GEORGE

# ENESCU

Trio

pour Piano, Violon et Violoncelle

**ÎN SOL MINOR** / *EN SOL MINEUR* / IN G MINOR

**(1897)**




GRAFOART

# George Enescu

# TRIO

**ÎN SOL MINOR PENTRU PIAN, VIOARĂ ŞI VIOLONCEL**
*EN SOL MINEUR POUR PIANO, VIOLON ET VIOLONCELLE*
IN G MINOR FOR PIANO, VIOLIN AND CELLO
**(1897)**

**Ediție de** / *Édité par* / Edited by
**Vasile Țugui**

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Tehnoredactarea muzicală: Corina Ciuplea-Turcan

Revizuirea textului muzical: Angela Drăghicescu.

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# FIŞĂ BIBLIOGRAFICĂ

George Enescu (1881–1955) – figură emblematică a componisticii româneşti a cărui creaţie nu este încă pe deplin cunoscută – a scris în tinereţe un *trio* pentru pian, vioară şi violoncel, în *sol minor*, multă vreme rămas necunoscut publicului. Cele trei compoziţii pentru trio cu pian, vioară şi violoncel, rămase în manuscris, fără număr de opus: *Trio în sol minor*, *Sérénade lointaine* şi *Trio în la minor*, au fost recuperate după ce compozitorul s-a stins din viaţă. *Trio în sol minor* (1897) şi *Sérénade lointaine* (1903) au fost donate de Maria Cantacuzino-Enescu, Muzeului Naţional „George Enescu" din Bucureşti.

*Trio* în *sol minor* a fost compus în anul 1897, în timp ce Enescu studia la Paris. Lucrarea are patru părţi: I. *Allegro molto vivace*; II. *Allegretto grazioso*; III. *Andante*; IV. *Presto* – manuscris la care se referă Zeno Vancea în *Creaţia muzicală românească în sec. XIX-XX* – vol. I – 1968, vol. II – 1978, Editura Muzicală, Bucureşti – crezându-l pierdut, alături de alte două lucrări scrise în acelaşi an: *Nocturnă* şi *Saltarello* pentru violoncel şi pian. Clemansa Liliana Firca prezintă, în *Noul catalog tematic al creaţiei lui George Enescu* – I, Muzica de cameră, Editura Muzicală, 2010, Bucureşti – partitura şi ştimele *Trio*-ului în *sol minor*, exemplar de *copist*, menţionând şi o *ştimă de violoncel*, *manuscris autograf*, nedatat şi nesemnat. Ştima de vioară (copist) este datată „*6.11.97*", iar ştima violoncelului (copist), „*3.11.97*". În *Noul catalog*, C. L. Firca prezintă încă un manuscris, rămas *indescifrabil*, datat *1942*, dedicat aceleiaşi formaţii.

*Trio*-ul în *sol minor* a fost interpretat *pentru prima dată* la Paris, la recepţia oferită de principesa Elena Bibescu, în seara zilei de 6 februarie 1898, în onoarea dirijorului Edouard Colonne care, îndemnat de principesa pianistă, inclusese în programul orchestrei sale *Poema Română* de George Enescu. C. D. Zeletin – biograful Elenei Bibescu – precizează, în *Principesa Elena Bibescu, marea pianistă* – Editura Vitruviu, 2008 – că în prezenţa a numeroşi cronicari parizieni, trio-ul a fost cântat de autor, la vioară, de principesa Elena Bibescu, la pian şi de E.Louis, la violoncel, iar după câteva zile, lucrarea a fost auzită, în aceeaşi interpretare, în salonul marelui meloman Louis Desgénetais. [apud Victor Eskenasy, Noutăţi discografice: *Muzica de cameră a lui George Enescu cu Trio Brâncuşi. Un trio de talent îl popularizează cu succes pe George Enescu în Franţa.* (2012)] Desigur, *ştima de violoncel* –„manuscris autograf, nedatat, nesemnat", menţionată de C. L. Firca – a fost realizată pentru seratele pariziene din februarie 1898.

O notă apărută în presa bucureşteană a sfârşitului de veac XIX informează că *George Enescu* – vioară, *Ernesto Narice* – pian şi *Dimitrie Dinicu* – violoncel au participat la „*un festival organizat pentru ridicarea unei statui lui Nicolae Bălcescu de « Cercul amicilor literaturii şi artei române »*", când au interpretat la Bucureşti, la Ateneu, în 13/25 martie 1898, un *trio* compus de George Enescu. Informaţia atestă faptul că în primăvara anului 1898, *la Bucureşti*, a avut loc *prima audiţie publică* a *Trio*-ului în *sol minor*, după audiţiile *private* pariziene din februarie, acelaşi an. Pentru *prima audiţie publică*, de la Bucureşti, partitura şi ştimele *trio*-ului au fost scrise de copist. Acesta a copiat textul transmis de autor cu ceva vreme înainte, astfel că la începutul lui noiembrie 1897 copistul încheiase lucrarea. Paginile de titlu – partitură şi ştime – sunt semnate, interpreţii au notat digitaţii, arcuşe, iar violoncelistul a copiat jos, pe unele pagini ale ştimei, fragmente de text, ca să poată întoarce pagina. Din primăvara lui 1898, timp de *peste o sută de ani*, acest *trio* de tinereţe al lui George Enescu a rămas necunoscut publicului.

**Vasile Ţugui**

# NOTICE BIBLIOGRAPHIQUE

George Enescu (1881–1955) est la figure emblématique de la composition roumaine, cependant son œuvre n'est pas encore entièrement connue. Il a écrit dans sa jeunesse un *trio* pour piano, violon et violoncelle, en *sol mineur*, resté longtemps inconnu du public. Après la mort du compositeur ont été retrouvées trois compositions pour trio avec piano, violon et violoncelle, jamais éditées, sans numéro d'opus: le *Trio en sol mineur*, *Sérénade lointaine* et le *Trio en la mineur*. Le *Trio en sol mineur* (1897) et la *Sérénade lointaine* (1903) ont été donnés par Maria Cantacuzino–Enescu au Musée National „George Enescu" de Bucarest.

Le *Trio* en *sol mineur* a été composé en 1897, alors qu'Enescu étudiait à Paris. L'ouvrage comprend quatre mouvements: I. *Allegro molto vivace*, II. *Allegro grazioso*, III. *Andante*, IV. *Presto*. On pensait perdu le manuscrit mentionné par Zeno Vancea dans *Creaţia muzicală românească în sec. XIX–XX* – vol. I–1968, vol. II – 1978, Editura Muzicală, Bucarest, ainsi que deux autres œuvres écrites la même année: *Nocturna* et *Saltarello* pour violoncelle et piano. Clemansa Liliana Firca présente dans *Noul catalog tematic al creaţiei lui George Enescu* – I, Muzica de cameră, Editura Muzicală, 2010, Bucarest, la partition et les parties du *Trio en sol mineur*, tirés d'une *copie*, mentionnent également une *partie de violoncelle*, *manuscrit autographe*, non daté et non signé. La partie de violon (copie) est datée „*6.11.97*" et celle de violoncelle (copie), „*3.11.97*". Dans le «*Noul catalog*» C. L. Firca présente un autre manuscrit, resté indéchiffré, daté de 1942, dédié a la même formation de la chambre.

Le *Trio en sol mineur* fut interprété pour la *première fois* à Paris, le soir du 6 février 1898, lors d'une réception donnée par la princesse Elena Bibescu en l'honneur du chef d'orchestre Edouard Colonne. Pressé par la princesse pianiste, E. Colonne avait inclus dans son programme d'orchestre *Poema Română* de George Enescu. Le biographe d'Elena Bibescu, C. D. Zeletin, précise dans *Principesa Elena Bibescu, marea pianistă* (Editura Vitruviu, 2008) que le trio a été interprété par l'auteur au violon, par la princesse Elena Bibescu au piano et par E. Louis au violoncelle, devant de nombreux chroniqueurs parisiens. Quelques jours plus tard l'œuvre fut rejouée, par les même, dans le salon du grand mélomane L. Desgénetais. [cf.Victor Eskenasy, *Record news*, *2012*: „*La Musique de chambre de George Enescu par le Trio Brancusi, un trio talentueux popularise avec succès George Enescu en France*"] Certainement la *partie de violoncelle* – „manuscrit autographe, non daté, non signé", mentionnée par C. L. Firca – a été réalisé pour ces soirées parisiennes de février 1898.

Une note publiée dans la presse de Bucarest à la fin du XIXe siècle informe que *George Enescu* au violon, *Ernesto Narice* au piano et *Dimitrie Dinicu* au violoncelle ont „participé à des festivités pour l'inauguration d'une statue de Nicolae Bălcescu par «Le Cercle des amis de la littérature et de l'art roumain»", ils ont interprété les 13/25 mars 1898 à l'Athénée de Bucarest un trio composé par George Enescu. L'information atteste du fait qu'au printemps 1898, *à Bucarest*, la *première audition publique* du *Trio en sol mineur* a eu lieu, après les auditions *privées* de Paris, en février de la même année. Pour la *première audition publique à Bucarest*, la partition et les notes du trio ont été écrites par le copiste. Il a copié le texte envoyé par l'auteur quelque temps auparavant, de sorte qu'au début de novembre 1897, le copiste avait terminé le travail. Les pages de titre – partition et carillons – sont signées, les interprètes ont noté les doigtés et les coups d'archets, par ailleurs le violoncelliste a recopié, sur certaines pages du carillon, des fragments de portée pour tourner la page. Depuis le printemps 1898, durant plus de cent ans, ce trio de la jeunesse de George Enescu est resté inconnu du public.

**Vasile Ţugui**

Version française: **Laura Buruiană**

# BIBLIOGRAPHIC FILE

George Enescu (1881–1955) – emblematic figure of Romanian composition, whose creation is not yet fully known – wrote in his youth a *trio* for piano, violin and cello, in G minor, unknown to the public for a long time. Three compositions for trio – piano, violin and cello, remained in manuscript: *Trio in G minor*, *Sérénade lointaine* and *Trio in A minor* were recovered after the composer passed away. *Trio in G minor* (1897) and *Sérénade lointaine* (1903) were donated, by Maria Cantacuzino–Enescu, to „George Enescu" National Museum, Bucharest.
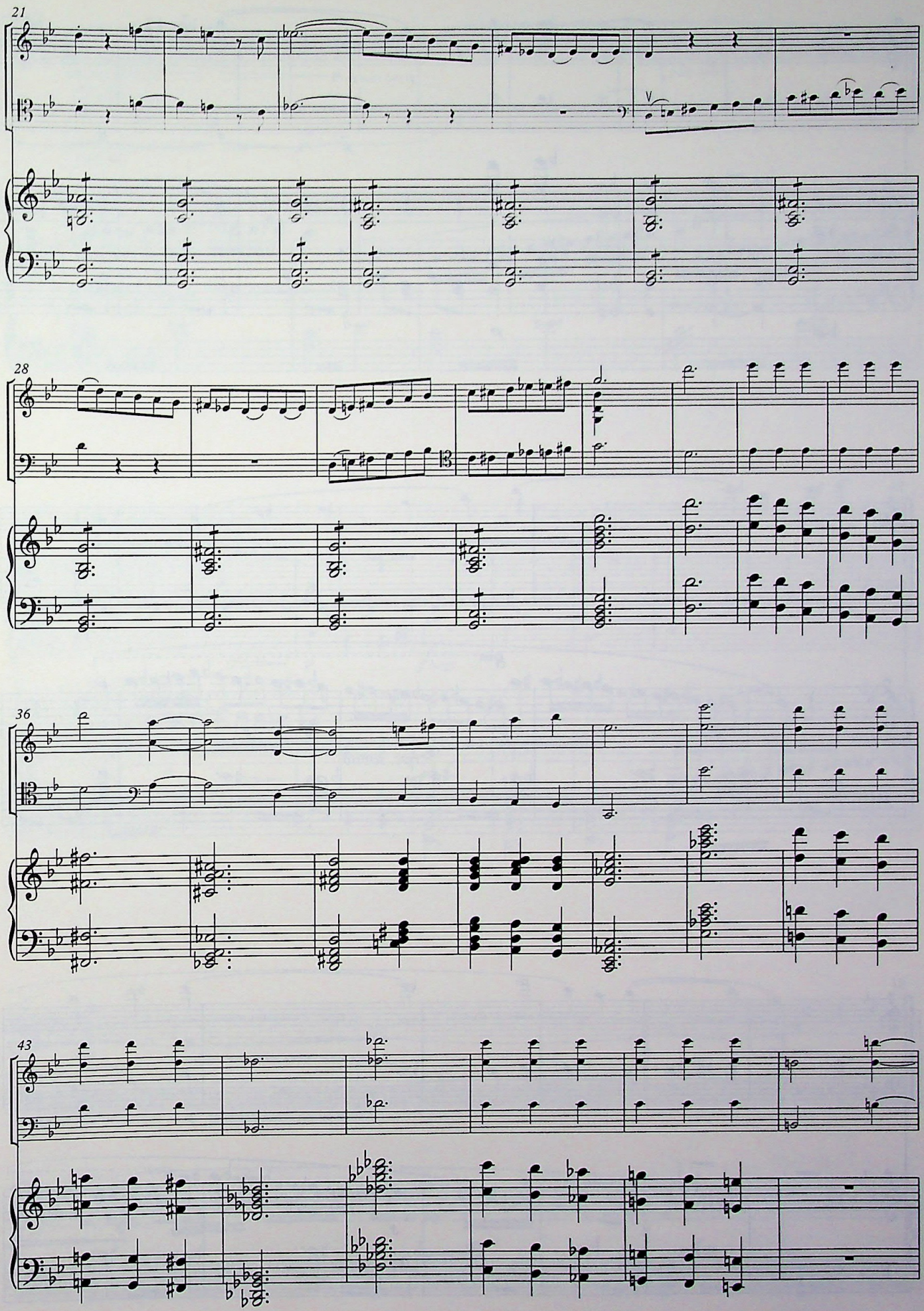
Trio in G minor was composed in the year of 1897, while Enescu was studying in Paris. The composition has four parts: I. Allegro molto vivace; II. Allegretto grazioso; III. Andante; IV. Presto, manuscript to which Zeno Vancea refers (in *Romanian Musical Creations in XIX–XX century* – vol. I–1968, vol.II–1978, Musical Publishing House, Bucharest) thinking it lost, among other two composition written in the same year: *Nocturnă* and *Saltarello* for cello and piano. Clemansa Liliana Firca present, in *The new George Enescu's thematic catalog of creation*, I, *Chamber Music*, Musical Publishing House, 2010, Bucharest, the musical sheet of G minor Trio, copyist exemplary, mentioning also a cello musical sheet, autograph manuscript, undated and unsigned. The violin musical sheet (copyist) is dated „*6.11.97*", and cello musical sheet (copyist), „3.11.97". In *The new thematic catalog*, C. L. Firca presents another manuscript, remained indescipherable, dated 1942, dedicated to the same musical ensemble.

The *Trio* in G minor was interpretated for the first time in Paris, at the reception offered by Princess Elena Bibescu, in the evening of the 6th of February 1898, in the honor of the conductor/bandmaster Edouard Colonne who, urged by the princess, included in his orchestra playlist *Poema Română* by George Enescu. C. D. Zeletin, Elena Bibescu's biographer, mentions in *Princess Elena Bibescu, great pianist*, Vitruviu publishing house, 2008: In the presence of noumerous chroniclers, the *trio* was performed by the author – violin, Princess Elena Bibescu – piano and E. Louis – cello, and after a few days, trio was heard, in the same interpretation, in the hall of the great melomaniac Louis Desgénetais. [cited Victor Eskenasy, Discographical news: *George Enescu's chamber music with Brâncuşi Trio*. A trio of talent successfully popularizes George Enescu in France. (2012)] Of course, the cello sheet, *undated and unsigned autograph manuscript*, mentioned by C. L. Firca, was accomplished for Parisian soirees of February 1898.

A note mentioned in the press of Bucharest at the end of the XIX century, informs that George Enescu – violin, Ernesto Narice – piano and Dimitrie Dinicu – cello participated to a festival organized for the building of a statue of Nicolae Bălcescu by *Cercul amicilor literaturii şi artei române,* when they interpreted at the Atheneum of Bucharest, on 13/25th of March 1898, a trio composed by George Enescu. This information attest the fact that in the spring of 1898, *in Bucharest* took place *the first public audition* of the Trio in G minor, after the *private* ones in Paris, February, in the same year. For the *first public audition in Bucharest*, the musical sheet were written by the copyist. He had copied the text transmited by the author with some time in advance, so that at the beginning of November 1897 he had the work completed. The title pages of piano, violon and cello musical sheets are signed, the performers noted fingerings, bow stroke, and the cellist copied at the bottom of some pages, text fragments, to be able to turn the page. Since the spring of 1898, for more than a hundred years, this trio of youth of George Enescu's had remained unknown to the public.

**Vasile Ţugui**

English version: **Sabina Cristiana Ţugui**


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LUCRARE PROTEJATĂ
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(CHIAR ŞI PARŢIALĂ)
ESTE INTERZISĂ

# TRIO

## ÎN SOL MINOR PENTRU PIAN, VIOARĂ ŞI VIOLONCEL

*EN SOL MINEUR POUR PIANO, VIOLON ET VIOLONCELLE*
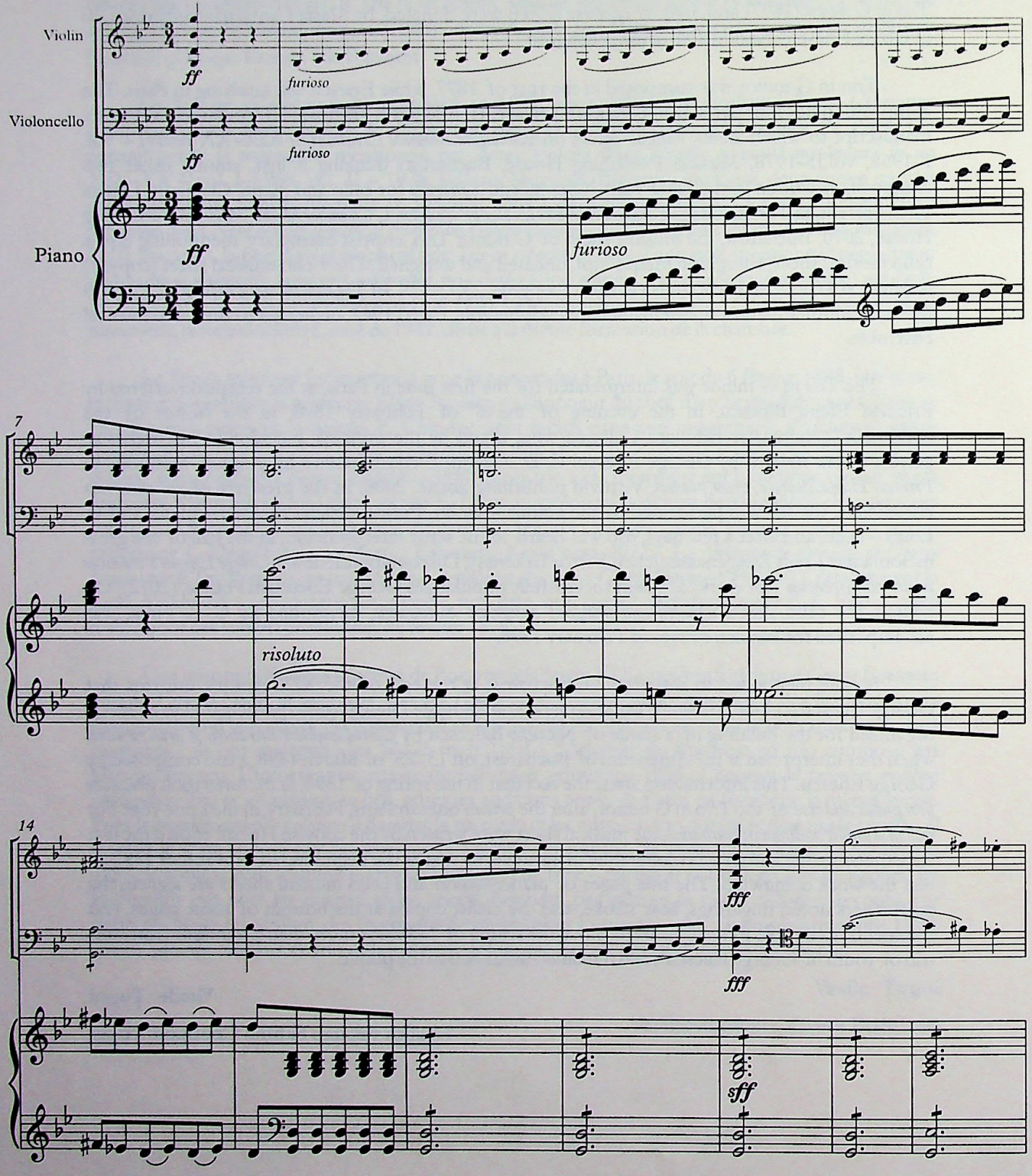
IN G MINOR FOR PIANO, VIOLIN AND CELLO

(1897)
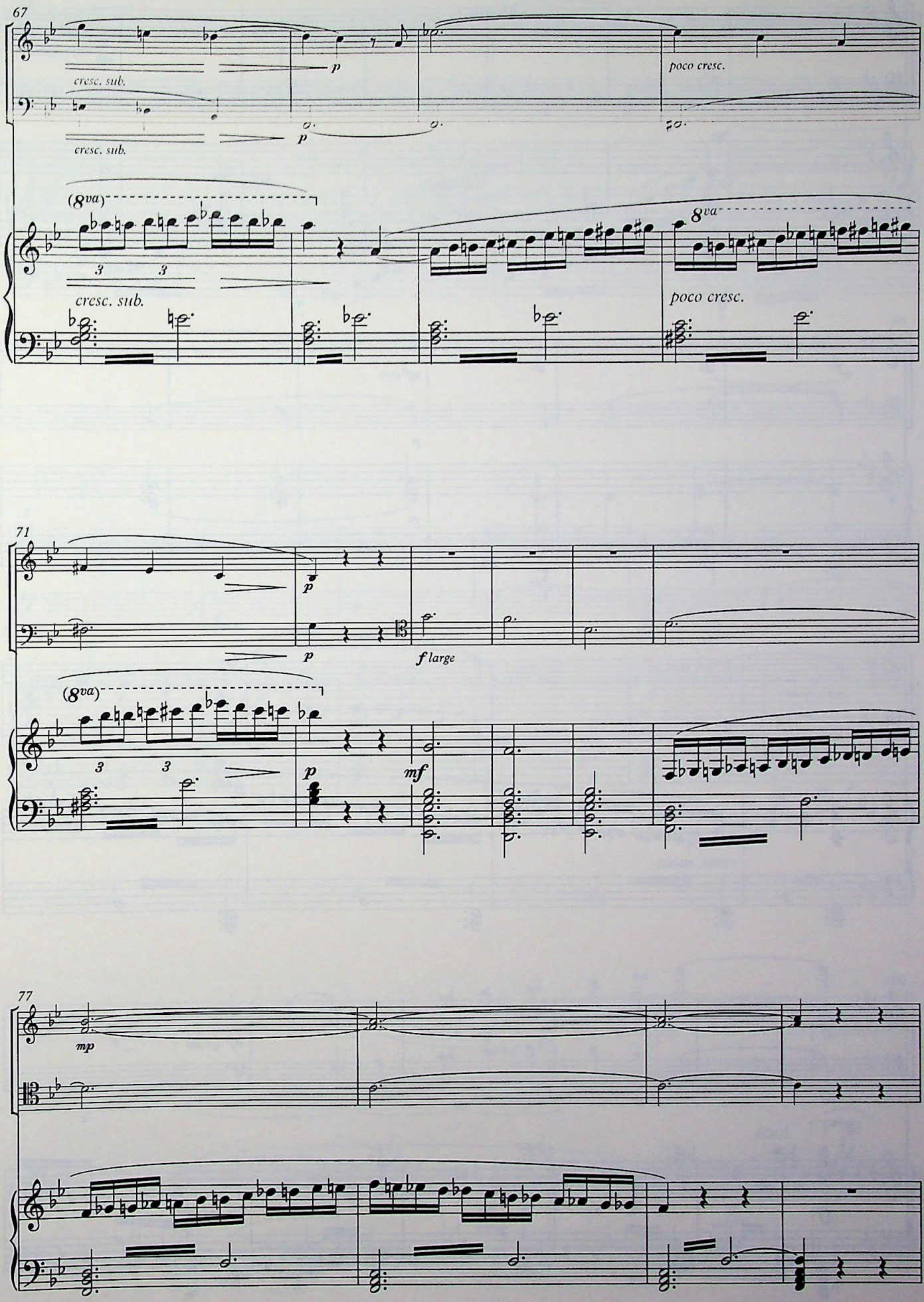
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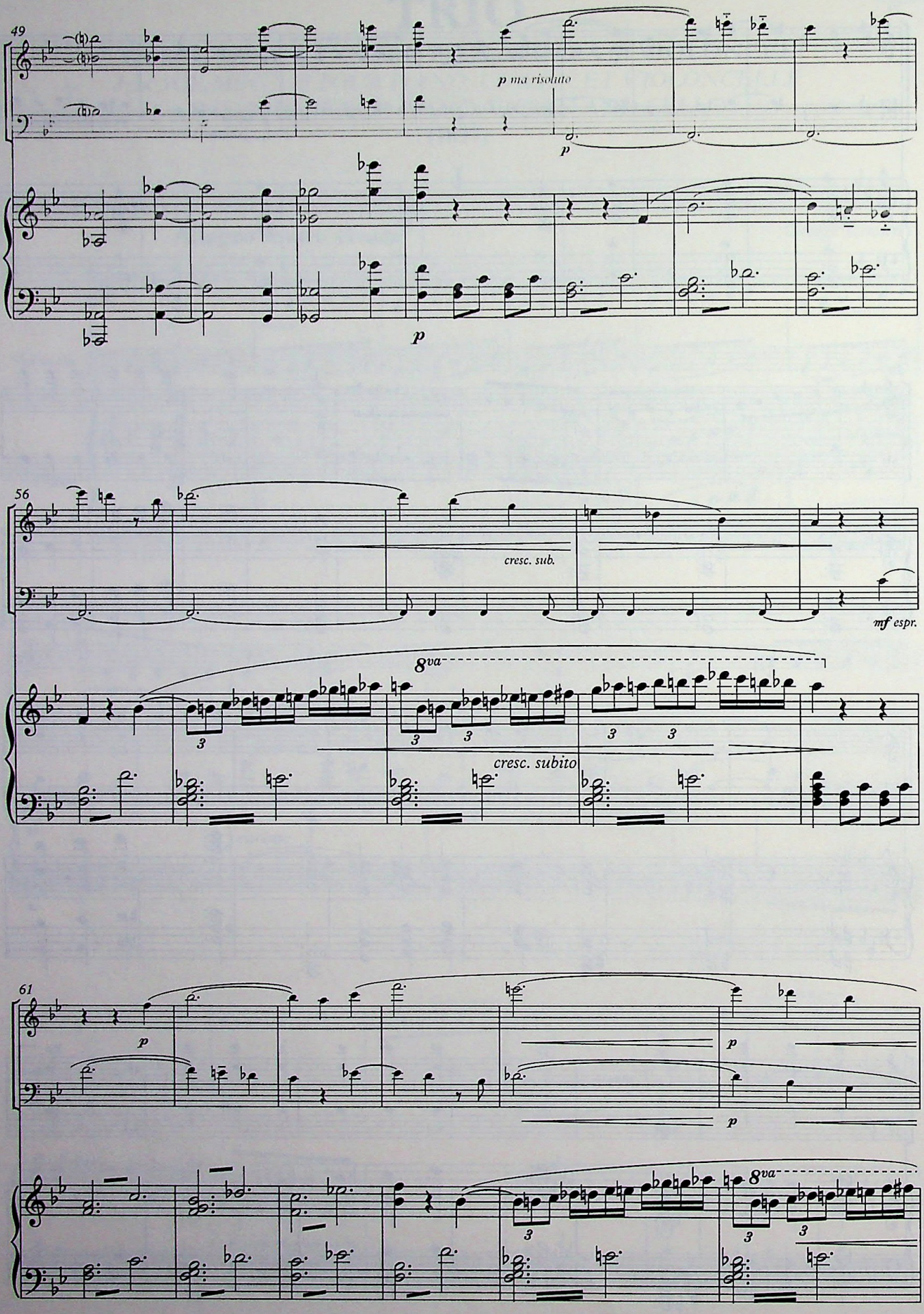
**Allegro molto vivace**

*George Enescu*
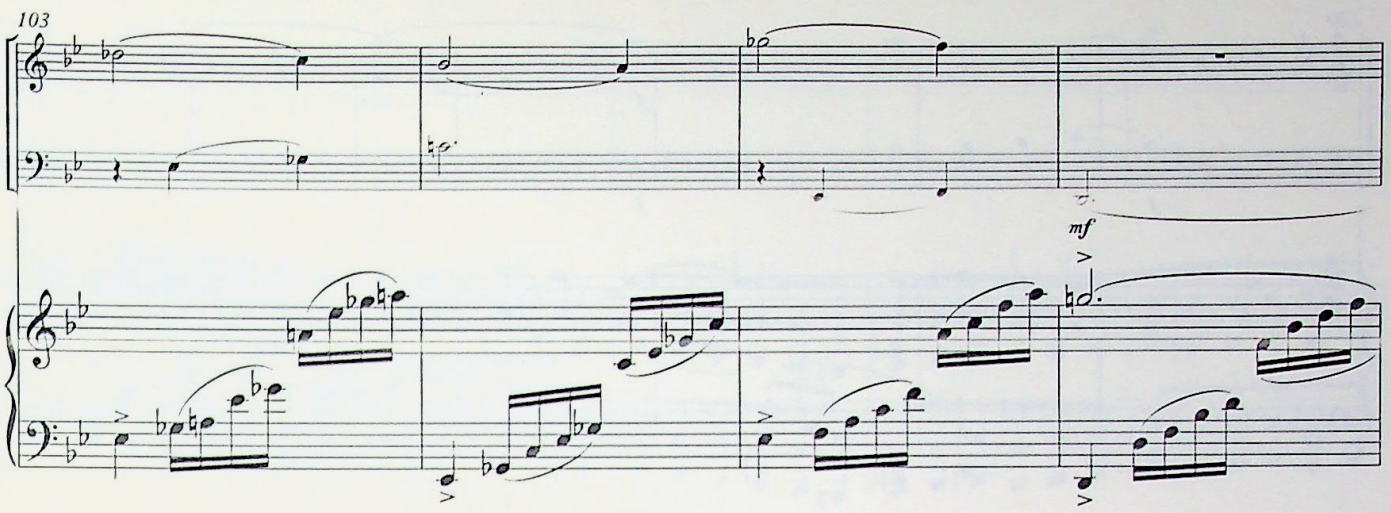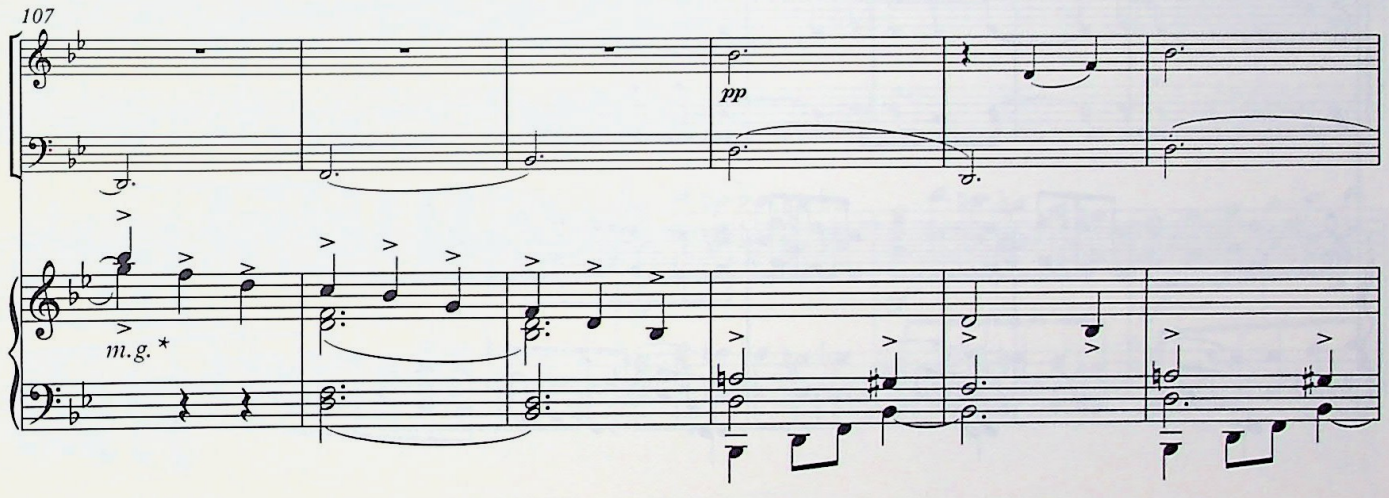



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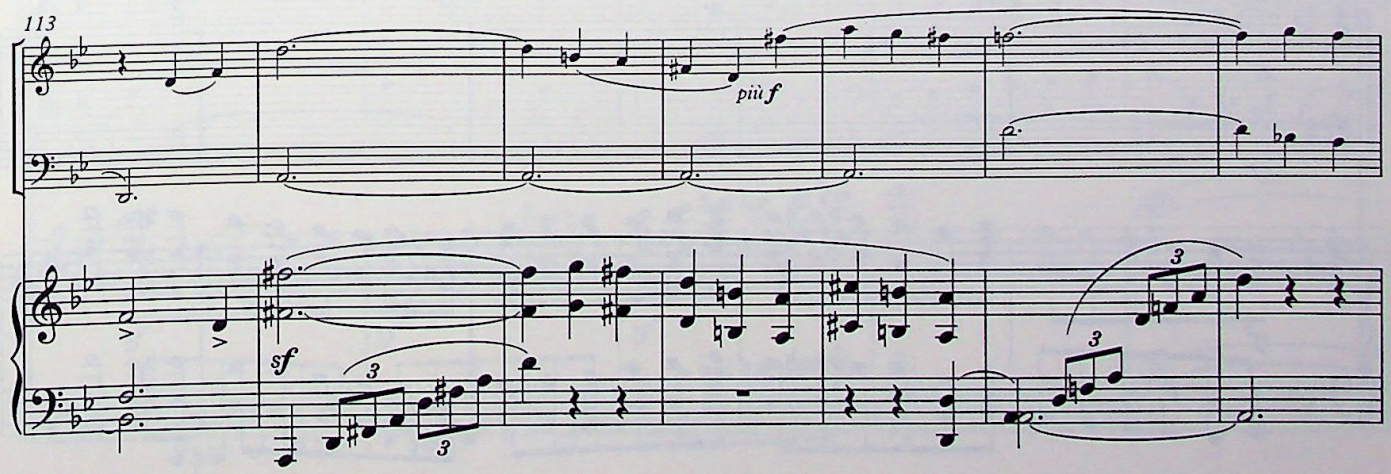

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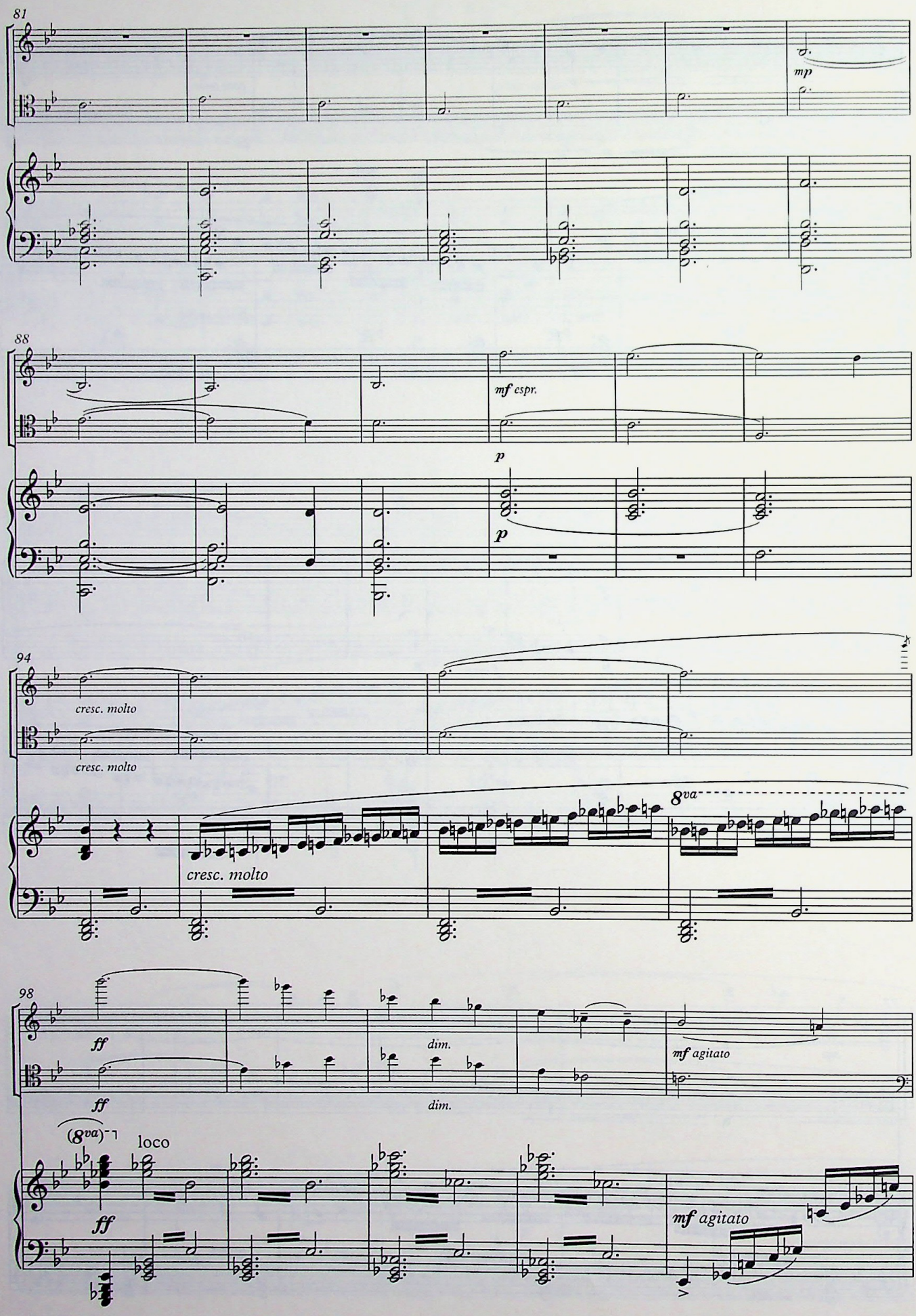



