the richness of his timbral colors, from the transparency of "chiaroscuro" sounds to those velvety, sensuous tones obtained by his unique, unequaled vibrato! Carl Flesch ironically accused Enescu of having borrowed his vibrato from the Romanian folk fiddlers, but he omitted to remark how many **types** of vibrato, what a vast palette, the Romanian violinist employed. "There is, Yehudi, the vibrato of amiable conversation, that of passion and that of exasperation. You will need to master them all," said the maestro to Menuhin. Then he added: "Like the human voice, the vibrato has to vary in amplitude and frequency in order to express a series of moods and emotions."

Enescu appeared as a violinist in the music world after the setting of that constellation of high-caliber technical virtuosi of the mid-nineteenth century: Niccolò Paganini, Camillo Sivori, Joseph Joachim, Pablo de Sarasate, Henryk Wieniawski. However, his contemporaries already had a different orientation, having abandoned the explosion of pure technique to astonish the audience in favor of the rendition of intimate emotion. Even if such violinists as Eugène Ysaye, Mischa Elman, Jasha Heifetz, Bronislav Hubermann, Jan Kubelick, Joseph Szigety were still flirting with the virtuosity of the nineteenth century, others such as Fritz Kreisler and Jacques Thibaud had nonetheless moved on to another sphere of the interpretative art. These two were stylistically the most closely related to Enescu, through the elegance, intimacy, and refinement common to all three. It appears however that in addition to those qualities, the Romanian violinist also possessed a certain naturalness, a simplicity, sincerity and spontaneity (à la David Oistrakh) which could compare only with those found in his friend and collaborator Pablo Casals.

When he played the slow movements of violin concertos (Mozart, Mendelssohn-Bartholdy, Bruch, Brahms), the musical discourse of Enescu radiated not only a captivating poetry, but also a wave of nostalgia, of unmistakable melancholy. His performance of the *Poème* by Ernest Chausson remains even up to the present an exemplary model of a transparent, immaterial interpretation of sound. In the pages of Beethoven and Brahms, the contemplative delights were suddenly interrupted by the dramatic torrents in the finales, where the tumultuous violinist seemed unbridled. "Enescu was nothing but wings," Menuhin (quoted by A. Busch) suggestively characterized his master, contrasting him with the other masters of the violin at the time. He was a sworn enemy of speed, as he disliked any violinistic acrobatics.

Enescu was not part of any given school of violin interpretation, although some French researchers attempted to attribute his suppleness, refinement and elegance to French influences, while the firmness of his bowing and his rigorous construction (primarily in the *Sonatas* and *Partitas* of J. S. Bach) were seen as influences of the Viennese school. However, his innovations were so numerous, the peculiar features of his violin playing so singular, that any categorization would seem destined to fail. He resembled nobody.

Enescu's phrasing was also unique, with its peculiar, unexpected accents and respirations of a singular musical expressiveness, as well as with its uncommon connections of phrases not by means of pauses but rather by changes of sound coloration. In addition, his unparalleled and subtle *louré* (the almost imperceptible accenting of tones under the same legato) – a procedure noted by Professor and violinist George Manoliu – and his sensational *trill* of an incomparable density and poignancy, along with his expressive pauses intended to clarify the musical discourse, were all features that placed Enescu at the top of the art of violin playing worldwide.

And yet, with his proverbial modesty and his exemplary rigor with respect to a score, Enescu knew that the interpreter – however gifted one may be – may not put oneself above the composer, just as nobody – as the maestro said in his *Recollections* – "puts the angel above God."





A snapshot taken in Bucharest, before his first artistic tour of North America (1923)



The young violinist in Paris, at the beginning of his worldwide career



In the concert hall at the École Normale de Musique, where he held master classes and memorable recitals with pianist Alfred Cortot



*Two inseparable friends, Jacques Thibaud and George Enescu,
after a concert at the Romanian Atheneum under the baton of George Georgescu*



The violinist's concentrated expression, caught by Dr. Vasile Baboie, an excellent portrait sketcher who made dozens of them, on March 26, 1946



*Johannes Brahms's Double Concerto,
with soloists George Enescu and Pablo
Casals, under the baton of George
Georgescu, with the Bucharest
Philharmonic*



*Enescu's «mute violin», especially built
without a sounding board so that Enescu
could practice in hotels, flats, and even
in trains, without making any noise*



Three giants of the violin in the 20th century: George Enescu, Jacques Thibaud and Carl Flesch. In memory of their Paris professor, M. P. Marsick, they performed Antonio Vivaldi's Triple Concerto (1933)

In New York at the Carnegie Hall recital of November 24, 1948, with American pianist Nadia Reisenberg





After a concert tour that took him all across Romania



Poème by Ernest Chausson



One more time at the Romanian Atheneum, caught by Dr. Vasile Baboie on January 14, 1946. It was one of Enescu's last appearances in front of a Romanian audience before his definitive departure.



Violin in hand, he earned the financial independence required to compose. «With my violin,» he said toward the end of his life to the French music critic Bernard Gavoty, «I did live serene and starry hours, too, but, after careful reflection, I must say it seemed such an unwelcome guest on occasion!»



Enescu's concentrated expression was a constant preoccupation for the portraitist Dr. Vasile Baboie



Nor did the details of Enescu's hands leave Dr. Baboie indifferent



V. Baboie
G. Zuercher
25. Febr. 976.

*Two images of an artist eroded by age
and a crippling spondylosis of the upper
spine*



THE MAJESTIC CONDUCTOR

The period during which George Enescu began his artistic career as a conductor coincided with the period when the great orchestral chiefs were gaining worldwide acclaim: Arturo Toscanini, Wilhelm Mengelberg, Bruno Walter, Edouard Colonne, Dimitri Mitropoulos, Felix Weingartner, Leopold Stokowski. They marked the passage from the pioneering stage of the composers-conductors (Gustav Mahler) to that of the professional masters of the baton à la Arthur Nikisch. It was difficult to make a name for oneself as a conductor at the beginning of the twentieth century, when the constellation of these maestros was at its brightest, especially if one had not taken any specialized courses in conducting at a conservatory or music academy. As a child Enescu had not been able to study conducting in Vienna because of his age, and as an adolescent in Paris he did not have credit in the eyes of the traditionalist faculty at the Conservatory, where he struggled to be recognized as a virtuoso violinist and as a composer. Therefore, he took up the conductor's baton without having had a systematic preparatory course in an educational institution. Nevertheless, through his phenomenal qualities as a musical genius (fabulous memory, exemplary analytical spirit, expressive, natural gestures, equilibrium in sonic construction) he succeeded in graduating very quickly (in less than a decade) from the stage of a composer-conductor (regarded by some as mere "amateurism" with the baton) to that of a professional conductor.





Having been entrusted with conducting the Bucharest Philharmonic Orchestra when he was only 17 years old (conducting his *Poème Roumaine* at the Romanian Atheneum in 1898), George Enescu continued to conduct his own works (*Poème Roumaine*, *Two Intermezzos*, and the *Romanian Rhapsodies*) with Romanian orchestras in 1900, 1902, and 1903. He was invited to conduct other, foreign, orchestras (Paris, Bordeaux, Angers, etc.) only after 1905. At the same time, the young conductor began to conduct the standard repertoire. The decisive stage in the assimilation not only of expertise in conducting, but also of a characteristic repertoire, was the Bucharest period of 1910-1914 and also the war period of 1916-1918, which he spent in Iași. The next stage, during which Enescu stepped into the select circle of internationally famous conductors, would have to be placed in the years after the First World War, when his brilliant career as orchestral maestro took off, primarily in the United States of America between 1923-1940.

