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#

COMPOSITIONAL IDIOM IN TWO OF THE LATE VIOLIN AND PIANO
WORKS OF GEORGE ENESCU

By

Marka Gustavsson

A dissertation submitted to the Graduate Faculty in Music
in partial fulfillment of the requirements of the degree of
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Abstract

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Advisor: Professor Fred Hauptman

George Enescu's (1881-1955) development of a compositional idiom that made use of both his highly schooled musical training woven together with the influence of his Romanian folk heritage, produced remarkable music and defined the composer's artistic identity. Enescu's synthesis reached fruition in two works for violin and piano: the Third Sonata, Opus 25 of 1926, and the *Impressions d'enfance*, Opus 28 of 1940. Each of these pieces was, in its different way, experiential and narrative, a twenty-five minute tone poem. This dissertation does not attempt a broader comparison of these works in the context of Enescu's entire output or the music of his contemporaries, but instead attempts to develop an analytic approach to these two works, in order to clarify the logic behind their stylistic and formal uniqueness.

In these works, Enescu developed a style that integrated Romanian folk materials with European elements of formal expansion creating highly evolved yet culturally referential concert music. The elements he chose to produce this synthesis included the use of modal scales in the generation of melody, harmony and bass motion, the use of heterophonic textures, the repetition of folk-like rhythmic motives in association with specific interval content, the adoption of formal aspects of the *doina* style, and the implementation of personal and pictorial programs based on the Romanian folk ballad. This music was also characterized by a new level of notational detail and unconventional instrumental writing. His methods of organizing these materials created innovative formal processes, which nevertheless resulted in coherent musical structures. The analytical goals of this dissertation focus on the manifestation of these elements in Enescu's last two pieces for violin and piano.

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Introduction

The Third Sonata Opus 25 and the *Impressions d'enfance* Opus 28, both for violin and piano, are important works within George Enescu's oeuvre. In these two pieces his synthesis of a conventional European post-romantic formalism with a personal ethnocentric modernism is one of the most dramatic and successful examples of the development of a compositional identity. His interest in the convergence of these materials was triggered early in his development and remained throughout his career even while his musical and political environments changed. His pursuit of this stylistic synthesis was driven by an appreciation for the excellence of his conservatory training in Vienna and Paris, combined with a love and nostalgia for the people, countryside, and culture of his native Romania.

This dissertation will explore these pieces in an attempt to show how Enescu used aspects of local folk traditions as structural devices, as well as the more obvious melodic, harmonic and rhythmic derivations of the music itself. An adequate tonal comprehension of Opus 25 necessitates the recognition of the two types of modal scales upon which all of the movements are based.

Experience in examining the spoken quality of the *parlando-rubato* rhythms as well as the phrase structure of the *doina* within the folk tradition greatly enhances the opportunities for making sense of substantial portions of the three movements of Opus 25 and the first, second, and fourth sections of Opus 28. Knowledge of the similarity of structure in Opus 28 to the traditional narrative ballad not only provides a strong counter argument to the objections of Enescu's contemporaries regarding his lack of structural solidity, but also serves to clarify beyond doubt the unity of the work. An awareness of the combination of these properties prepares listeners for experiencing their uses not as "disdain for a whole range of normal musical resources,"¹ but as unique organizational strategies.

Since the 1980s, with the recognition in academic circles of the importance of world music, there has been an enormous emphasis on the study of folklore in the Balkan areas. Documentation of regional oral traditions has reached a new level of precision and accessibility. Musicologists with interests in these sorts of influences

¹Noel Malcolm, *George Enescu: his life and music* (Exeter: Toccata Press, 1990), 151, quoting Darius Milhaud, *Notes sur la Musique*, ed. Jeremy Drake, (Paris: Flammarion, 1982), 44.

on trends of national cultural history have a greater wealth of resources than ever before. Unfortunately, scholarly work on Enescu has made surprisingly little use of this new material.

The focus on thematic programming by contemporary concert presenters has generated an interest in composers of hidden genius such as Enescu. This interest has spread to the recording industry. In addition to the remastering of many of Enescu's orchestral and solo performances, there have been a handful of new recordings of his chamber music. Needing unusual repertoire to attract attention as soloists, several young players have recorded the violin and piano sonatas. Since 2001, at least three of these artists have recorded the *Impressions d'enfance* on CDs that include music of Bartok, Janacek, and Ravel. Touring internationally, Gidon Kremer has become a champion of Enescu's Octet, the Piano Quintet, and the *Impressions d'enfance*.

Source materials in English include Noel Malcolm's excellent biography of 1990, which is revelatory. He clarifies apocryphal stories of the earlier, romanticized biographical writings with well-documented evidence. Malcolm is a violinist, historian, and speaker of several languages including French, German, and Romanian. His

presentation of musical comments within the historical context is persuasive. His sources are exhaustive and provide the material for many future discoveries.

