

George Enescu's Cadenza to the Brahms Violin Concerto
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This discussion today will be centered on an unpublished version of George Enescu's cadenza to the Brahms Concerto, as well as a cadenza he wrote for the first movement of the Concerto in D, K. 271a, attributed to Mozart. The purpose for examining both of these is to discover any general tendencies of Enescu as a composer of cadenzas.

That this particular version of the cadenza to the Brahms is extant, we have Dr. Anthony Kooiker to thank. I first became aware of the cadenza through a friend and colleague, Dr. John Gilbert who is professor of violin at Texas Technological University in Lubbock. He obtained a copy of the manuscript from Kooiker whom he had come to know when they were both teaching at Hope College, in Holland, Michigan. Kooiker was violinist Albert Spalding's accompanist from 1946 until 1950, though there were further recording projects which they did for the Remington label until 1952. Kooiker began teaching at Hope College in Michigan in 1950 and retired in 1987. I first contacted him in 1996 in order to get a first-hand account of how he had come by this manuscript and to find out the history behind this intriguing work.

Kooiker had been a student of Enescu and his experience was like that of many others who studied with him. The lessons were not organized week after week, year after year in the manner which we are accustomed to today, but rather occurred in short, but intensive, bursts. Those who were fortunate enough to work with him found that he had a profound and life-long effect on their understanding of music and that in spite of a relatively short period of tuition with him, they could not help but consider themselves his students, and rightly so!

On his way to Europe by ship in 1949, Anthony Kooiker met an American violinist by the name of Arlie Furman. She was on her way to Paris to study with Enescu at the *Ecole Normal de Musique*. After making the wonderful discovery that they were in the same business, Miss Furman invited him to accompany her in her lessons with Enescu. Kooiker eventually began studying piano with Enescu himself and they continued the lessons during those times when Enescu was in New York. Given the frequency of Enescu's visits to America during the late forties, it seems probable that this date of 1949 for the first meeting with Furman is a little late and it is quite possible that this meeting took place at least one or two years earlier.

Kooiker and Furman continued their friendship until her death, and it was through her that he came to possess the manuscript of the cadenza. Kooiker told of a party that Furman had been to in New York at which Enescu was present. Unfortunately, he was not able to date this event precisely, though it probably falls somewhere between 1947 and 1950, when Enescu was giving master classes at Mannes in New York. The interesting part, of course, has to do with the creation of this cadenza we shall look at today. Apparently, at one point in the evening the discussion turned to the declining art of improvising cadenzas on the spur of the moment, or at the very least, playing cadenzas of one's own creation. Enescu, hearing this, had a great deal to say on the subject; he related how in the old days, he and fellow artists, especially at the Conservatoire, improvised cadenzas all the time and that it was the most natural thing in the world to do. Unable to resist such a tasty tidbit dangling before them, someone asked him if he would show them and write

out a cadenza to the Brahms Concerto. This may have simply been someone's ploy to get a glimpse of it, but we shall not judge them too harshly, shall we? For apparently an instrument was lacking, but staff paper was not and at the end of the evening, Enescu gave the cadenza to Arlie Furman.

According to Kooiker's account, Enescu had no score to the Brahms on hand that evening, but even if only one of the stories about his legendary memory were true we should not be surprised. In fact, one might have to go back to Mozart to find such accounts of feats of memory. Later on, when we look at the cadenza itself, we'll see why this is an interesting issue.

Now, whether Enescu actually composed an entirely new cadenza to the Brahms Concerto, or wrote down one version out of several he carried around in his head, is a most interesting question, and there are accounts that give us reason to wonder about this: one comes from Noel Malcolm's biography of Enescu where he relates a story told by a student of Enescu, Maria Fotino. According to her account, when Enescu was studying in Vienna in the early 1890's with Joseph Hellmesberger and living in his apartment as a lodger, Brahms sometimes came and visited Hellmesberger. On several occasions, Brahms heard the young Enescu practicing, and offered advice on the cadenzas he was working on. Regarding this story Malcolm makes the very good point that to offer advice to a student in the home of his teacher under his very nose would be an awkward thing, unless it were for cadenzas to Brahms' own concerto. Fotino specifies "cadenzas" and since there is only one in the concerto, at the end of the first movement, there is a possibility that Enescu was working on different versions of this cadenza, perhaps even including the one we have before us.