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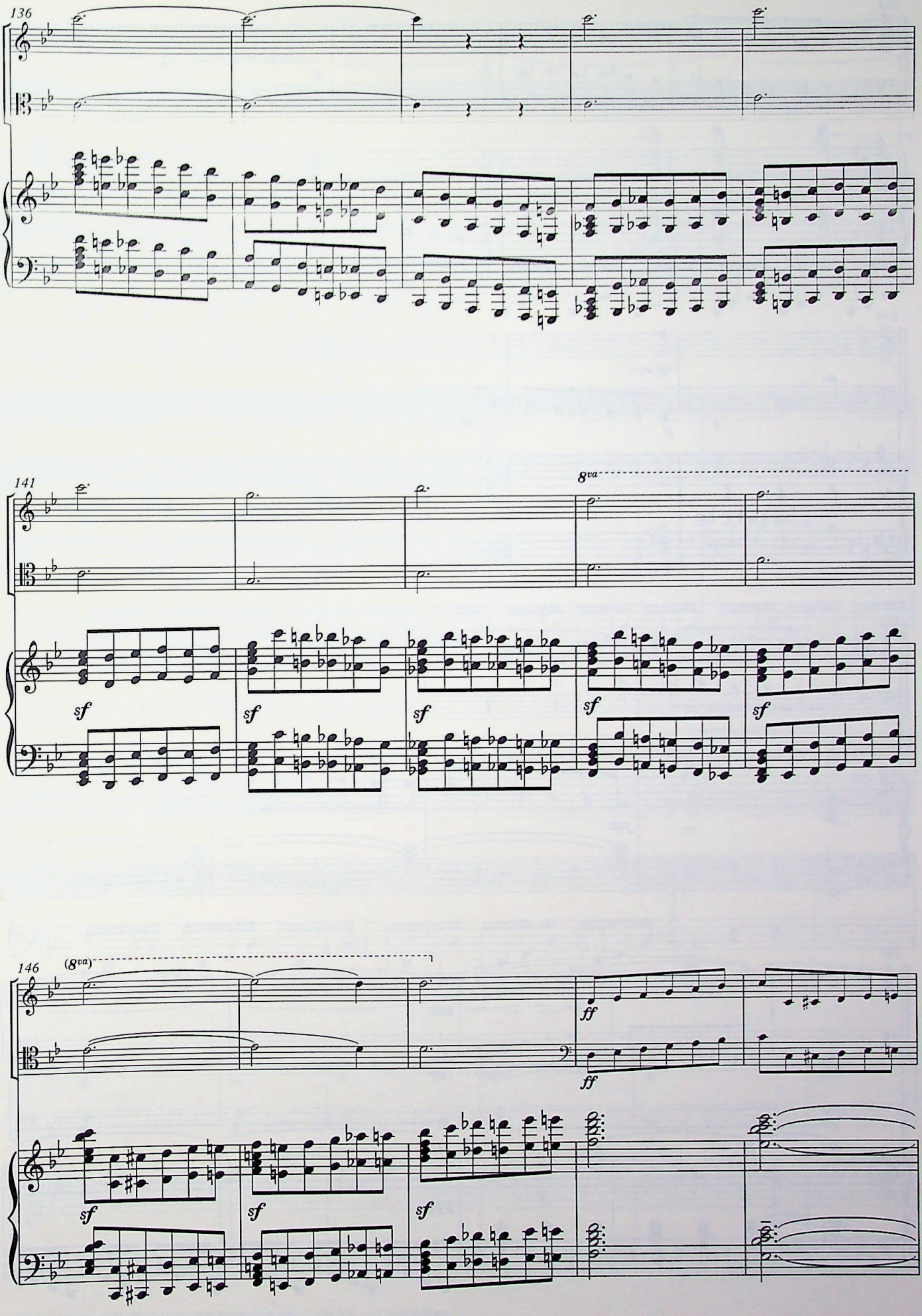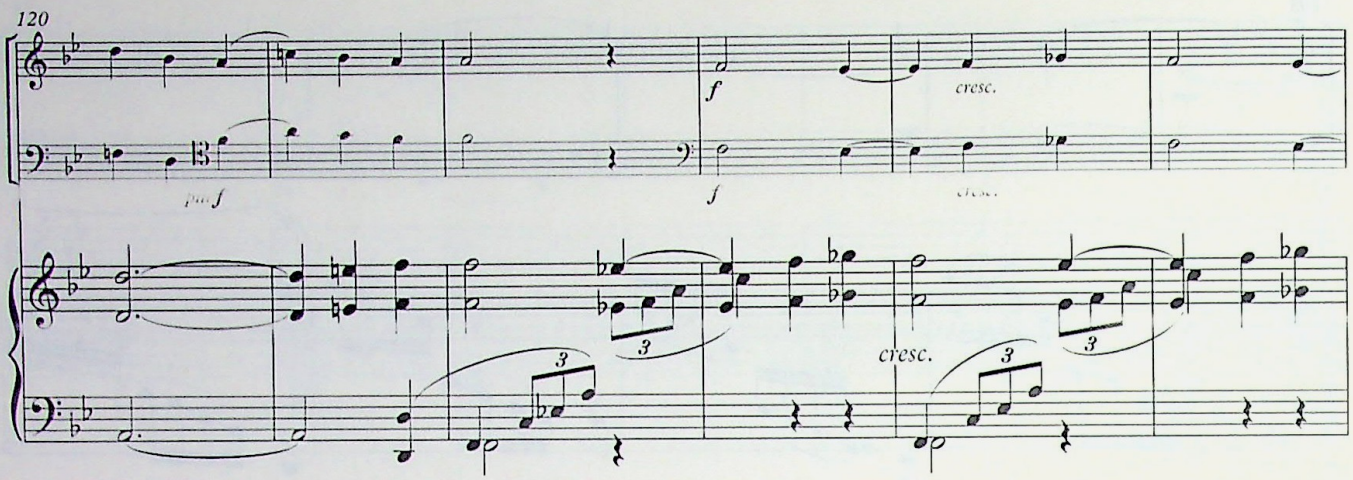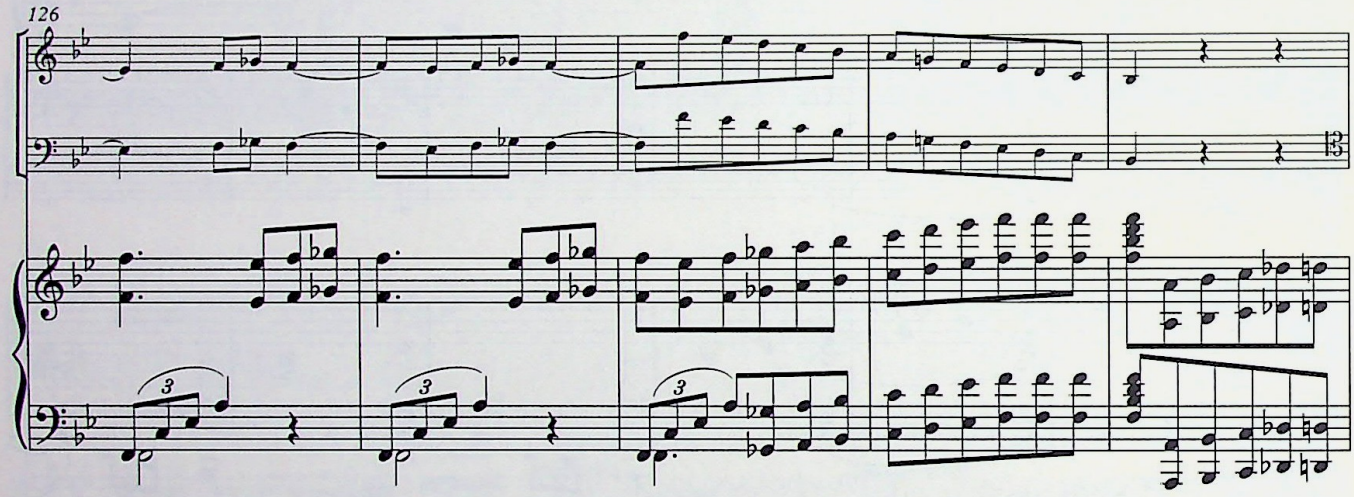









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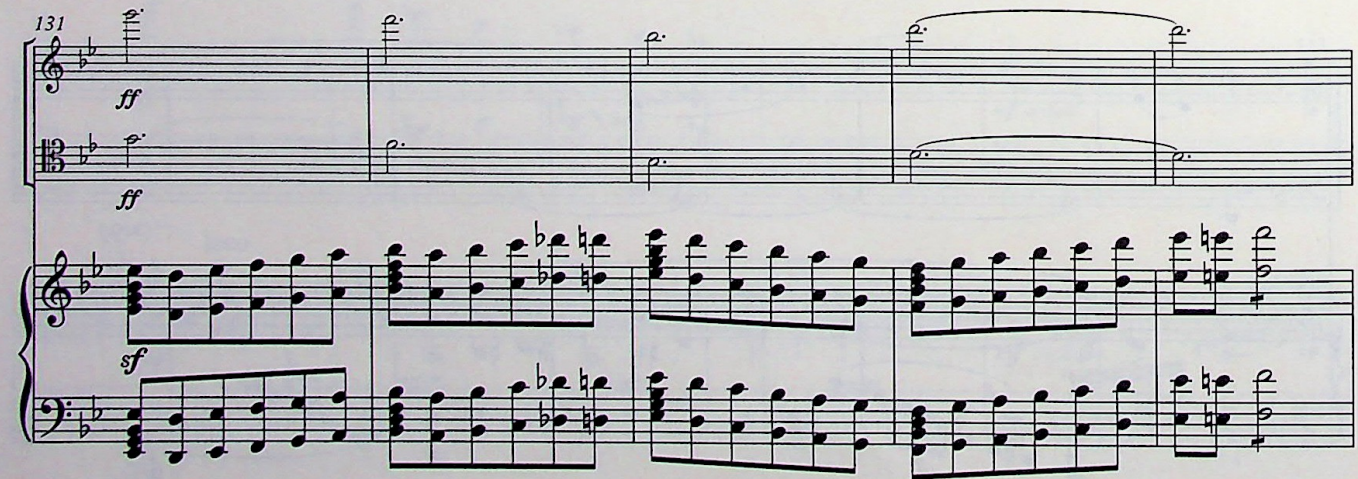



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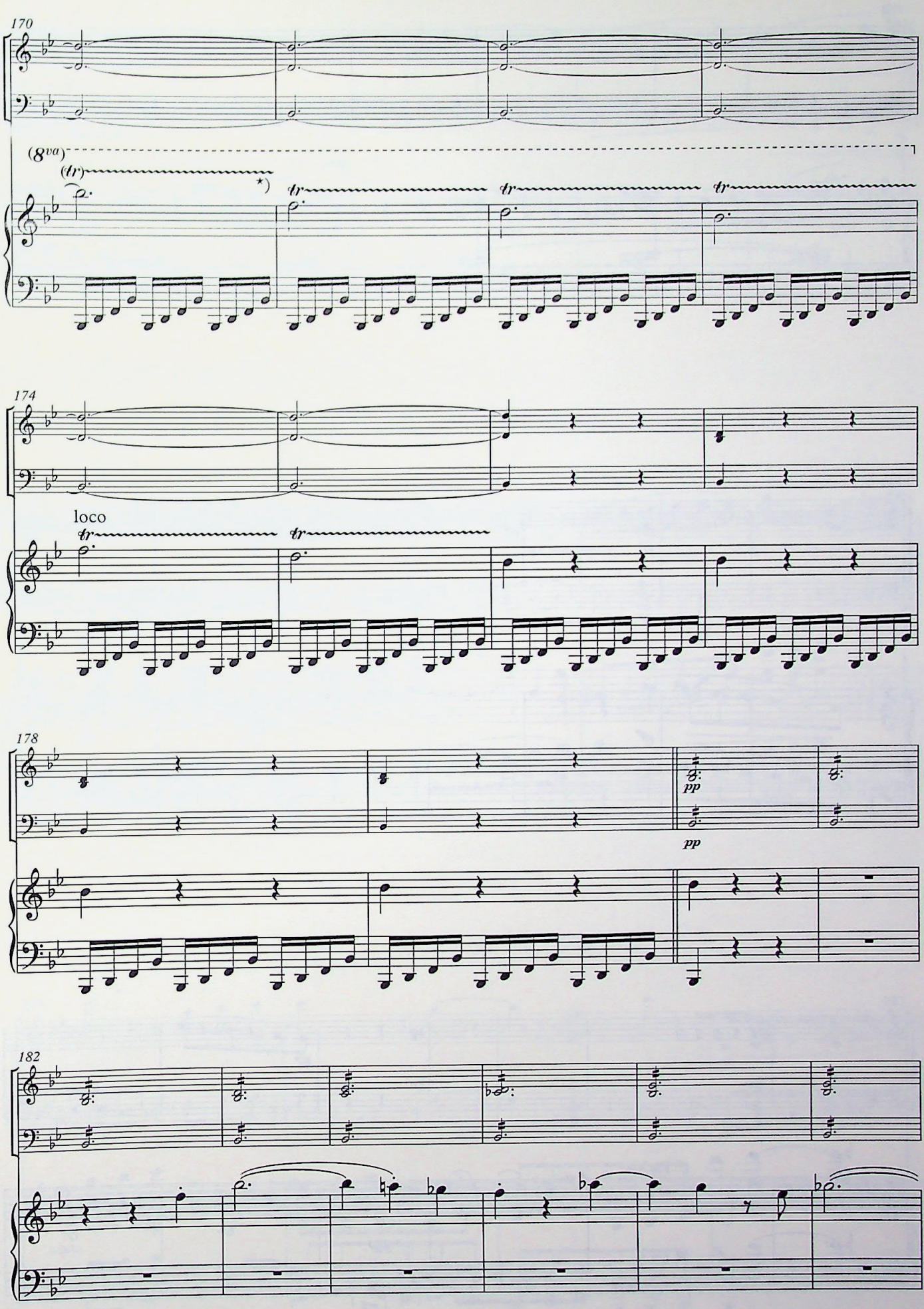

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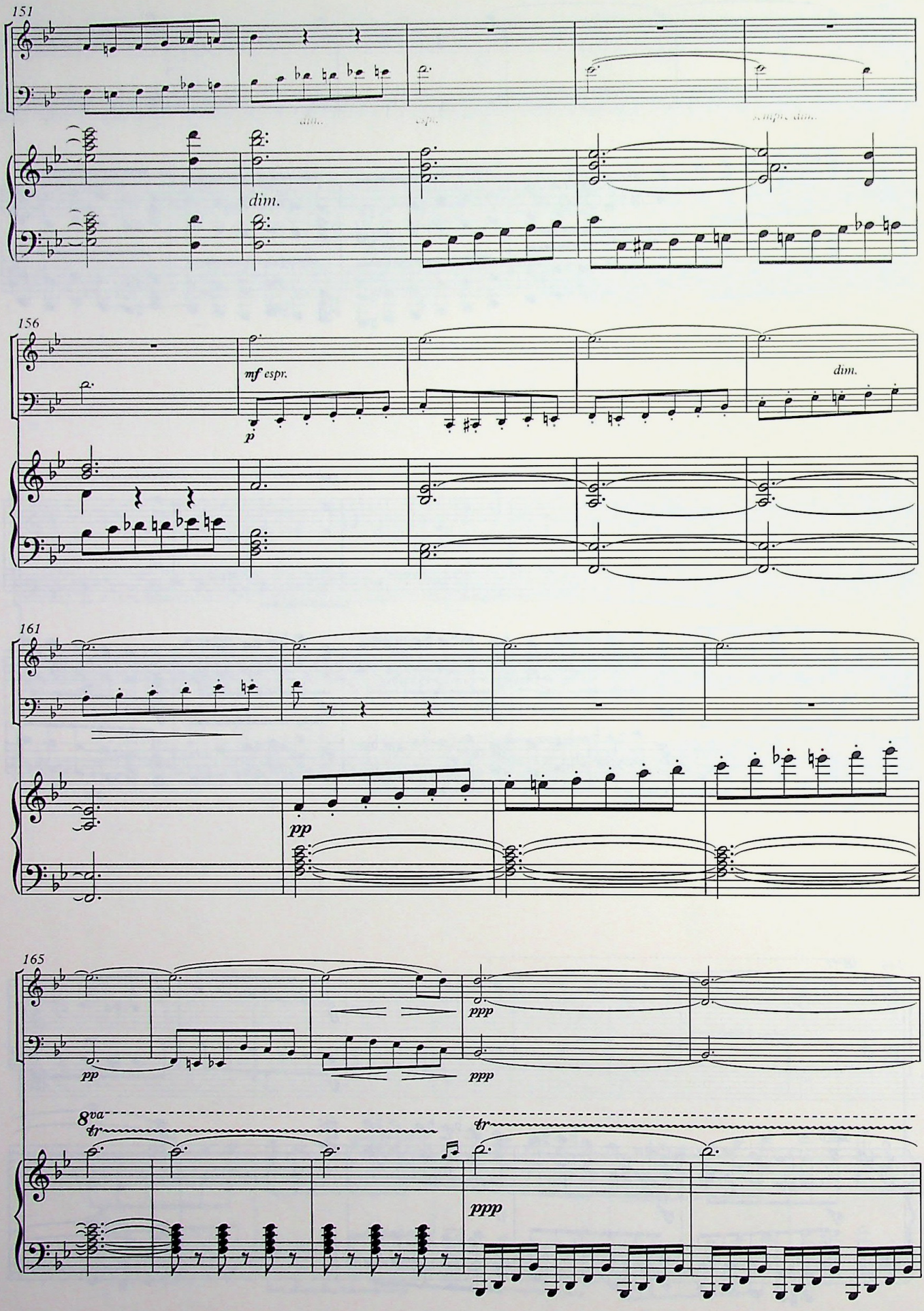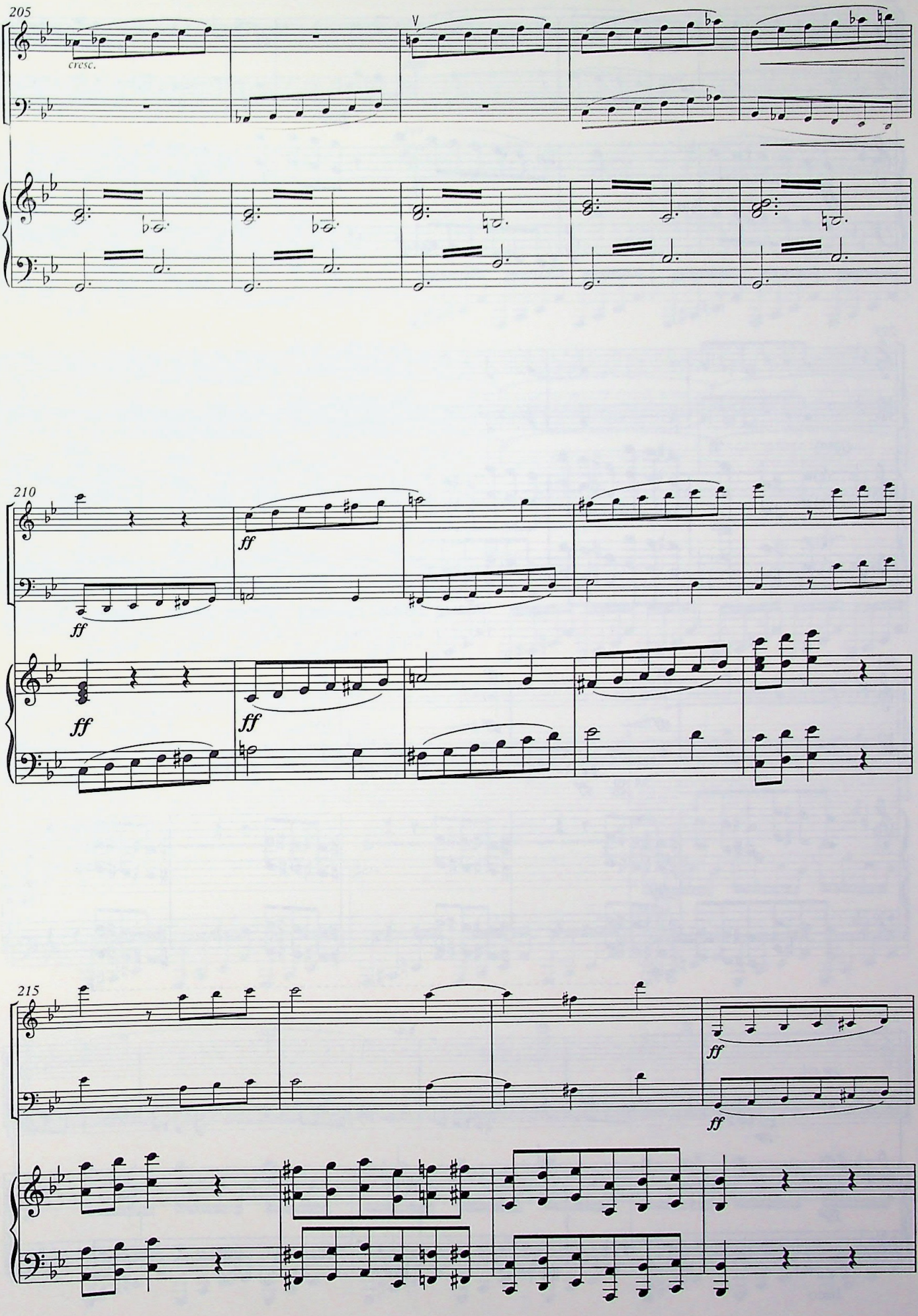









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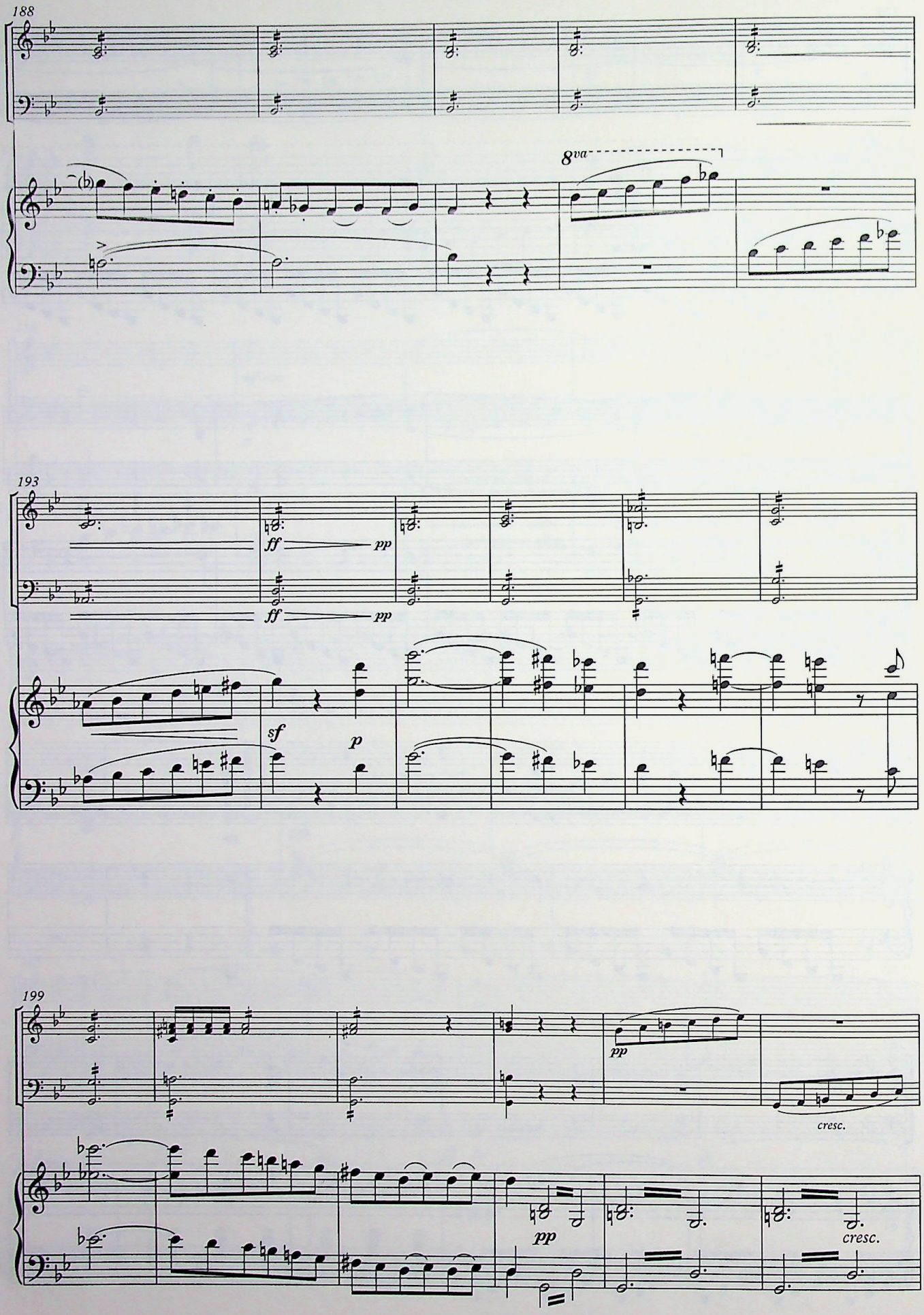



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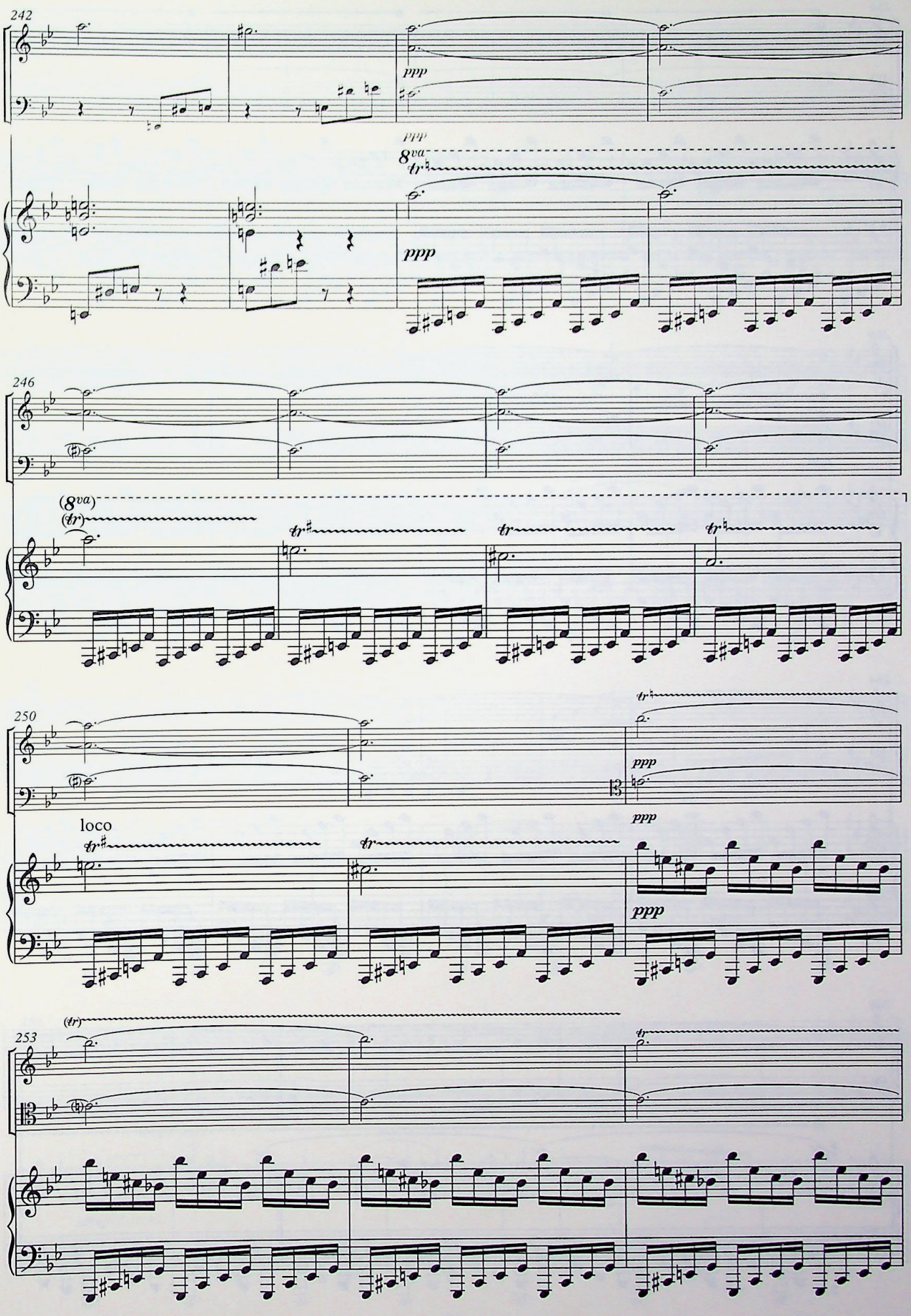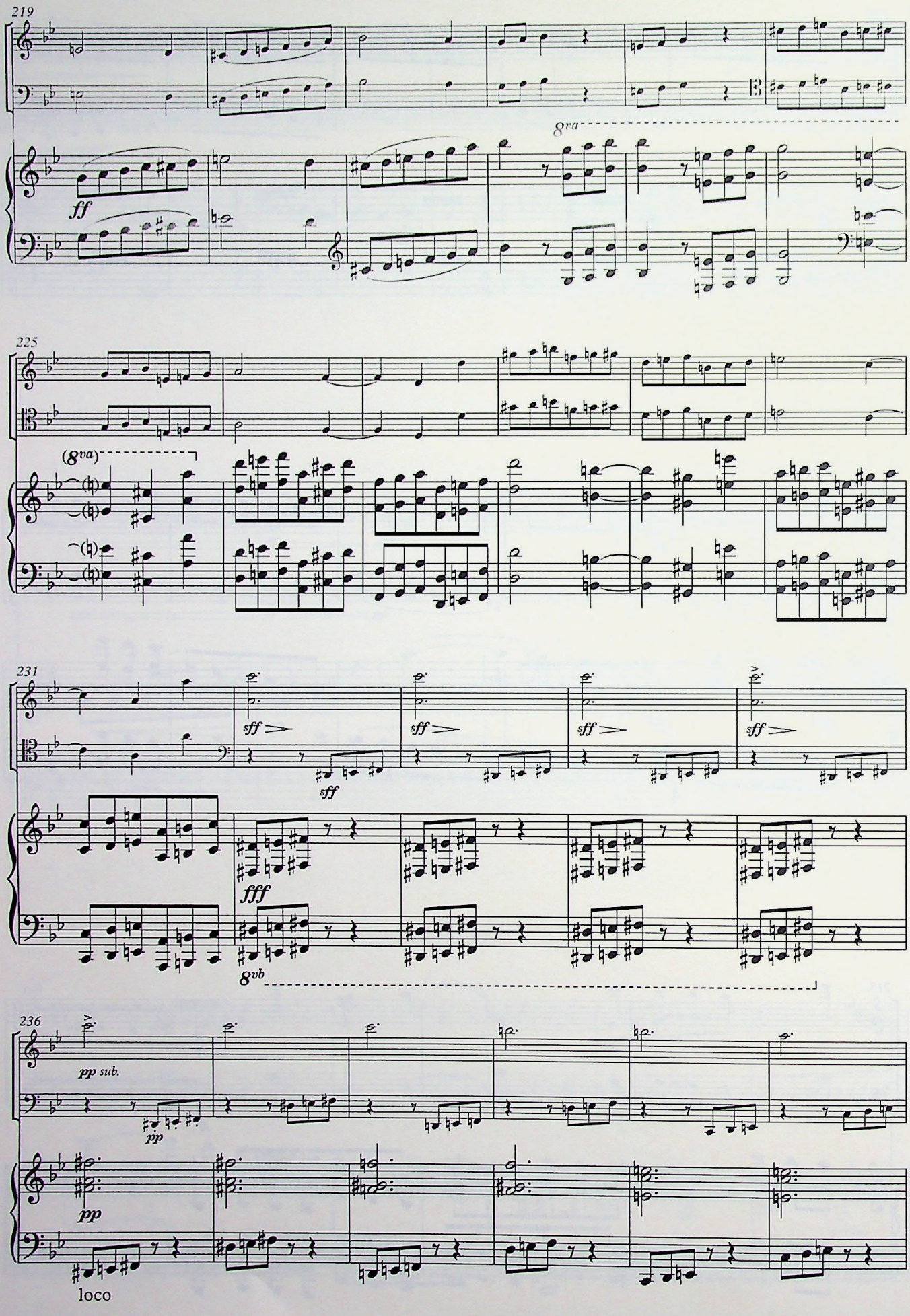



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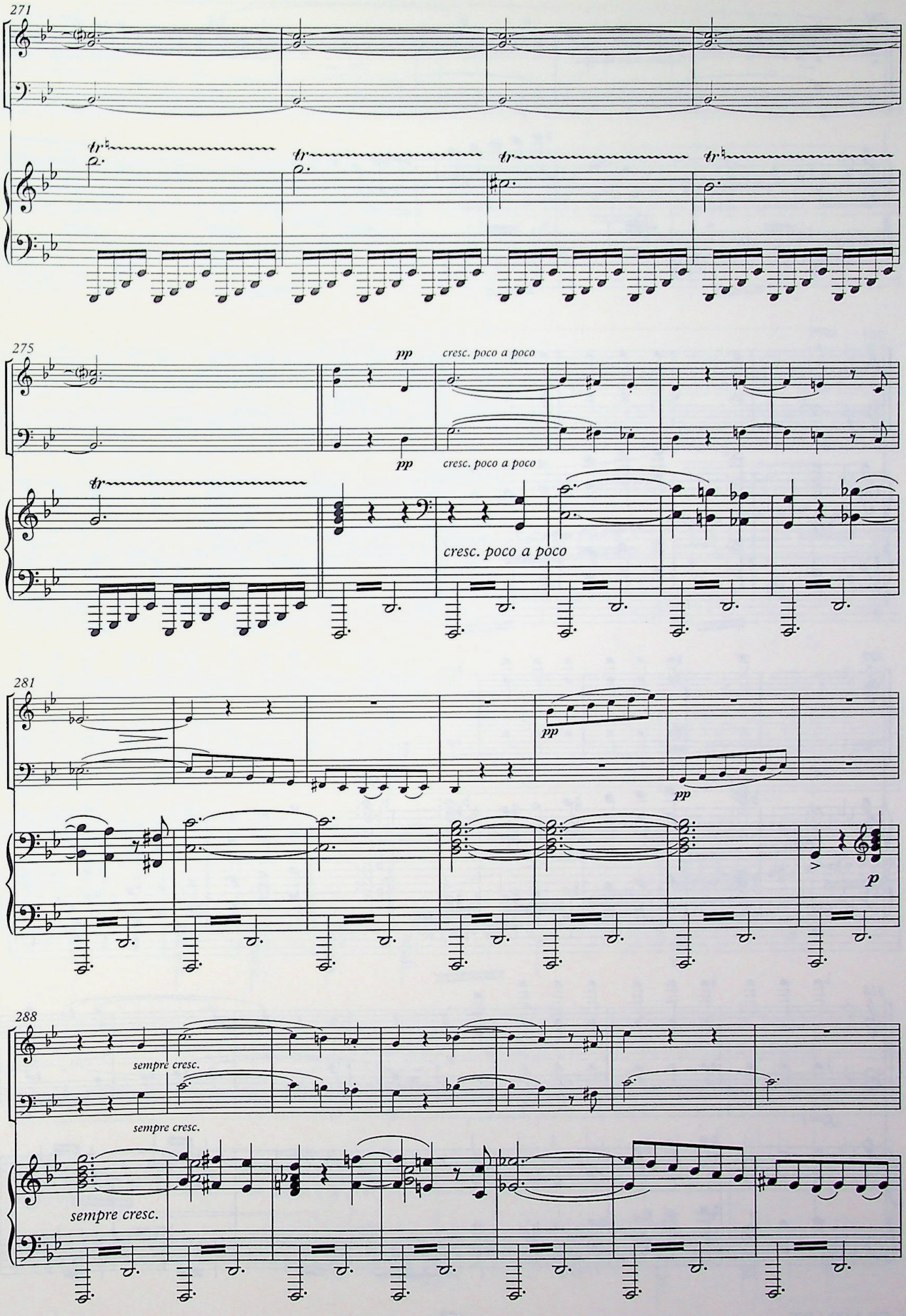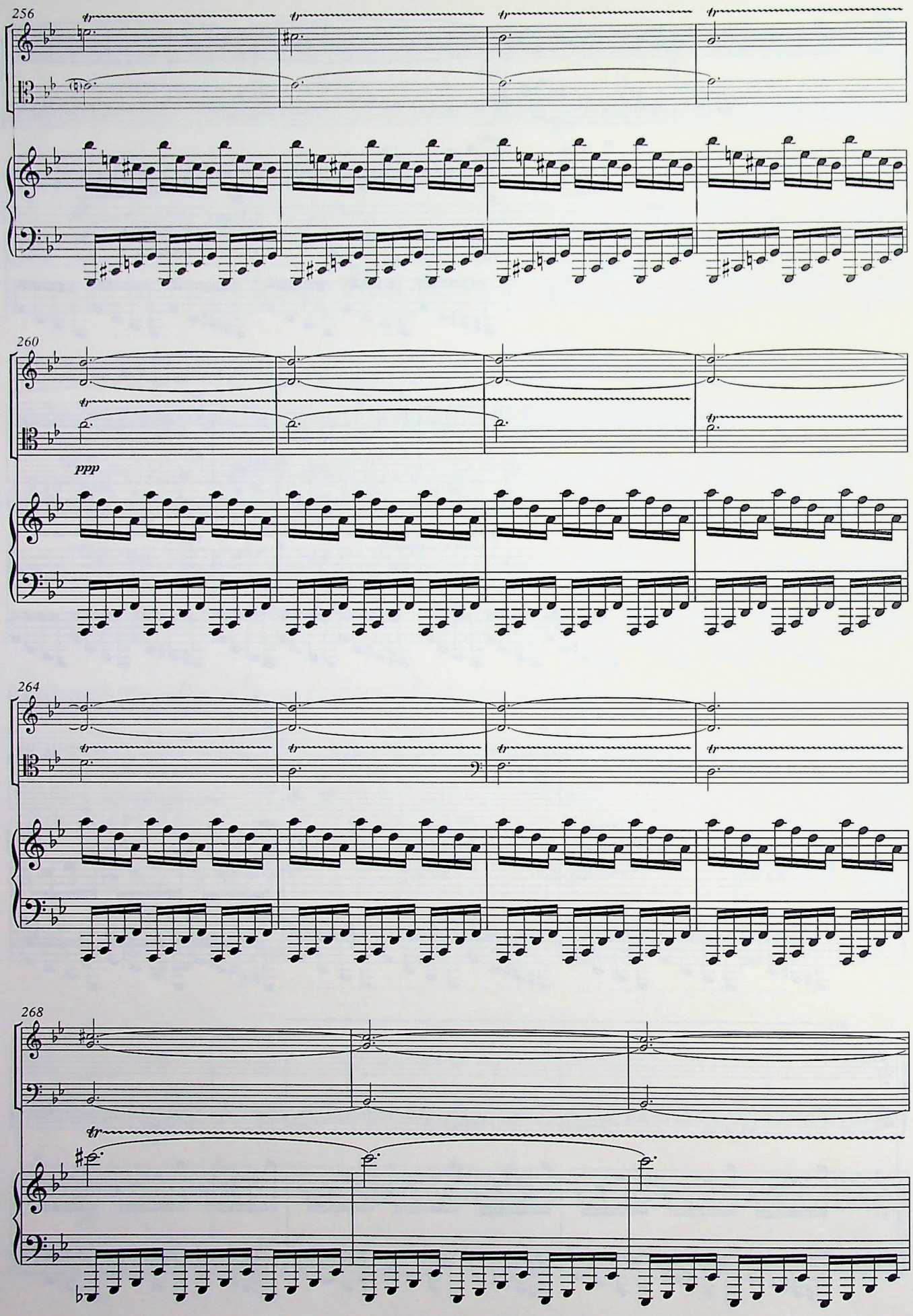