At a time when conductors had begun to specialize in genres (operatic, symphonic), in schools of music, in styles, or even in certain composers (W. A. Mozart, J. Haydn, J. S. Bach, German Romantics), George Enescu knew no esthetic boundaries between classic and modern, national and international repertoire. He often conducted the *Brandenburg Concertos* of J. S. Bach, the symphonies and overtures of Beethoven, the last symphonies of Mozart and Haydn, all of the symphonies of Schumann and Brahms, as well as the symphonic poems of Richard Strauss and Claude Debussy, Ottorino Respighi's *The Pines of Rome*, H. Rabaud's *Nocturnal Procession*, Roger Ducasse's *French Suite*, Walter Piston's *Suite for Orchestra*, or Béla Bartók's *Concerto for Orchestra*. There was, however, a slight preference for Russian music, as well as one for some pages from the creations of Richard Wagner.

The most spectacular aspect of George Enescu's symphonic repertoire was represented by Romanian music. Most of the works which had been awarded the national George Enescu Composition Prize were performed with him conducting (works by D. Cuclin, M.



Jora, M. Mihalovici, Dinu Lipatti, Stan Golestan, Alexis Catargi, Sabin Drăgoi, I. N. Otescu, Ionel Perlea, etc.), as were the worthwhile scores of many Romanian composers (Marțian Negrea, Ion Dumitrescu, Gheorghe Dumitrescu, C.C. Notara, M. Andricu, Al. Zirra). The undisputed peak of this aspect of Enescu's activity as a conductor was the 1946 rendition of the oratorio *The Passion of the Lord* by Paul Constantinescu. No Romanian conductor in the first half of the twentieth century popularized more autochthonous works than did Enescu. The memorable Romanian music festivals in Paris and New York far surpassed the expectations of both lay audiences and music critics, through the artistic value – beyond the novelty of the scores – of the interpretation. Unfortunately, the renown of Enescu the conductor is still being eclipsed or marginalized by his fame as a violinist. Only American music scholars place the Romanian conductor among the great orchestral chiefs such as Leopold Stokowski, Dimitri Mitropoulos and Arturo Toscanini. But what was the image of conductor Enescu in the eyes of his contemporaries?

"The baton, the arms' impulse as it stirs up a crescendo fade away from memory. You can see only his left hand, a stately, open, living hand that captures space and fills it with moving decisiveness as it puts every instrument in its place, according to a hierarchy dictated by the perfect understanding of Beethoven's intentions," wrote pianist Cella Delavrancea in the margin of her score of Beethoven's symphonies. Under Enescu's baton, "silences breathed," sounds took on the colors of the rainbow, and the lights and shadows of the scores were delivered in miraculous dosages. "An Enescu interpretation cannot be disputed," Bernard Gavoty concluded in the volume of *Recollections*. "It is simply embraced, like an article of faith." This was so because Enescu had "the gift to open wide windows to the light in a picture gallery where the paintings, until then unclear, had been enveloped by shadow or even utter darkness," wrote Emanoil Ciomac in an article published in the Bucharest daily *Fapta* (*The Deed*).

For Bucharest audiences, the memories of Enescu the conductor that are dearest to the heart must be his

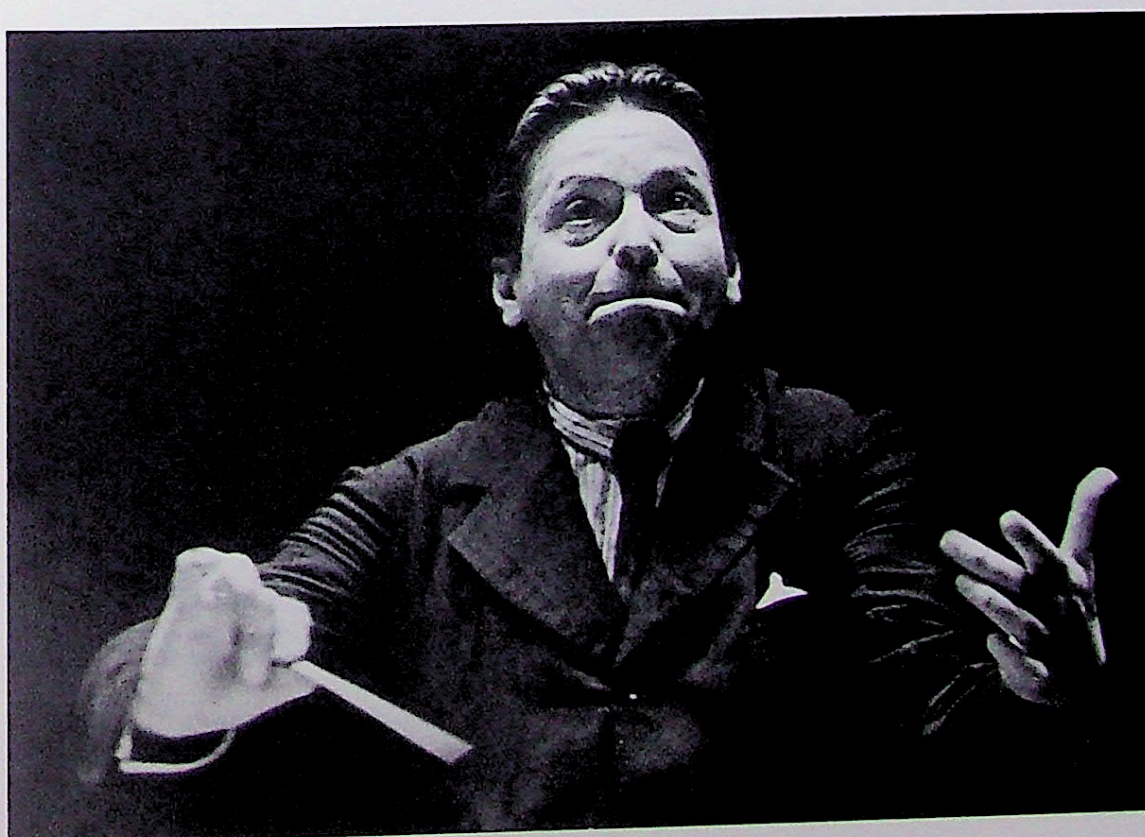




moving rendition of the *Symphony No. 9* of Beethoven, then of *The Damnation of Faust* by Berlioz, the third act of *Parsifal* and, in the inaugural performance of the State Opera, *Lohengrin* by Wagner. All these occurred between 1914-1921. For the Romanian public, this was the period when it encountered the god of the baton! The conductor had equaled in stature the violinist, as the interpreter of genius overshadowed the creator determined to conquer the peaks of posterity.



Enescu the conductor used his eyes rather than his arms to conduct, as he believed that living communication with the orchestra musicians was «the key to success».





Conducting the Cleveland Symphonic Orchestra



The conductor sings, meditates and sheds light, with the gaze of his peerless eyes, on any orchestral score.



George Enescu
dirigind Patimile Domnului
de Paul Constantinescu.
Ateneu. 3. Mart. 1946.

*Conducting the oratorio Patimile
Domnului (The Passion of the Lord) by
Paul Constantinescu at the Romanian
Atheneum on March 3, 1946*



*Seen by sketcher Milein Cosman,
conducting the BBC Orchestra in
London, 1949*



Portrait by François Pamfil, a talented plastic artist in Bucharest

In the spring of 1946 at the Romanian Atheneum, concentrated and transfigured in order to decipher the philosophical and biblical meanings of a religious piece



Toward the end of his career as conductor, Enescu preferred to conduct seated in a chair (Bryanston, England, 1950).