Malcolm also mentions a cadenza to the Brahms Concerto at several other points in the book. In 1903 there was an Enescu cadenza to Brahms published by Enoch, and then in the spring of 1946, during a visit to Moscow where he met Oistrakh, Enescu wrote out the cadenza and gave it to Oistrakh as a present. We shall talk about these other sources again after examining this version of the cadenza we have before us today.

Another account of a cadenza for the Brahms Concerto comes from a 1956 article in Etude magazine written by Helen L. Kaufmann in which she relates a meeting with Enescu at a hotel. She had to compete with two violinists waiting for lessons and a sculptor creating his likeness, to get the interview. For the purposes of this discussion, the most interesting part of the visit is what she had to say about one of the violinists who was waiting for Enescu:

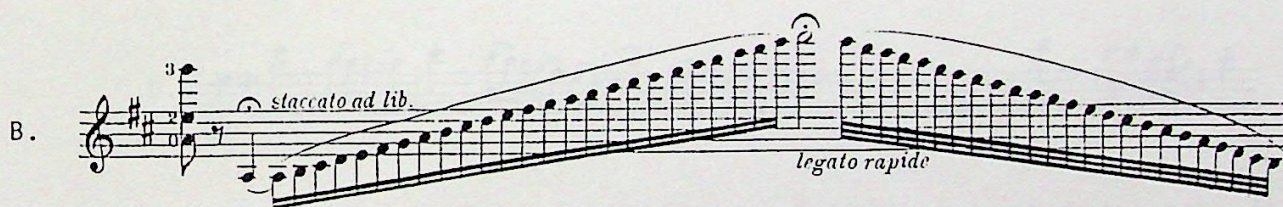
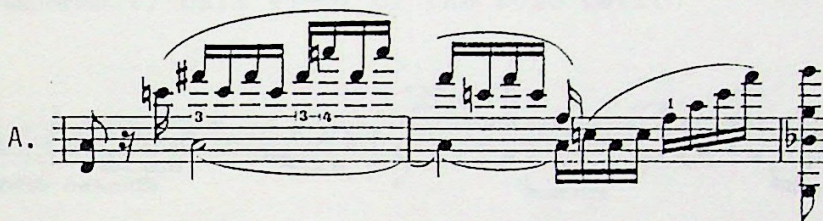
An Italian violinist on the sofa waited his turn to ask for a copy of Enescu's cadenza to the Brahms Violin Concerto, explaining, in a mixture of Italian and French, that he must have it to play when he played the Concerto, "because it is Brahms."

This could well be said about the cadenza we are about to examine, as its approach will be shown to be intensely centered on the movement and the motives and themes therein. And why not? We know that Enescu thought highly of the music of Brahms and had a great deal of contact with him. It was in Hellmesberger's living room, for instance, that Enescu heard the Clarinet Quintet performed with the composer present. Also, as a member of the conservatory orchestra, he played Brahms' First Symphony under the composer's direction.

One very notable point about the cadenzas to the Mozart and to the Brahms, is that almost every figure can be quickly found and accounted for in the body of the movements in which they occur. This is, of course, true for many cadenzas, but the *degree* to which it is true in Enescu's case is exceptional as we shall see. Also, in comparing Enescu's cadenza to the Brahms with those by Joachim and Auer it is also evident that Enescu's is the more modest in terms of virtuosic technique. Both Joachim and Auer wrote great *bravura* passages that cover a great deal of the instrument's range:

Example 1.