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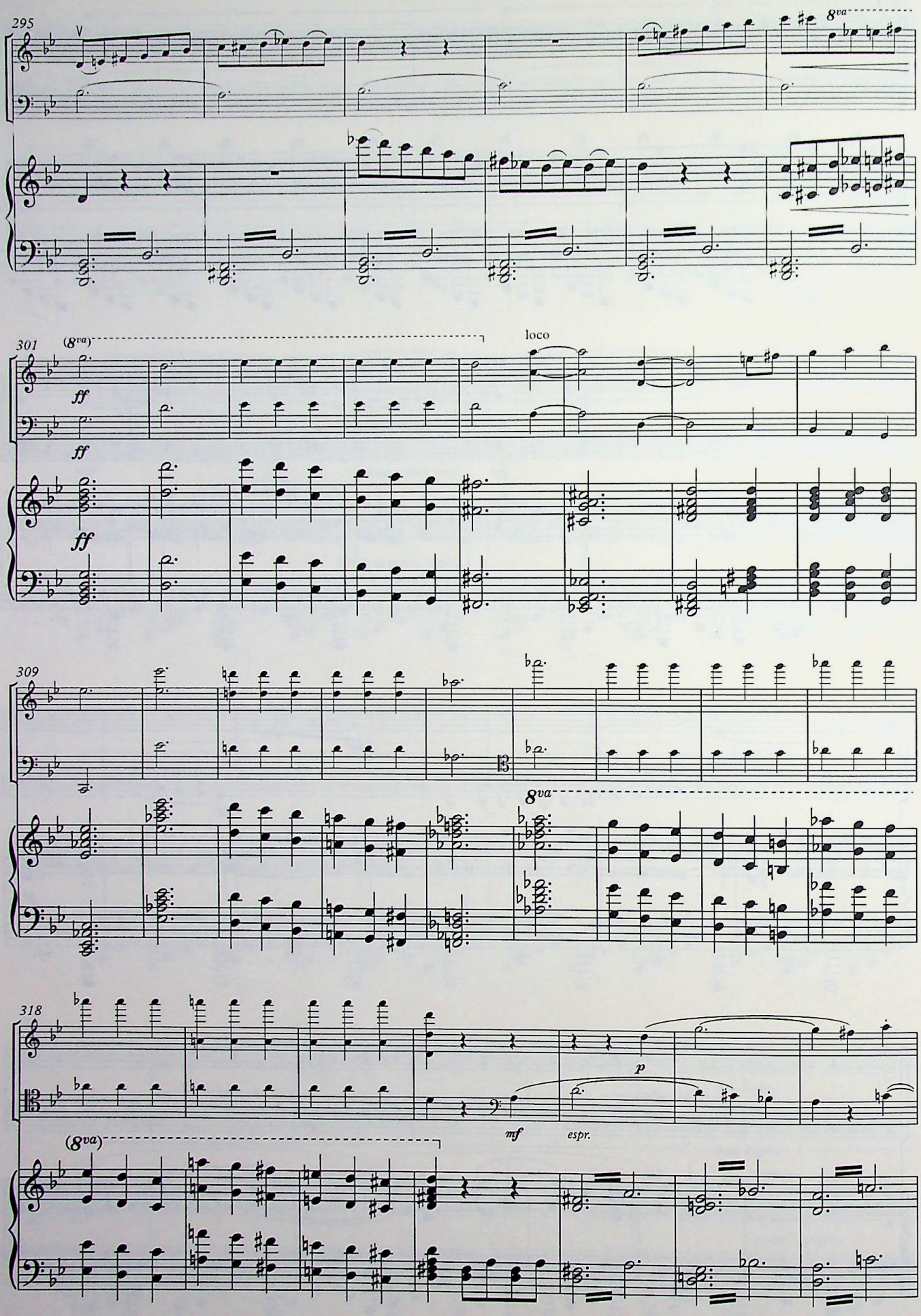



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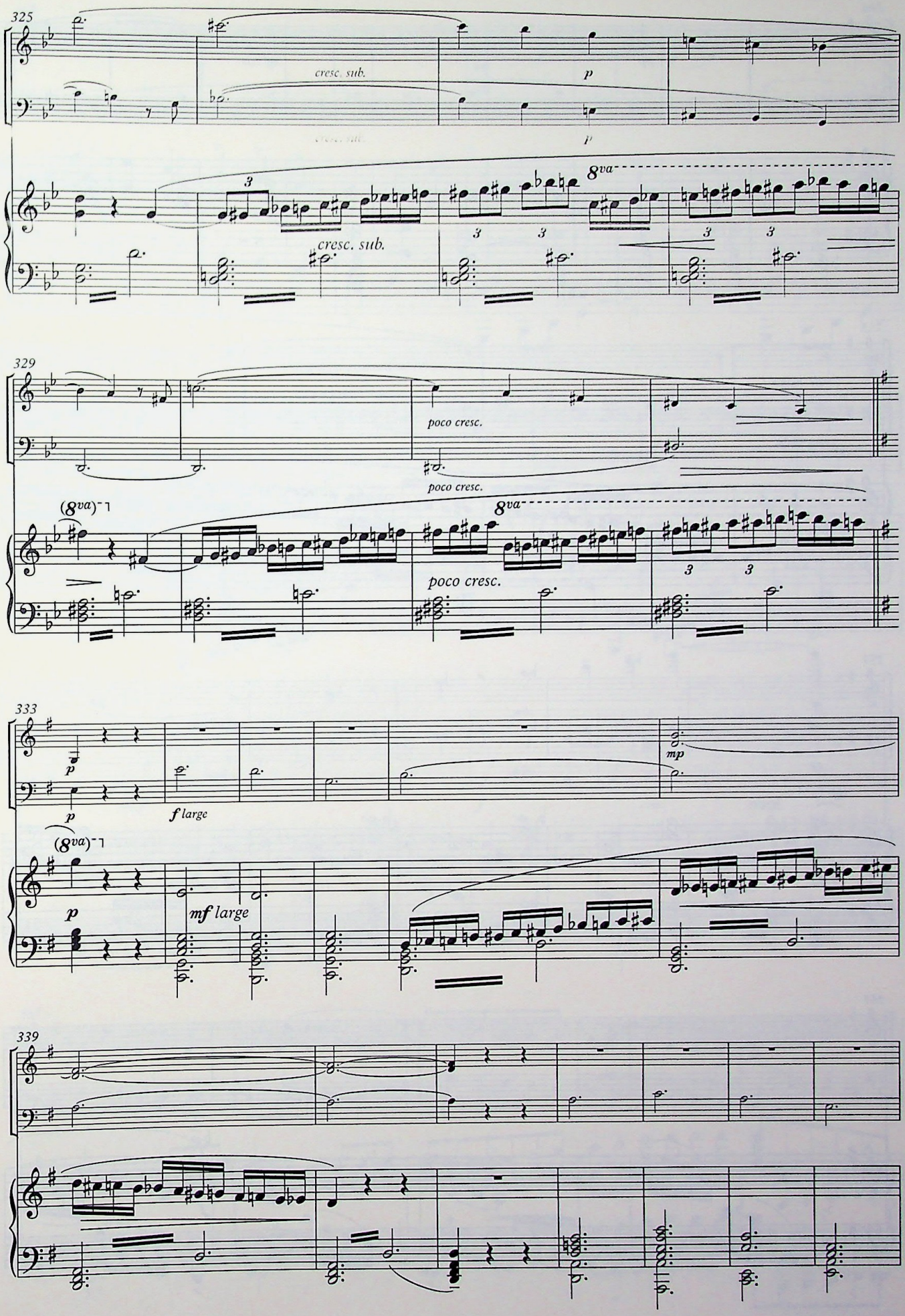

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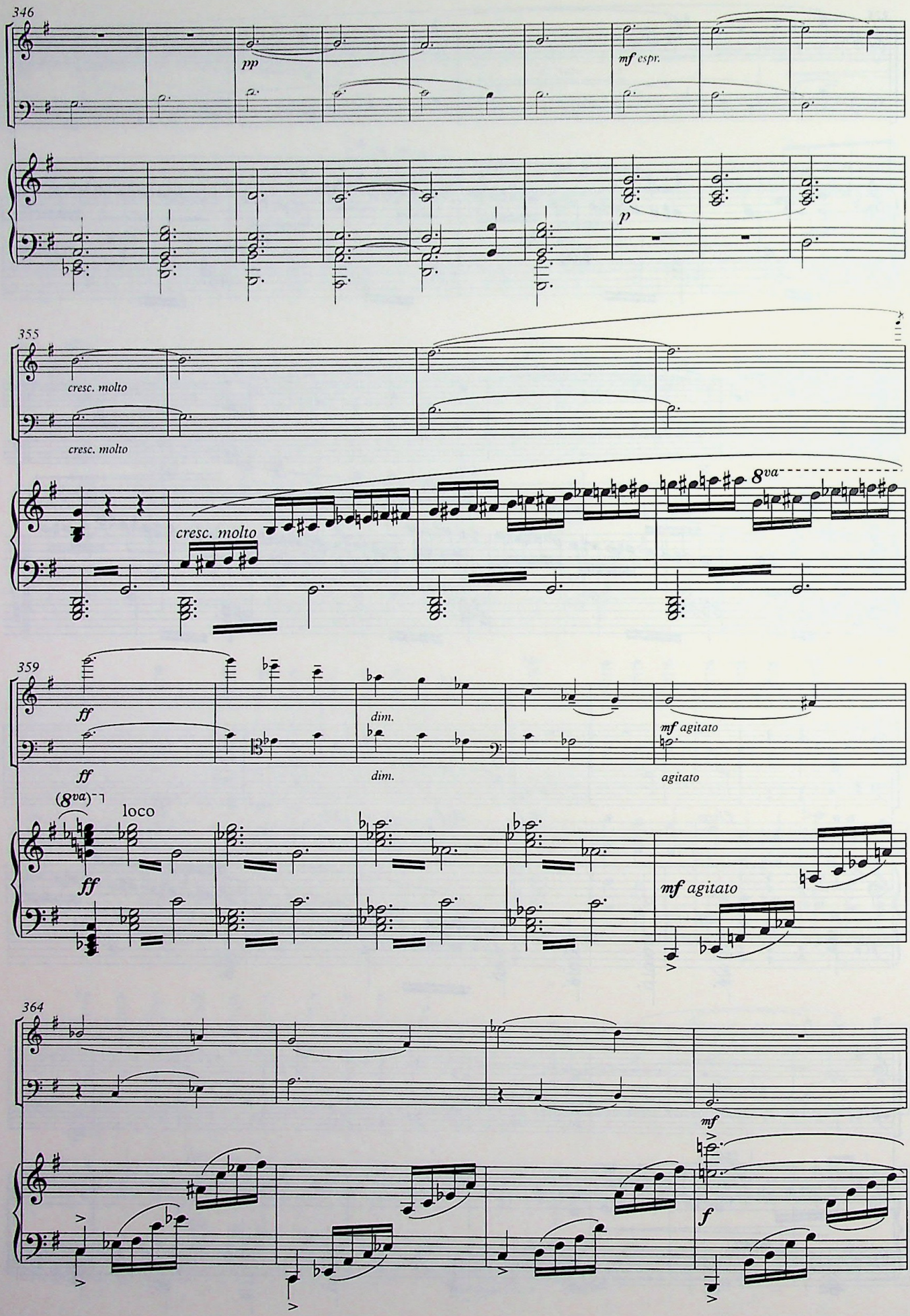



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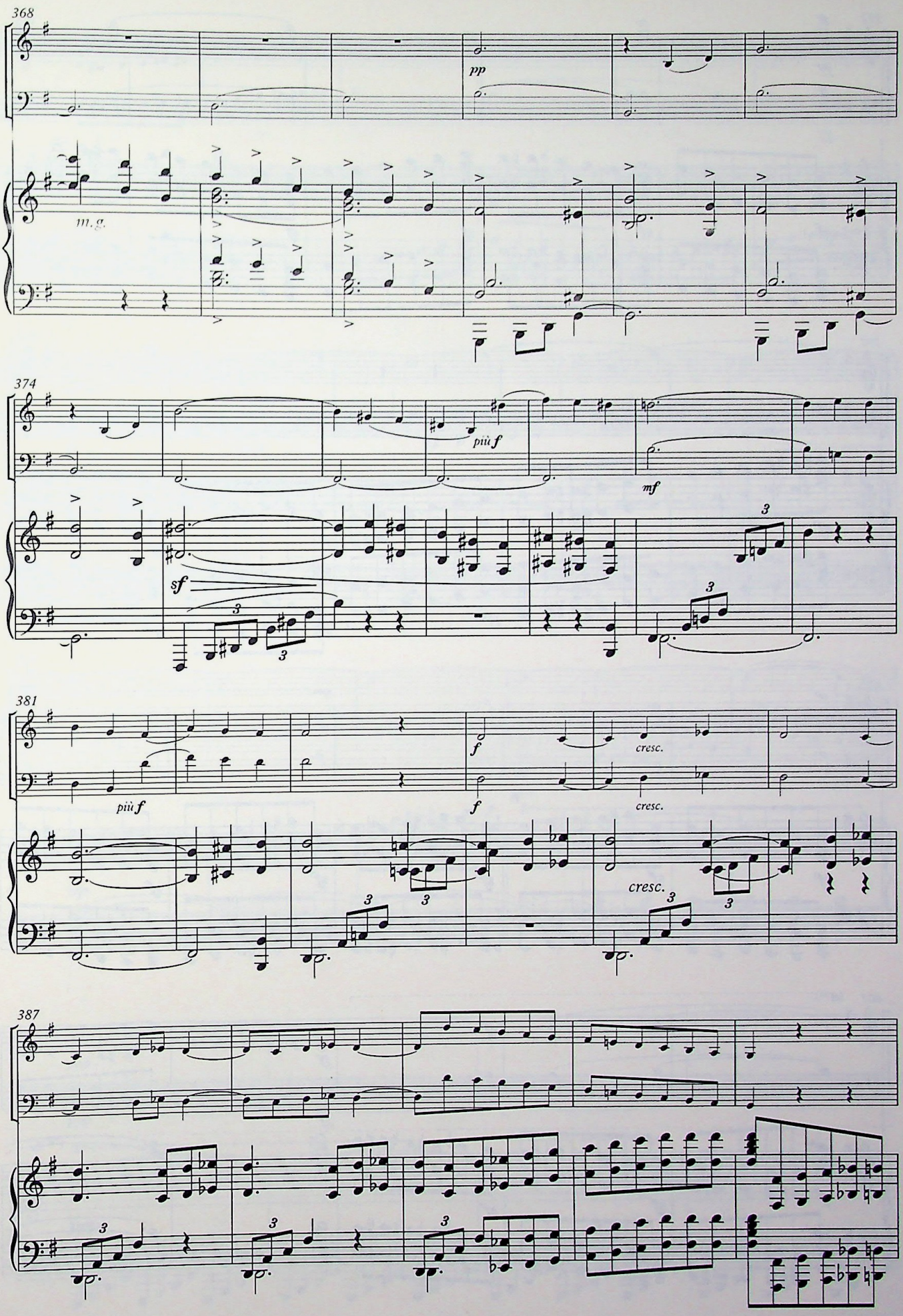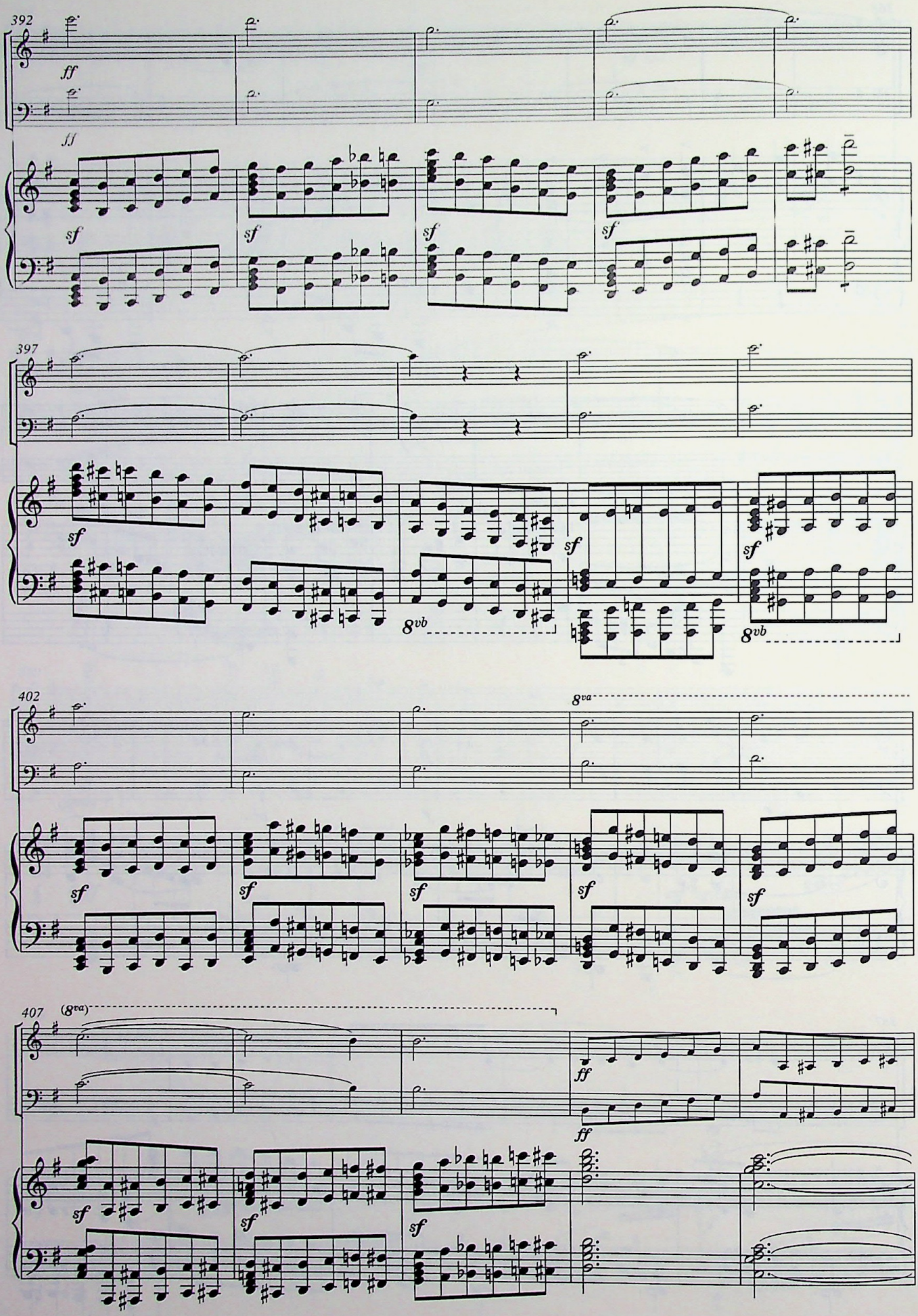



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325
cresc. sub.
p
8va
cresc. sub.
329
poco cresc.
poco cresc.
(8va)
8va
poco cresc.
333
p
mp
p
f large
(8va)
p
mf large
339
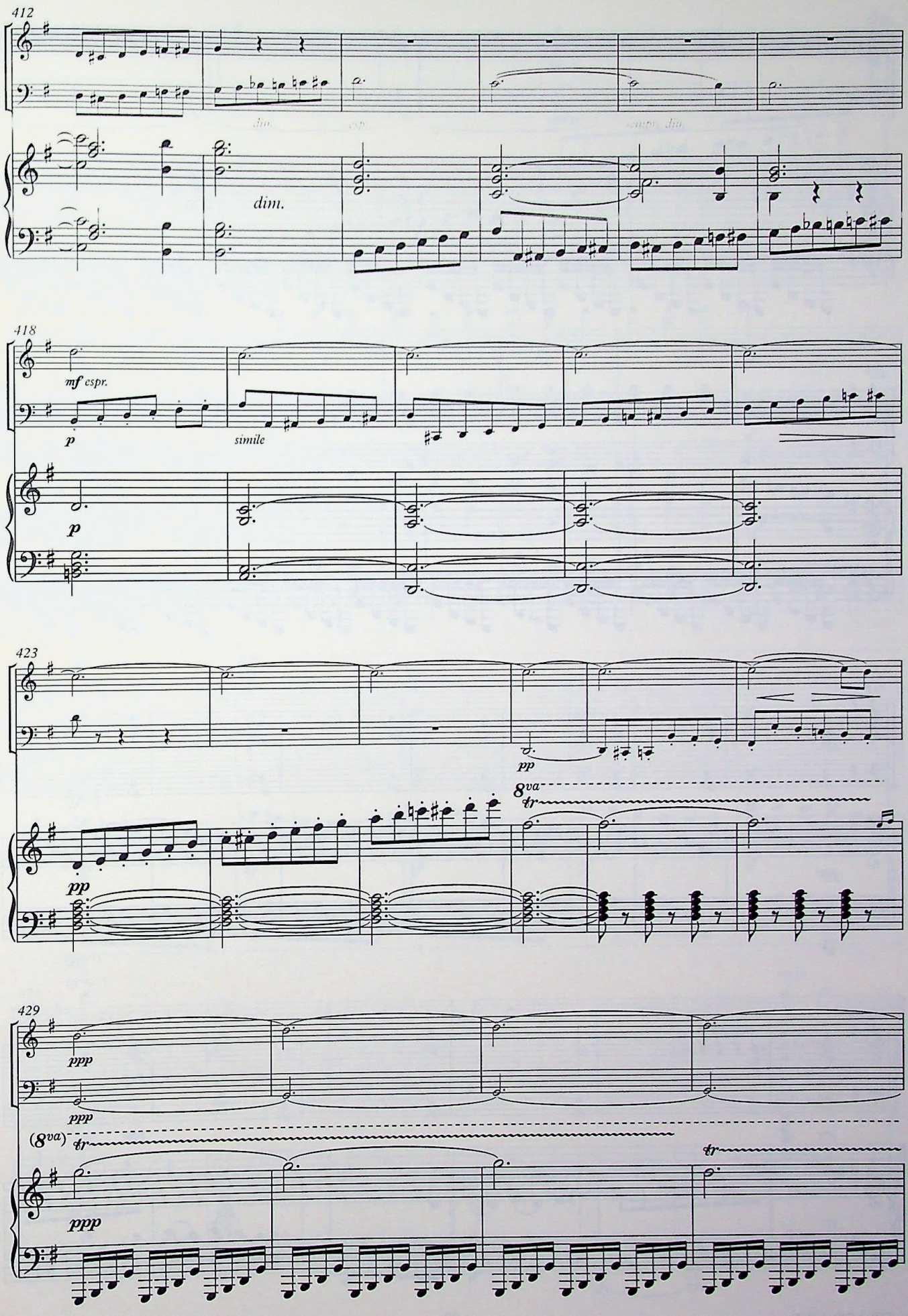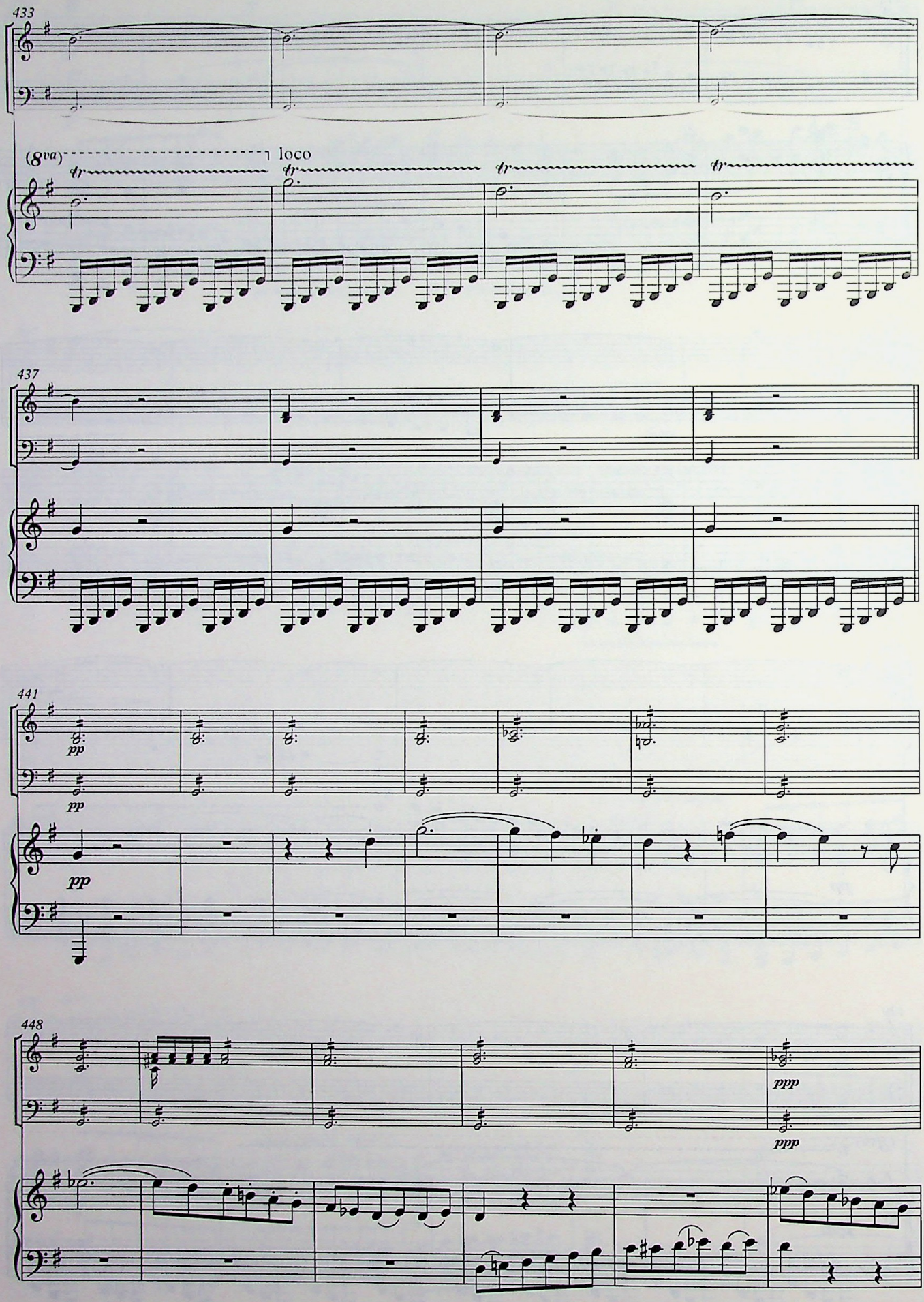



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368
pp
m. g.
374
più f
mf
sf
381
più f
f
cresc.
387
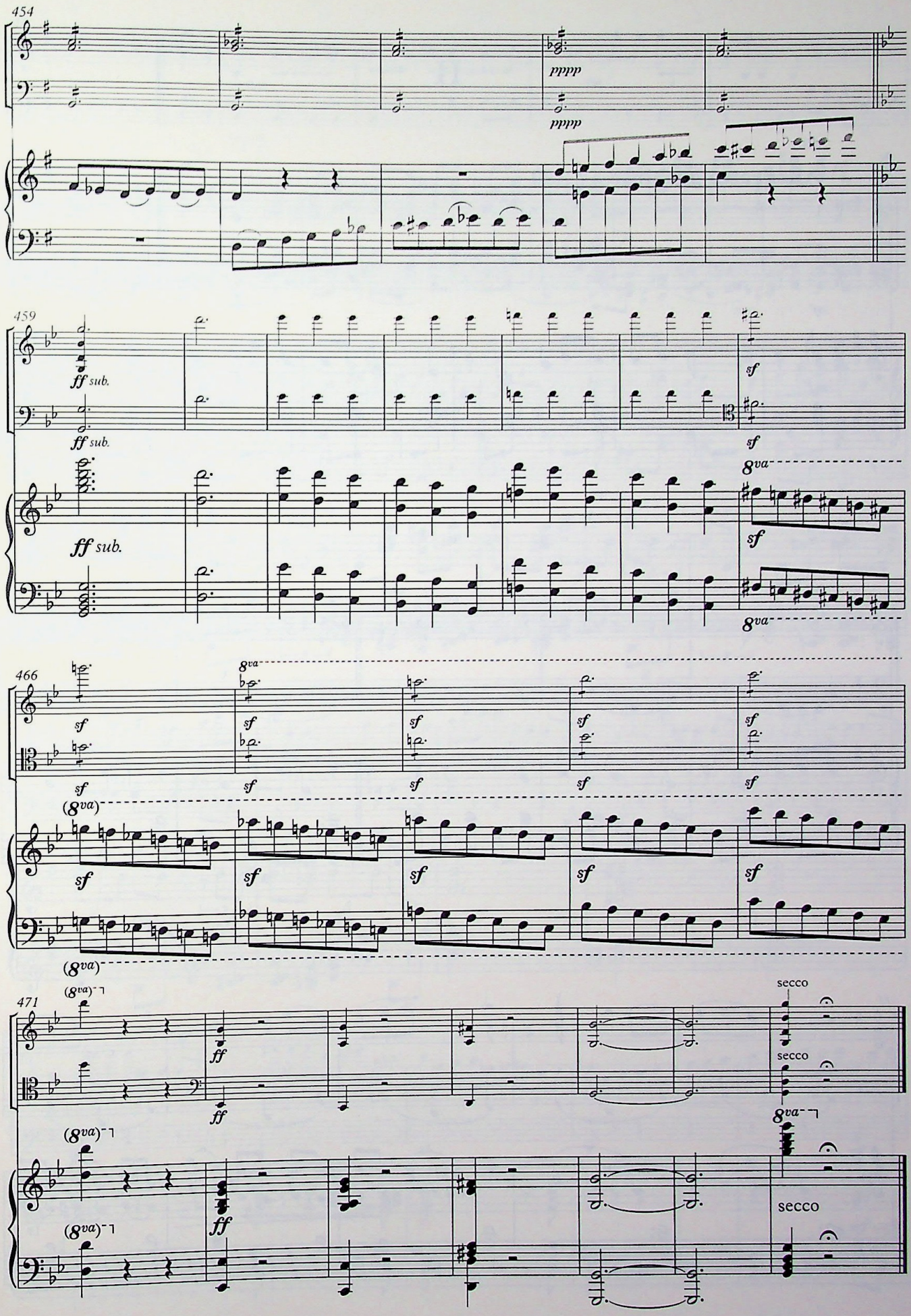



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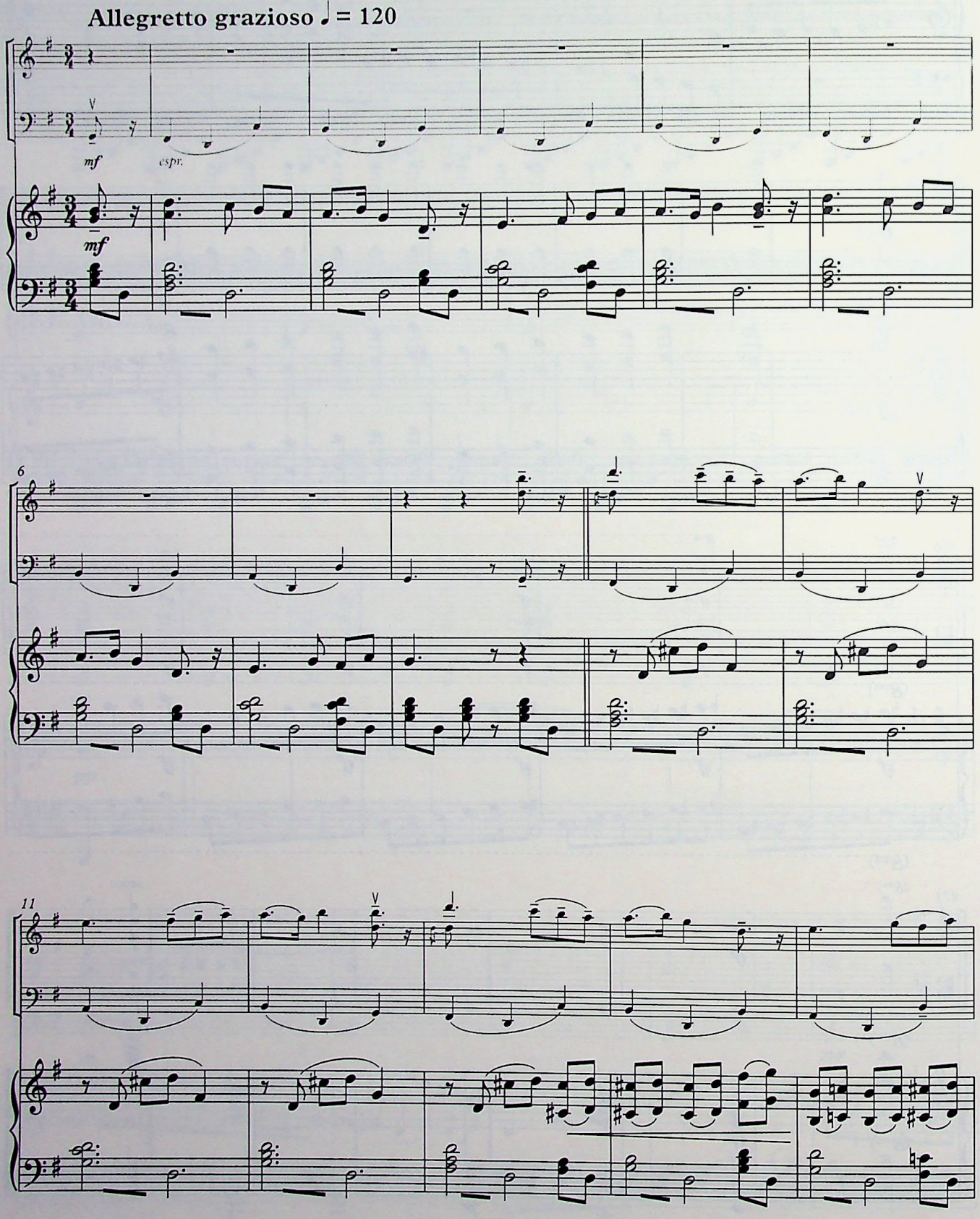

412
dim.
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mf espr.
p
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p
423
pp
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tr
pp
429
ppp
ppp
(8va)
tr
tr
ppp
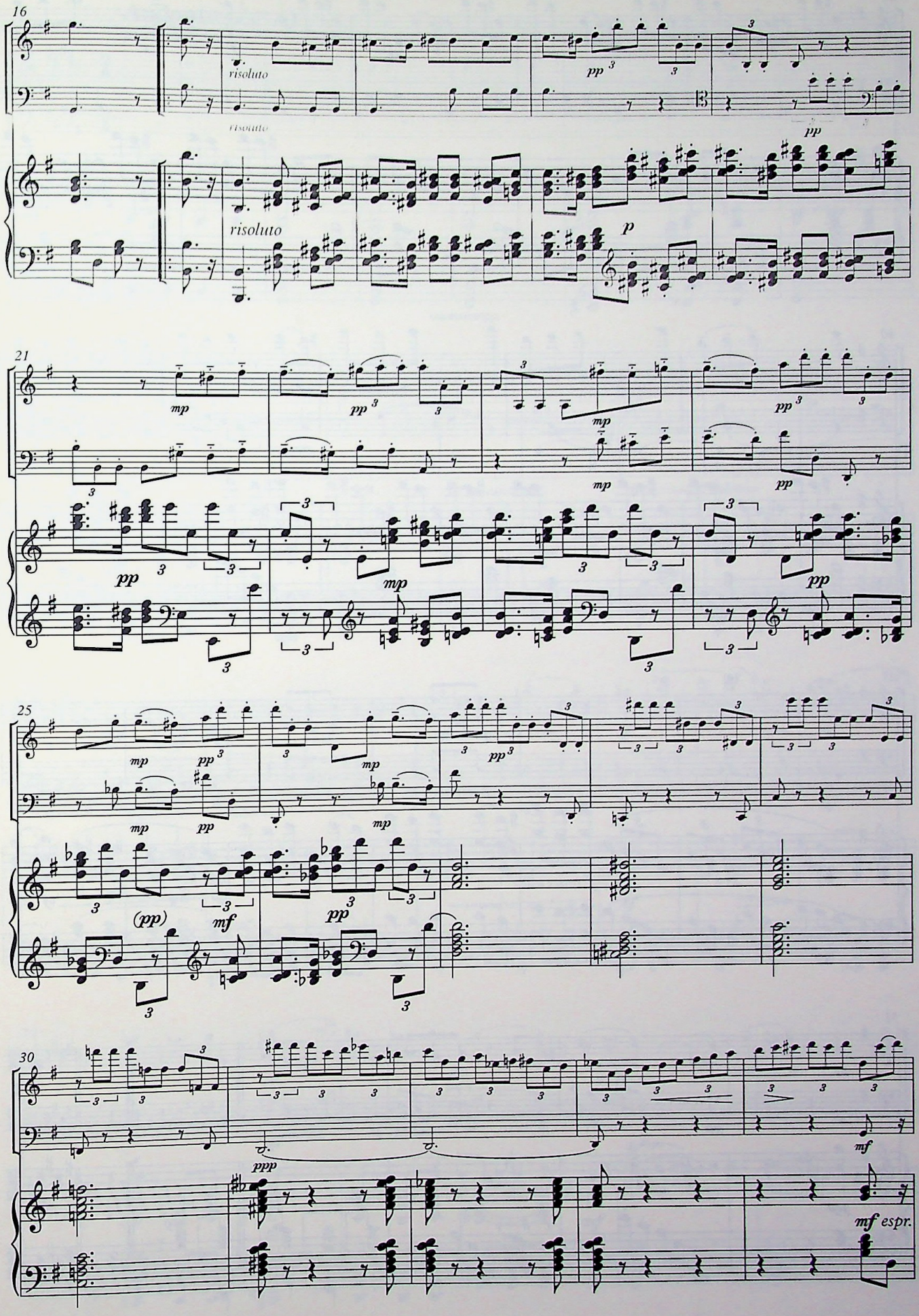