THE SPONTANEOUS PIANIST

When a composer appears in public as a pianist, interpreting primarily his own works, the interpreter on stage is regarded with a certain indulgence by the audience, which expects to hear a correct if lackluster performance that will not go beyond the norm. All such perception would soon be challenged, though, if the pianist brought to life an entire opus, two to three hours in length (*Pelléas and Mélisande*, *Lohengrin*, *Parsifal* or *Oedipus*), and [this perception] would change suddenly if he also played the work by heart, making an *ex tempore* piano reduction of the orchestral score, even humming some arias or instrumental passages. Finally, a pianist-orchestra who also translated the lyrics of the original, on the spot, into the language of the audience, as Enescu did with Wagner translated into French and Debussy translated into English, would be downright fabulous. And yet at the time of George Enescu's death in 1955, not a single encyclopedia, dictionary or music lexicon mentioned the author of *Oedipus* as anything else but a violinist, conductor and composer. Time, however, has brought to light the eyewitness accounts of professional musicians who were utterly astounded and enchanted by the Romanian pianist.

At the centenary of Enescu's birth in 1981, a thorough investigation undertaken to mark the occasion shed new light upon several previously unknown facets of his activity. In this light, he was convincingly shown to have been an **authentic pianist** whose career as a keyboard





virtuoso, however, was eclipsed by his other accomplishments. Enescu began his piano studies as a child with Ludwig Ernst in Vienna, continuing with Louis Diémer in Paris. He made his public debut on July 11, 1897 (at age 16) in Paris, playing works of his own in the company of violinist Eva Rolland, and ended his pianistic career at the Accademia Chigi in Sienna, where he accompanied his disciple Desmond Bradley in a recital sustained on September 13, 1952 (at age 71!). Thus, for over half a century, George Enescu appeared as **solo pianist** and as **accompanist** in more than 100 public recitals and concerts.

In a brief summary of Enescu's activity as a pianist, a few moments merit special highlighting, such as his performance in Bucharest of the *Rhapsody for Piano and Orchestra* by Stan Golestan, and, in Philadelphia, of *Les Noces* by Igor Stravinsky, under the baton of Leopold Stokowski. He appeared on celebrated stages worldwide, such as Carnegie Hall and Town Hall in New York, Gaveau, Pleyel, Erard, Grand-Opéra in Paris, the Romanian Atheneum in Bucharest, etc. He played many concerts accompanying Jacques Thibaud, Pablo Casals, David Oistrakh, Yehudi Menuhin, Jules Boucherit, Carl Flesch, Felix Salmond, Diran Alexanian, Sèrge Blanc, Jean Altchewsky, Richard Tucker, Yvonne Astruc, Pia Igy, Stela Roman, not to mention almost all of the Romanian violinists, cellists, opera and lied singers, violists, flutists and so on. His collaborations with the Paris chamber music association Oubradous, the Viennese Rosé Quartet and the Moscow Vuillaume Quartet were also unforgettable.

The most spectacular moments of Enescu as pianist took place, to be sure, either in the intimacy of the salons in Bucharest, Paris (that of Elena Bibescu), New York and Washington (those of Helen Kaufmann, Edith Wade, and Elisabeth Coolidge), or in the lecture halls where he taught his master classes at L'Ecole Normale de Musique in Paris and the Mannes School of Music in New York. Helen Artoff, writing for the *New York Times* of January 2, 1949, related that, after attending one of these classes, "when I went outside and I looked up to the sky, the stars seemed artificial. What

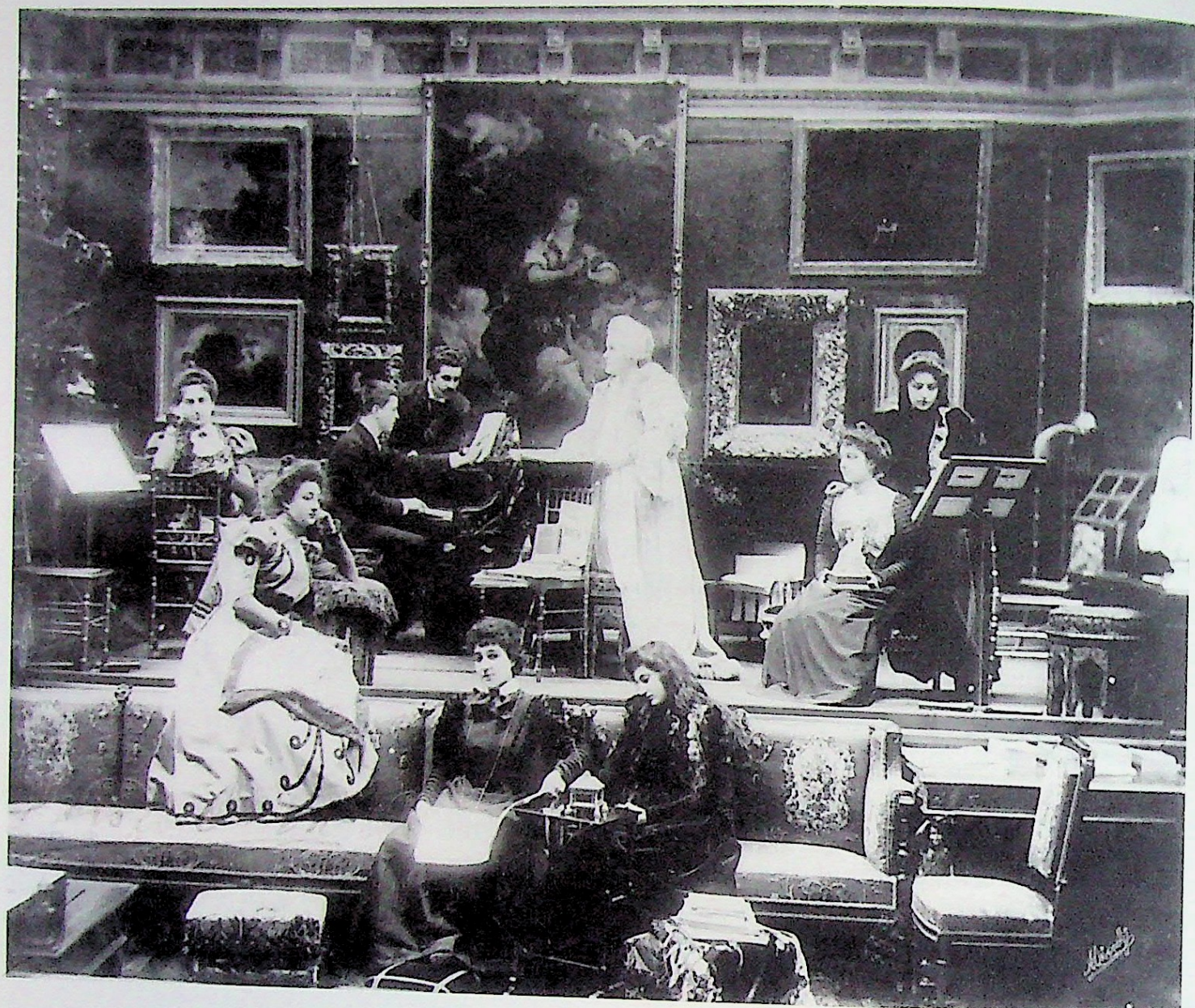
remained inside me – the music – seemed the real universe.”