- A. Joseph Joachim, Cadenza for Brahms' Violin Concerto in D Major, Op. 77, bars 47-49.
- B. Leopold Auer, Cadenza for Brahms' Violin Concerto in D Major, Op. 77, bar 112.



Enescu's cadenzas do not exhibit such brilliant technical effects to quite the same degree. In passages that do require the player to execute more difficult skills, the more demanding technique seems to be derived from musical necessity as in the following example:

Example 2. George Enescu, Cadenza for Brahms' Violin Concerto in D Major, Op. 77, bars 26-29.



In these measures, the span in register seems to be required to make clear the compound line made up of the octaves and the lower counterpoint. Now, in the following examination of the cadenzas I am willing to risk the tedium of a "blow by blow" account in order to show how these works are derived from the movements in which they occur and ways in which they complement these movements. I feel confident that

any tediousness of presentation will be cancelled out by the superiority of the subject.

Turning then to the first movement cadenza for the Mozart Concerto, the material which opens this cadenza in bars 1-8 comes from bar 49-52 of the movement and is part of the second group material that does not reappear at the expected place in the abridged recapitulation. This truncation of the recapitulation should not surprise us if we think, for instance, of Mozart's 4th Concerto in D. What is interesting is that already we can see here that Enescu is combining lines, using the first bar of the theme to accompany the second bar.

Example 3.

- A. George Enescu, Cadenza for the first movement of the Mozart Violin Concerto in D Major, K. 271a, bars 1-3.
- B. W. A. Mozart, Violin Concerto in D Major, K. 271a, first movement, bars 49-52 of the solo part.

A. 

B. 

Interestingly, the triplet figure of this passage does occur in bars 74-77 and does reappear in the recapitulation. This shows an interesting economy and relatedness of motives which perhaps Enescu wished to stress.

Example 4. Mozart Concerto, bar 74 of the solo part.

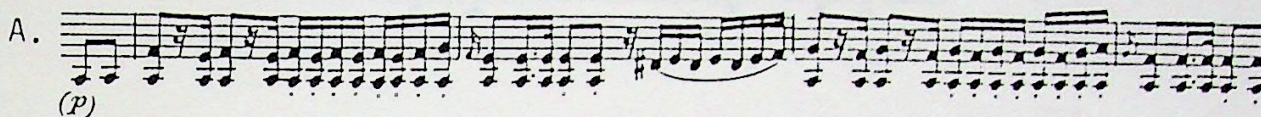


Enescu's choice in selecting this second theme music from bars 49-52 as the basis for the first third of this cadenza, rather than other second group material, is probably that this material contains a very propitious intervallic content and has a nice rhythmic relatedness to other motives. It also creates a nice symmetry and connection with the movement given that the bar 49 theme has only been heard once. We should not wonder at Enescu's subtlety in this. In Robert Magidoff's book on Yehudi Menuhin, Menuhin relates an interesting story about a lesson he had with Enescu on Bach's A minor Sonata. Menuhin had studied the work with Busch, and when he began the fugue Enescu stopped him and suggested, against all tradition perhaps, that one *not* begin in *forte*, but rather in *piano*, to match the evocative nature of the fugue itself. Enescu is also following the lead of the composer here in bringing this

second group material to prominence a second time. Observe that the music of bars 34-37 is somewhat altered and recycled as closing material before the development in bars 80-83, and in the same way before the cadenza in bars 160-62.

Example 5. Mozart Concerto

- A. Bars 34-37 of the solo part.
- B. Bars 80-81 of the first violin part.