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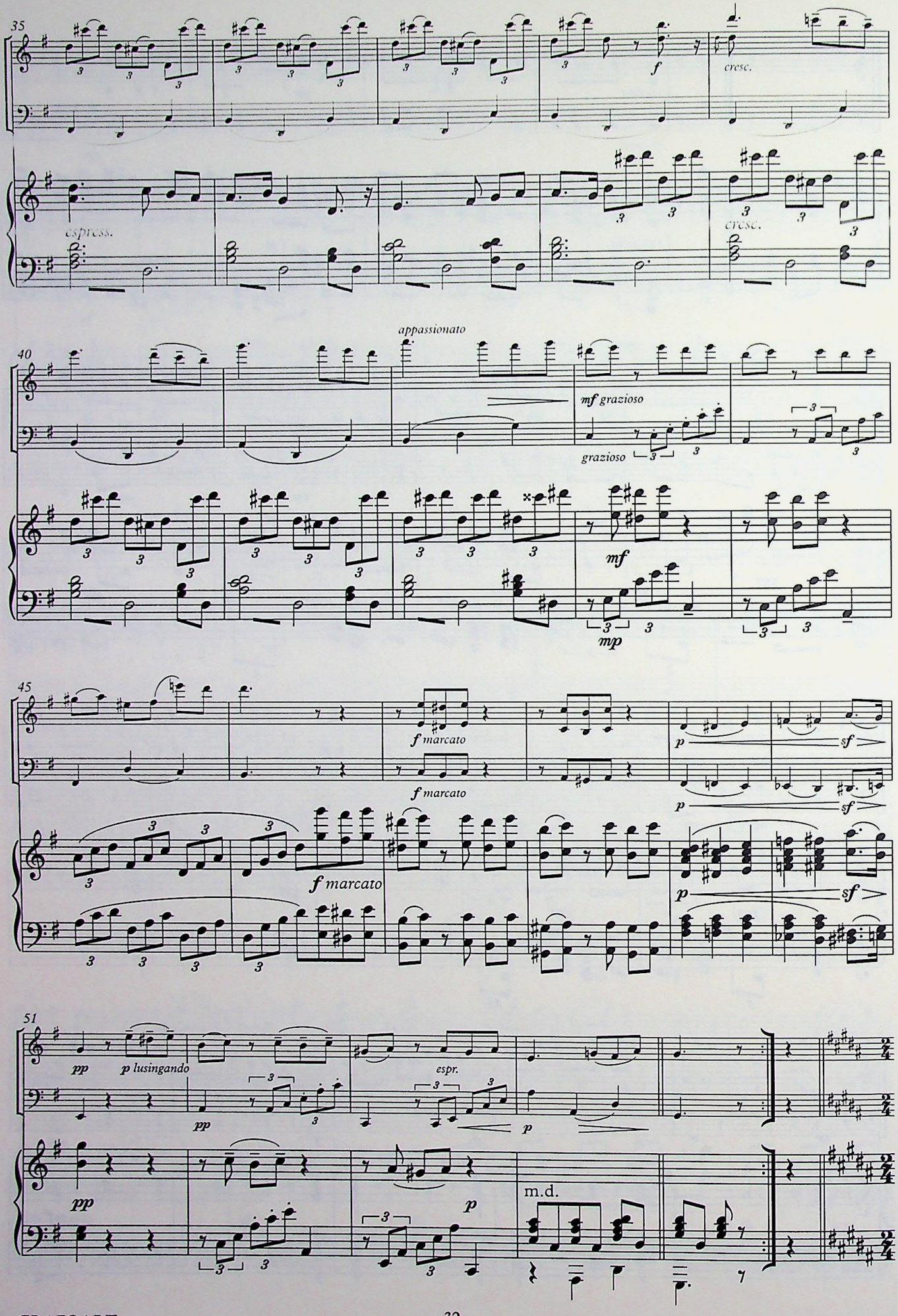

454
pppp
pppp
459
ff sub.
ff sub.
ff sub.
sf
sf
8va
sf
8va
466
8va
sf
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sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
(8va)
(8va)
471
(8va)
ff
ff
secco
secco
8va
(8va)
(8va)
ff
ff
secco

# II
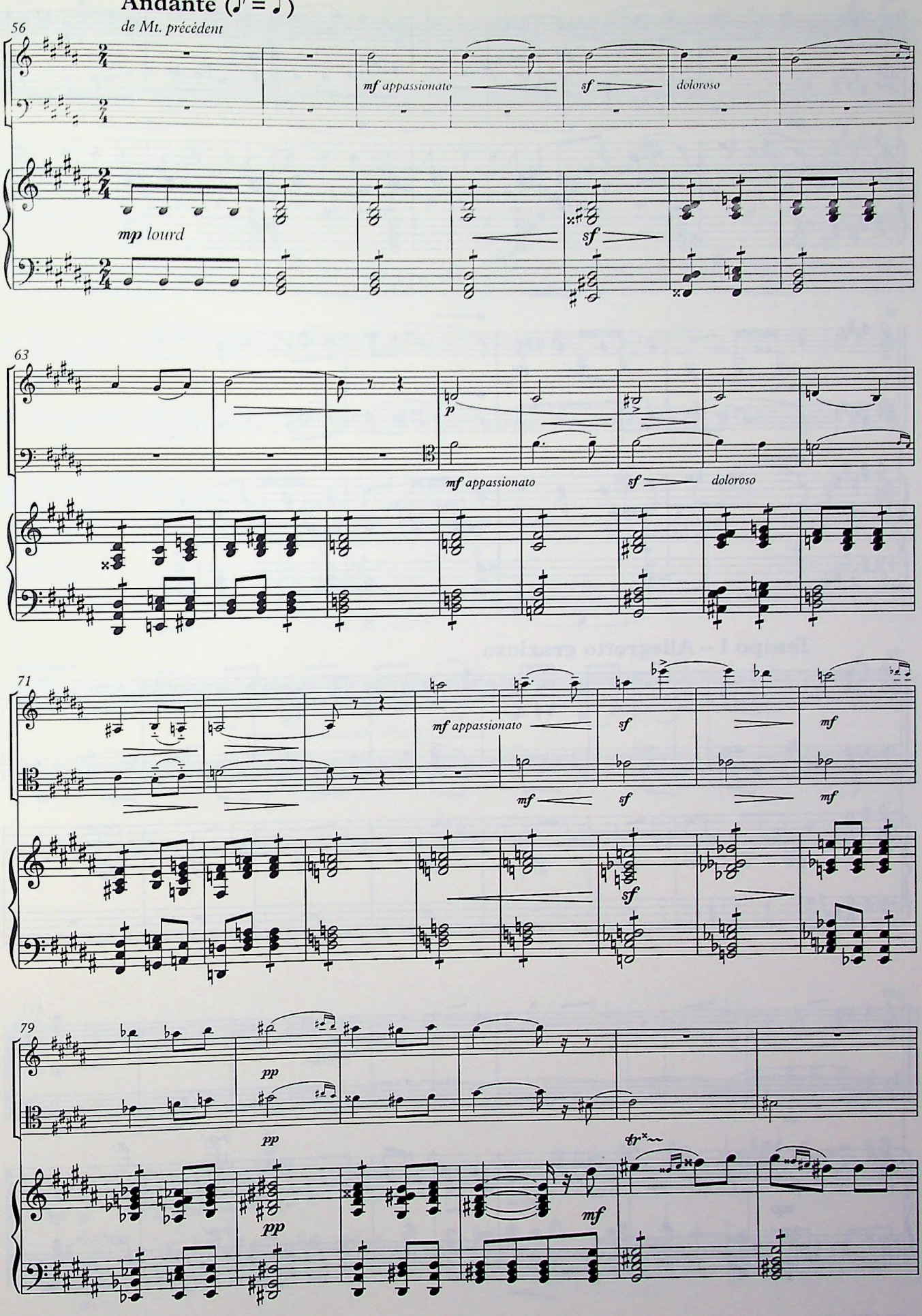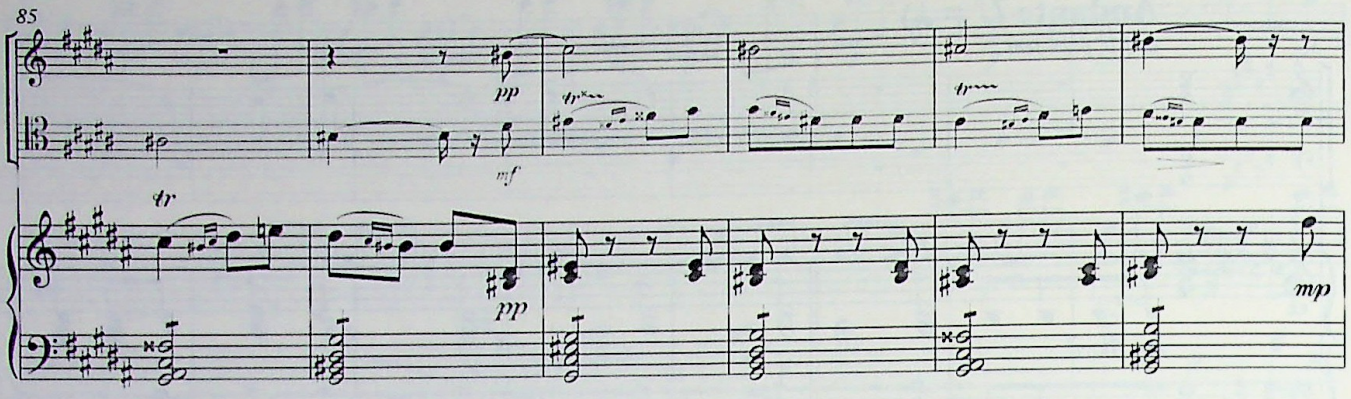



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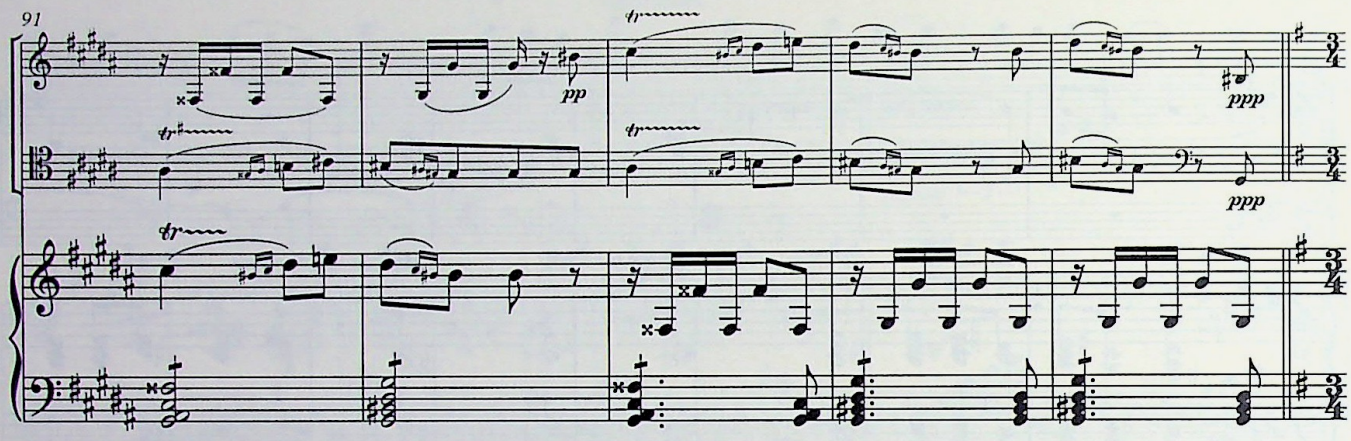

16
risoluto
pp
risoluto
p
21
mp
pp
mp
pp
pp
mp
pp
25
mp
pp
mp
mp
pp
(pp)
mf
pp
30
ppp
mf
mf espr.
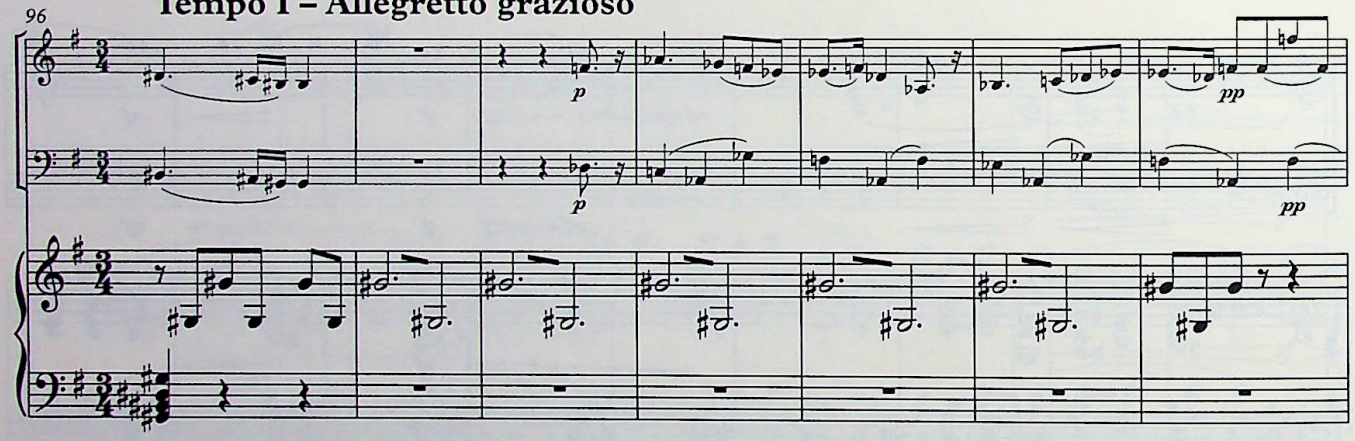



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Andante (♪ = ♩)
de Mt. précédent
56
mf appassionato
sf
doloroso
mp lourd
sf
63
p
mf appassionato
sf
doloroso
71
mf appassionato
mf
sf
mf
mf
sf
79
pp
pp
pp
mf
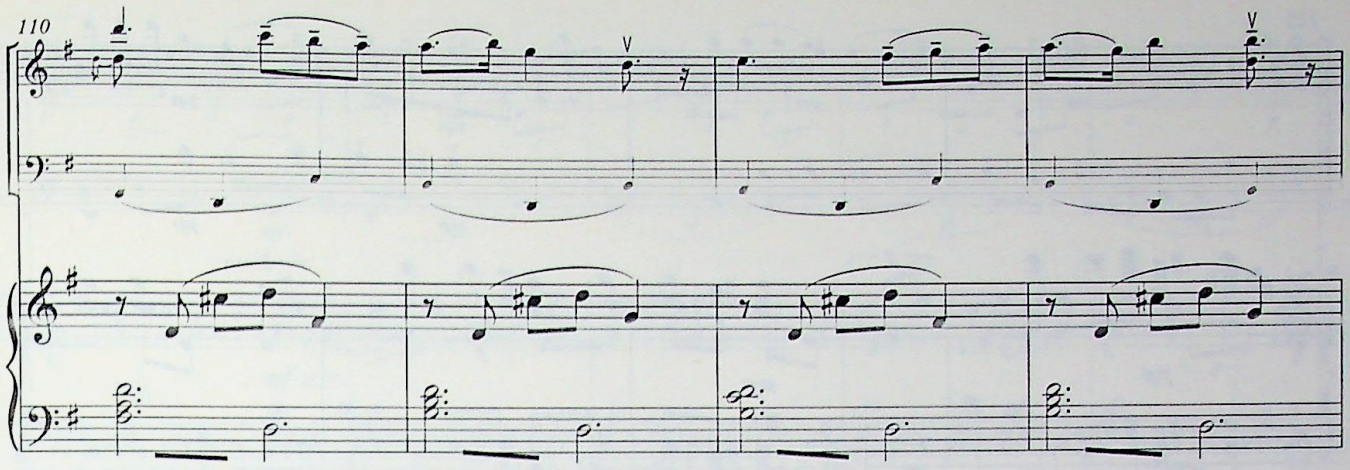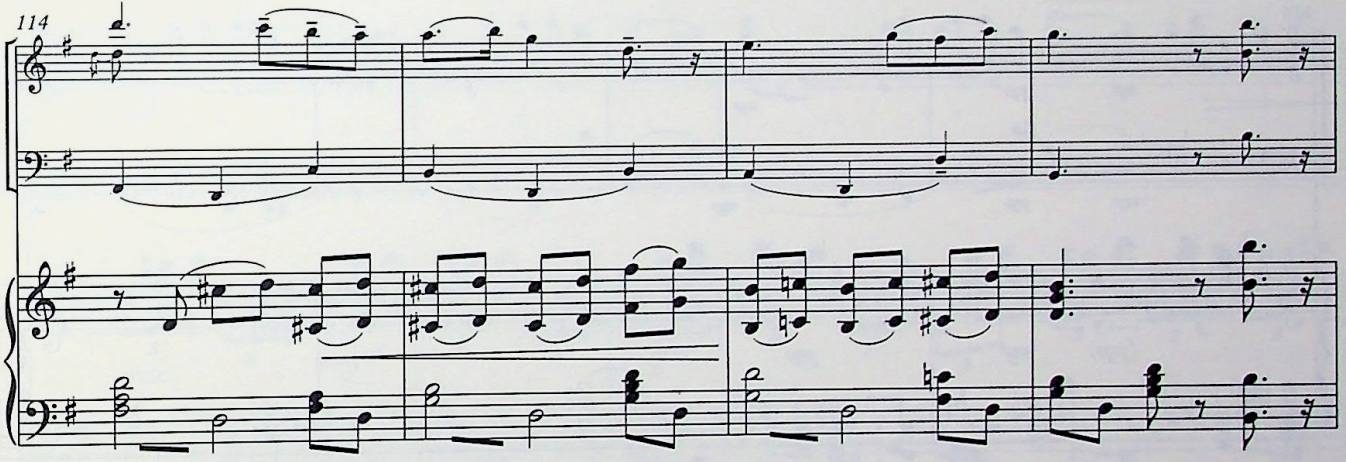
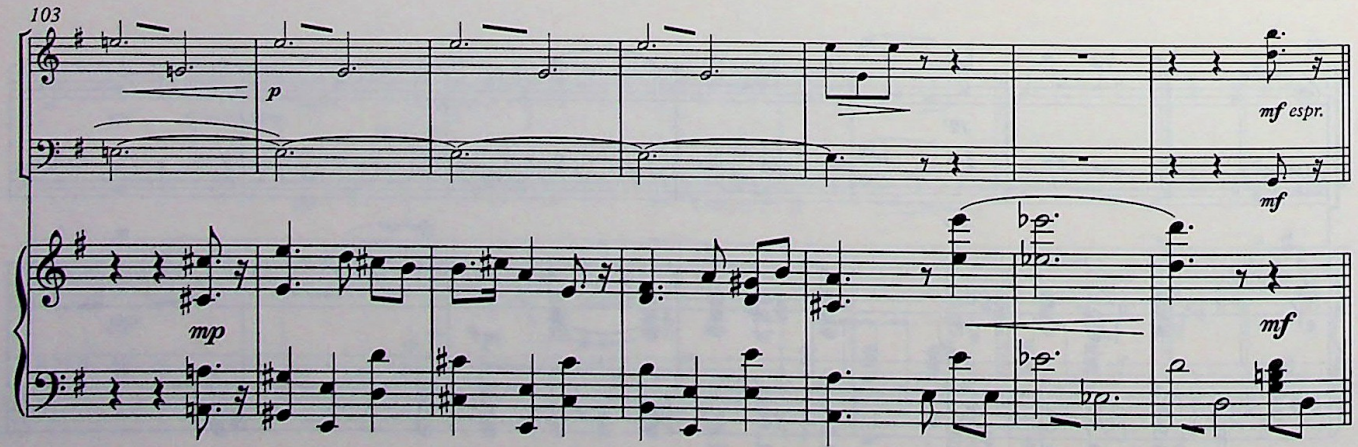






**Tempo I – Allegretto grazioso**

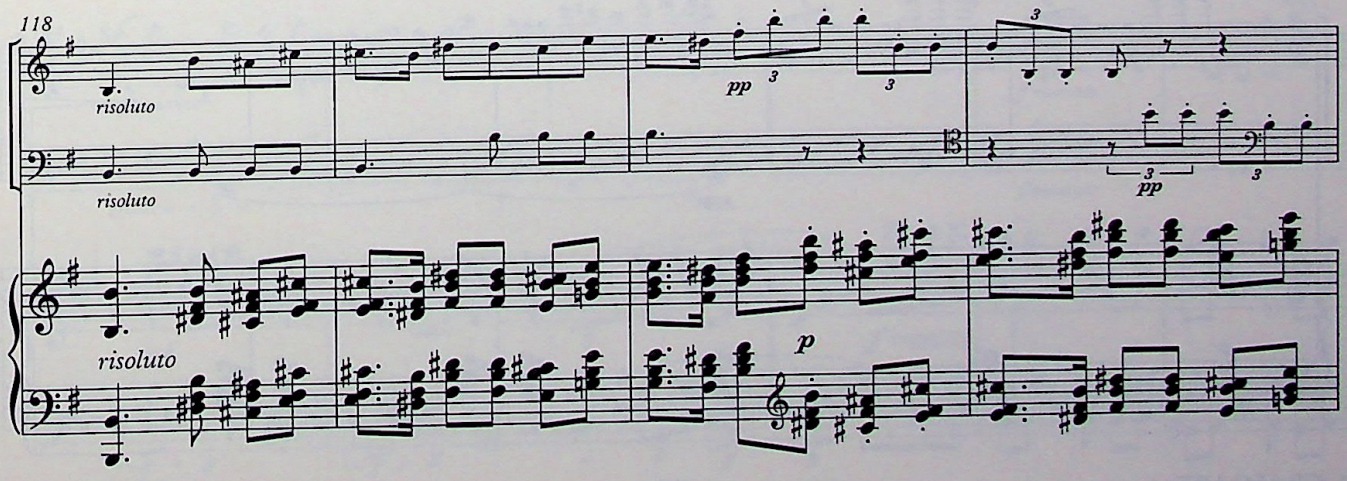


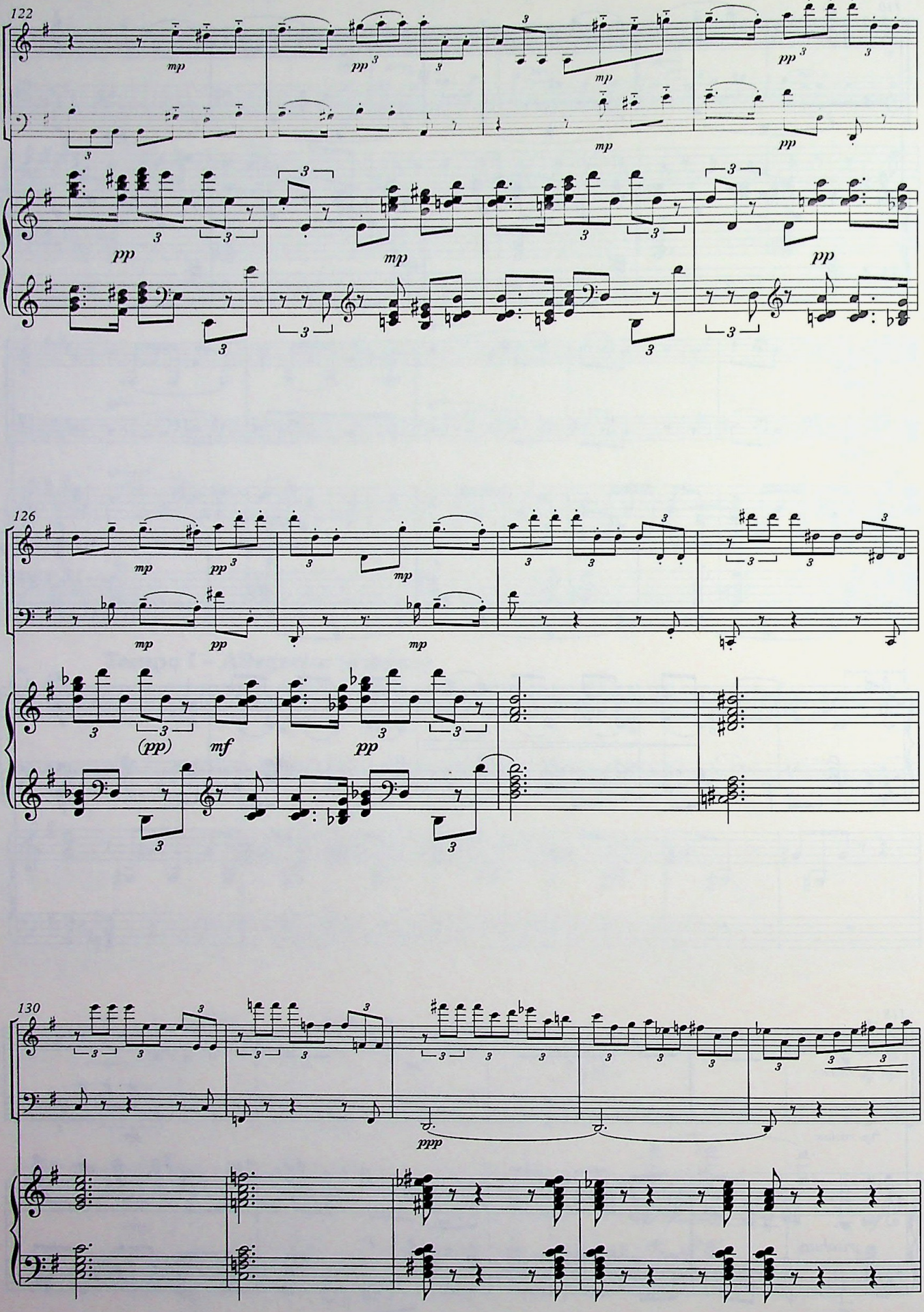




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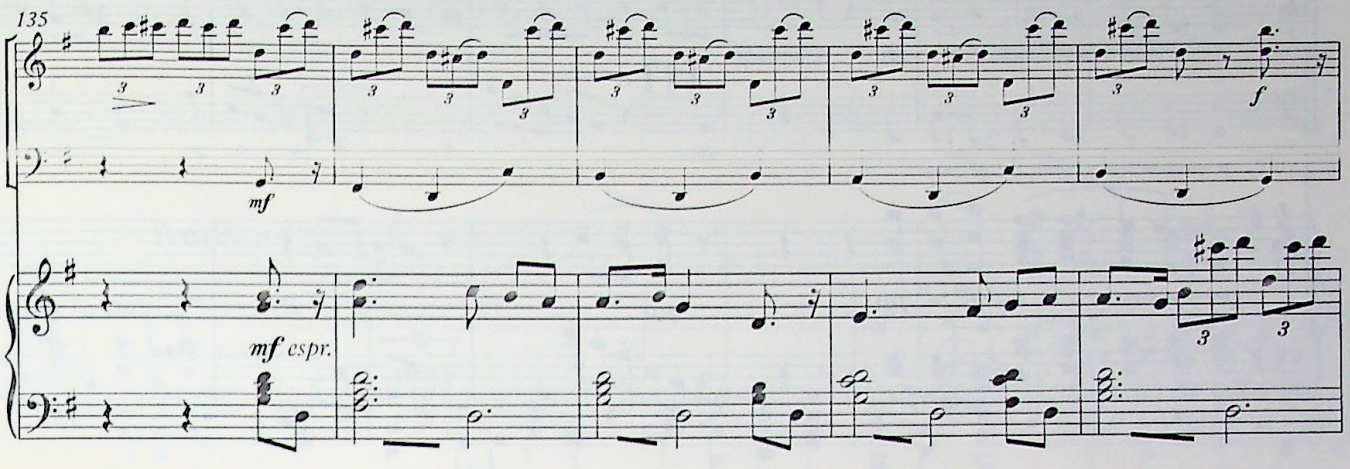

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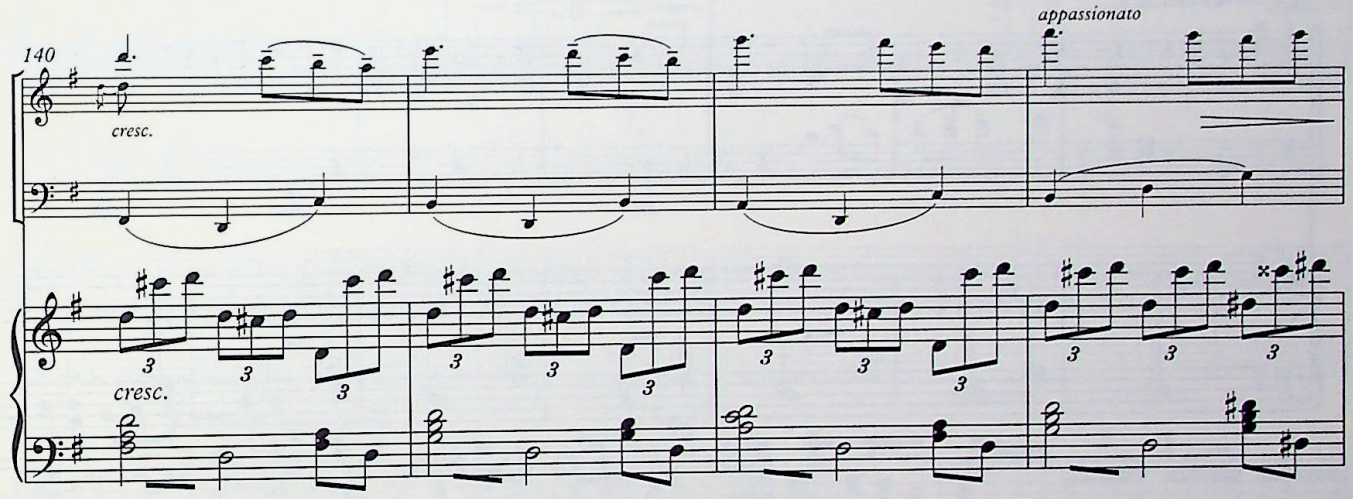

114

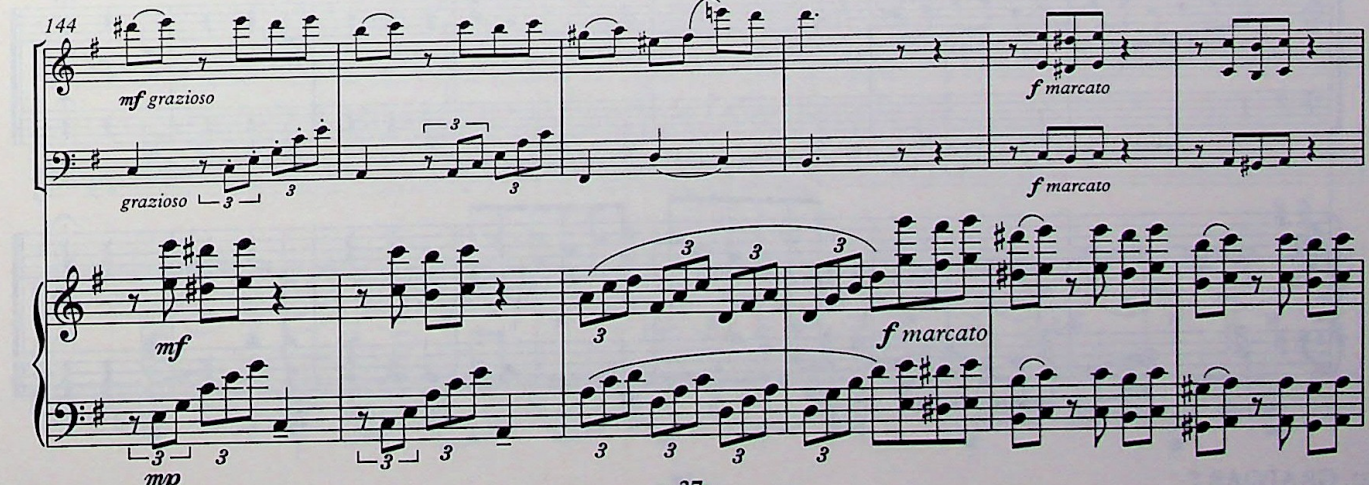

118
risoluto
risoluto
risoluto
pp
pp
p

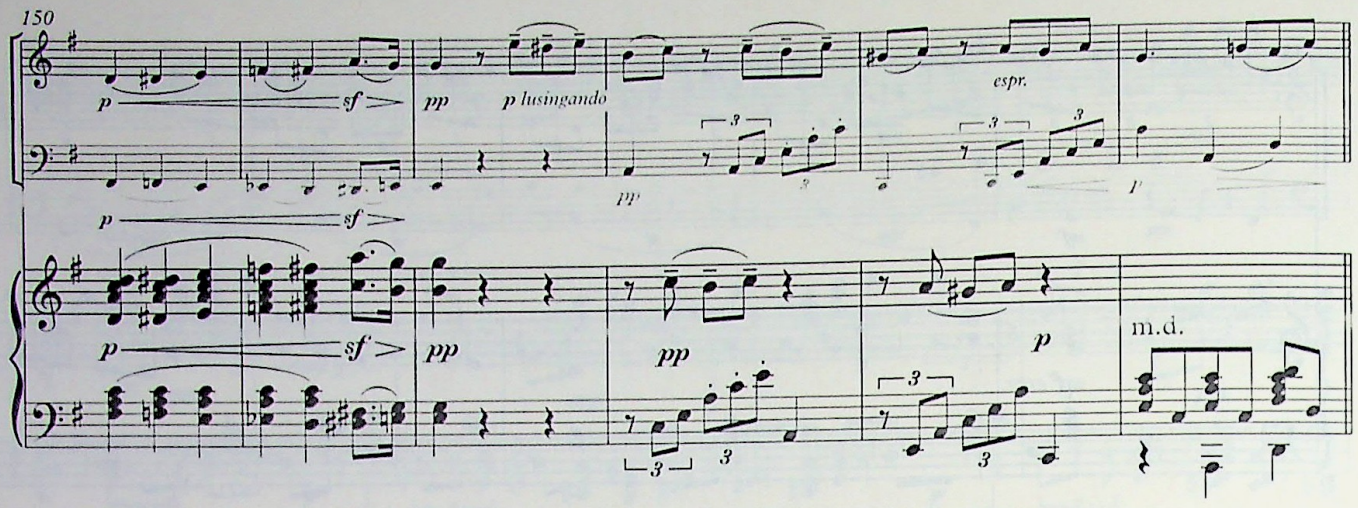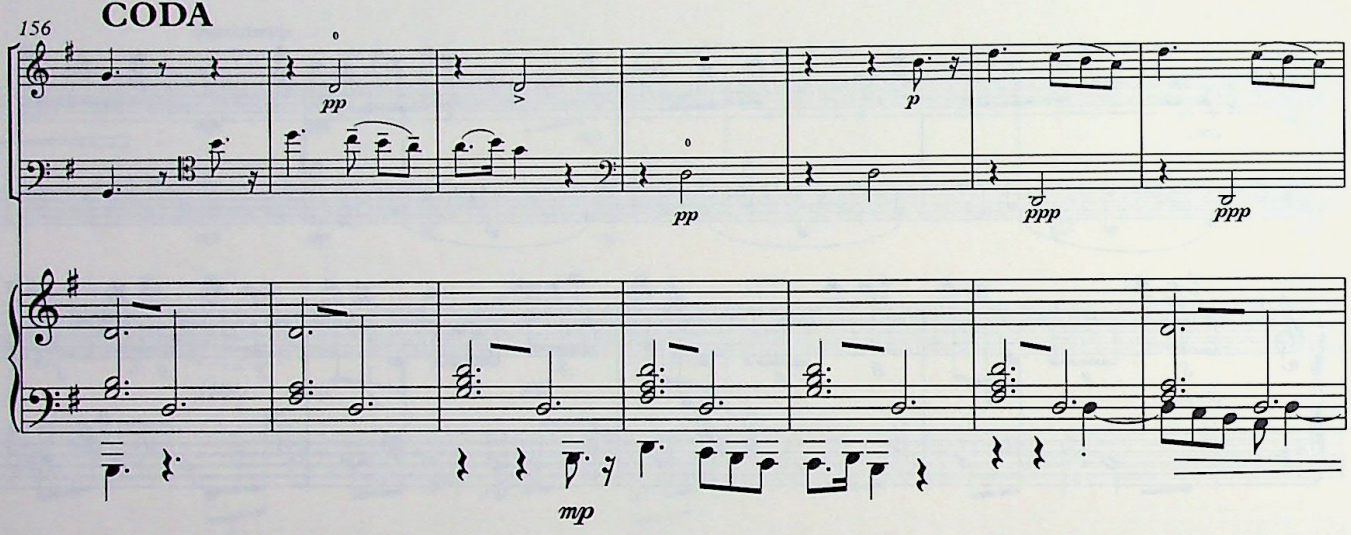



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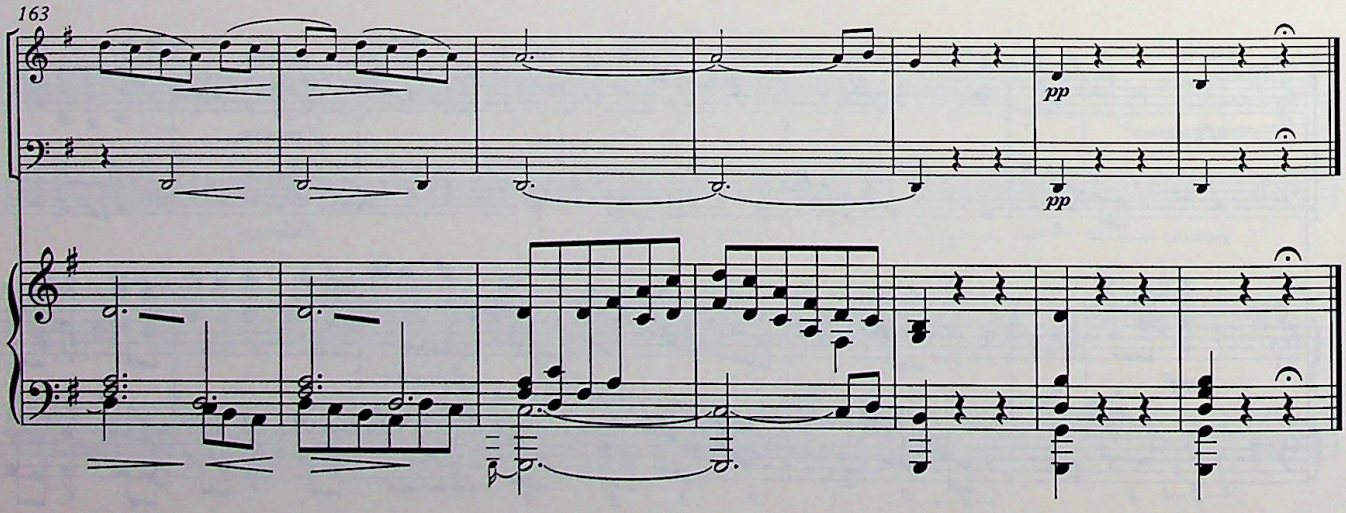

135
mf
f
mf espr.


140
cresc.
appassionato
cresc.