Enescu’s pianistic repertoire was immense, seeing that, for all intents and purposes, he memorized note for note every score he ever looked at, and not merely opera arias or lieder, but entire sonatas and concertos (Bach, Mozart, Beethoven, Brahms, Franck).

How did the piano sound under Enescu’s fingers? The same as the violin, according to critics, disciples, and audience members. “How many of us still remember the fervor with which Enescu would sit at the piano and play from memory entire pages from *Pelléas*, from *Prélude à l’après-midi d’un faune*, from the *Nocturnes*, from *Chansons de Bilitis*, and with what magic!” Emanoil Ciomac reminisced. “Not a syllable of the poetic text, not a single chord or note was forgotten.” There was a certain presence in the air, a unique emotion, when Enescu was at the piano.

For this highly complex musician, the keyboard was a source of major artistic satisfaction. Seated at the piano, he turned into a “one-man orchestra,” doing it all with a unique, entrancing spontaneity.

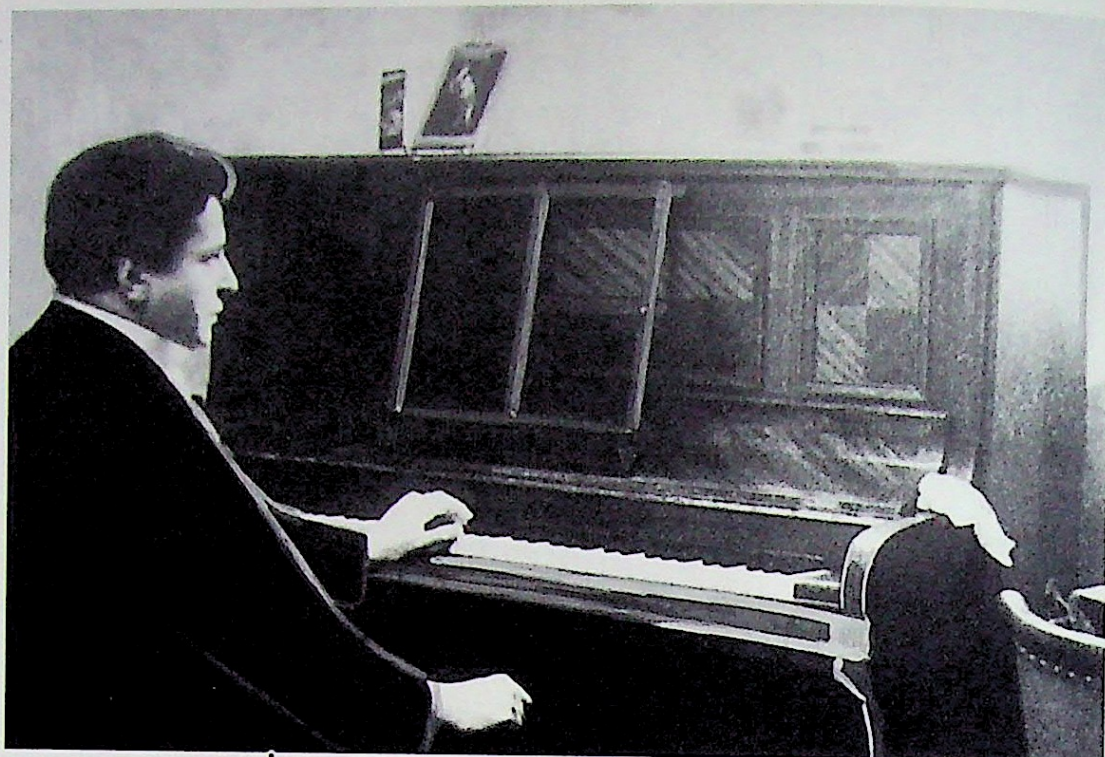




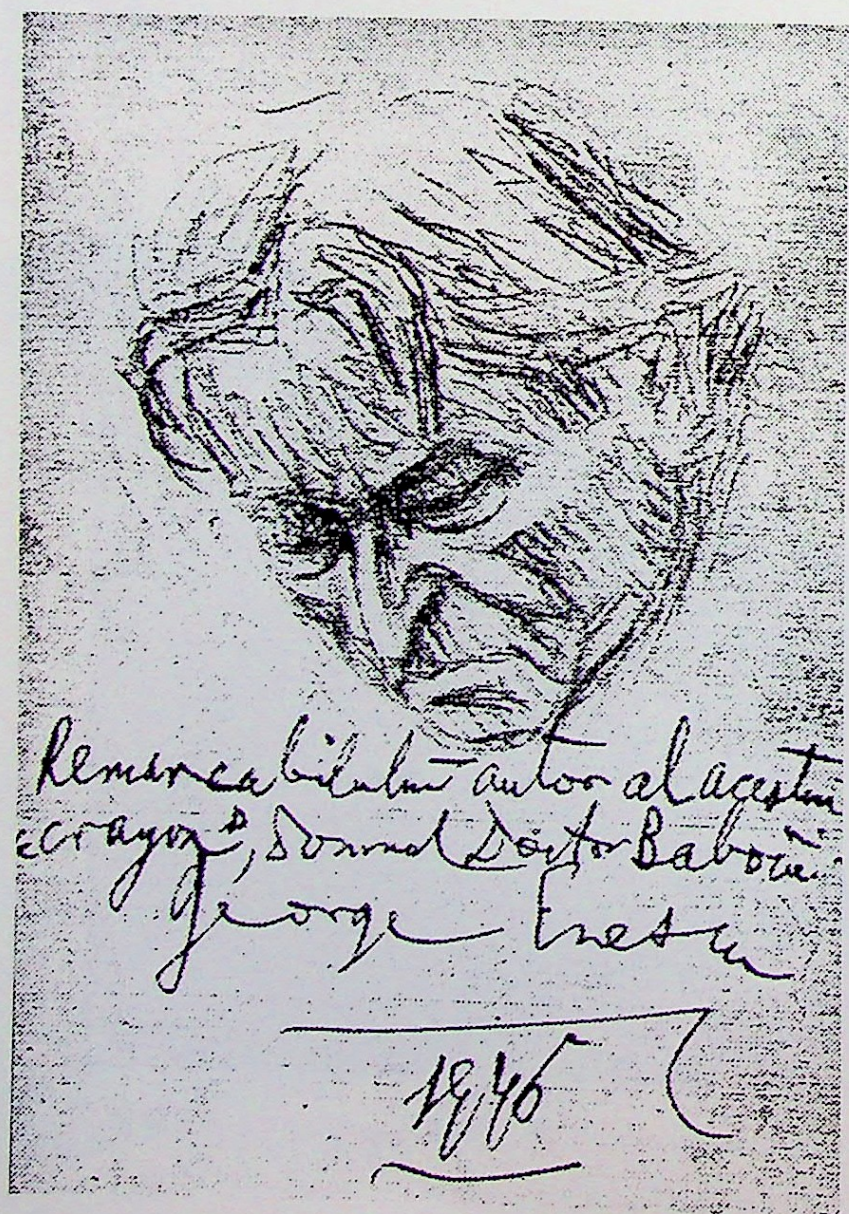
In the music room at the Peleş Castle in Sinaia, where Queen Carmen Sylva invited the young virtuoso to perform many concerts of vocal and instrumental chamber music