Note also the relatedness of this theme to the music of bar 49 (Ex. 3B) by the initial ascending sixth. I believe that either both those two themes had to reappear, or neither, because of that initial sixth which, when it returns in bar 49, makes very clear the arrival of the second key area. This material does appear in the development however, where its tonal role carries a different weight *and* since the initial ascending 6th is missing here, its connection to the function of the second theme group music is weakened. Probably one reason much of the second theme group music does not appear in the recapitulation is the emphasis on E major, or the dominant of the dominant, as a key area in the second group of the exposition, and it would have weakened the tonic in the recapitulation to reiterate too much of this music. Therefore, Enescu's decision not only to use this music, but to use it in D, in my mind truly maximizes the cadenza's effect of embellishing the tonic six-four chord.

In bar 9 of the cadenza begins a melodic and rhythmic shift to other prominent material which is from the orchestral exposition bars 6-8, and is also the music from bars 41-43 and 126-28 which prepares the trill in the solo violin, which then takes over this theme. Again, Enescu forces the solo to take over the whole texture and creates the two lines very well, as Bach might perhaps do, without gratuitous double-stop work.

Example 6.

- A. Enescu Cadenza to Mozart, bars 9-10.
- B. Mozart Concerto, bars 6-8 of the second violin part.
- C. Mozart Concerto, bars 6-8 of the first violin part.



The next passage, bars 13-17 of the cadenza, is clearly derived from bars 44-47 in the solo exposition (129-32 in the recapitulation).

Example 7.

- A. Enescu, Cadenza to Mozart, bars 13 and 17.
- B. Mozart Concerto, bars 44-45 of the solo part.



Then, in case the listener wanted to hear the music from bar 34 (see Ex. 5) again, here it is in bars 18-19 of the cadenza.

Example 8. Enescu, Cadenza to Mozart, bars 18-19.



The cadenza then closes in a flourish of *bariolage* (bar 20) which might have come right out of Bach's G minor Fugue, or the Prelude of the First Cello Suite. As we shall see again later, Enescu puts to work his prodigious knowledge and understanding of Bach's approach to string playing and uses it to achieve very substantive musical results, not just mere pyrotechnics. In bar 21 we have a set of arpeggios which probably derive from bars 68-69 of the movement and then a final trill which, in my mind, sets up a very particular cadential formula. If we may be permitted a Schenkerian "liberty" in our reading of the

foreground leading tone C#, then the last three lower eighth notes very boldly give us the bass for a ii--V--I perfect authentic cadence--A most satisfying closure.

Example 9.

- A. Enescu, Cadenza to Mozart, bars 20-22.
- B. Mozart Concerto, bars 68-69 of the solo part.

Example 9 consists of two musical excerpts. Part A, Enescu's Cadenza to Mozart (bars 20-22), is written in G major and 3/4 time. It begins with a forte (f) dynamic and a 'cresc.' (crescendo) marking. The melody is a complex arpeggio with triplets and a 'cresc.' marking. Part B, Mozart's Concerto (bars 68-69 of the solo part), is also in G major and 3/4 time. It begins with a forte (f) dynamic and an 'allarg.' (allargando) marking. The melody is a similar arpeggio with triplets.

Probably the two most traditional cadenzas to the Brahms Concerto are those written by Joseph Joachim and Leopold Auer. Joachim, of course, gave the work its first performance in 1879. Auer's students have carried on the tradition of their teacher by playing his cadenza or variations on it. Let us compare Enescu's cadenza with these for a moment to see what use he makes of tradition and in what ways his cadenza differs from theirs. Both Joachim and Auer begin with the same arpeggio, excepting an extra C# in Auer's version, and they both closely follow the shape of the opening solo line (bars 90-95), at least initially.

Example 10.

- A. Joachim, Cadenza to Brahms, bars 1-3.
- B. Auer, Cadenza to Brahms, bars 1-4.

Example 10 consists of two musical excerpts. Part A, Joachim's Cadenza to Brahms (bars 1-3), is written in G major and 3/4 time. It begins with a forte (f) dynamic. The melody is a complex arpeggio with triplets. Part B, Auer's Cadenza to Brahms (bars 1-4), is also in G major and 3/4 time. It begins with a forte (f) dynamic. The melody is a similar arpeggio with triplets.