144
mf grazioso
grazioso
f marcato
f marcato
mf
f marcato
mp
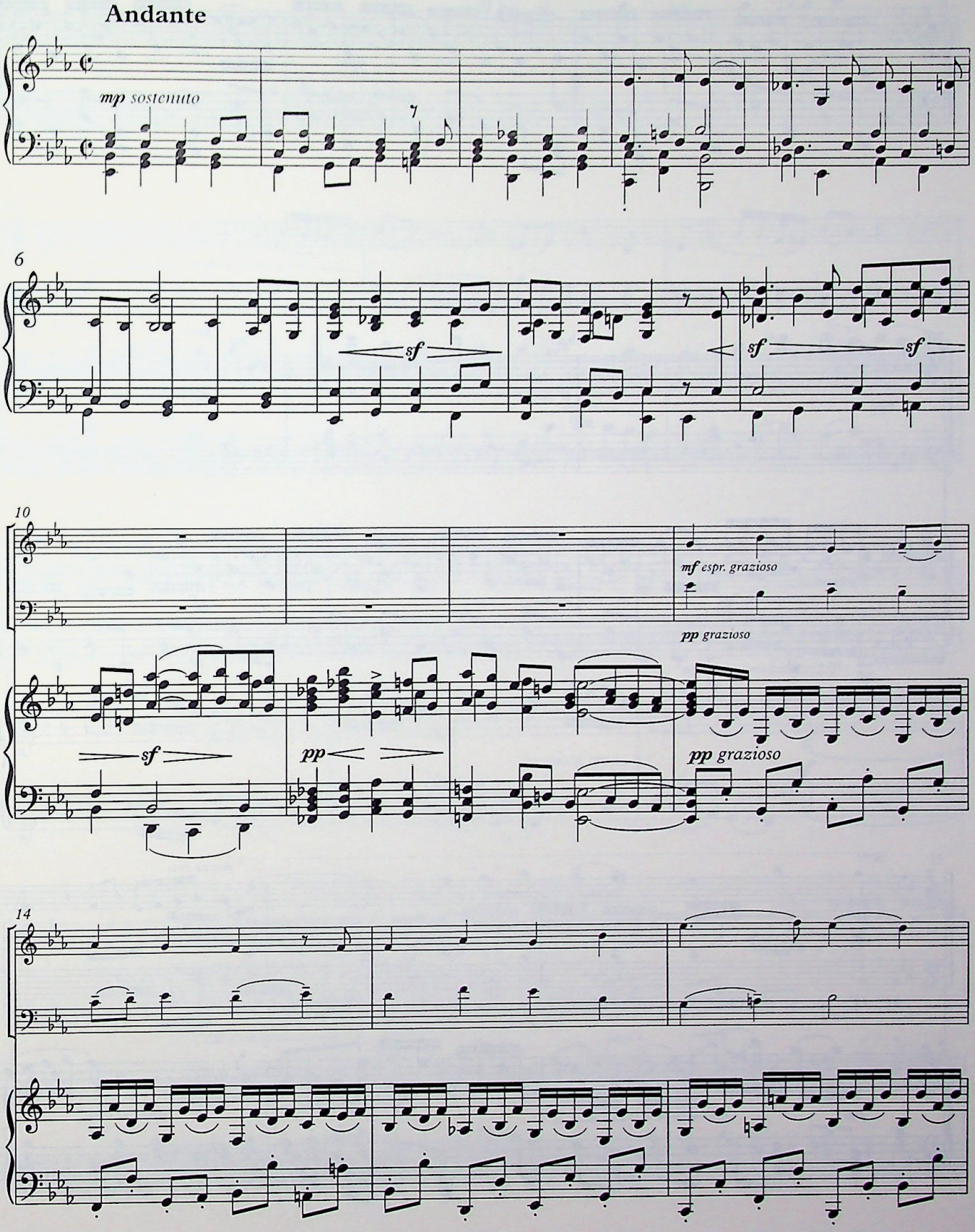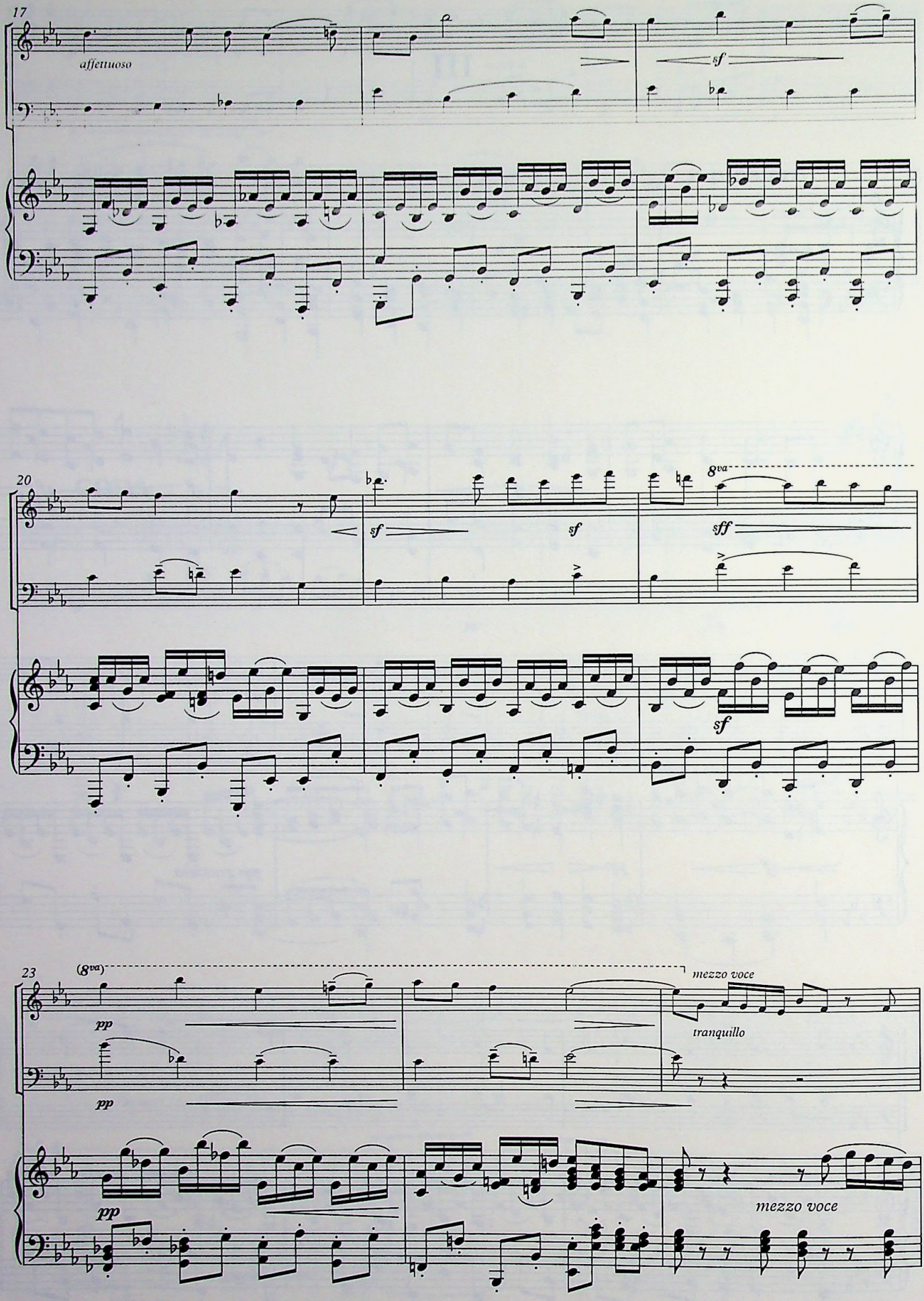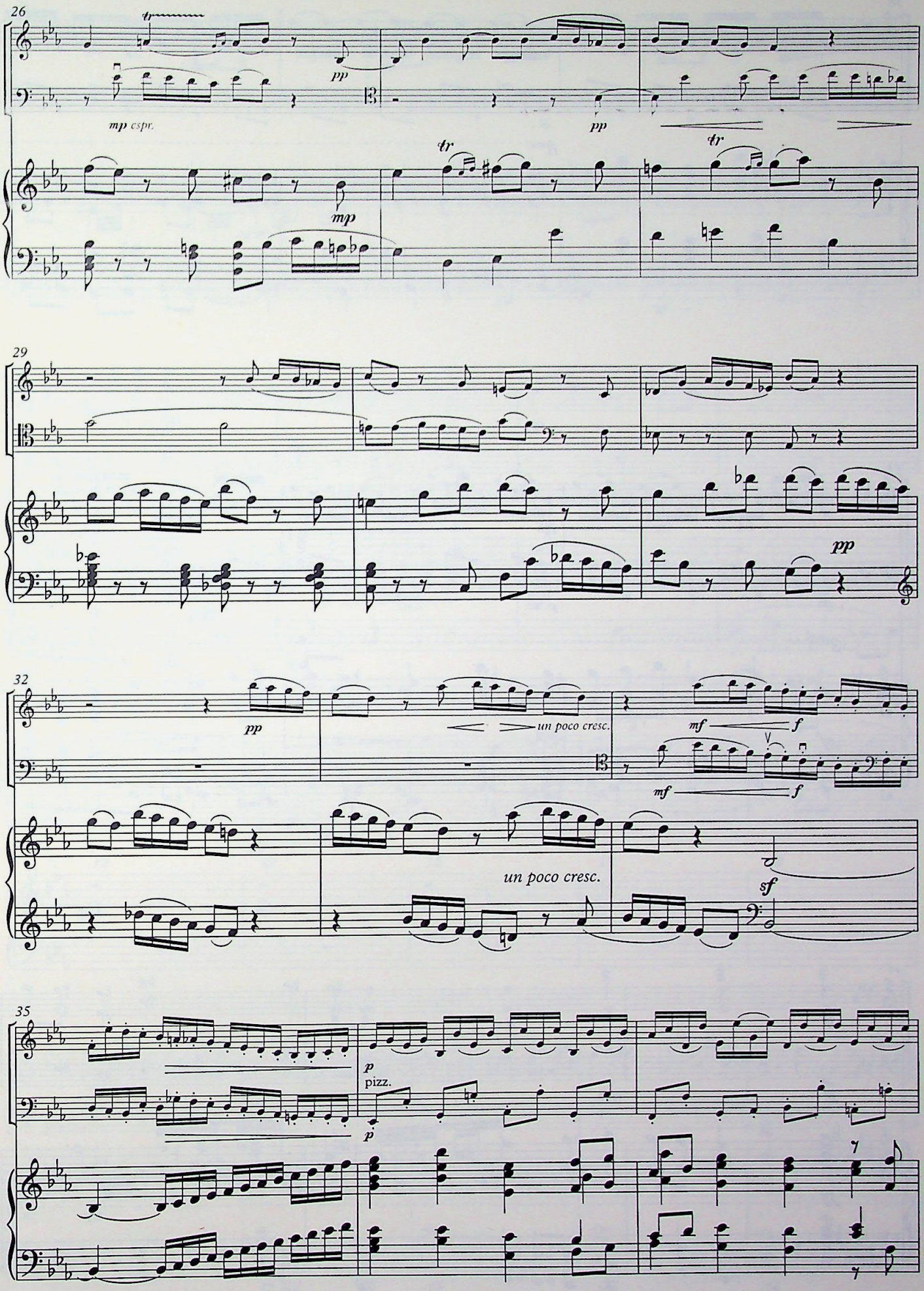









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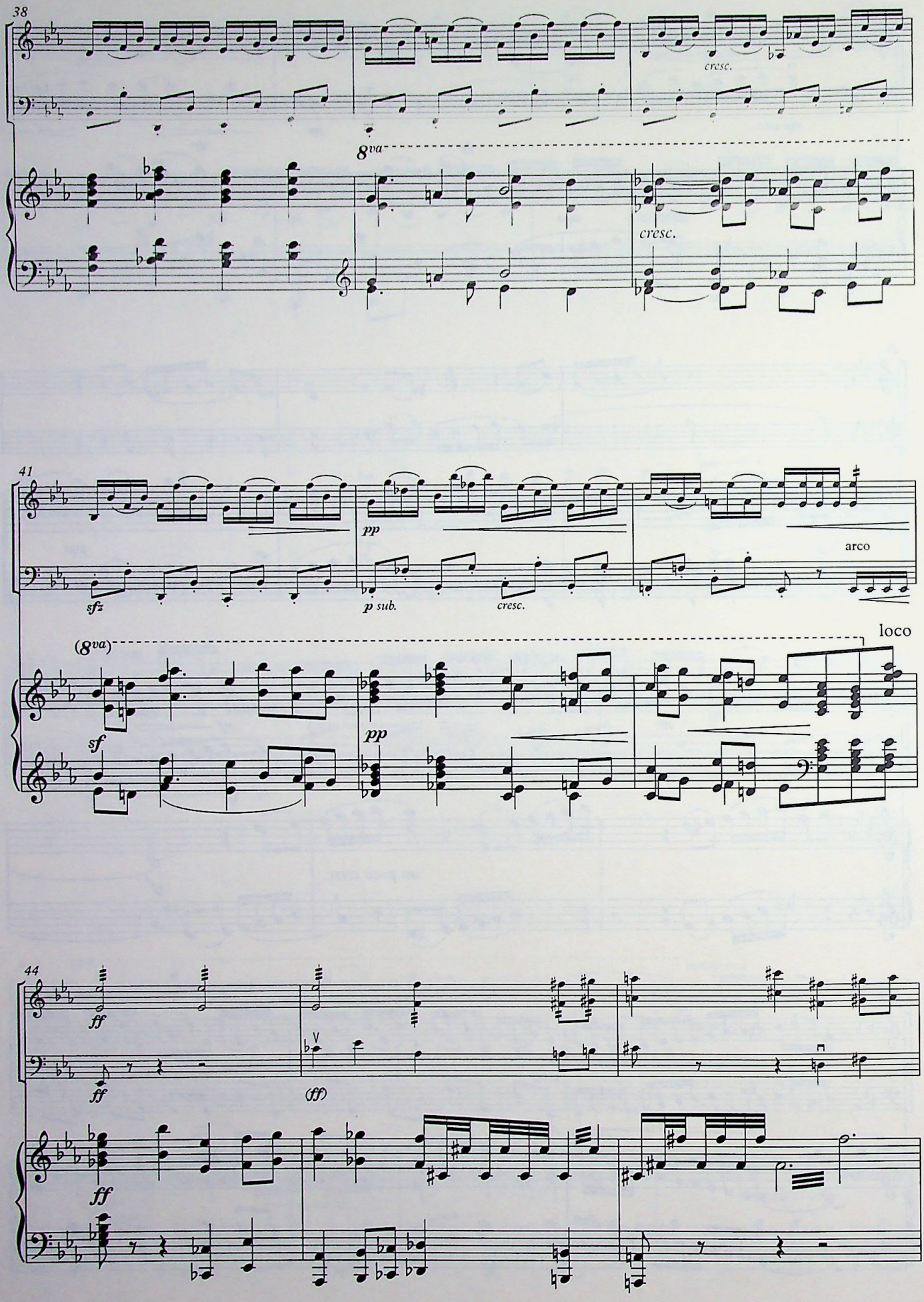
# III


Andante
mp sostenuto
6
sf
sf
sf
10
mf espr. grazioso
pp grazioso
sf
pp
pp grazioso
14
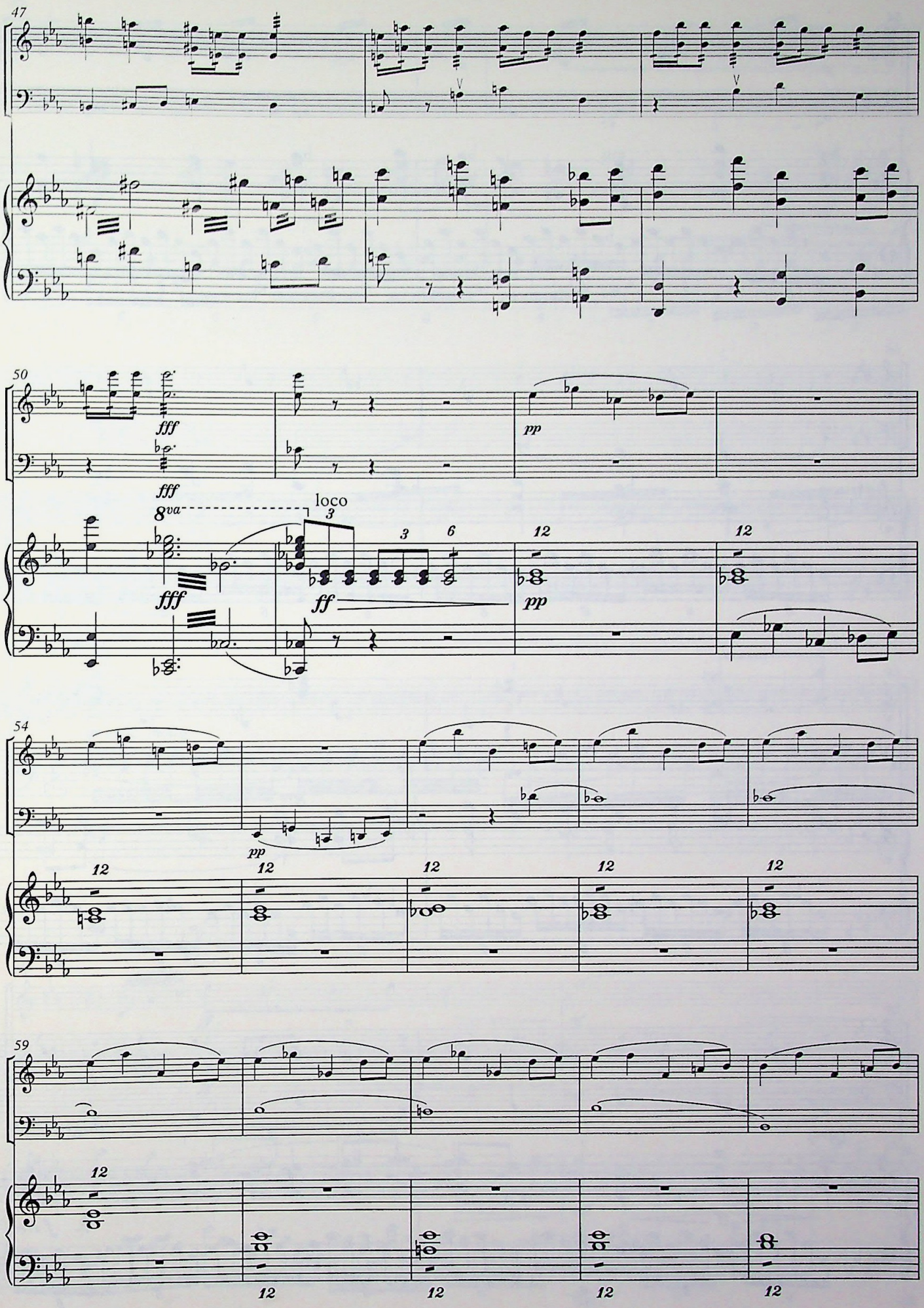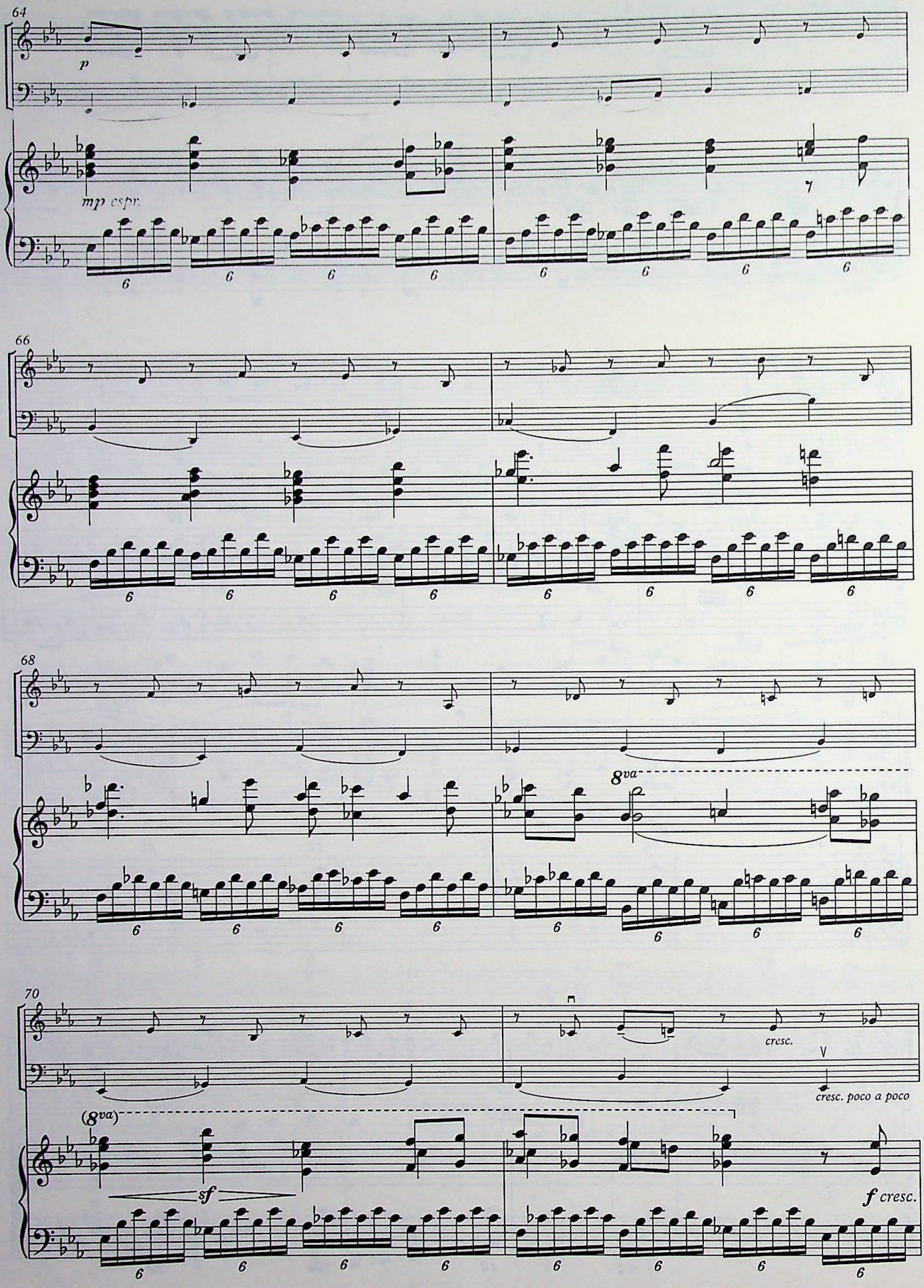



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26
tr
pp
mp cspr.
pp
tr
tr
mp
29
pp
32
pp
un poco cresc.
mf
f
mf
f
un poco cresc.
sf
35
p
pizz.
p
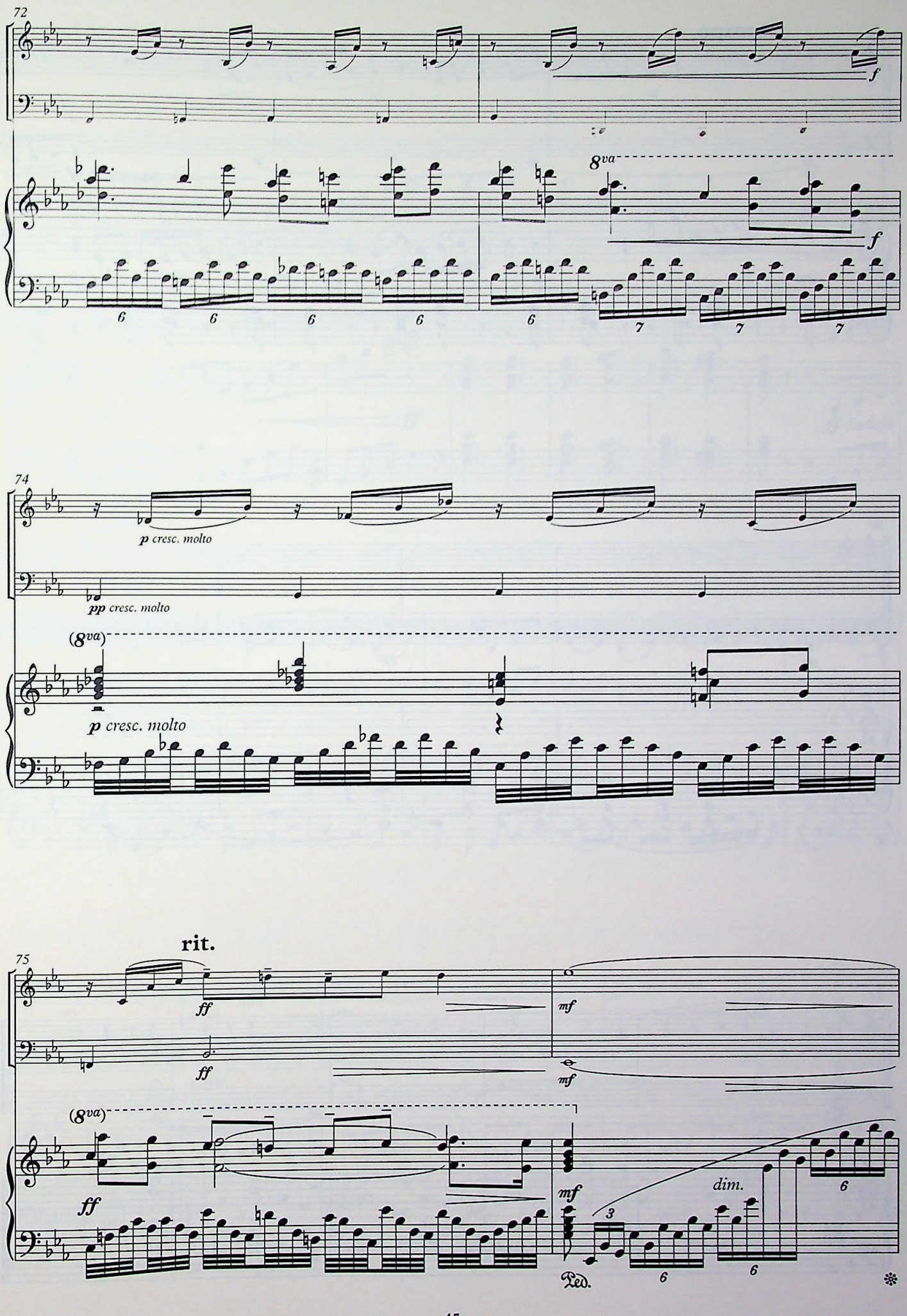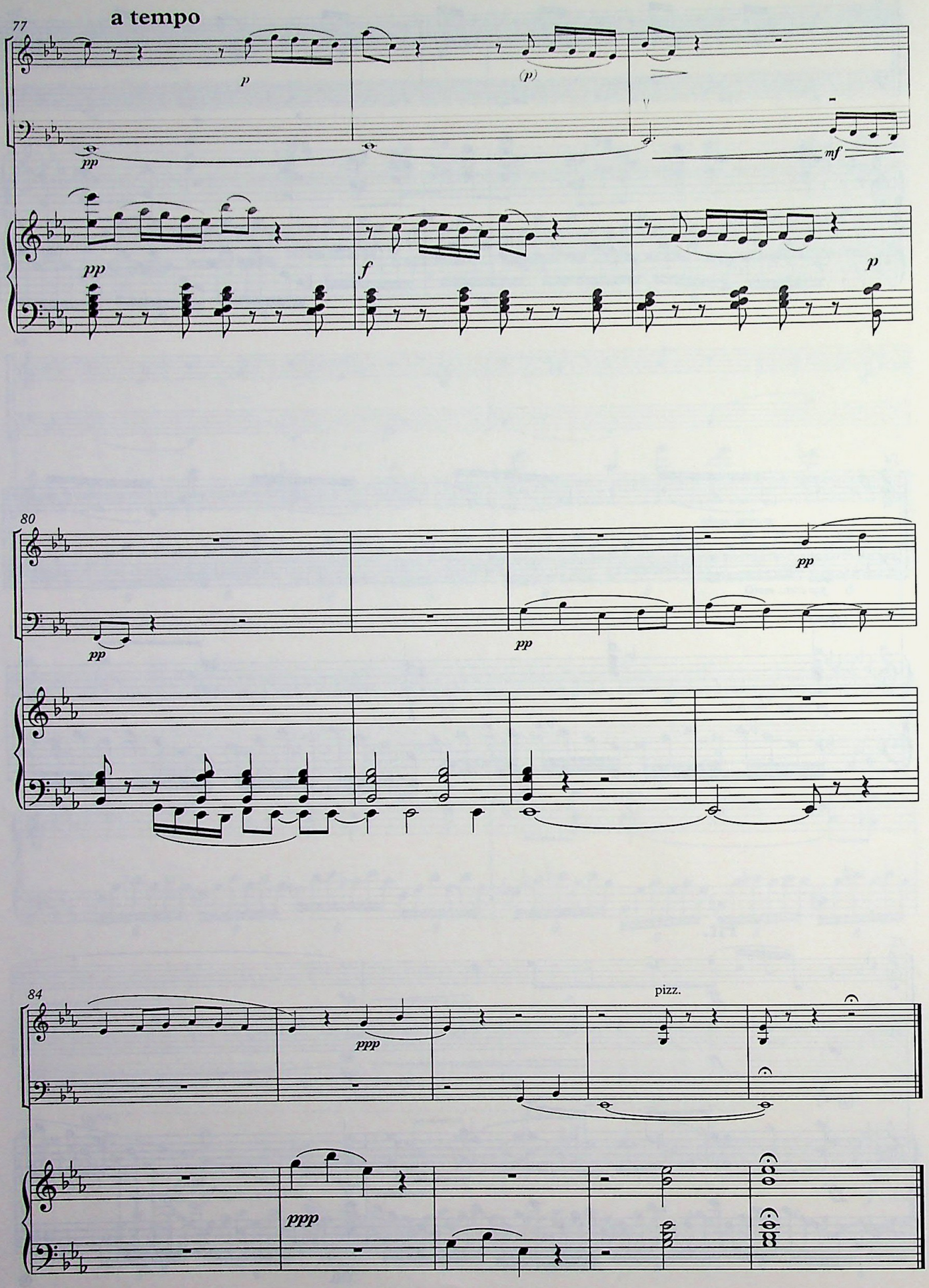



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47
50
fff
fff
8va
loco
fff
ff
pp
pp
54
pp
12
59
12



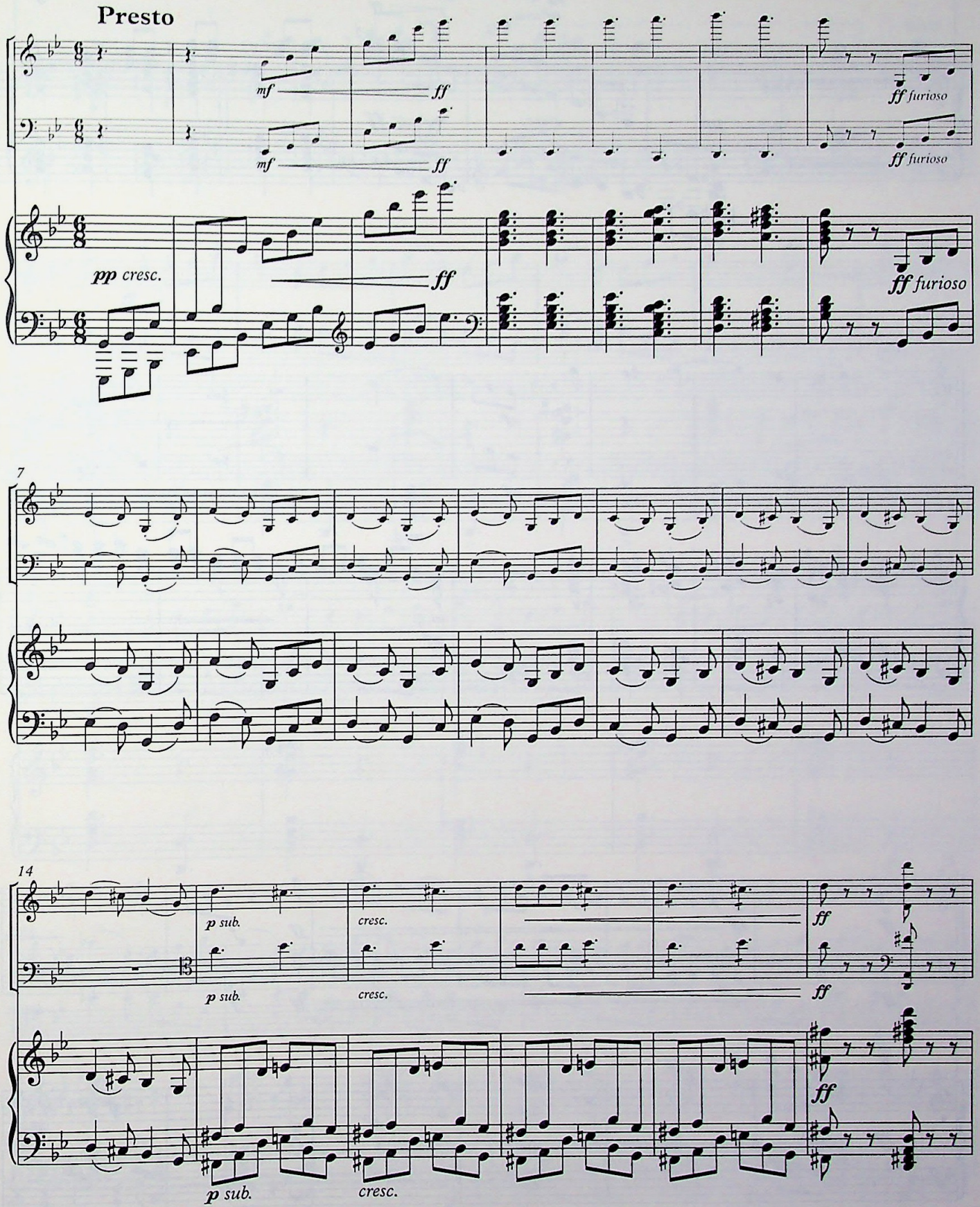

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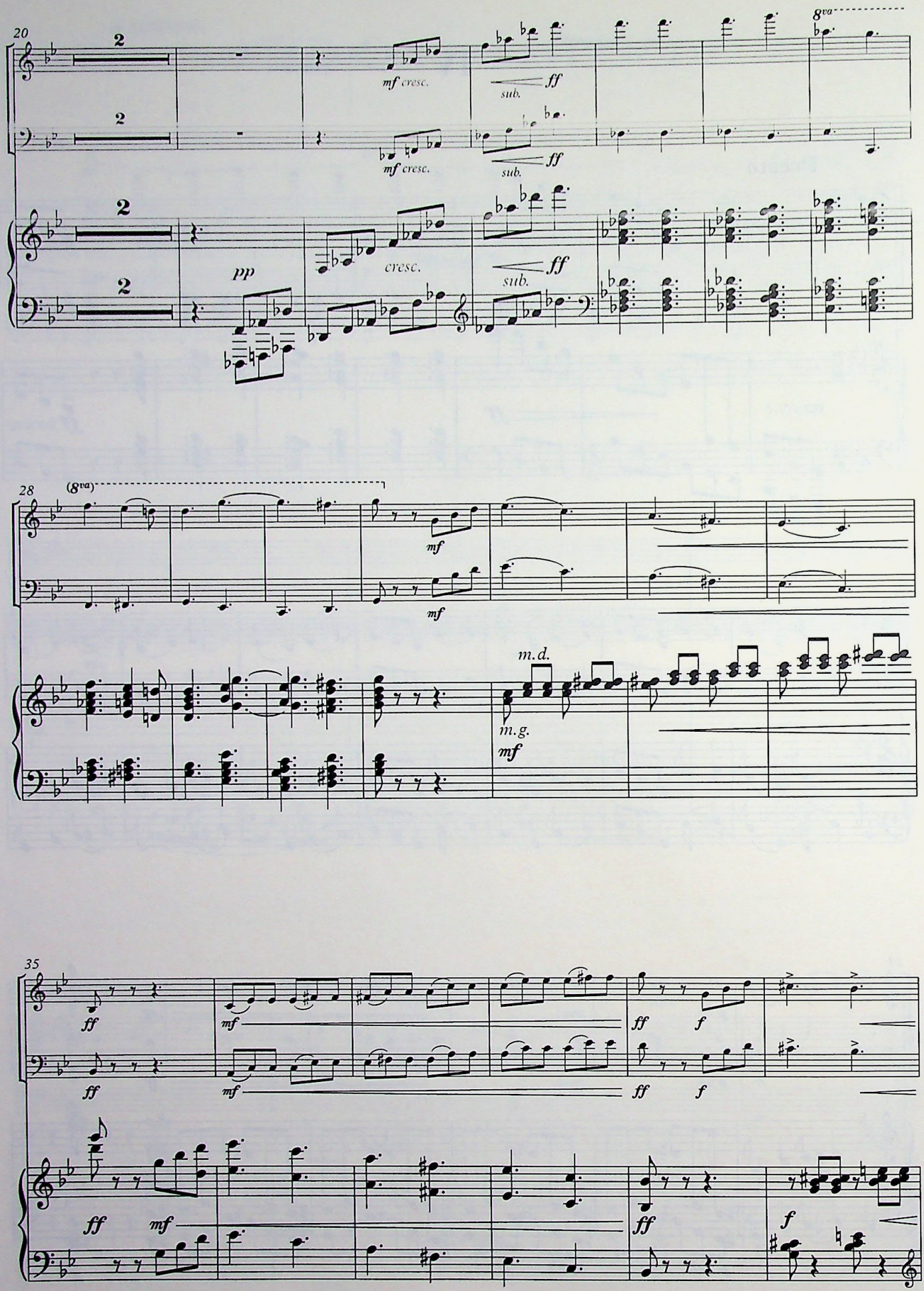

72
f
8va
f
74
p cresc. molto
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p cresc. molto
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mf
mf
(8va)
ff
mf
dim.
Ped.
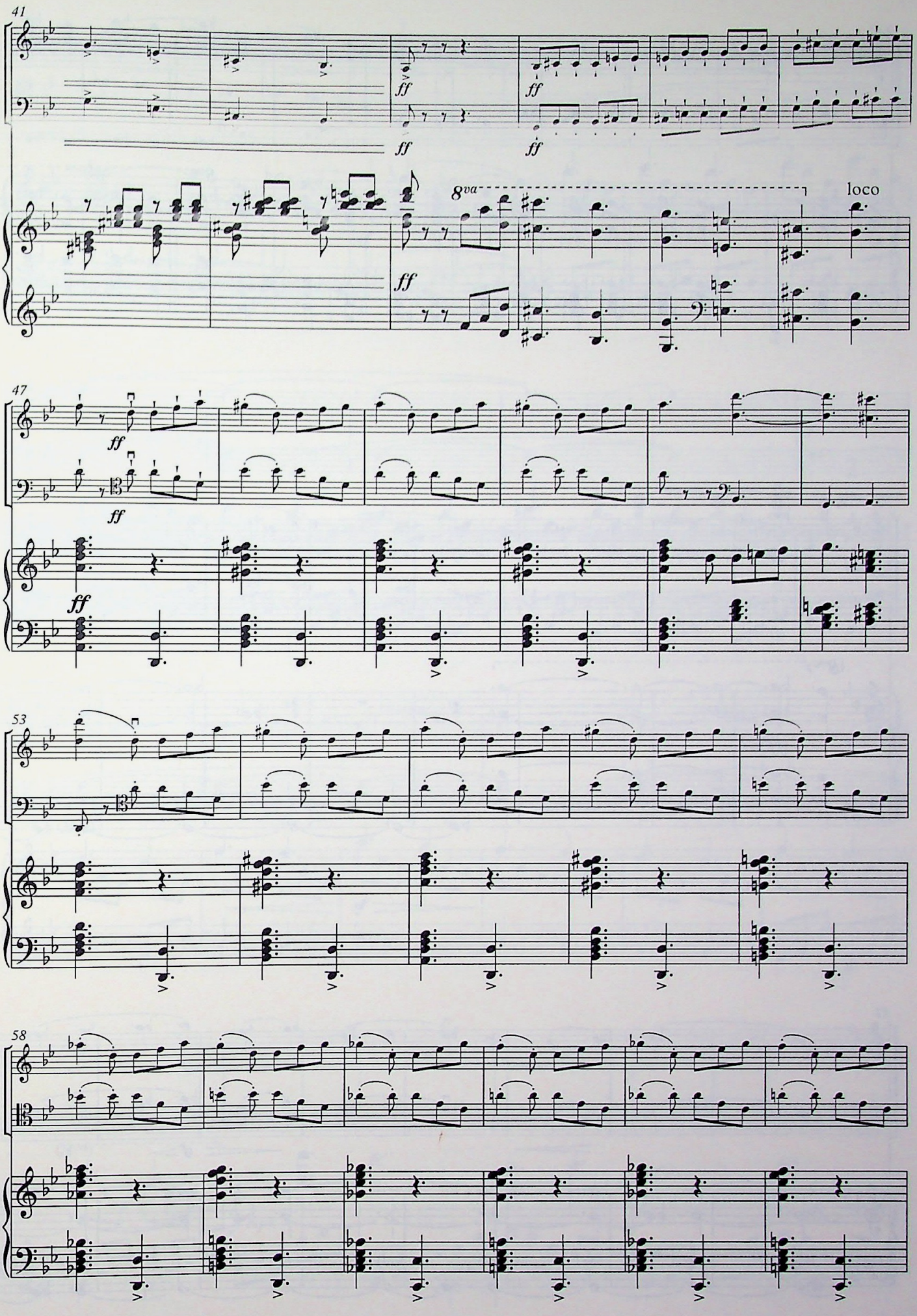