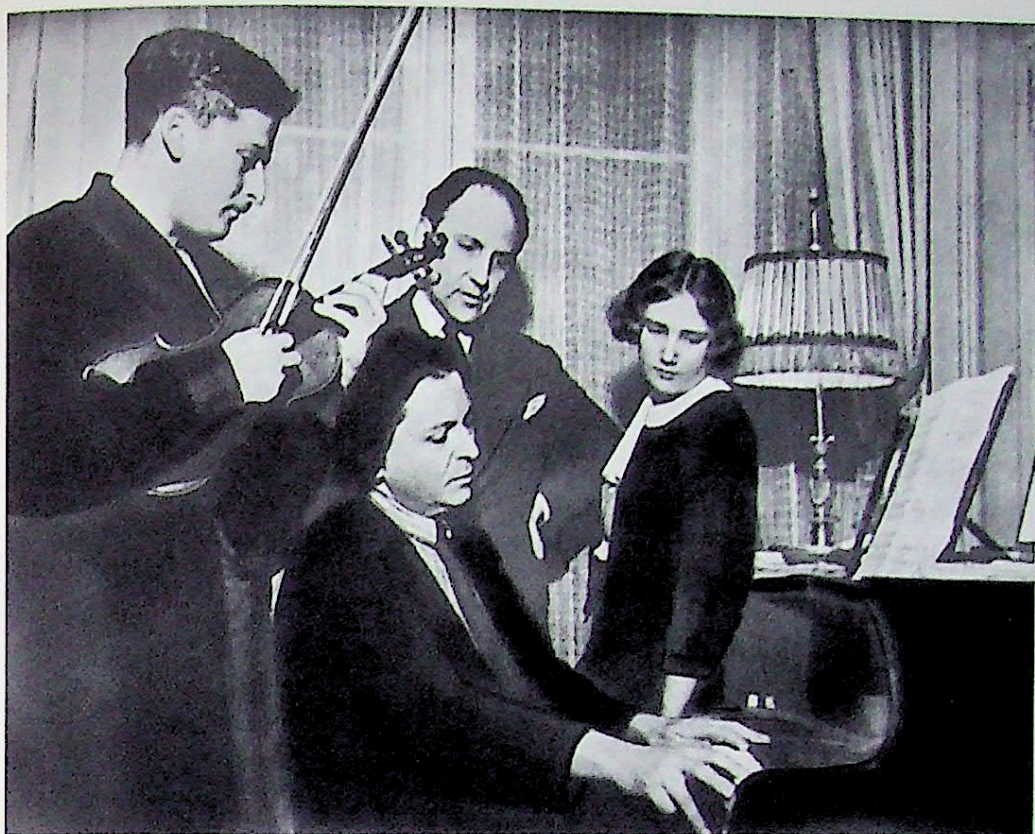
Enescu appeared as pianist in over 100 recitals and concerts, since as early as the 1900s.



Even seated at an upright, Enescu's rendition of Richard Wagner's music was quite moving.



Enescu congratulating his portraitist with a flattering dedication



At the piano with Yehudi and his sister, Hephzibah Menuhin



And yet, Enescu's eyes «spoke» most of all to the audience.



In Moscow, he accompanied the most important Soviet violinist, David Oistrakh, on the piano.



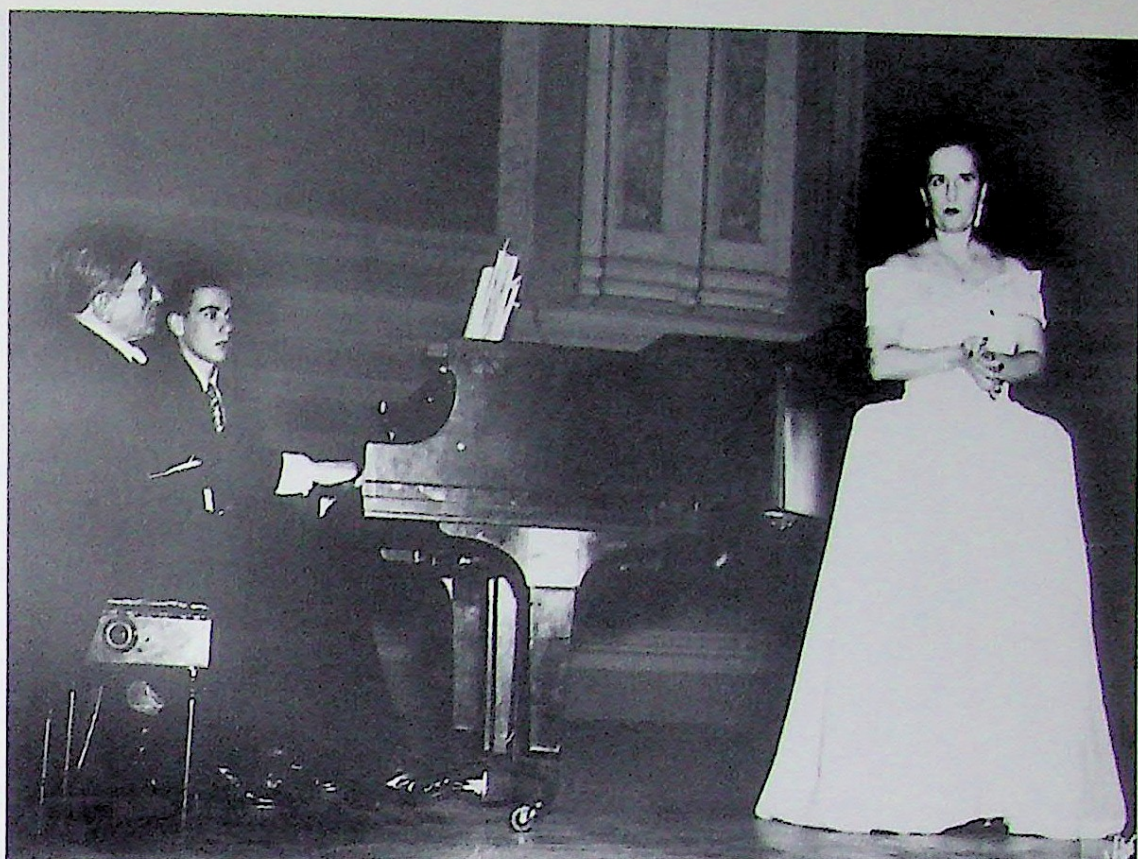
In his Paris house, shot on film by Bucharest cameraman Ion Cosma



*In rehearsal with soprano Stela Roman in the
Unites States*



*At the piano, while teaching
master classes at the Accademia
Chigiana in Sienna, Italy*



Accompanying soprano Pia Igy on the piano in a New York recital



Reading a score at the piano



In Bucharest (Photo Julietta)

THE ORIGINAL PEDAGOGUE

All of the students, critics, music-lovers, and professors who followed Enescu's master classes declared that they had been present at a "meeting with a genius." Yet nobody has ever managed to define or characterize with any precision the Romanian musician's pedagogical method, as it defied any didactic category and bore no resemblance to any other scholastic modality, procedure, or system. With his proverbial modesty, Enescu simply referred to his master classes as "lectures," precisely so as to avoid being labeled as a professor of violin, piano, composition, esthetics, musical forms, etc.