Enescu's cadenza begins on the same arpeggio as well (perhaps as his one nod to tradition) but then continues up to A where Joachim and Auer stopped at F#. The reason? It may be that he need a certain number of beats to accommodate the harmonic rhythm of the next few bars,

and he needed to be high enough in register to set up the octaves on B and A.

Example 11. Enescu, Cadenza to Brahms, bars 1-4.



The specific pitches of course, recall the arpeggiated main theme, but this passage perhaps more closely resembles the three bars (522-24) before the cadenza.

Example 12. Johannes Brahms, Violin Concerto in D Major, Op. 77, first movement, bars 522-24 of the first violin part.



In bars 5-7 he then begins another ascending arpeggio in D major and quotes the solo part, bars 138-42, with the two parts of the phrase combined in double stops, again in the same manner as we saw in the Mozart, he makes one line accompany another, and in this case, accompany itself!

Example 13.

- A. Enescu, Cadenza to Brahms, bars 5-7.
- B. Brahms Concerto, bars 138-42 of the solo part.



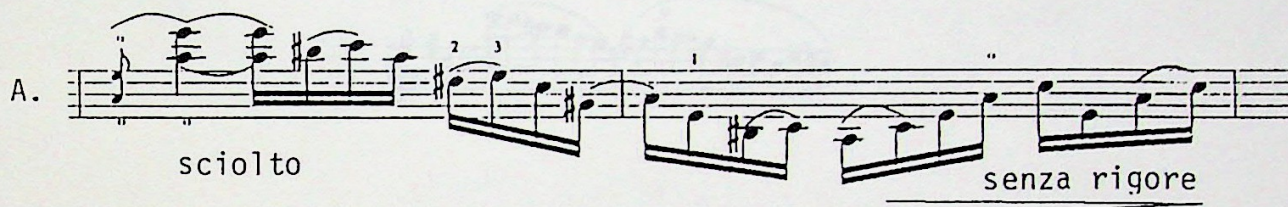
It is at this point that the cadenza really starts to exhibit Enescu's style. We know he cherished melody, perhaps above all else, so it is logical that the cadenza should be built around melodies, rather than embellishments of harmonies. There are places later in the cadenza that exhibit a bit more motivic development in a more harmonic context,

but it is mainly the juxtaposition of melodies which drives this cadenza.

After quoting bars 138-42 in bars 5-7 of the cadenza (ex. 13) Enescu inserted a little *sciolto* transition that continues the spirit of this passage (bars 142-43) which, as in the movement, reinforces A major so as to preserve the setting of the next tune in C major. The descending shape of this passage also recalls bars 128-29 of the solo as well.

Example 14.

- A. Enescu, Cadenza to Brahms, bars 8-9.
- B. Brahms Concerto, bars 142-43 and 128-29 of the solo part.

A. 

B. 

Enescu then used material from bar 417 to tie this section of the cadenza into the Allegretto which follows.

Example 15. Brahms Concerto, bar 417 of the solo part.



In this Allegretto section Enescu wove the oboe line from the orchestral exposition (bars 9-16) in the upper voice, together with the counter melody from bars 397-400, where it is shared by the solo violin and the flute.

Example 16.

- A. Enescu, Cadenza to Brahms, bars 10-13.
- B. Brahms Concerto, bars 9-11 of the oboe part.
- C. Brahms Concerto, bars 397-98 of the flute part.
- D. Brahms Concerto, bars 399-400 of the solo part.