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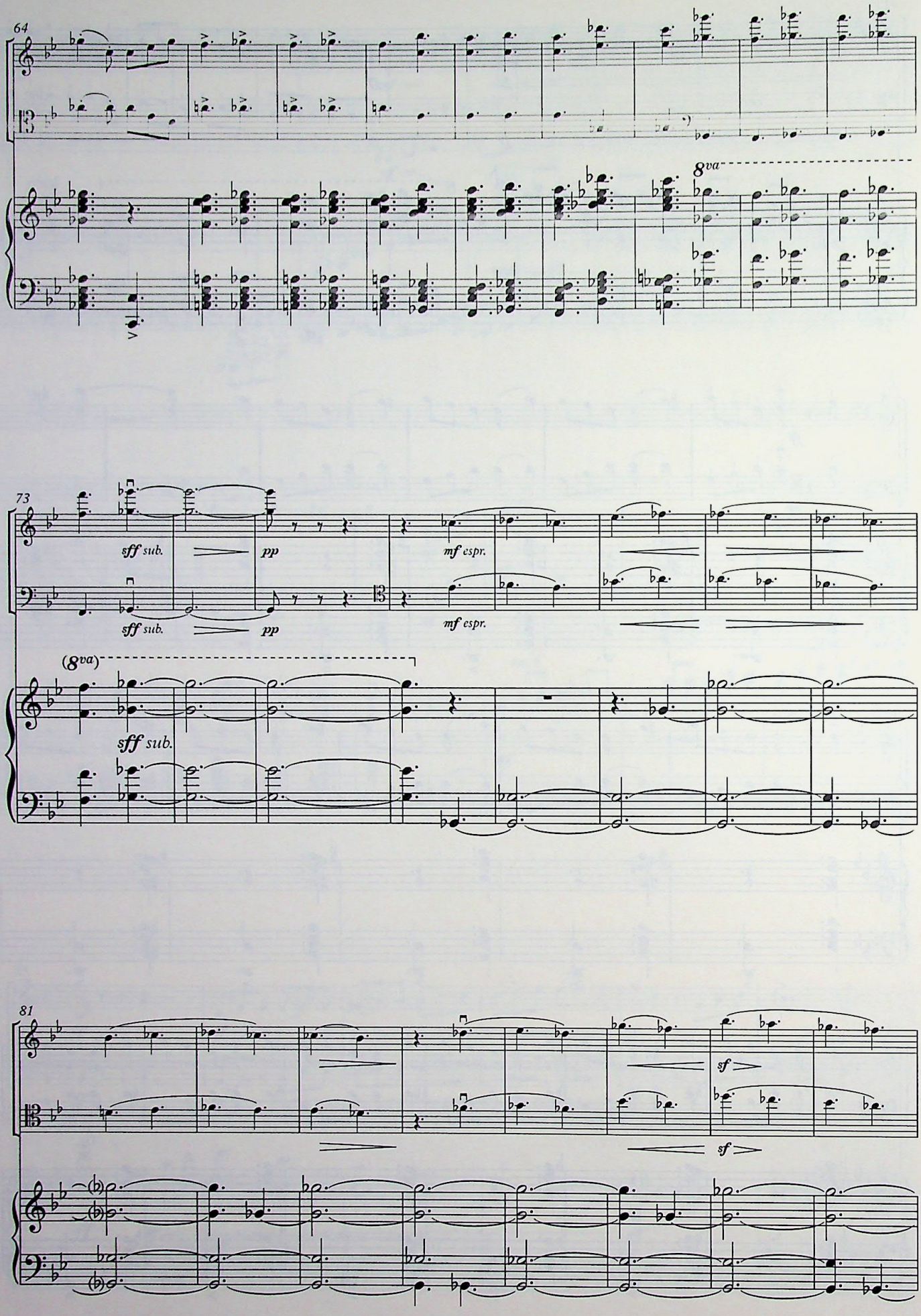
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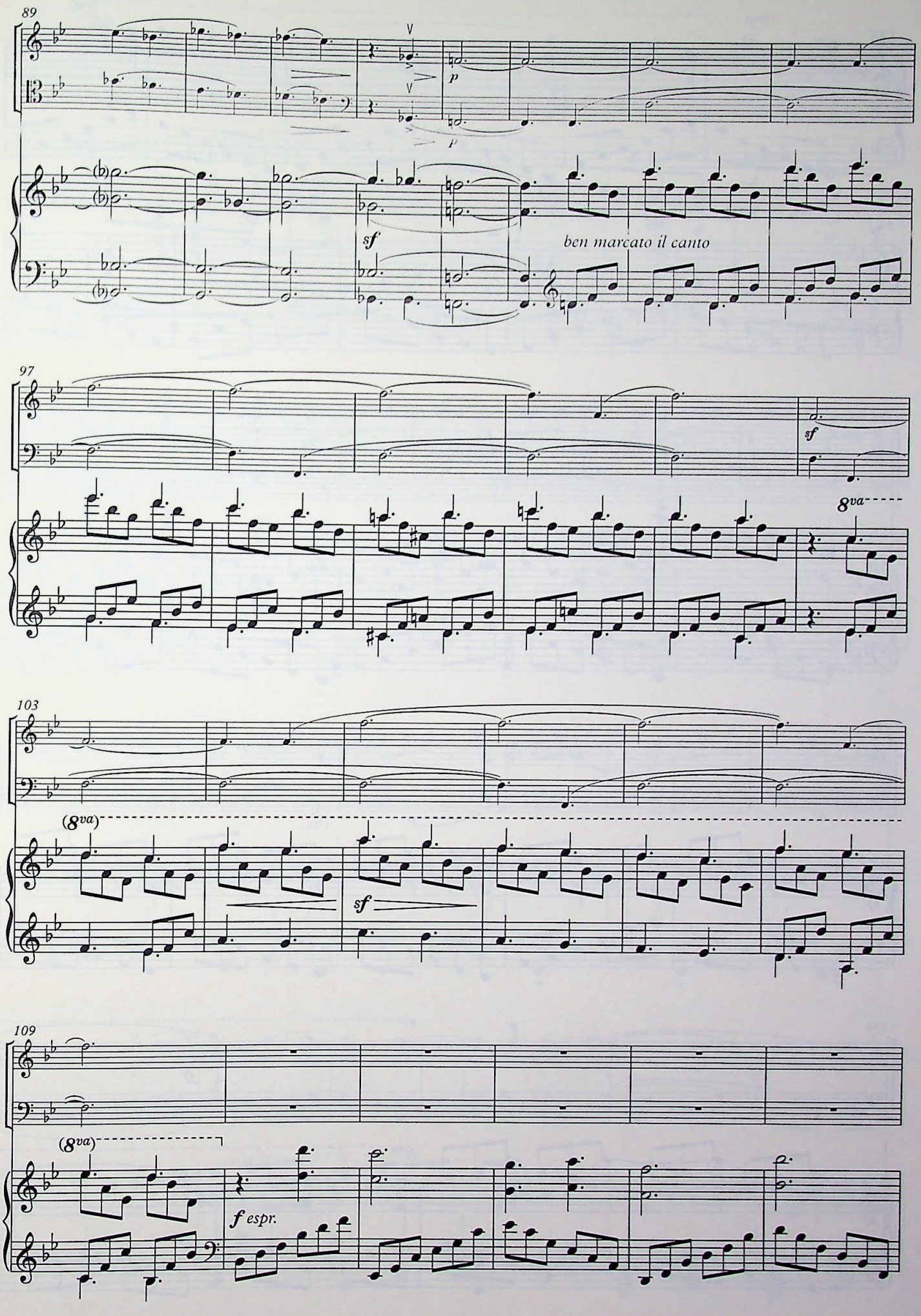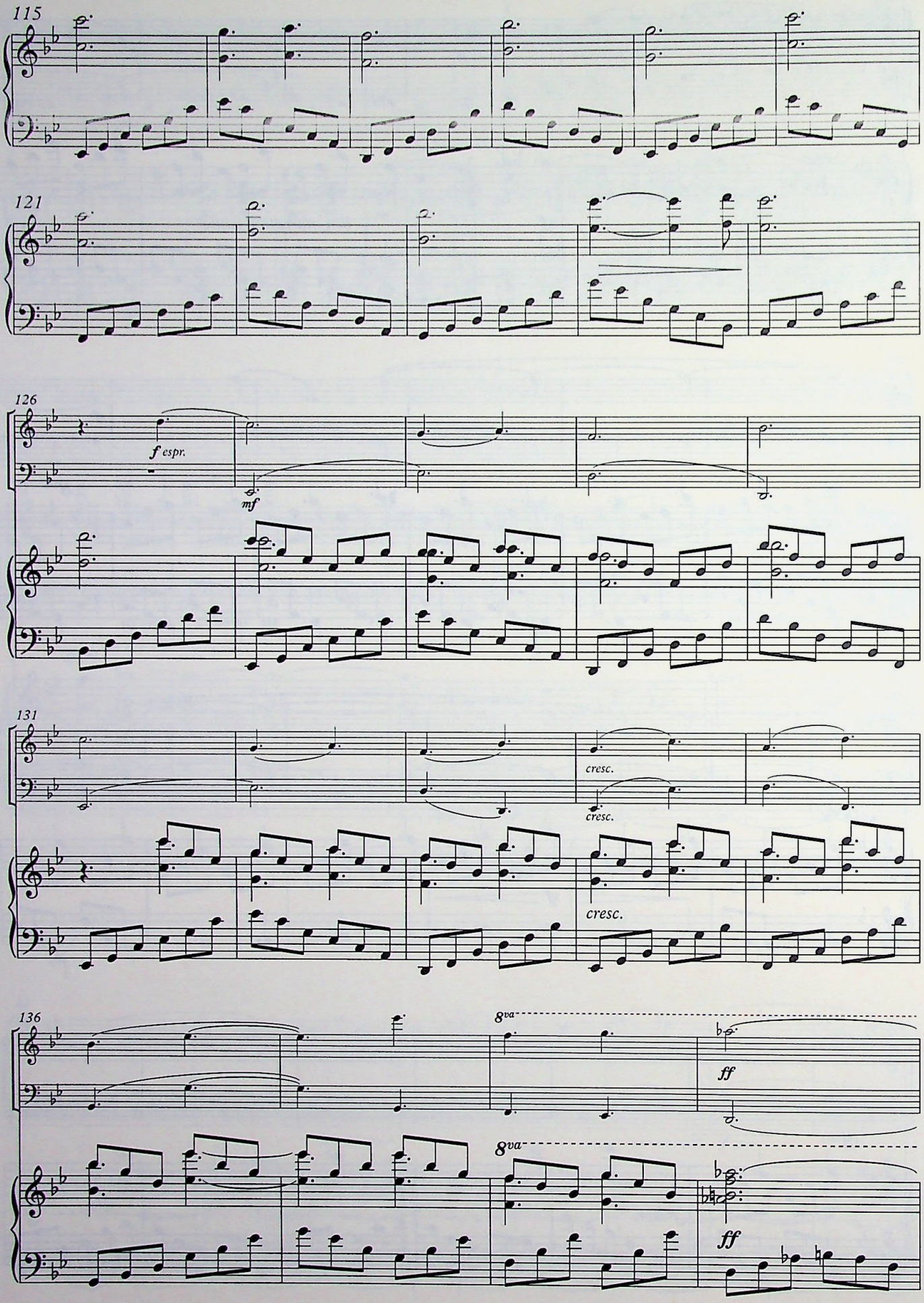





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41
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8va
loco
ff
47
ff
ff
ff
53
58

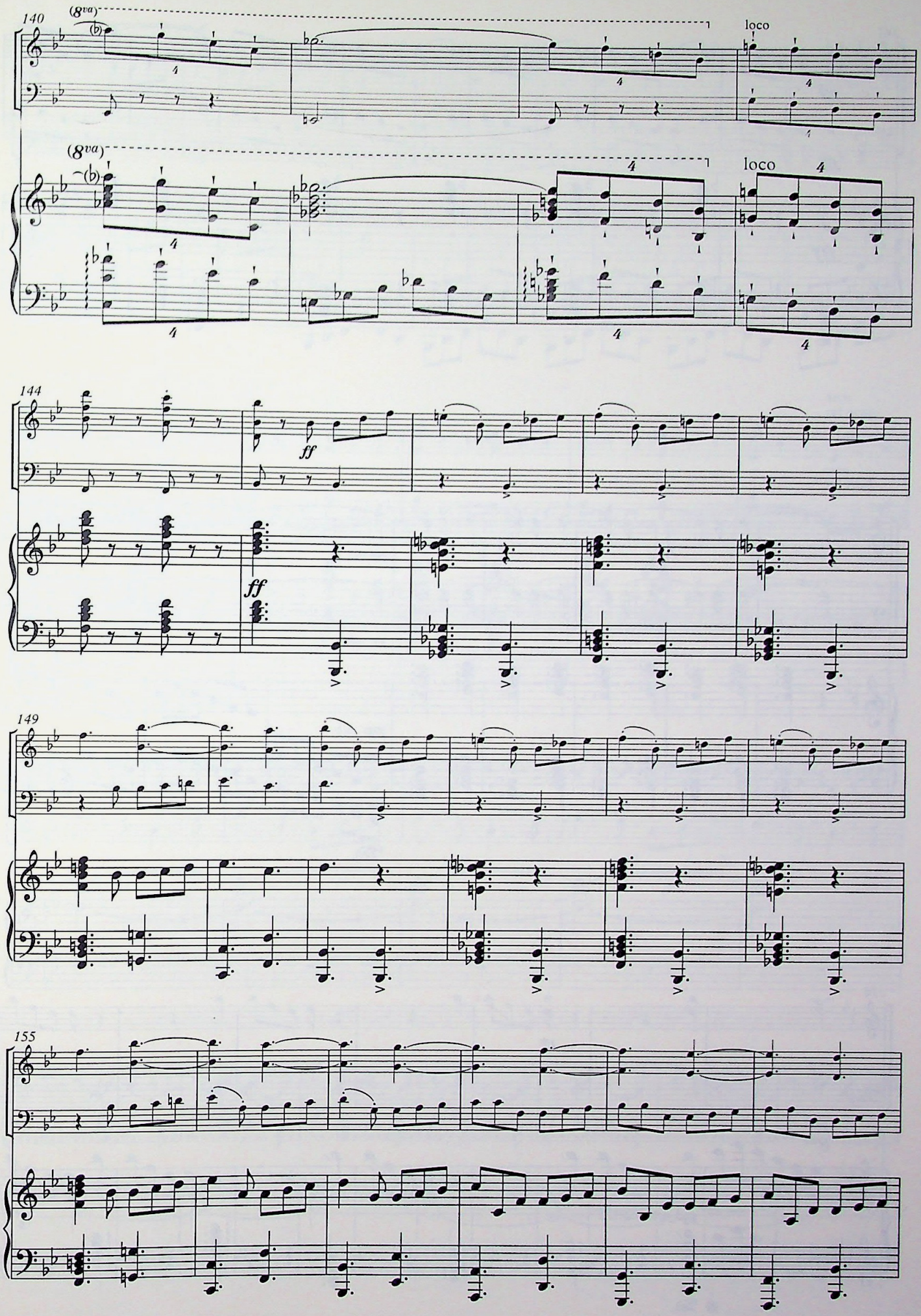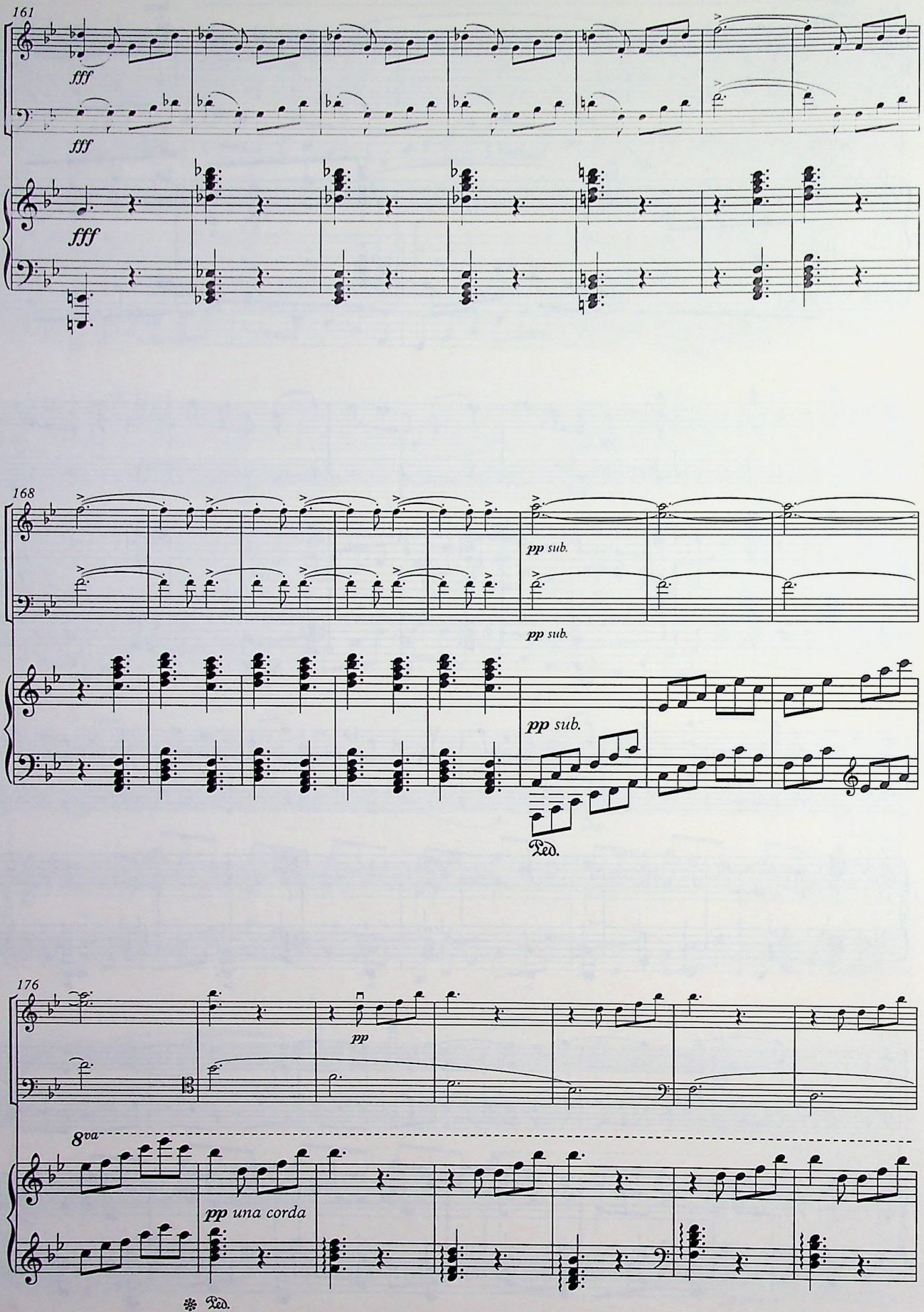



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89
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103
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109
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f espr.
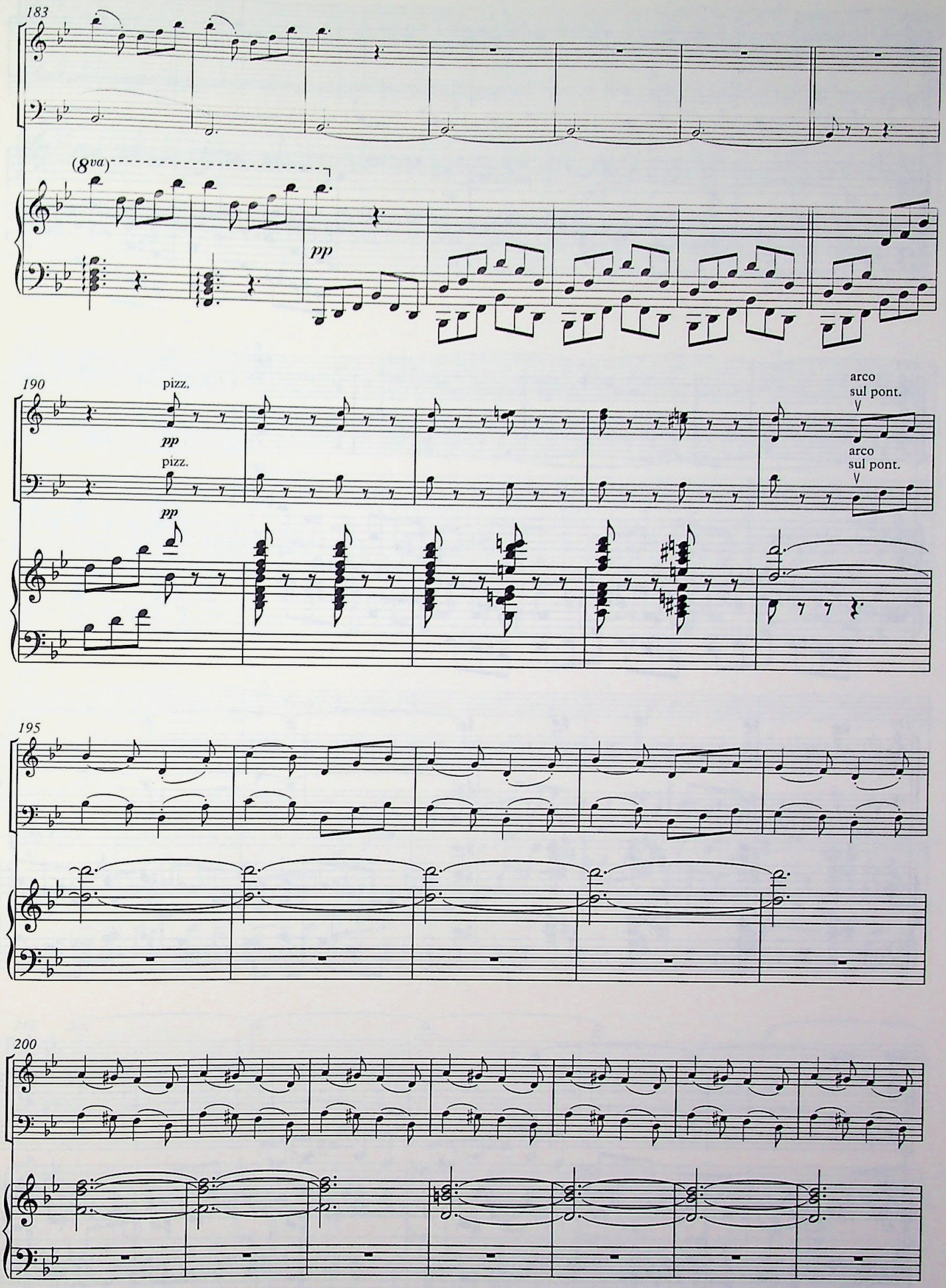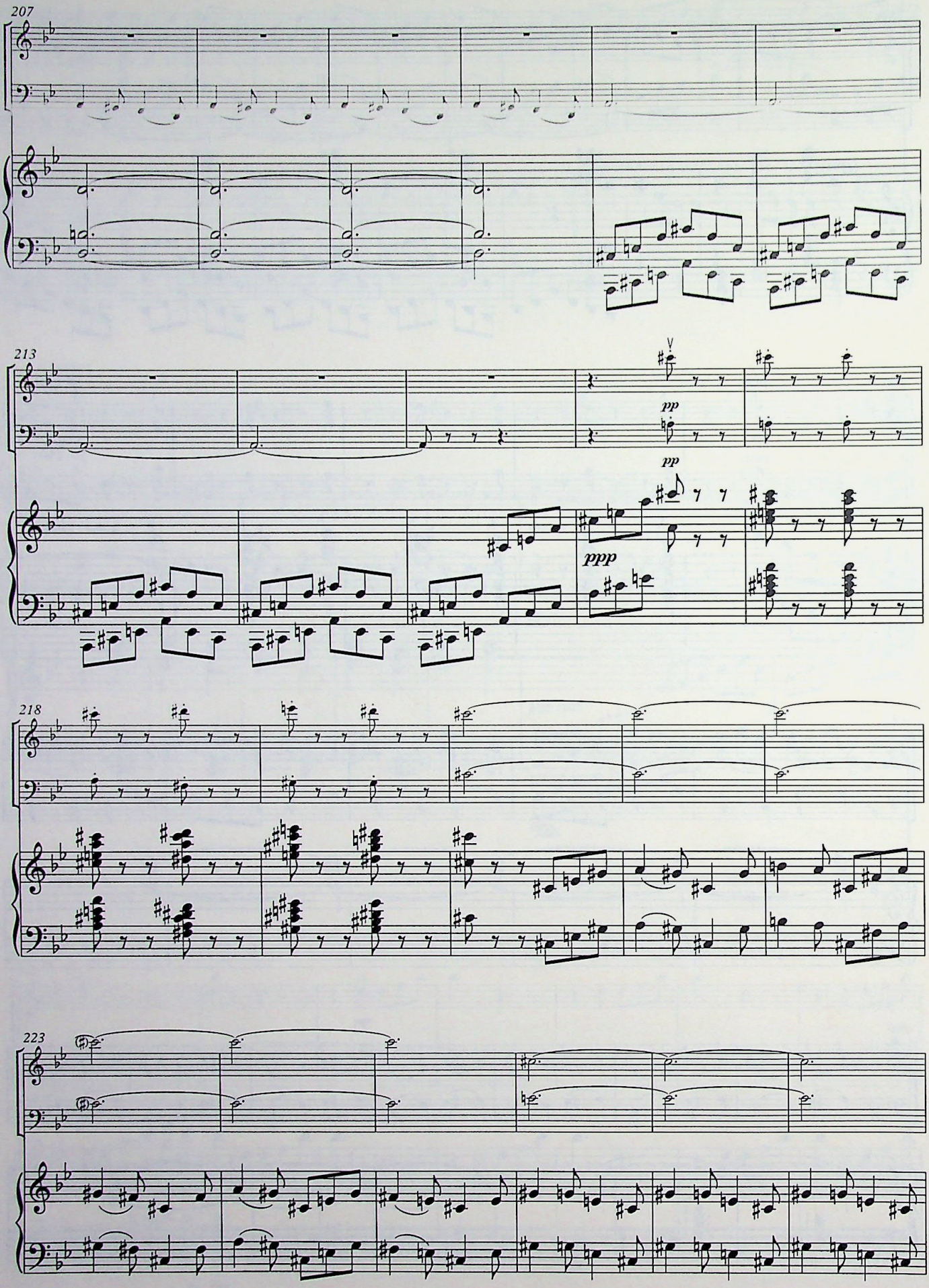



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140
(8va)
loco
144
ff
149
155
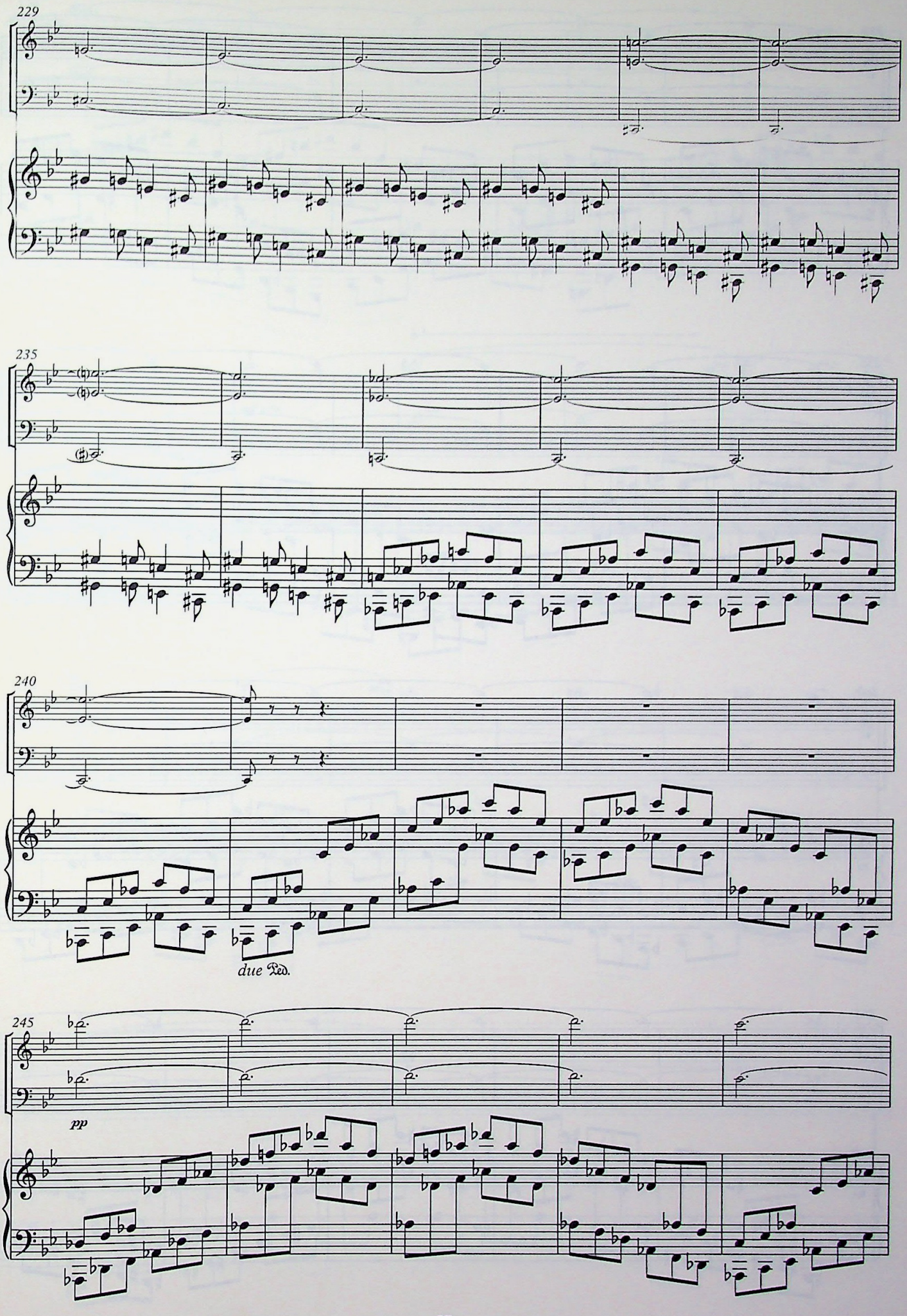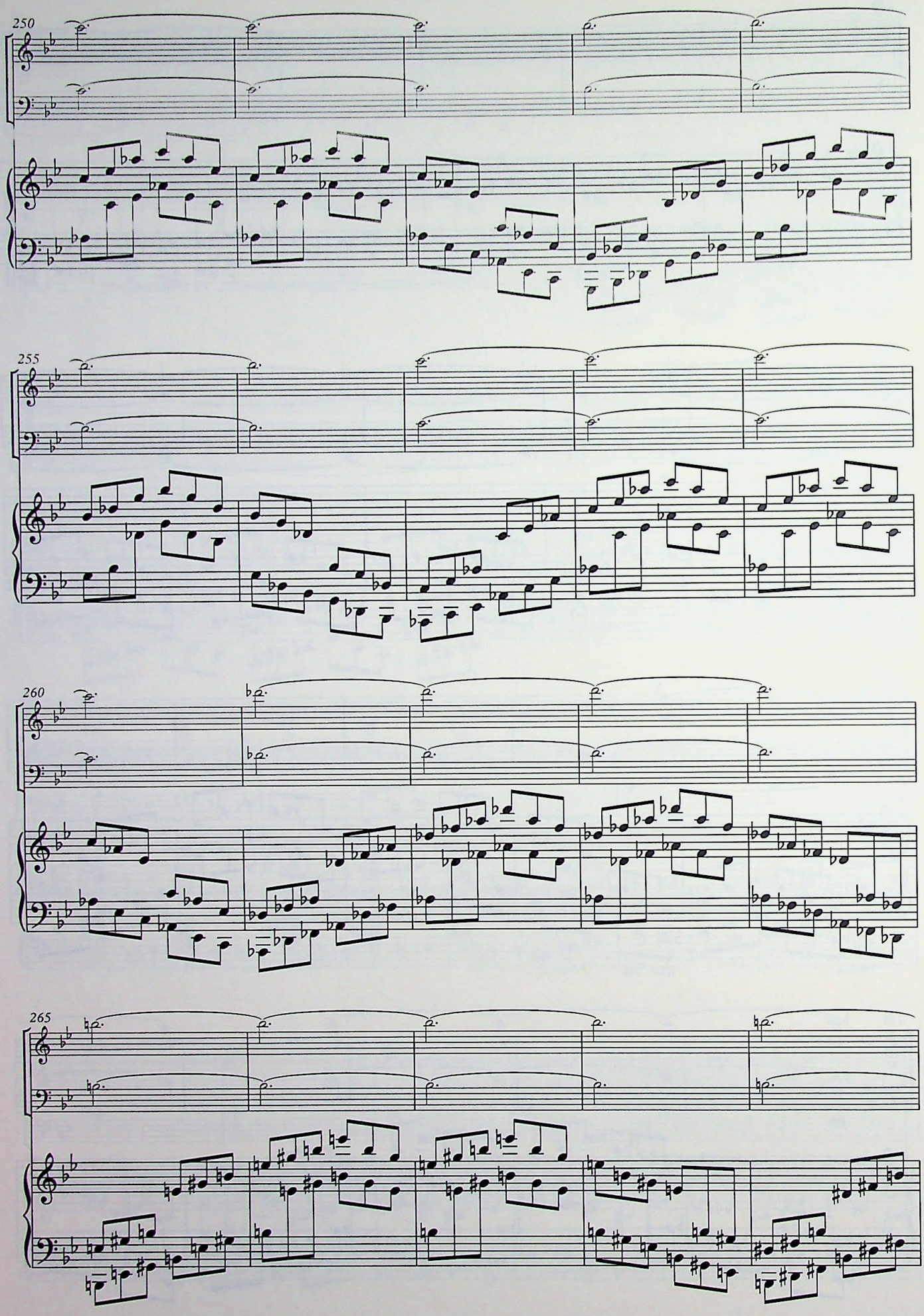



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183
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190
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pp
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arco
sul pont.
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195
200
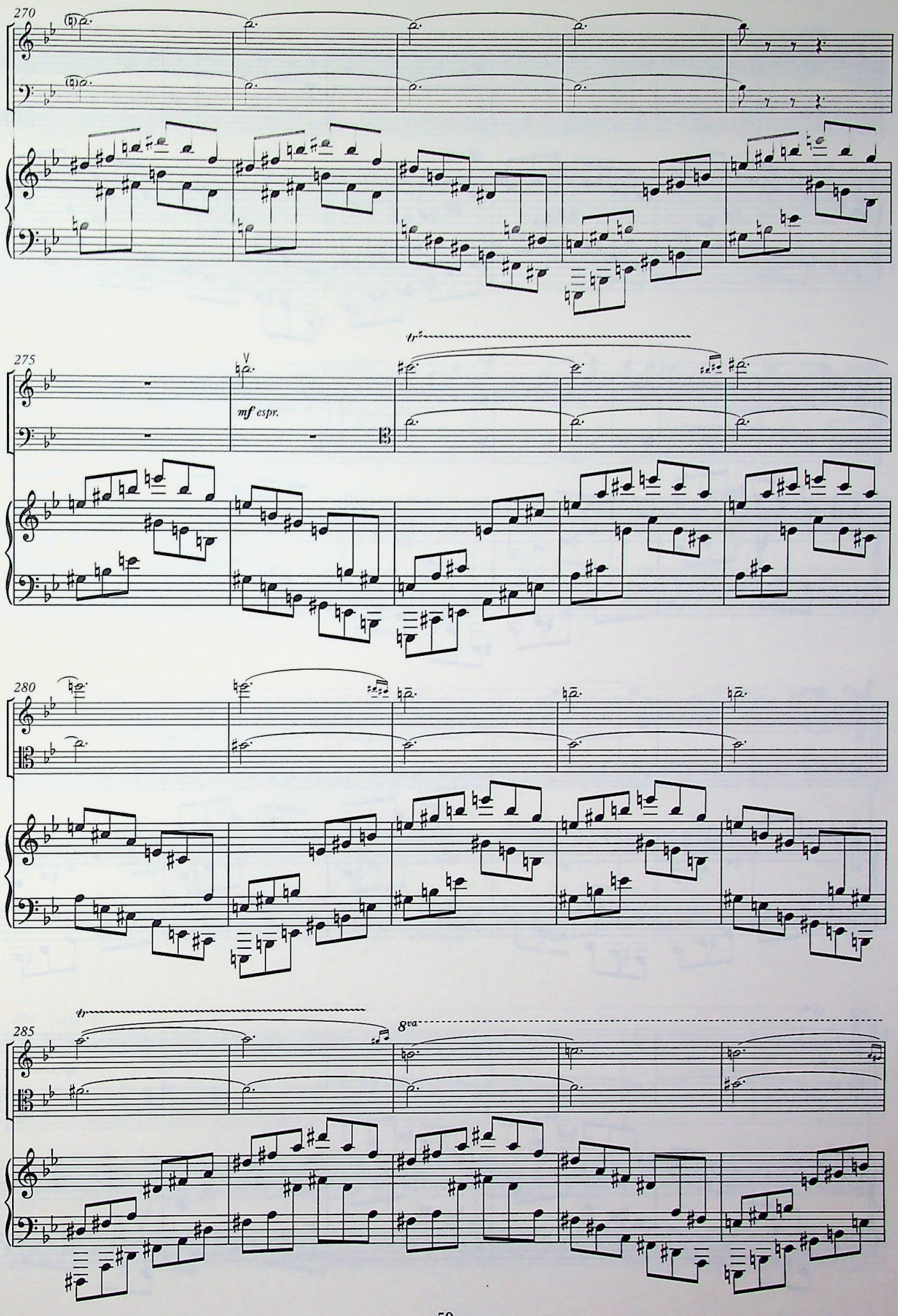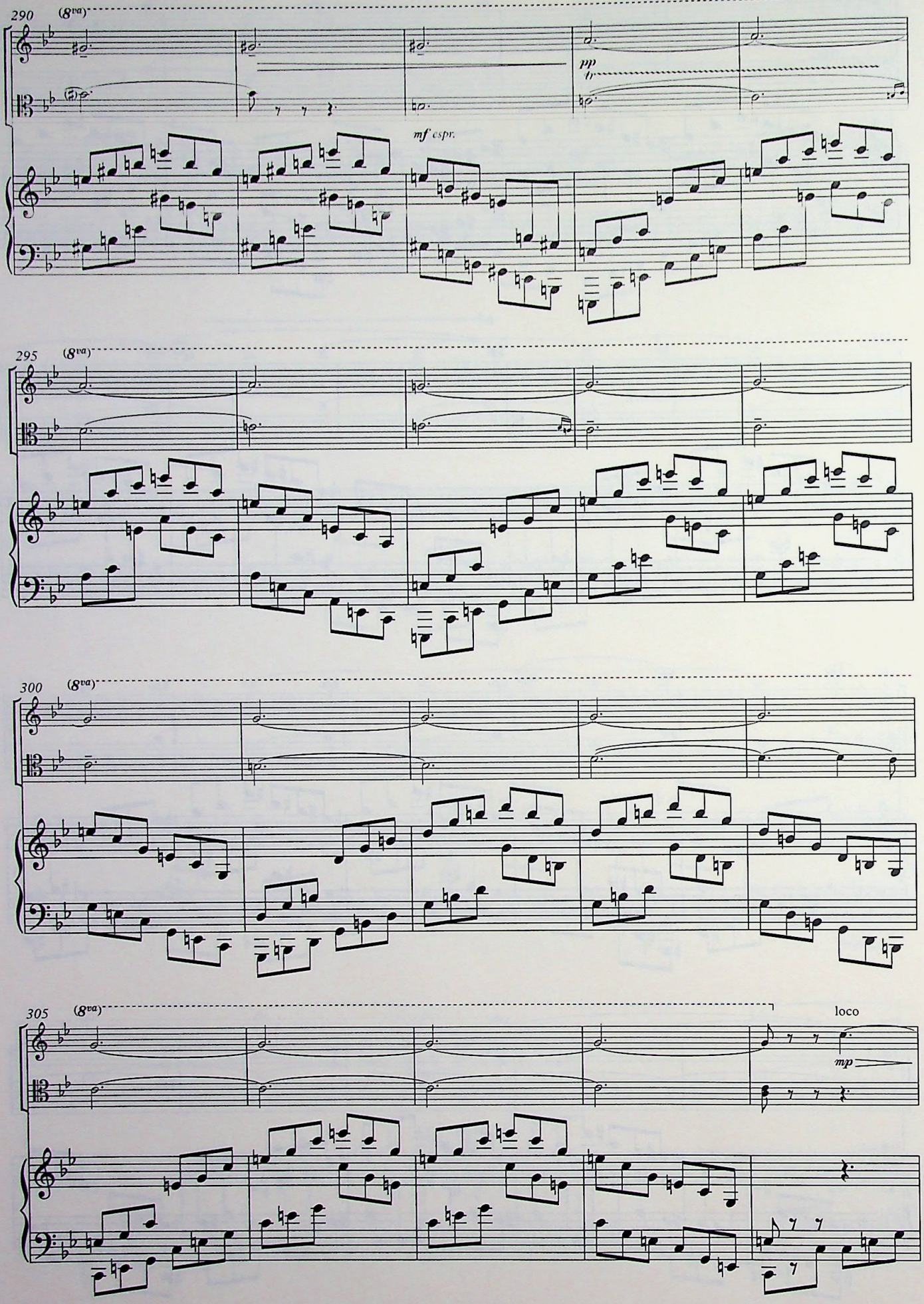