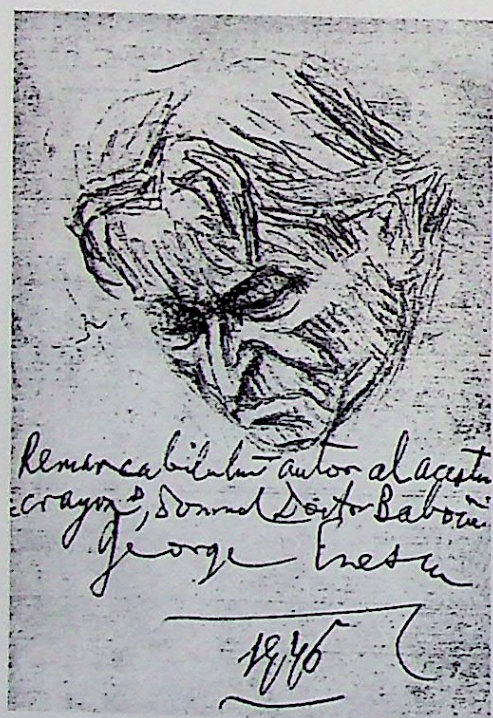
Enescu the professor learned his trade as he went along. In his youth, he gave private lessons of violin, piano, and music theory to beginners and adolescents. When he had established himself as a virtuoso violinist, he taught courses in interpretation in specialized schools, institutes, and colleges. In his final years, in Italy, England, and the United States of America, he devoted himself exclusively to professionals who had already mastered instrumental technique, and worked with them in order to help refine their musical thought and conception. Regardless what he did as a pedagogue, Enescu did it all with passion. If, however, a certain inclination for violin pedagogy was noted in Enescu, this could be on account of the **one-on-one** method required by instrumental education, whereas courses in esthetic interpretation or musical forms are taught to **groups**. In addition, for violin students there was a considerable





commercial interest in having Enescu's name attached to theirs, as a certification of high professionalism. In turn, the names of some of the maestro's violin students who went on to become internationally acclaimed artists confirm the original pedagogue in the eyes of posterity: Yehudi Menuhin, Arthur Grumiaux, Ida Haendel, Christian Ferras, Uto Ughi, S  rge Blanc, Robert So  tens, Yvonne Astruc, Desmond Bradley, H  l  ne Jourdain-Morhange, Ivry Gitlis, Vasile Filip, Mircea B  rsan, Sandu Albu, Lola Bobescu, Ernst Walfisch, etc.

Seated at the piano, accompanying all of the masterpieces of the violinistic literature from memory, Enescu illustrated the intimate connection between musical thought and technical problems. During lessons, he did not touch the instrument himself. He would suggest, often through poetic comparisons, indications in bowing and fingering, and explain a diversity of technical solutions, without imposing a personal conclusion. Sometimes he would supplement his piano accompaniment with his voice, suggesting diverse orchestral instruments with an unparalleled sense of timbre. A simple trill could trigger a special lesson, as it unveiled the innumerable causes which contribute to the purity of technical procedure. Every detail had to be harmoniously integrated within the whole piece. The student would remain entranced, marked for life. In the 1994 documentary film made for Romanian National Television by Florica Gheorghescu, Yehudi Menuhin said, "I have played and conducted many works, some of which bear the stamp of Enescu's interpretations. Even more, they reflect his attitude toward the sense of music rather than toward the exactitude of the notes played." This is because Enescu the teacher offered his students "the key to true music."





During one of the first lessons with his young student, Yehudi Menuhin



Discussions with his most beloved disciple, violinist Yehudi Menuhin, were not in vain. In his memoirs, the American musician devotes many moving pages showing his gratitude to his teacher, Enescu.



Yehudi Menuhin always returned, as a mature artist, to play for his teacher.



Enescu helped many Romanian violinists by giving them advice, money, recommendations. One of these was Mihai Constantinescu (1926-1987).

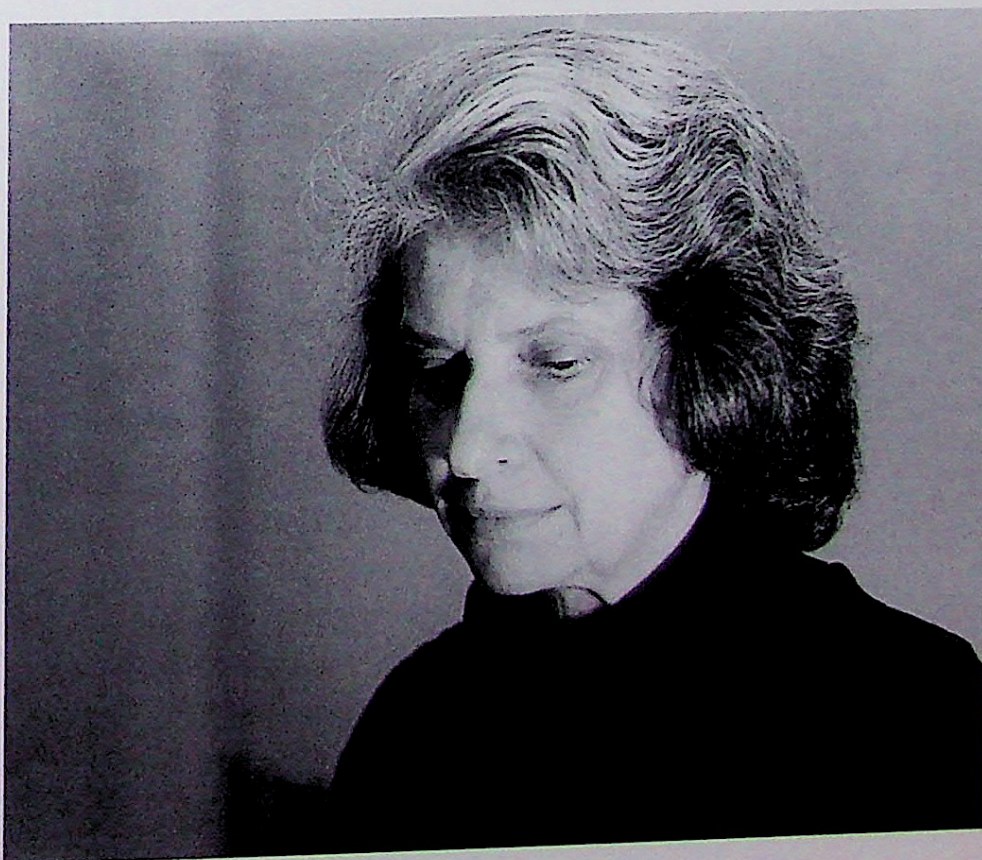


Lola Bobescu was, like Ida Haendel and Yvonne Astruc, a brilliant student of the maestro.



Ivry Gitlis, the fabulous French virtuoso whom the maestro tried all his life but only partially succeeded to tone down

George Enescu's piano music found in Lory Wallfisch the most sensitive and competent interpreter in the American music world during the second half of the 20th century.





Accompanying his student Suzanne Rozsa on the piano.

The great Italian violinist Riccardo Brengolo met Professor George Enescu at the Accademia Chigiana in Sienna, Italy (1950-1954).





*Most of the maestro's students were French and American.
He appreciated Blaise Calame for his well-known professionalism.*



Dr. Vasile Baboie's sketches are remarkable for the spontaneity of the touch and the genuine intensity of the musician's expression.



Drawing by Vasile Baboie (1946)



With the Amadeus Quartet, during a master class in performance

THE SKETCH ARTIST MUSICIAN

“I have been sensitive to colors and to the charm of nature. The world appeared to me as a whole. In music, through associations and certain hidden combinations, I discovered a veritable inner alchemy, a picturesque, colorful side. I have always been sensitive to light, to certain colors, to the airy play of changing reflexes,” George Enescu said in a 1945 interview.