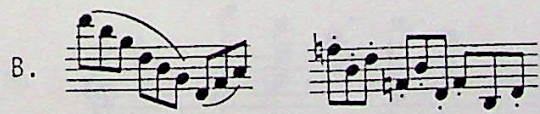
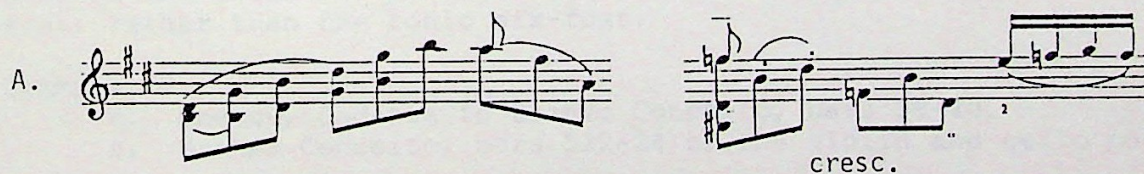


At this next point, bars 14-17 of the cadenza, we continue with the basic setting of bar 398, where the horns have the tune and are accompanied by the solo violin, which plays the counter melody and an inversion of the arpeggio of bar 401 and then by the angular triplets of bars 403-4.

Example 17.

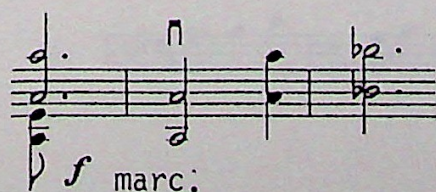
A. Enescu, Cadenza to Brahms, bars 14 and 16.

B. Brahms Concerto, bars 401 and 403 of the solo part.



Bar 18 of the cadenza continues in the manner of the orchestra exposition:

Example 18. Enescu, Cadenza to Brahms, bars 18-20.

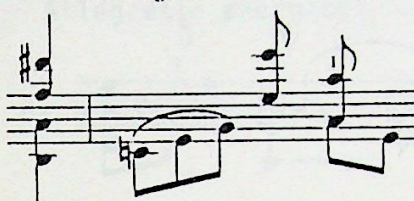


The cadenza continues in this way until he contrives a cadence and then picks up theme material from the second group (bar 206) in a sequential way, eventually working back to a transitional D major arpeggio in double-stops at bar 36:

Example 19.

- A. Enescu, Cadenza to Brahms, bars 27-28 and 37.
- B. Brahms Concerto, bars 206-7 of the solo part.

Allegretto tranq. cant.

A. 

B. 

As a bridge to the next part of the cadenza there are 3 bars that again remind us of the 3 bars preceding the cadenza (Ex. 12) only here they are almost exactly the same. He even preserves Brahms' original voice leading between the bass and soprano; compare the cadenza with the violin and cello/bass parts here. The only difference is that the last beat of the third bar is different because he is going to A as a key area, rather than the tonic six-four.

Example 20.

- A. Enescu, Cadenza to Brahms Concerto, bars 38-40.
- B. Brahms Concerto, bars 522-24 of the violin and cello parts.

A. 

poco allarg.

B. 

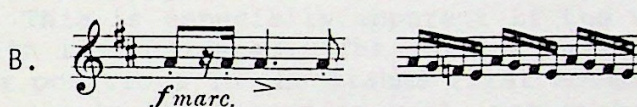
In a section preparing the end of the cadenza, Enescu used elements of the passage that Brahms used as a closing section for the exposition, bars 78-90 (solo exposition bars 246-66; recapitulation bars 487-507).

Example 21.

- A. Enescu, Cadenza to Brahms, bars 41-42.
- B. Brahms Concerto, bars 78 and 84 of the first violin part.

Allegretto energico

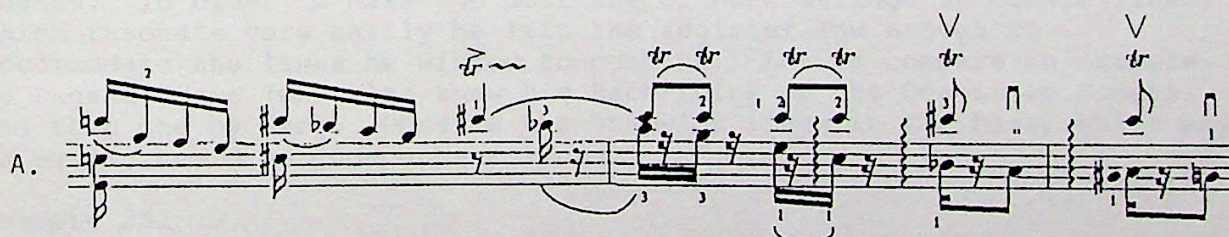
A. 