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229
235
240
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245
pp

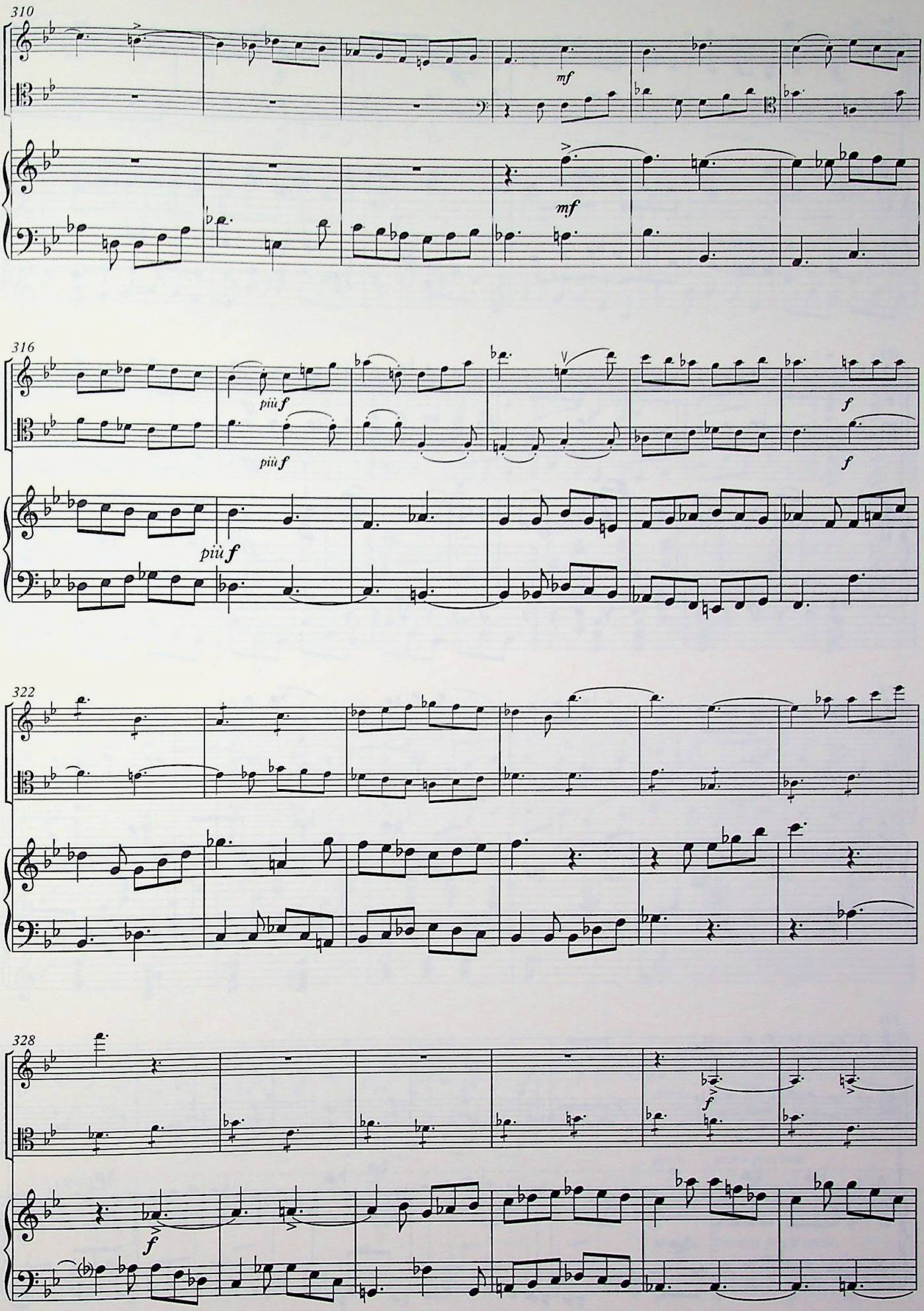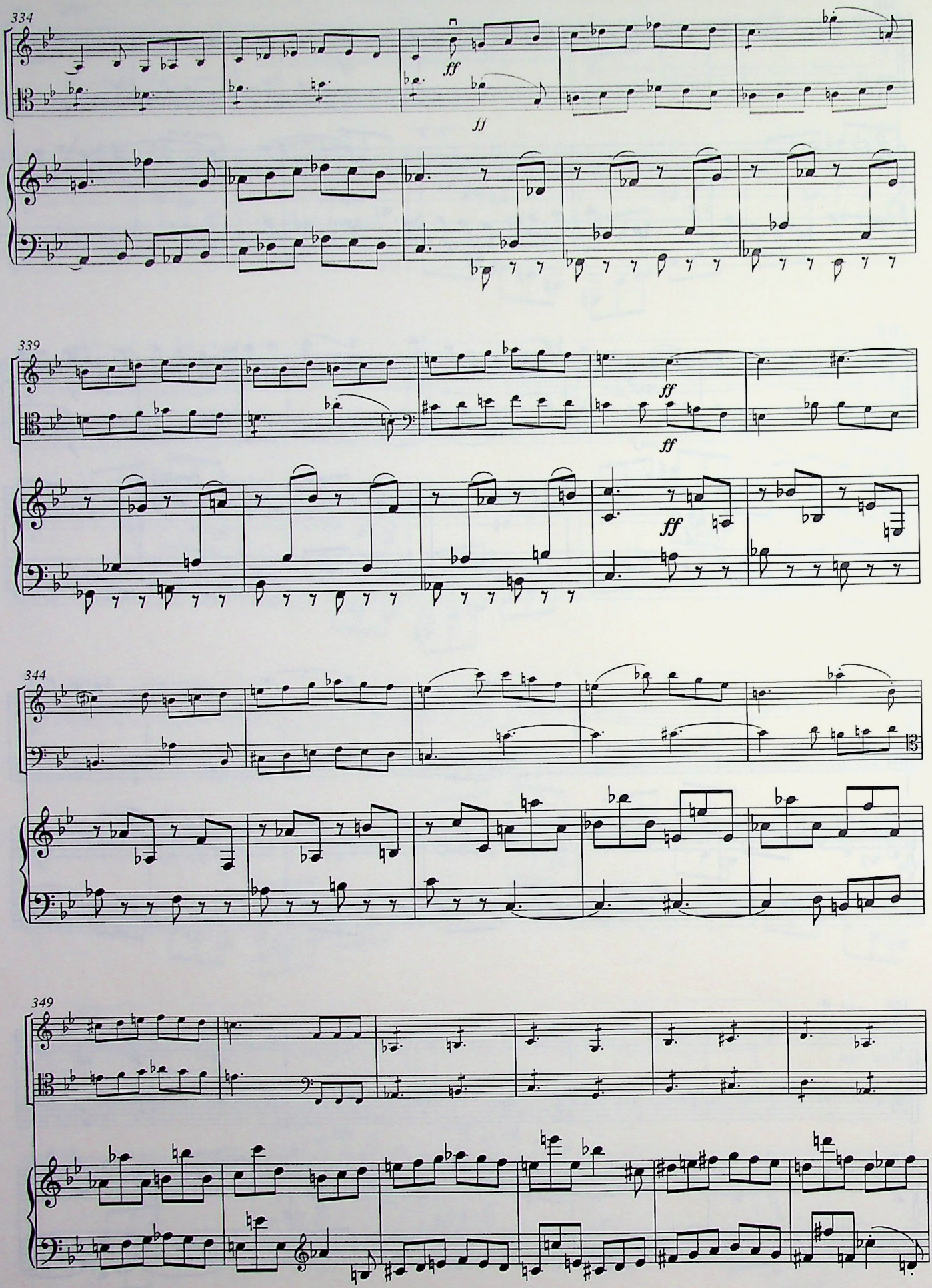



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270
275
mf espr.
280
285
8va
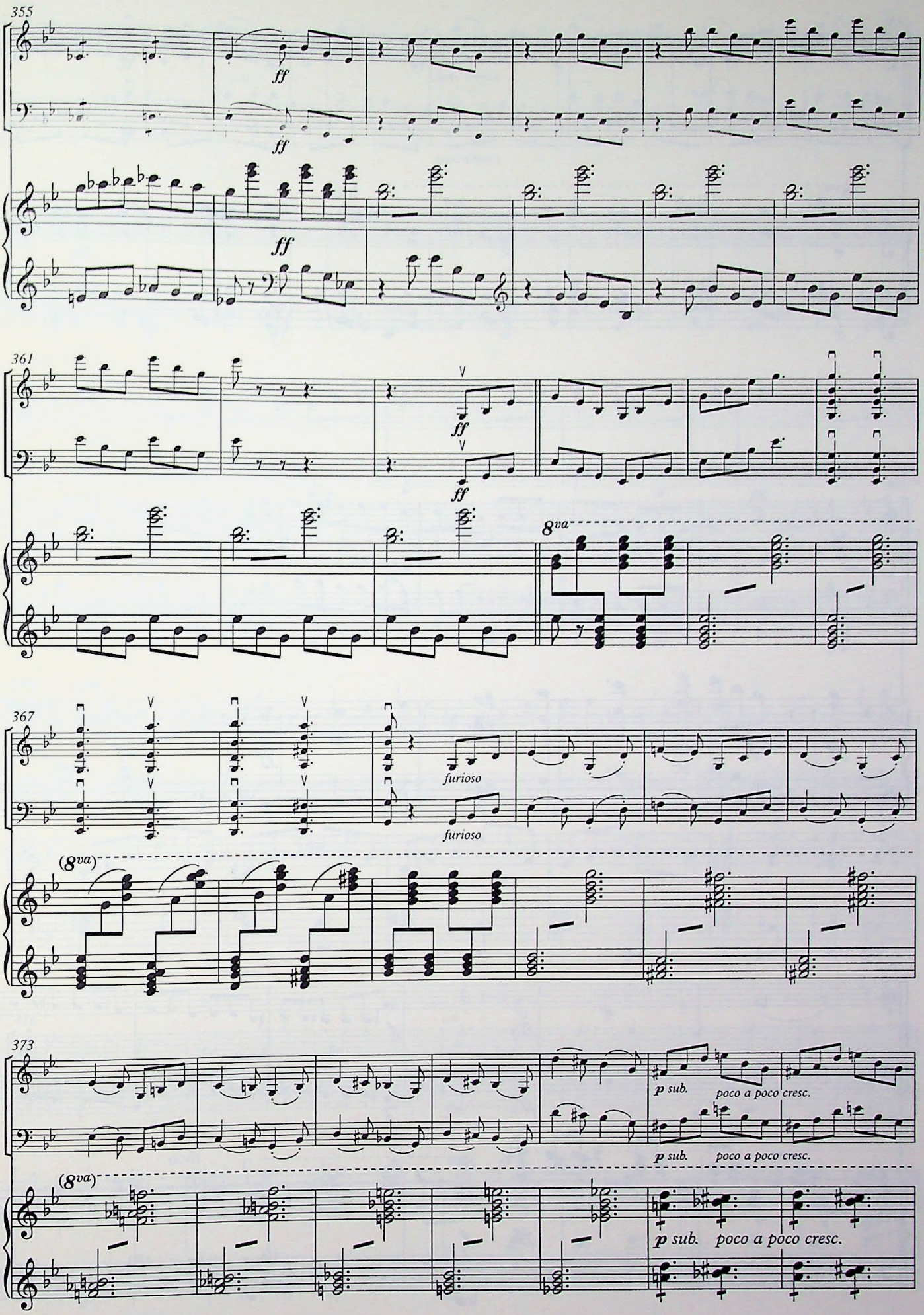


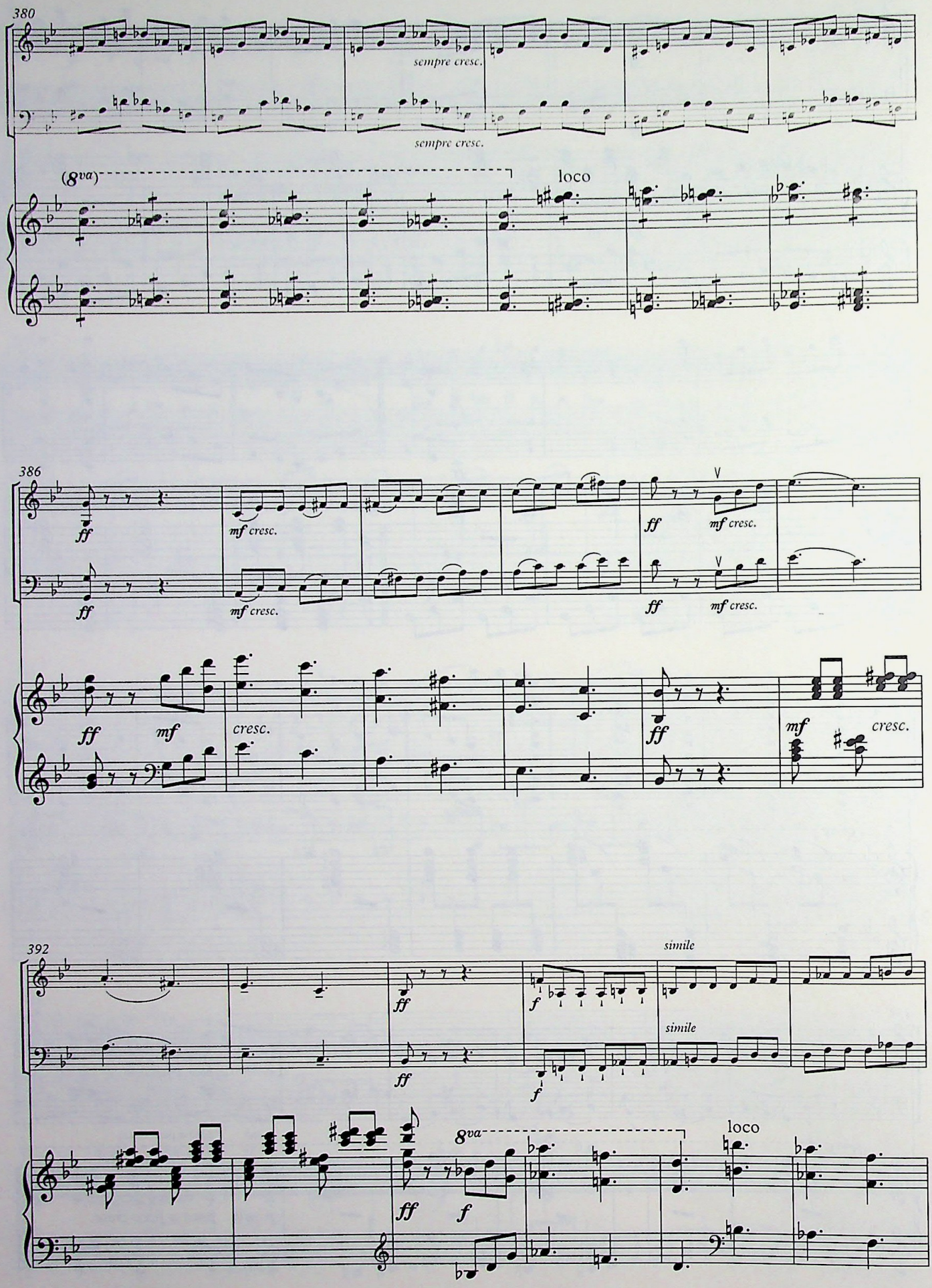

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più f
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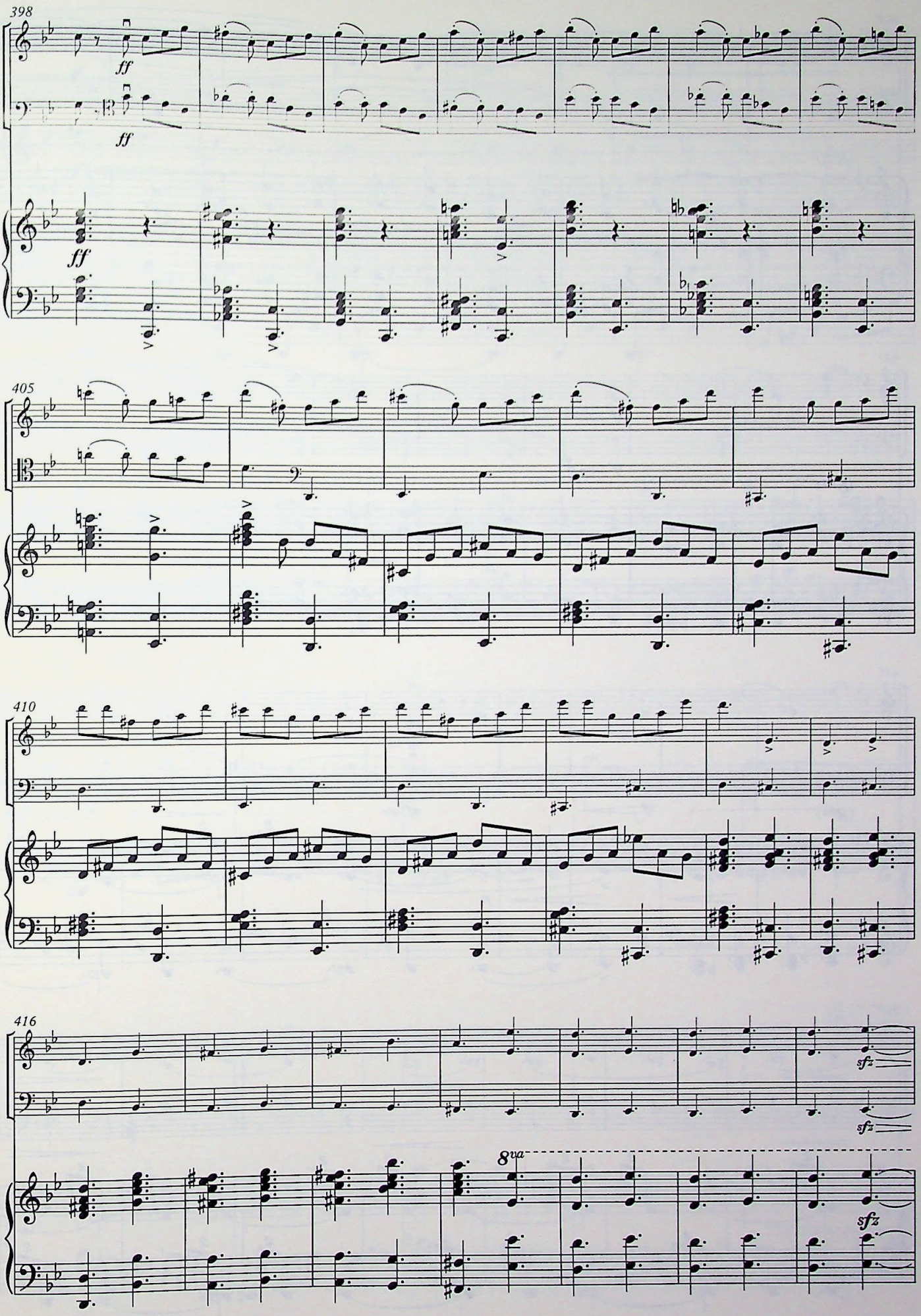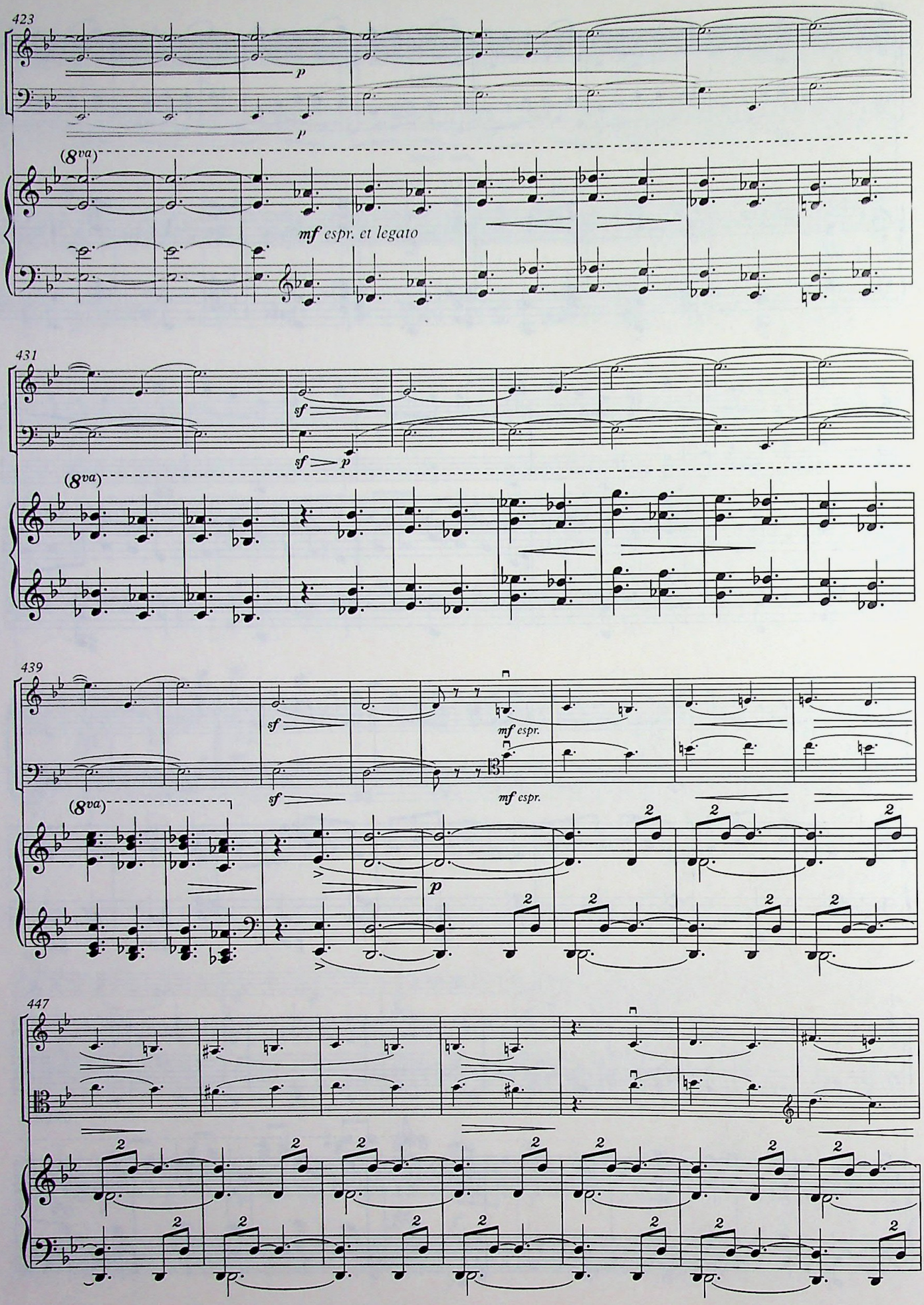



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355
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8va
367
furioso
furioso
(8va)
373
p sub.
poco a poco cresc.
p sub.
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(8va)
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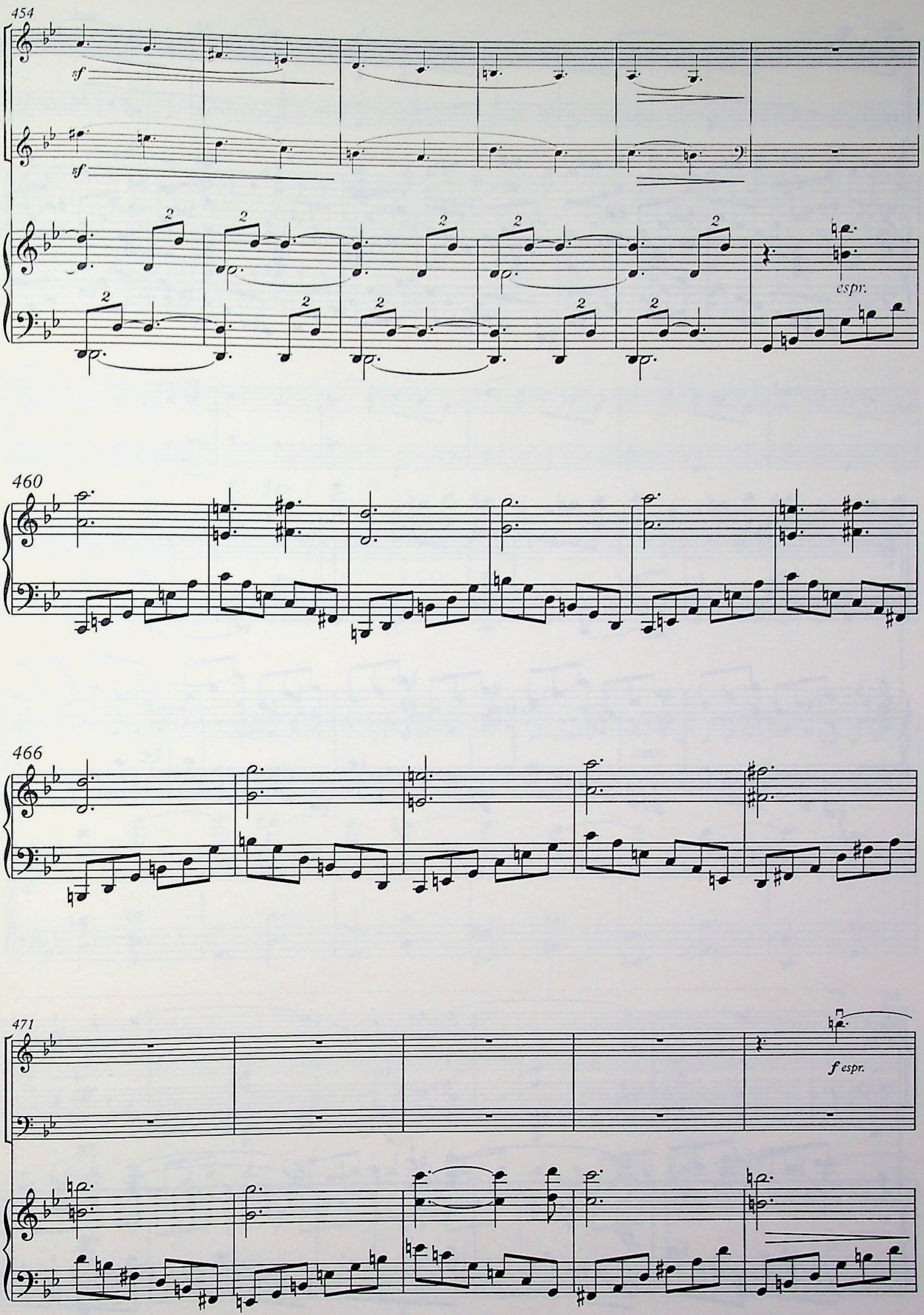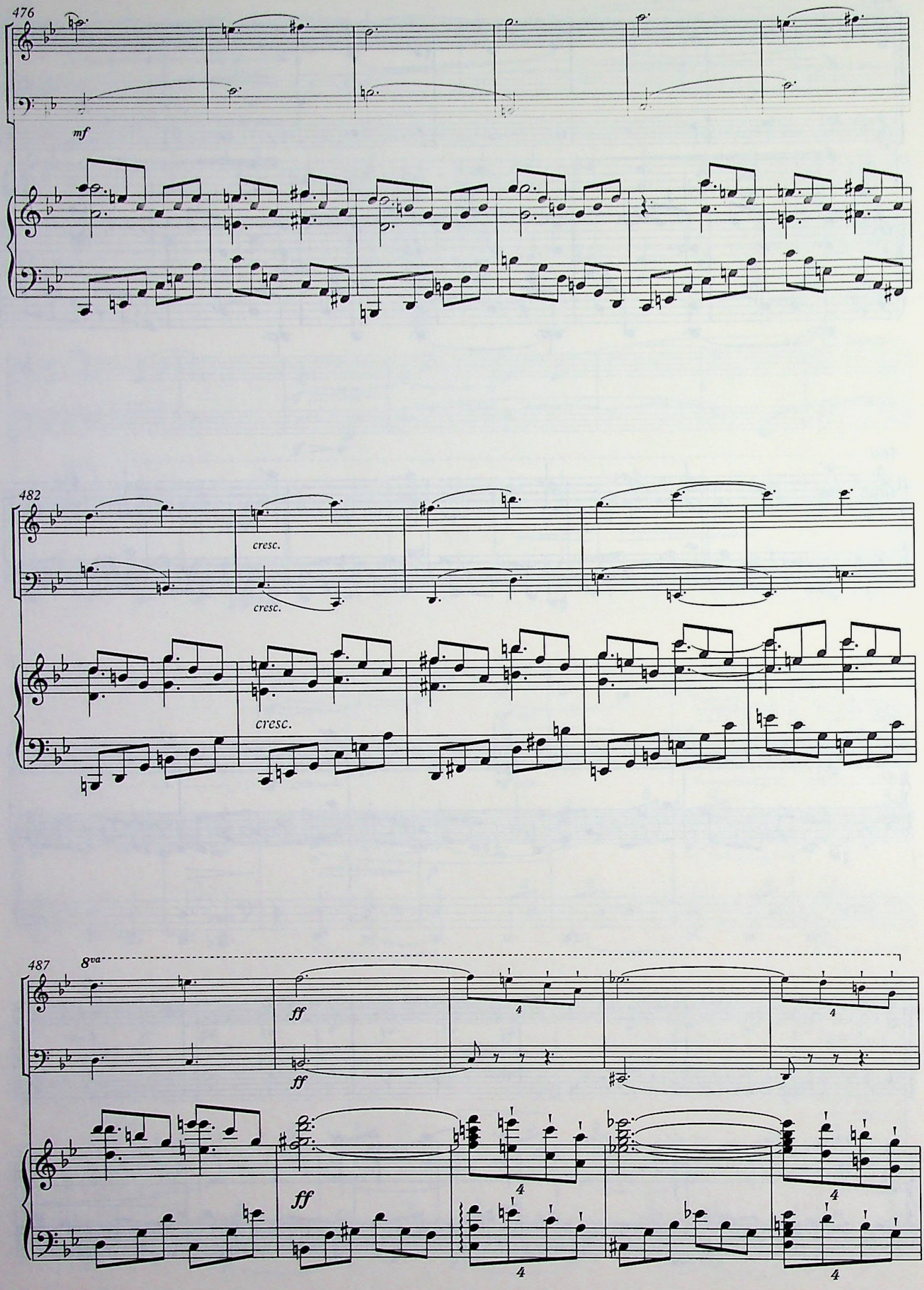



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398
ff
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405
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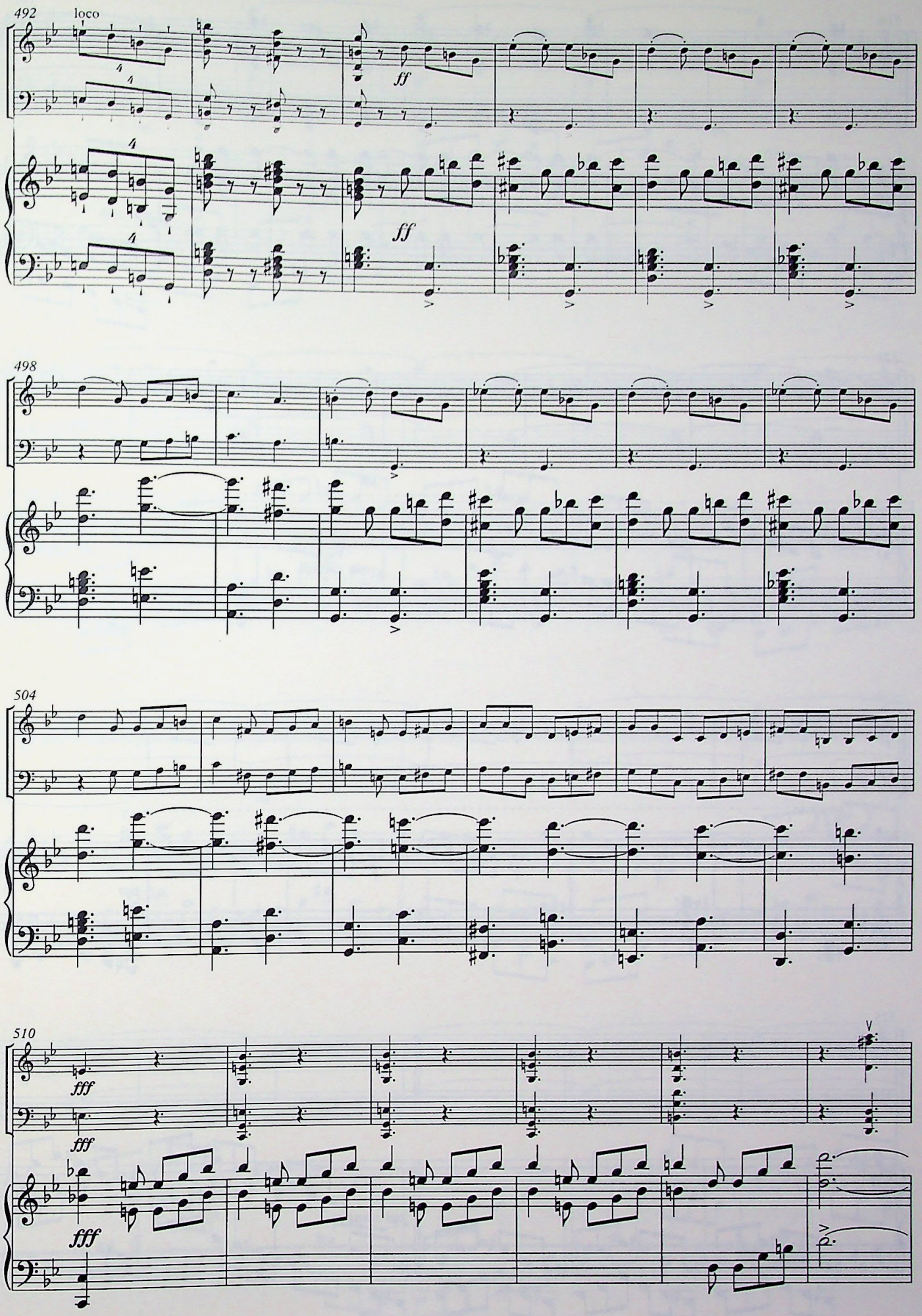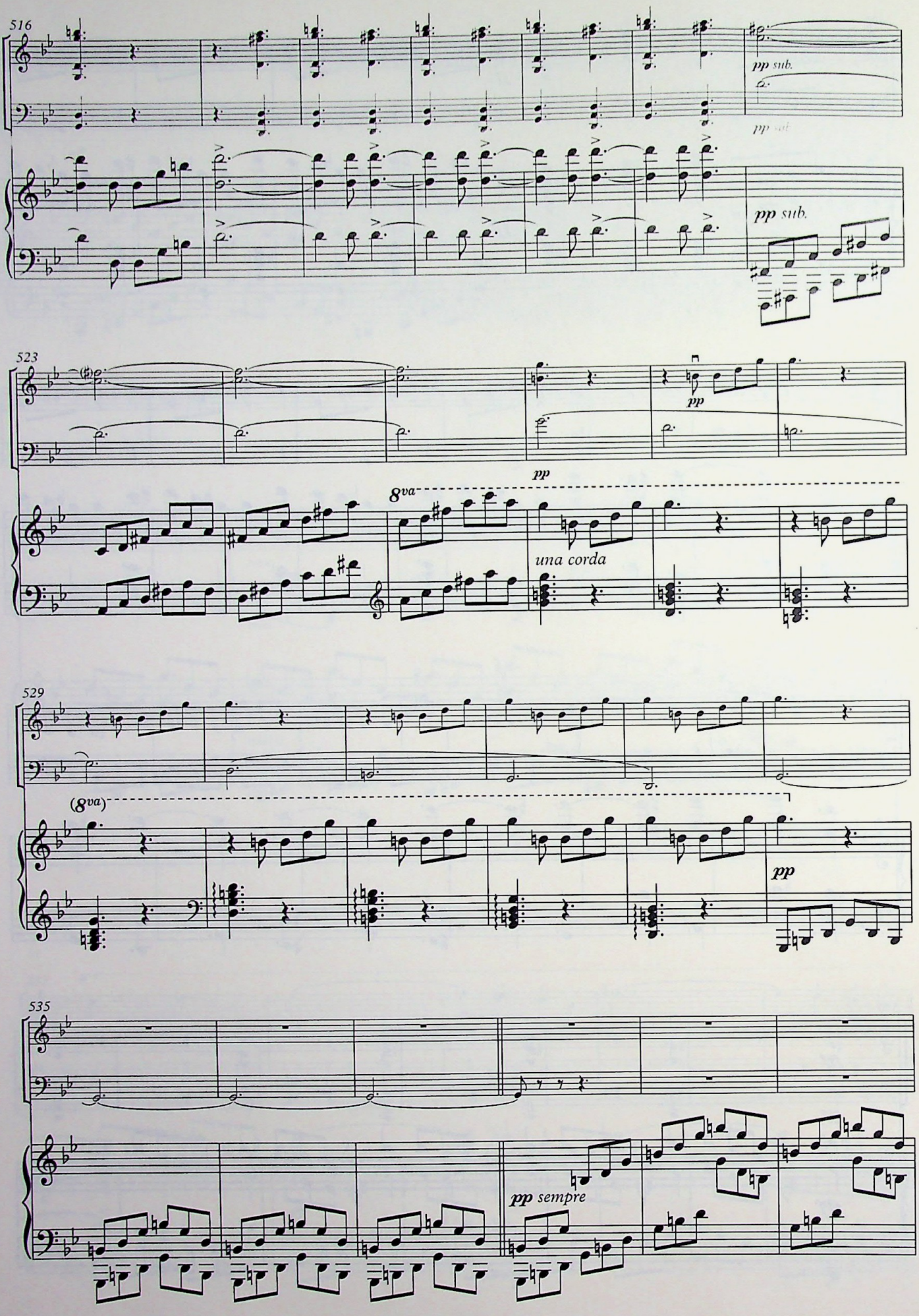