For Enescu, drawing, like music, was a language by which he communicated with his fellow men, a way to express states of mind, ideas, critical opinions; for example, the caricatures he drew in his mature years were firm responses to certain mannerisms and behaviors of contemporary society. He drew everywhere and anywhere, on any scrap of paper that happened to be at hand (envelopes, napkins from the restaurant cars in trains, note pads, the backs of letters, ruled paper, staff paper, etc.) While listening to a concert, he would instantaneously sketch the audience members in the neighboring seats. While having dinner at a restaurant, he would take advantage of the break between courses to portray the person seated across from him. While discussing with architect Radu Dudesco the plans for his villa Luminiș in Sinaia, he would grab a pen and sketch the tower which was to face the Bucegi Mountains. After walking down the street or waiting for a streetcar or a carriage, upon returning home he would immediately draw the policeman on the corner of, say, Leipzigstrasse in Berlin. While attending the rehearsal of a concert, he





would trace the conductor's hands on whatever paper was around. After finishing a piece of music dedicated to a friend or admirer, he would almost feel the obligation to sketch his or her portrait, next to his signature.

Far from appearing like the work of an amateur, Enescu's drawings show the firm strokes of a talented master. This hidden, intimate passion was also part of a unique make-up, a feature which characterizes people who possess the singular qualities that define the personalities of genius.

*The caricature of a young man with long hair:
«Since he's got locks of hair, [he thinks] he
has genius.»*



3/8me 1904

*In moment qn'il y a de che-
veux il y a du génie -*



*The policeman (with the allure of ...Wotan) at
the corner of Leipziger Strasse in Berlin
(October 30, 1904)*

*Caricature by George Enescu, Paris,
1904: «Near the fortifications».*



*Caricature of some English
governesses, 1904*



*Scene taken by Enescu from Modest
Mussorgski's Pictures in an Exhibition.
Two Jews bargaining: «565 francs!»
«No – 100 francs!»*



*Two «feeders of the Muses».
Caricature made in Paris.*

"Mephisto... Farce", an Enescu parody of the famous piece requiring diabolical virtuosity; Mephisto Waltz by Franz Liszt



Faces of audience members



An entire gallery of characters from concert halls. The second from the left in the bottom row is composer Richard Strauss.



*Among the faces of many musicians can be recognized conductor Arthur Nikisch.
The sketches were made on the envelope of a letter.*

10. EPILOGUE

THE REVELATIONS OF POSTERITY: TOWARD A NEW IMAGE OF THE MUSICIAN

Shortly, a half a century since George Enescu's death will have elapsed: a chronological marker unanimously accepted by most scholars as the ideal distance from which can be contoured, as faithfully as possible, the image of a complex creator who had not revealed all of his intimate thoughts during his lifetime. The composer's basic modesty prevented him from having had all of his works heard, so that when he died (1955), his papers still contained many previously unpublished and/or unperformed works of great interest, as well as many unfinished compositions. All of these would cast a new light upon the composer's stature. In addition, some of his compositions had been performed only once (*Imn Jubiliar* [Jubilee Hymn], 1906), while others had been heard only two or three times; his masterpiece *Oedipus*, after its 1936 world premiere in Paris, was not staged again by any other musical theater for two decades. All of these facts might help us realize the extent of approximation and incompleteness in the picture of Enescu's spiritual legacy.

At his death, Enescu left behind only a relatively small number of works (33 opus numbers). However, many posthumous works were finalized through the efforts of some scholars and composers (Pascal Bentoiu, Cornel Țăranu) who recovered Enescu's projects and reconstituted his sketches, thereby bringing to light such compositions as the *Symphonies No. 4 and No. 5*, the symphonic poem *Isis*, the *Romanian Capriccio for Violin and Orchestra*, the choral works *Sphinx* and





Strigoi (*The Ghosts*). Additionally, there have been posthumous public premieres and recordings of the symphonic fragments *Vocea naturii* (*The Voice of Nature*) and *Suita castelană* (*The Castle Suite*) as well as of the composer's "swan song" *Vox Maris*. All of this meant an artistic revelation with many major implications for the reconstruction of George Enescu's image as an "unknown" composer of the first half of the twentieth century. Suffice it to say that in the *Symphony No. 5* (with its finale on Eminescu's lyrics *De-oi adormi curând*) and the vocal poem *The Ghosts*, Enescu the genius-musician met Eminescu the genius-poet, while *Isis* was written as an homage to "the beloved Princess" – Maruca Cantacuzino, Enescu's wife-to-be – and *Sphinx* as a sign of appreciation to his great supporter during the period of his international ascent, Queen Carmen Sylva.

Naturally, any scholar who cast a summary look upon Enescu's oeuvre such as it was known in 1955 could have raised several obvious questions. Why did an experienced composer like the author of *Oedipus* leave behind only so few works? Why did a world-class virtuoso with the bow, who had mastered the entire classic, romantic, and modern violin repertory, leave no violin concerto among his compositions? Having been very fond of poetry all his life, Enescu had written his own lyrics to certain vocal pieces and publicly recited verses by Eminescu; how was it possible, then, that he should have left behind no work inspired by the poetry of The Evening Star of Romanian poetry? All of these questions have been given almost a complete answer by Enescu's posthumous works: a complete catalogue, in course of compilation by Clemansa Firca, of all manuscripts and published works of Enescu will contain about 100 titles, while his four works based on lyrics by Eminescu – the *Symphony No. 5*, the poem *The Ghosts*, the chorus *Revedere* (*Seeing You Again*), and the lied *Eu mă duc codrul rămâne* (*I shall go, the woods remain*) – have become part of the standard repertoire.

It is true that Enescu seldom spoke about his projects and delayed the publication and/or performance of his works as much as possible, in order to revise and pol-



ish them as he strove, sometimes in excess, for an exemplary, perfect finish. With respect to Eminescu (toward whom he constantly showed total admiration and whom he regarded as the “Molière of Romanian literature”), Enescu always felt an overwhelming, powerful awe, as he feared that, in his compositions, he would fail to climb to the supreme heights of poetic inspiration represented by Eminescu. “One may not, one has no right to come to Eminescu with a music without wings to fly through the air of the peaks, where this poetry has its abode. And what would be the use of such impotent music,” asked Enescu rhetorically in a letter to Emil Montia, “what would be the point? [For Eminescu,] A divine music would be required, and to realize such a music, you yourself, its creator, would have to dwell on the same plane and to experience the same ideas, sometime to the point of tragedy, that you have received from the poetic universe and wish to communicate through music. One cannot compose music on lyrics by Eminescu just any which way!” Enescu was sixty when he turned to the epitaph *De-oi adormi curând*¹ for the ending of the *Symphony No. 5 in D Major* (1941), and was not satisfied with his creative solution, which he carried with him for many years from Canada to Romania, as is attested by the fact that the score remained unpublished, hidden from the eyes of the world, as did the score of the poem *The Ghosts*.

Enescu was deliberately “silent” about the *Jubilee Hymn for Chorus and Band* (on lyrics of his own), dedicated to the festive event of the celebration of Carol I’s 40 years as King of Romania in 1906, as well as about the lieder on lyrics by Queen Carmen Sylva, all of which were occasional pieces from his youth. This silence must be understood as a reaction to the trauma of the composer’s definitive departure from Romania in 1946, followed in 1947 by the removal from power of the Romanian royal house, two tragic events in Enescu’s troubled life. They were not the only ones, either. Years before, Maruca Cantacuzino (aged 56), then nicknamed

1. “Should I soon go to sleep...,” line taken from a famous poem by Eminescu entitled *Mai am un singur dor*; that is *I have one last longing wish*.