B. 

At bar 47 the long trill on C# begins and underneath it a descending line appears which has its origins in bars 475-76. The only variation here is that the G#-G $\sharp$ pair appears only in bar 49 of the cadenza and that the B $\flat$ is omitted in this measure as well.

Example 22.

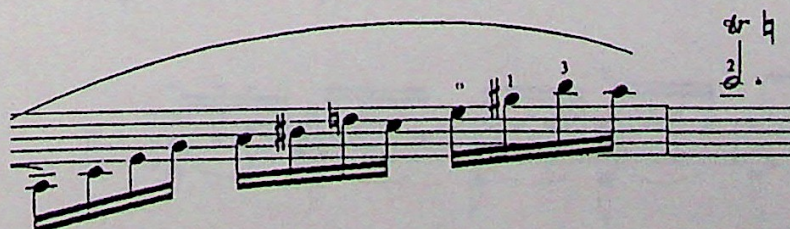
- A. Enescu, Cadenza to Brahms, bars 47-49.
- B. Brahms Concerto, bars 475-76 of the solo part.

A. 

B. 

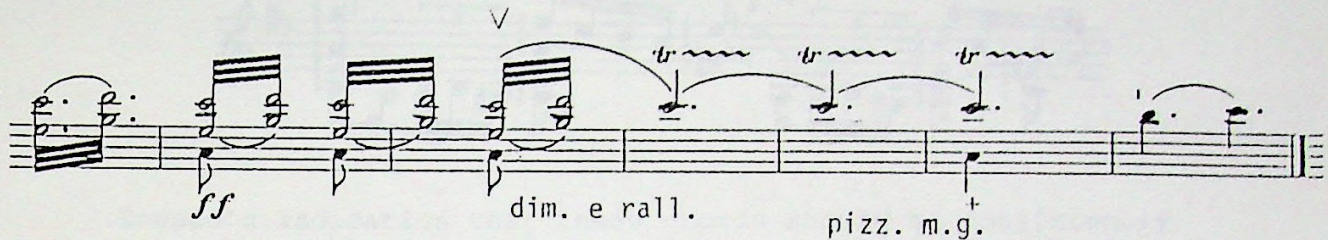
In bar 50 of the cadenza, ascending 16th notes outline the harmony of the dominant 7th chord, and the trill on C# returns.

Example 23. Enescu, Cadenza to Brahms, bars 50-51.



In bar 52 the E and G are added to create the same trill that prepared the end of the Mozart cadenza. Interestingly, Enescu returned to the plainer trill on C# to allow for a single left-hand pizzicato of the open A string.

Example 24. Enescu, Cadenza to Brahms, bars 52-58.