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454
sf
sf
espr.
460
466
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f espr.
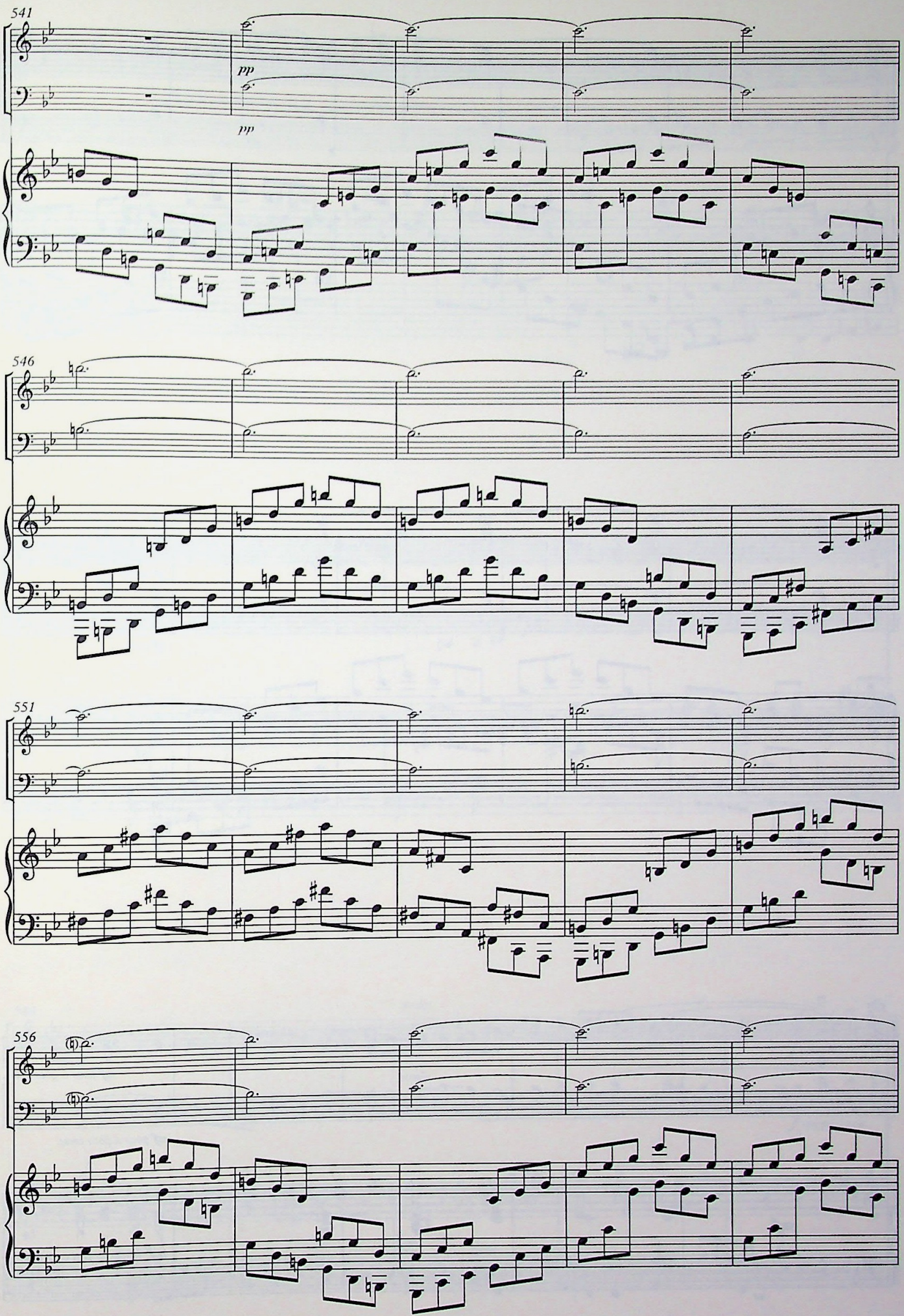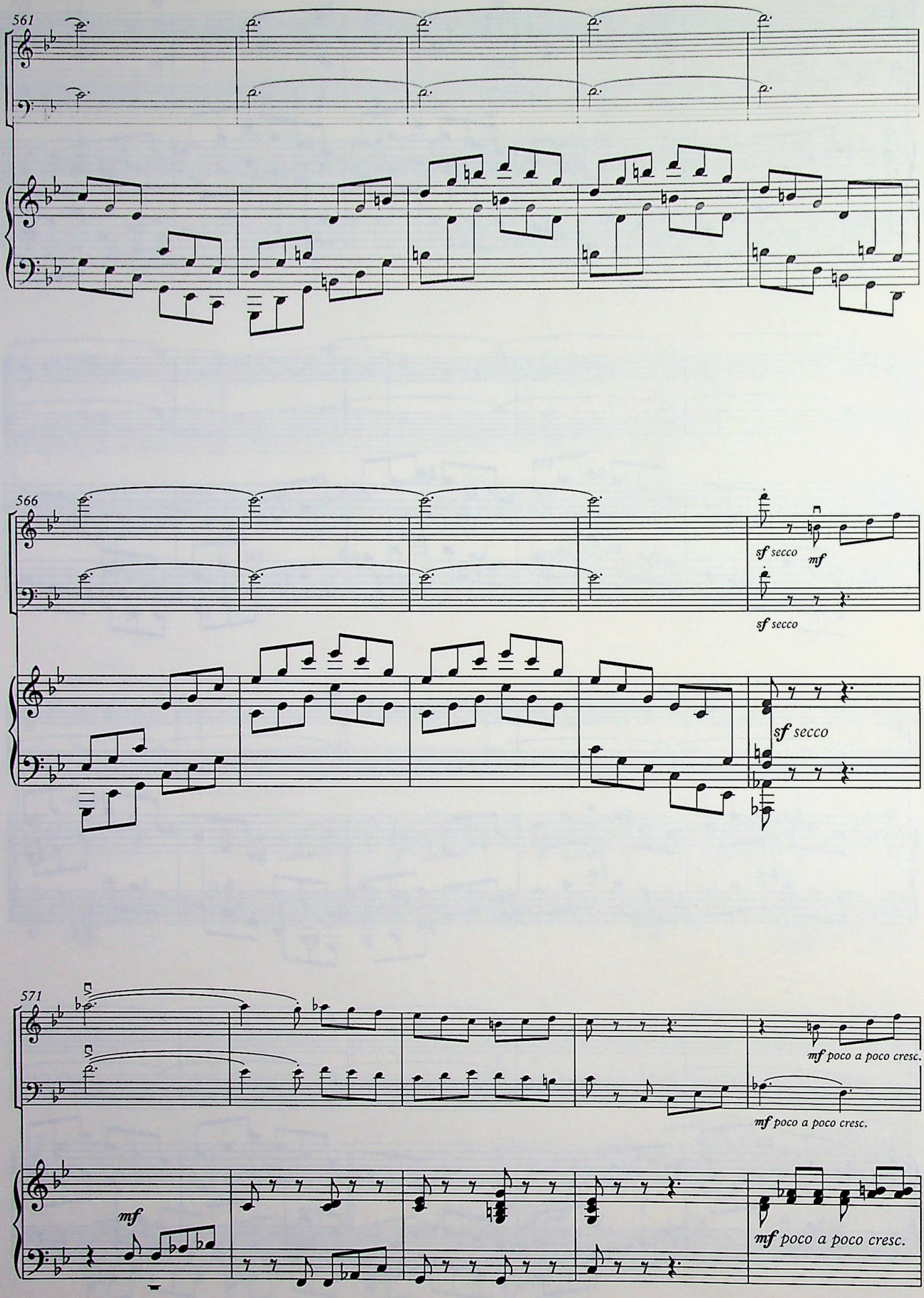



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492
loco
ff
498
504
510
fff
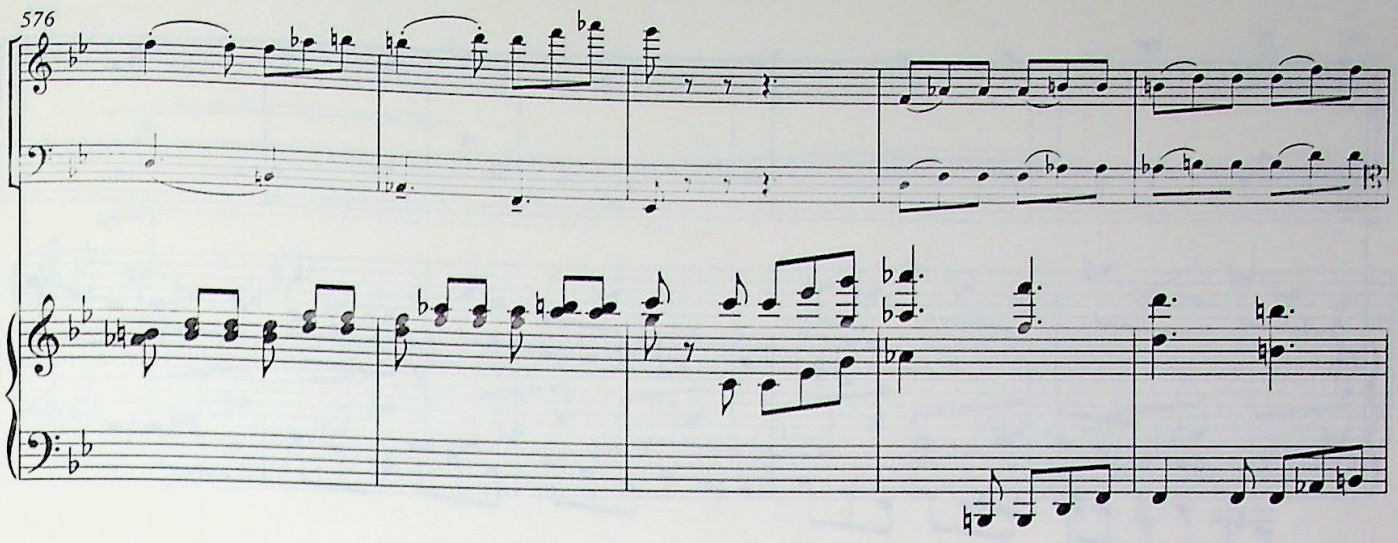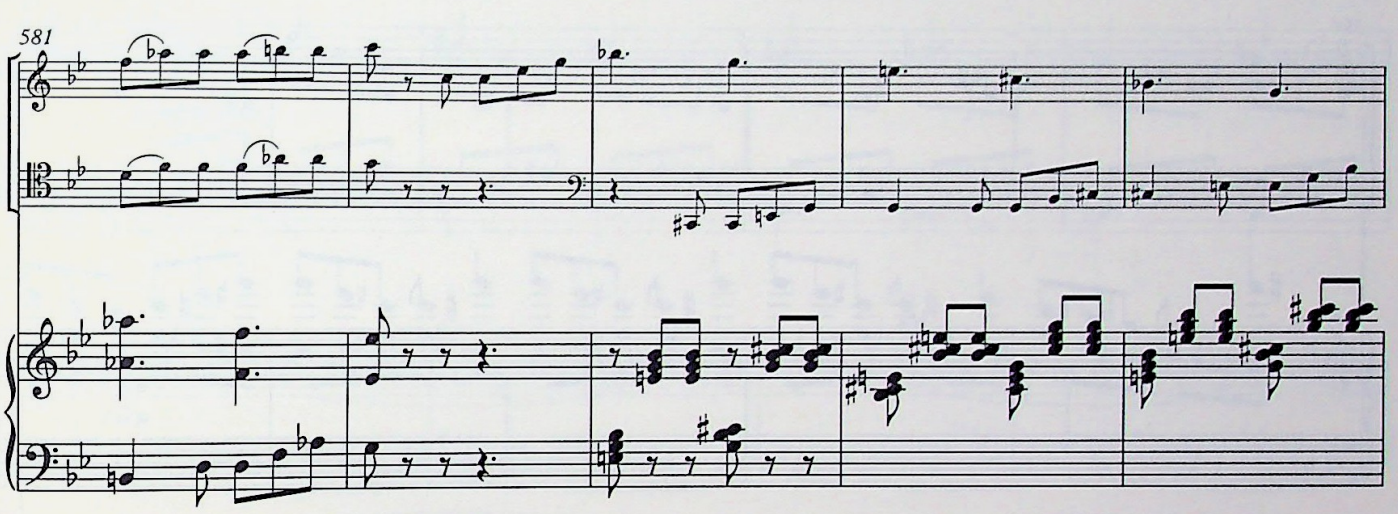



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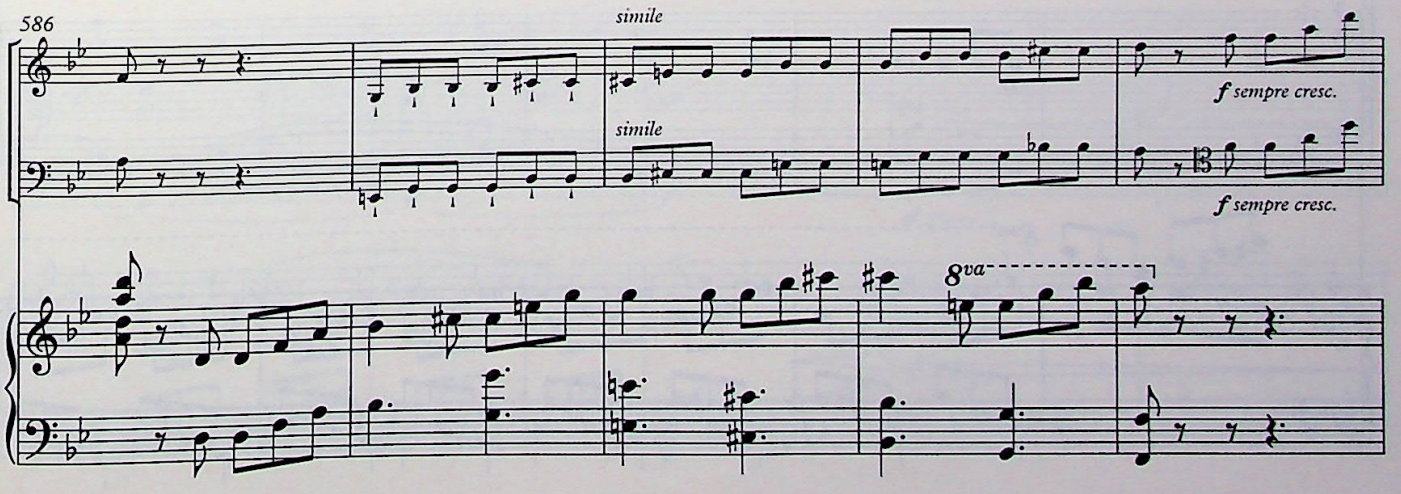

541
pp
pp
546
551
556

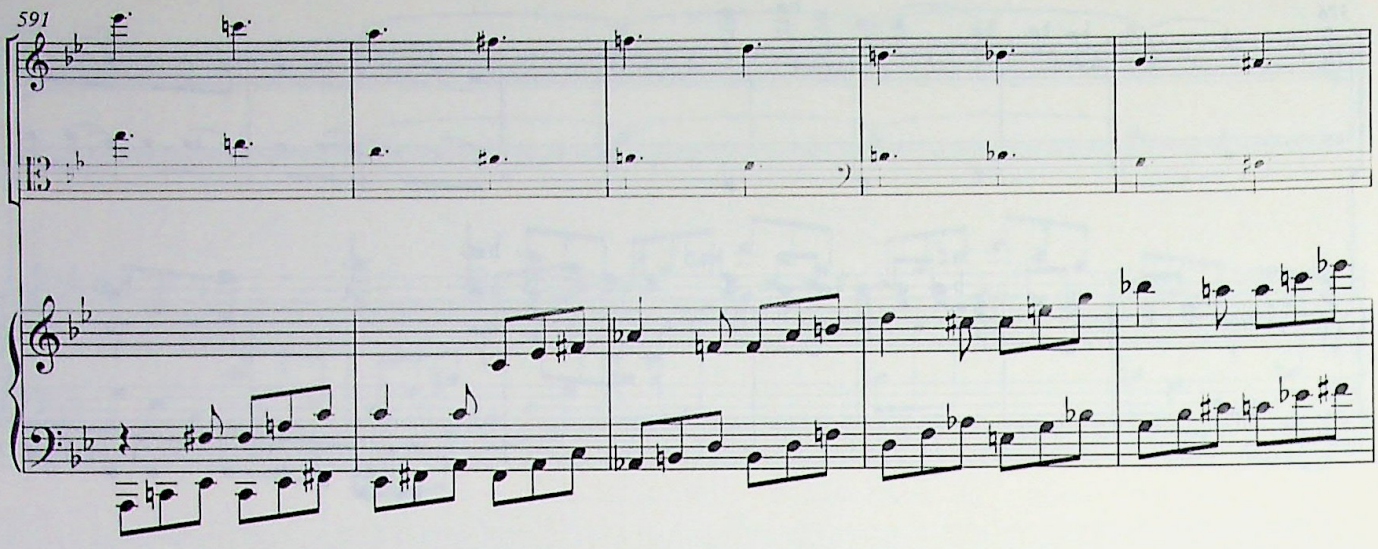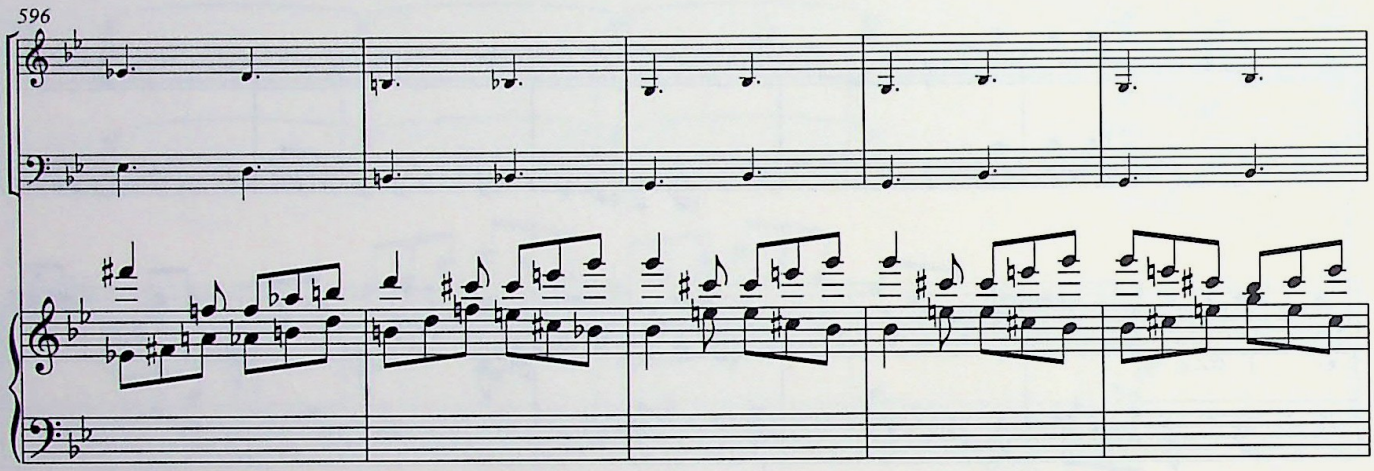



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576

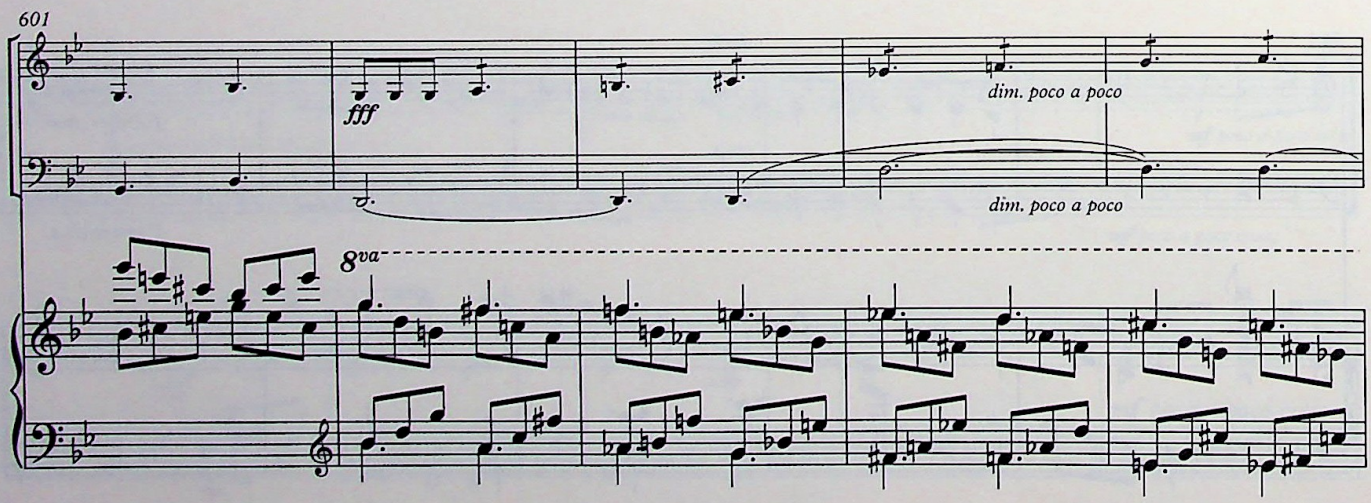

581
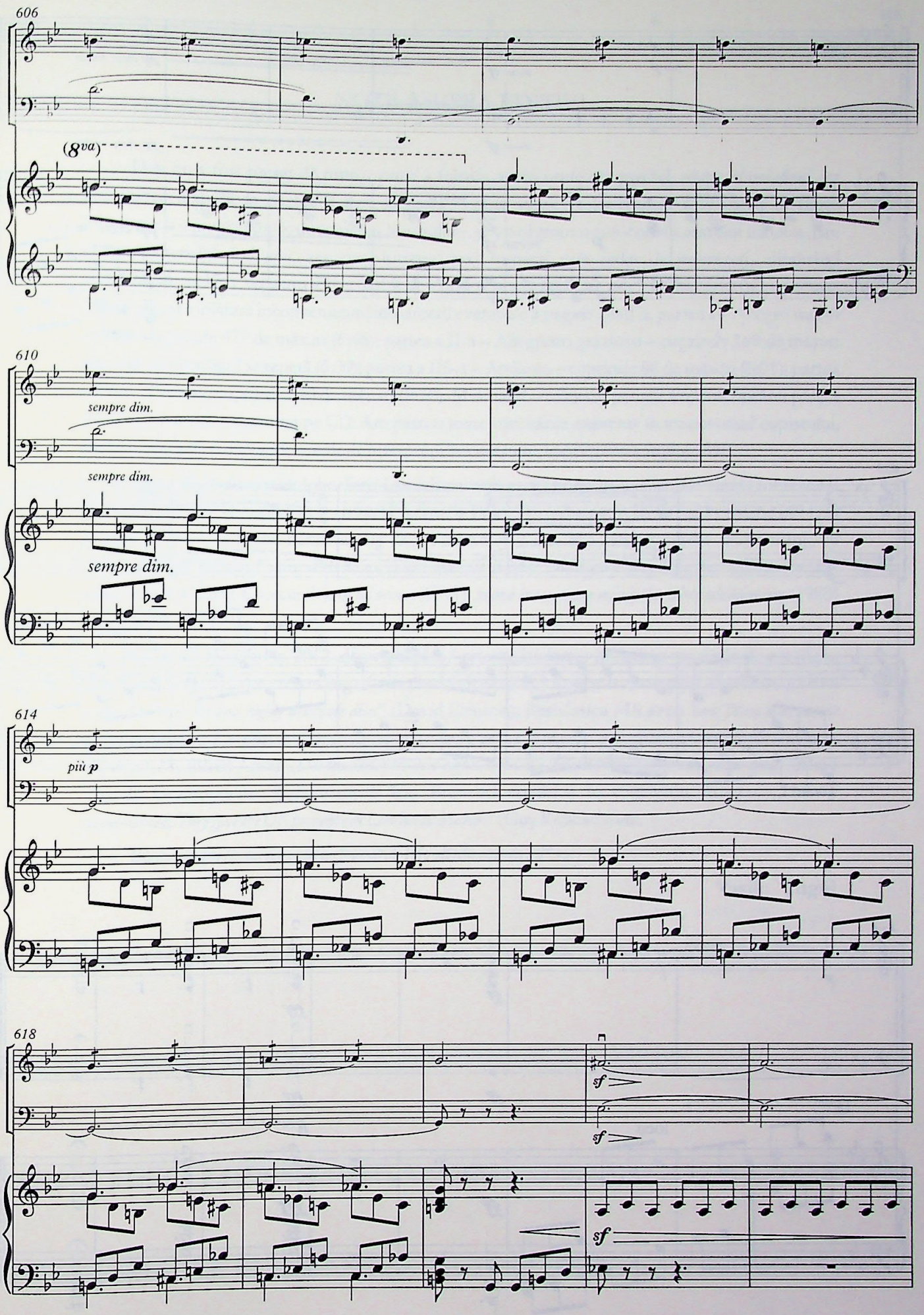

586
simile
simile
f sempre cresc.
f sempre cresc.
8va
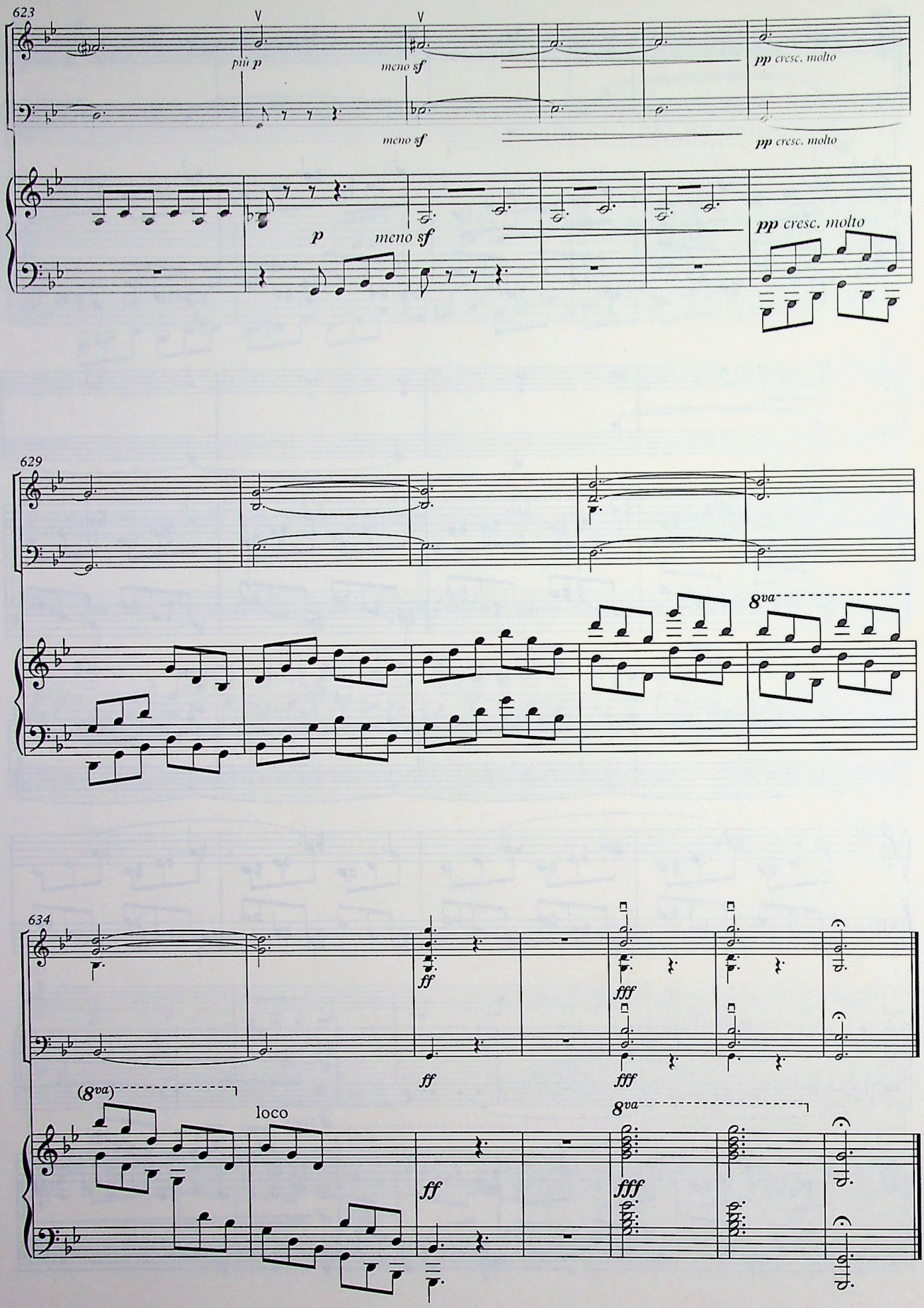









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606
(8va)
610
sempre dim.
sempre dim.
sempre dim.
614
più p
618
sf
sf
sf




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# NOTE ASUPRA EDIȚIEI

Deşi nu a fost presat de timp, *copistul* a folosit, acolo unde era posibil, multe *abreviaţiuni*, iar dispunerea textului în pagină a fost neglijată – vezi ştima violoncelului. Am apelat la Ilinca Dumitrescu – atunci (2003) directoarea Muzeului – şi am obţinut o fotocopie a textului trioului. Am copiat materialul *desfăşurat*, aşa cum întregul text muzical este redat de interpreţi, eliminând *abreviaţiunile*, inclusiv la partea a II-a (dal 𝄋 al segno 𝄌 senza replica e poi CODA) pentru a optimiza lizibilitatea şi a înlătura inconvenientul întoarcerii eventuale a paginii. Astfel, partea I – Allegro molto vivace – cuprinde 477 de măsuri (6:46); partea a II-a – Allegretto grazioso – cuprinde 169 de măsuri din care 39 de măsuri se repetă (6:00); partea a III–a – Andante – cuprinde 88 de măsuri (6:01); partea a IV-a – Presto – cuprinde 640 de măsuri (8:30). Minutajul – relevant pentru *tempo*-ul fiecărei părţi a trioului – este cel consemnat pe CD. Am păstrat toate adnotările existente în manuscrisul copistului, inclusiv arcuşele şi digitaţiile notate de interpreţii bucureşteni, în primăvara anului 1898.

Materialul l–am dat violoncelistei Laura Buruiană, care împreună cu pianista Mara Dobrescu şi violonista Satenik Kourdonian formaseră recent, la Paris, Trio *«Brâncuşi»*. Între 7 şi 11 martie 2011, în l'Église de Bon Secours, Paris, la Zig-Zag Territoires ZZT 303 [www.outhere music.com], cu susţinerea Institutului Cultural Român, formaţia imprimă CD–ul cu *triourile* pentru pian, vioară şi violoncel de George Enescu: *Trio în sol minor* (1897), *prima înregistrare mondială*, *Sérénade lointaine* (1903) şi *Trio în la minor* (1916).

Cd-ul s-a bucurat, în 2012, de prezentări / cronici laudative în reviste muzicale de prestigiu: The Strad /july: Welcome recording of rare chamber works by Romanian composer-violinist. „*This is a very well recorded and highly desirable disc.*" (David Denton); ResMusica /10 avril: Les Trios d'Enesco enfin restitués. „*En effet, le Trio en sol mineur, dont c'est ici le premier enregistrement mondial.*" (Nicolas Mesnier); Musikzen / mai: „*Des trios sculptés avec raffinement. Le Trio Brancusi offre un Enesco idéal.*"(Marc Vignal); Gramophone: Paris–formed Trio Brancusi continue to champion Enescu. „*Heartily recommended. They gave the UK premiere in London in March.*" (Guy Rickards) etc.

*Ediţia conţine textul muzical imprimat de Trio «Brâncuşi» în 2011.*

**Vasile Ţugui**

# NOTES SUR L'ÉDITION

Je me suis tourné vers Ilinca Dumitrescu – la directrice du Musée (2003) – et j'ai pu obtenir une photocopie de la partition du trio. Bien que disposant de temps, le copiste a utilisé, dans la mesure du possible, de nombreuses abréviations, et la disposition du texte sur la page a été négligée: voir la partie de violoncelle. J'ai copié la partition intégralement, car la totalité du texte musical est joué, j'ai supprimé les abréviations, y compris dans la deuxième partie (dal 𝄋 al segno 𝄋 senza replica e poi CODA) pour optimiser la lisibilité et éliminer les inconvénients d'un éventuel retour à la page. Ainsi, la partie I – Allegro molto vivace – contient 477 mesures (6'46); la partie II – Allegretto grazioso – comprend 169 mesures dont 39 mesures répétées (6'); la partie III – Andante – comprend 88 mesures (6'01); la partie IV – Presto – contient 640 mesures (8'30). Le minutage, correspondant au *tempo* de chaque mouvement, est celui indiqué sur le CD. J'ai conservé toutes les annotations existantes dans le manuscrit du copiste, y compris les coups d'archets et les doigtés notés par les interprètes de Bucarest, au printemps 1898.

J'ai donné le matériel à la violoncelliste Laura Buruiană, qui – avec la pianiste Mara Dobrescu et la violoniste Satenik Kourdonian – venait de former, à Paris, le Trio « Brâncuşi ». Le groupe a enregistré le CD avec les trios pour piano, violon et violoncelle de George Enescu: *Trio en sol mineur* (1897), *premier enregistrement au monde*, *Sérénade lointaine* (1903), *Trio en la mineur* (1916). L'enregistrement a eu lieu du 7 au 11 mars 2011, à l'Église de Bon Secour, Paris XI, à Zig–Zag Territoires ZZT 303 [www.outhere-music.com], avec le soutien de l'Institut Culturel Roumain.

Le CD a bénéficié, en 2012, de présentations élogieuses et de chroniques dans de prestigieux magazines musicaux: **The Strad** / July – Welcome recording of rare chamber works by Romanian composer–violinist. „*This is a very well recorder and highly desirable disc*". (David Denton); **ResMusica** /10 avril: Les Trios d'Enesco enfin restitués. „*En effet, le Trio en sol mineur, dont c'est ici le premier enregistrement mondial.*" (Nicolas Mesnier); **Musikzen** /mai: Des trios sculptés avec raffinement. „*Le Trio Brancusi offre un Enesco idéal.*" (Marc Vignal); **Gramophone**: Paris–formed Trio Brancusi continue to champion Enescu. „*Heartily recommended. They gave the UK premiere in London in March.*" (Guy Rickards) etc.

*Cette édition contient le texte musical que le Trio «Brancusi» a enregistré en 2011.*

**Vasile Ţugui**

Version française: **Laura Buruiană**

# EDITING NOTES

Although not under time pressure, the copyist used many abbreviations, where possible, and the text layout on the page was neglected – see the cello's musical sheet. I called on Ilinca Dumitrescu – then (2003) the Museum director – and obtained a fotocopy of the text's trio. I copied the extended material, as the whole text is rendered by performers, removing the abbreviations, as well as in the II[nd] part (dal % al segno 0 senza replica e poi CODA) for optimizing the legibility and eliminating the inconvenience of the possible page turn. Thus, the I[st] part – Allegro molto vivace – covers 477 measures (6:46); the II[nd] part – Allegretto grazioso – covers 169 measures, of which 39 measures are repeated (6:00); the III[rd] part – Andante – covers 88 measures (6:01); the IV[th] part – Presto – covers 640 measures (8:30). The duration for Trio, relevant for the tempo of each part, is the one written on the CD. I kept all the existing adnotations in the copyist manuscript, including the bow stroke – up/down – and the fingerings noted by the performers, in the spring of 1898.

I gave the material to the cellist Laura Buruiană, who together with the pianist Mara Dobrescu and the violinist Satenik Kourdonian, have recently formed, in Paris, Trio „Brâncuşi". Between 7[th] and 11[th] of March, 2011, in l'Église de Bon Secour, Paris XI, at Zig–Zag Territoires ZZT 303 [www.outhere-music.com], with the support of the Romanian Cultural Institute, the Trio „Brâncuşi" imprints the CD with the trios for piano, violin and cello by George Enescu: *Trio in G minor* (1897), *first worldwide recording*, *Sérénade lointaine* (1903), *Trio in A minor* (1916).

In 2012, the CD received higly praised presentations and chronicles in prestigious musical magazines: **The Strad** / July: Welcome recording of rare chamber works by Romanian composer–violinist. „*This is a very well recorded and highly desirable disc.*" (David Denton); **ResMusica** / 10 April: The Trios of Enescu finally returned. „*Indeed, the Trio in G minor, of which this is the first recording worldwide.*" (Nicolas Mesnier); **Musikzen** / May: Trios sculpted with refinement. „*The Brancusi Trio offers an ideal Enescu.*" (Marc Vignal); **Gramophone**: Paris–formed Trio Brâncuşi continue to champion Enescu. „*Heartily recommended. They gave the UK premiere in London in March.*" (Guy Rickards) etc.

*This edition contains the musical text which the Trio „Brâncuşi" imprimed on CD in 2011.*

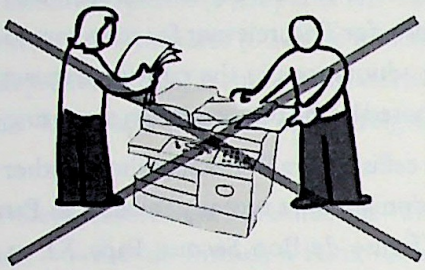
**Vasile Ţugui**

English version: **Sabina Cristiana Ţugui**

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