“the merry widow,” had had a notorious affair with Nae Ionescu (aged 43), “the court philosopher,” a surprising liaison which lasted several years and seemed to announce an imminent break-up between Enescu and “the Princess,” lifelong partners whom everybody regarded as future husband and wife. The composer, working at the time on the last pages of the lyrical tragedy *Oedipus*, was profoundly affected by this episode. Like the hero of his masterpiece, he felt he had been banished from his own kingdom. Then Nae Ionescu suddenly left Maruca, and she suffered a serious nervous breakdown which required hospitalization in a Swiss sanatorium for nervous disorders. Loyal and caring, Enescu cancelled all his concerts and professional engagements and looked after her with exemplary devotion. Finally, after nearly a decade of anxieties, the two protagonists made their old liaison official by their secret marriage in Bucharest (1937). Maruca decided to write her Memoirs, which remained a secret until her death (1969). The last unhappy episode in the maestro’s life occurred in 1952, when, at the initiative of this same unpropitious feminine character, he annulled the will in which he expressed the wish to be buried next to his wife at Tescani, left in Romania upon his departure in 1946, and rewrote it:

This is my will and testament; I, the undersigned George Enescu, member as foreign citizen of the Academy of Arts in France, residing at No. 1, Avenue de la Glacière Bellevue, Seine et Oise, in France, hereby declare and name my wife, Marie Enesco, born Rosetti-Tescano, the executor of my last will and testament and hereby annul any previous will or document of this kind made in France or anywhere else.

Georges Enesco
Drawn on July 1st, 1952
26 Rue de Clichy, Paris 9

The morning of May 5, 1955 – Enescu has passed away that very night in a room at the *Athala* Hotel – Maruca arrived in person at the office of the notary public in order to have her title as only successor to her late husband notarized. The very next year, in 1956, she sold their villa, named “Les Cytises”, where a George Enescu memorial house could have been established...

Fortunately, the process of gradual revelation of the Romanian composer's creation began as soon as the felicitous destiny of the opera *Oedipus* began to unfold on lyric stages around the world. After its production in Brussels in 1956 and in Bucharest in 1958, this masterpiece of Enescu's creation entered the permanent repertory of the theaters in Saarbrücken, Warsaw, Kassel, Weimar, Berlin and Vienna, not to mention the great artistic centers where the Romanian interpreters of the Bucharest National Opera gave memorable performances of the opera (Paris, Moscow, Athens, Sophia, Montreux, Lausanne, Stockholm, etc.). The fact that the Wiener Staatsoper kept the lyric tragedy *Oedipus* in its program for three seasons in a row confirmed the value of the score and the name of the author. From then on, the latter was inscribed at the top of the list of remarkable personalities of the twentieth century. The popularity of the opera grew as it was recorded on compact disc and televised, and the circle of music lovers worldwide who began to recognize Enescu as a great composer was substantially enlarged. The result of these first changes of attitude was the publication of the first Enescu monographs in languages of wide currency such as English, Russian and German, written by non-Romanian scholars, as well as the translation of works by Romanian scholars into French, Hungarian, German, English, etc.

At the end of the twentieth century, spectacular series of compact disc recordings of the integral orchestral works of Enescu were undertaken by conductors Lawrence Foster, Cristian Mandeal, and Horia Andreescu, on the *Electrecord*, *Olympia*, *Marco Polo*, *Arte Nova*, *Casa Radio-Bucharest* labels. This should be regarded as a phenomenon of cultural reparation, greatly needed after the long period of unjust, deliberate neglect of the composer's merits. Today, the name of Enescu





can no longer be followed by the painful formula, once so commonly heard, (completely justified in 1955), which had been coined by the French music critic Antoine Goléa in a Parisian necrologue: "the most unjustly wronged composer of the 20th century." The favorable auspices under which Enescu's artistic legacy is now placed definitively sweep aside the distorted image of the composer-violinist, as the process of his assertion as an authentic creator of ample and crucial compositions has been and still is unfolding.

A visionary of the innovative sonic language of the 20th century, a precursor of certain original technical devices, later applied by Bartók, Stravinsky, Schönberg and Prokofiev, a true "poet of yearning and reverie," George Enescu remains the most brilliant representative of Romanian music thinking, the accomplished artist who gave Romanian musical culture its proper place in the world's spiritual landscape.

III. APPENDIX



Sculpture by Florica Hociung



Sculpture by Ion Jalea

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ENESCU-ORFEL MOLDAV

Așezământul de cultură „G. Enescu” - Tescani

3-5 septembrie 1982

Vineri 3 sept., ora 17,30

L. von BEETHOVEN: Uvertură „Lionel” nr. 2, op. 72 a

M. A. MOZART: Concert nr. 7 pentru pian și orchestră în Re major, KV 271 a

G. ENESCU: Suite nr. 2 în Do major, op. 29 (fragmente)

Orchestra Simfonică Bacău

Dirigant: Igor Ciornei

Solist: Daniel Podlovski

Prezentat: Petre Enăsoaie

Coordonator: Dumitru Avachian

Sâmbătă 4 sept., ora 17,30

Recital de muzică și poezie

solistul de Dan Grigore

BAH, SCHUBERT, DEBUSSY, SCARLATI, LISZT, ENESCU și muzică de jazz de GERSHWIN, SCOTT JOPLIN și JOHNNY RADICANU

Ion Caramitru

Prezentat: Alexandru Popovici

Edgar Elian

Duminică 5 sept., ora 17,30

SCARLATI-LIPATTI: Trei sonate G. ENESCU: Suite clasică pe versuri de Căminet Mareș

Orchestra de cântări „Concordia” a Flămânzei Jolanda BUCUR

Orchestra Simfonică Bacău, Ștefan Găvruta și Violoncelu Ștefan Găvruta

Sanda Șandru

G. ENESCU: Baladă pentru orchestră și S. BACH: Concert pentru două vioară și orchestră în re minor A. CORELLI: Concerto grosso nr. 7 în Re major și nr. 8 în re minor

Orchestra de cântări „Tescani”

Dirigant: Ovidiu Bălan

Solist: Rodica Dănilă

Prezentat: Liliana Cioca

Coordonator: Smaranda Oțeanu

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ENESCU ON COMPACT DISC

In March 1988, the Swiss company *Claves* released a compact disc of George Enescu's Music (CD-50-8803) comprising the *Chamber Symphony*, op. 33, *Two Intermezzos for Strings*, op. 12, and the *Dixtuor for 12 Wind Instruments*, op. 14. The recording was made in Lausanne (December 8-10, 1987) featuring the local chamber orchestra, conducted by American conductor Lawrence Foster. The accompanying brochure (in 3 languages) contains an excellent presentation by composer Pascal Bentoiu, a previously unpublished photograph of Enescu (autographed for Hamon in 1948) and the facsimile of a letter of June 17, 1936, in which the composer thanked the organizer of the Paris group Triton for having prefaced the composer's medallion of June 10, 1936.

The same conductor, Lawrence Foster, had previously recorded in 1986-1987 under the French label *Erato* a series of three compact discs, comprising: *Suites for Orchestra No. 1*, op. 9, and *No. 2*, op. 21 (I); *Poème Roumaine and the two Romanian Rhapsodies*, op. 11 (II); *Village Suite No. 3*, op. 27, and *Simfonia Concertante for Cello and Orchestra*, op. 8 (III), the latter in the remarkable interpretation of the virtuoso Franco Maggio-Ormezowski.

The Lausanne Chamber Orchestra, it seems, has succeeded in rendering Enescu's music with uncommon brilliance, under the baton of Lawrence Foster, known as a great admirer of the Romanian composer.



Finally, to round up this brief summation of compact disc releases of George Enescu's music, we must also mention the remarkable 1984 recording by soprano Sarah Walker of the *Songs on Lyrics by Clement Marot*.



Tiparul executat la Regia Autonomă „Monitorul Oficial“

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