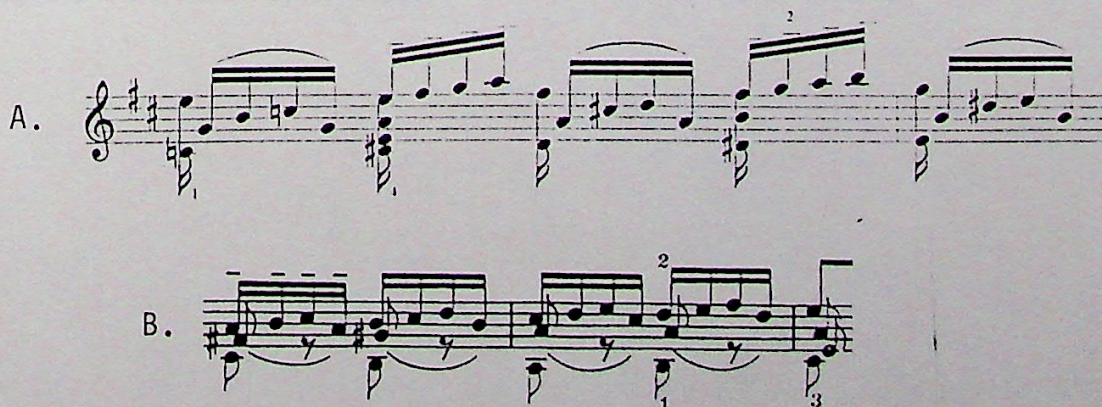


Earlier in the discussion of these cadenzas it was noted that elements of technical display did not seem to be a priority in these works, but that the primary focus seemed to be on the themes of the movement itself. This is especially apparent if the way Enescu uses the range of the violin is considered. The soloist must spend some time in 6th, 7th and higher positions in the Brahms first movement, and there are more than a few spots in the Mozart as well, yet Enescu's cadenzas scarcely absolutely require anything above 4th or 5th positions with the end of bar 20 of the Mozart cadenza being a notable exception.

Bach's name has already come up in this discussion and I would like to say something further about his influence on Enescu. We all know the stories that he had 58 of the 60 volumes of a Bach Urtext edition entirely committed to memory. Suffice it to say that the man knew his Bach. I think we can see more of Bach's influence in these cadenzas. Enescu made great use of double-stops and chords to create a compound line and express more than one voice and even combine two themes. In order to make the most use of open strings to create lines which resonate very easily he left the register low enough to accommodate the lines he wished to combine. Let us compare an example by Eugene Ysaÿe (who also knew his Bach—think of the Obsession Sonata) and then one by Bach. Observe the stepwise lines in the bass, which may be easily heard as independent lines.

Example 25.

- A. Eugène Ysaÿe, Cadenza to Beethoven's Violin Concerto, Op. 61, bars 21-22.
- B. J. S. Bach, Solo Sonata No. 2 in A Minor, second movement, bars 104-6.



Now compare another example of Enescu's writing, where he has two lines, plus harmony going at the same time.

Example 26. Enescu, Cadenza to Mozart, bar 3.



Enescu's indication that these chords should be consistently arpeggiated is perhaps notable, and different from "modern" practice, in which we often try to get as many in as possible by putting the bow up near the fingerboard and aiming for the middle string to get three at once. But Enescu seems to have much preferred this arpeggiated style. Menuhin certainly performs these in this manner in his recording with Enescu conducting. Also, in a 1929 recording of Enescu playing the Chausson *Poème*, he arpeggiates almost all the chords in the opening cadenza, playing each note separately in a very singing but clear style. If you look back over the examples you will find a few more instances of this in the Brahms cadenza.

As has been mentioned before, the notes in Enescu's cadenzas are not, on the whole, extremely difficult to play, and the technique is fairly conventional. It might however be said that these cadenzas are easy to play in the way that a Bach fugue is easy to play, which is perhaps not so easy. Enescu's frequent markings of *cantabile* and *tranquillo* also encourage the violinist to render perhaps a less conventional cadenza however, in that neither the capabilities of the player, nor the instrument are pushed to their limits in the name of technical display. It could even be said that the technical demands of these cadenzas are more modest than the movements in which they occur and yet they still manage to impart something of the of the brilliance and fantasy of a cadenza, as well as something even more important—the music!

I'd like to leave you with one last anecdote, which to me sums up so much of what made Enescu who he was. It comes from the aforementioned interview with Helen Kaufmann: apologizing to her for his baggy and unpressed clothes he said,

"I always look like a sack of potatoes, my friends say to me. They ask, 'Why can't you dress better?' I say, 'Let me be. I am not an actor. I am not a beautiful lady singing. I am just a man who is working.'"

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