A 1991 DMA dissertation from the University of Kentucky by Lynette Ritz examines the three sonatas for violin and piano according to Jan LaRue's *Guidelines for Style Analysis*.² Her dissertation is well researched and comprehensive. Being among the first to write about these works in English, she covers an enormous amount of material: a complete chronological biography of Enescu as a player, interpreter, virtuoso, composer, and teacher; his discography; performance history; comparisons of the published performance editions; and analytical work on the three sonatas. Her appendices reveal errors in the different scores, give a translation from French to English of the dynamic symbols, and provide a comparative catalogue of the idiomatic effects used in each of the sonatas. She devotes an important chapter to explaining the performance instructions of fingerings for glissandi and quartertones. In her analysis, she uses the elements of sound, harmony, melody, rhythm, and growth. Her definitions of these categories are very precise:

²Jan LaRue, *Guidelines for Style Analysis* (New York: W. W. Norton and Co., 1970).

Sound will be discussed in regard to timbre, range, texture, and dynamics. Harmonic functions will be examined, including key relationships, chord vocabulary, and modulatory techniques. Melody will be discussed in terms of use and development of melodic motives, sources of melodic material, range, and patterns of motion. Rhythmic elements will be discussed in terms of meters, patterns of rhythmic motives, tempo, and the interactions of rhythm with texture, melody, and harmony. Growth will concern large-scale forms, as well as smaller ones, and their genesis and influence on the structure of the work.³

Ritz's attention to the folk influences on the melodic and harmonic character of Enescu's music serves as a point of departure for my own analysis. She separates her descriptions of the folk elements, even with regard to the Third Sonata, into separate and brief chapters. In her chapter devoted to folk influences in the Third Sonata, she mentions folk instruments, forms, scales, rhythmic patterns, and drones.⁴ I hope to expand on her work in this area by narrowing my focus to the Third Sonata and the *Impressions d'enfance*. She describes these pieces as stylistically similar in that they both "contain" folk

³Lynette C. Ritz, "The Three Violin Sonatas of George Enesco" (D.M.A. Dissertation, University of Kentucky: 1991), 7-8.

⁴Ibid., 144-51.

material.⁵ I feel that a more thorough definition of that concept is necessary. I will attempt to evaluate Enescu's personal sense of compositional continuity by discussing the very different approaches in these two pieces. A number of more recent ethnomusicological publications such as Margaret Beissinger's *The Art of the Lautar* (1991), and *The Garland Encyclopedia of World Music* (2000), make this further exploration possible.

Apart from the above, there has not been much writing about Enescu outside of Romania. A collection of articles by Romanian scholars was published in 1980 with translations in English and French by the *Académie des Sciences Sociales et Politiques de la République Socialiste de Roumanie Institut d'Histoire de l'Art Centre d'Etudes "Georges Enesco."* This publication is important for understanding the sociological place occupied by Enescu in the musical landscape of his country.

⁵Ibid., 3.

Chapter One

Biographical and Educational Influences on the Music of Enescu

Early Musical Training

Born in Liveni, Romania in 1881, George Enescu was quickly recognized as a prodigious talent. On the advice of Edouard Caudella (1841-1924), premier professor of violin in Iassi, Romania, he was sent in 1888, at the age of seven, to Vienna. He studied violin with Joseph Hellmesberger Jr. (1855-1907), chamber music with Joseph Hellmesberger Sr. (1828-1893), composition with Robert Fuchs (1847-1927), and piano. At the Academy, he earned the nickname "der Romanischer Mozart" as a result of his astonishing proficiency in these many disciplines.¹ Other formative experiences of this period included playing under Brahms in the Academy orchestra and playing Brahms' Violin Concerto with his own cadenza for the composer himself at the home of Joseph Hellmesberger Jr.² Before he completed his studies in 1894, he had become familiar with all of

¹Lory Wallfisch, interview by author, A Discussion of George Enescu as Musician, Avon, CT, 24 June 1999.

²Ibid.

Wagner's operas through studying scores and attending performances conducted by Hans Richter at the Vienna Opera. He was so profoundly impressed by these works that he learned to play large portions at the piano from memory.

Upon graduating from the Vienna Academy, Enescu, at the age of fourteen, enrolled for further study at the Conservatory in Paris. When he arrived at the school for his first classes, he was confronted in the courtyard by some upperclassmen including Alfred Cortot. When they asked what he planned to study he replied by taking out his violin and playing a bit of Brahms' concerto. He then went to the piano and began the "Waldstein" Sonata of Beethoven, after which he claimed to be the most passionate about composing.³ This episode was so disarming for Cortot that Enescu quickly endeared himself to fellow students and he was included in chamber music with Cortot, Thibaud, and Casals among others.

In Paris Enescu studied composition with Fauré (1845-1924), Massenet (1842-1912), and Gedalge (1856-1926). His first prize from the Conservatoire was for violin in 1899. As a foreigner he was excluded from competing for the most prestigious award in composition, the *Prix de Rome*. He

³Ibid.

returned periodically to Romania for recitals and to have his chamber and orchestral pieces performed, but he was gaining recognition as a composer in Paris as well. His colleagues frequently performed his chamber works in salons and at the Salle Gaveau. The premier of his *Poème Roumain*, Opus 1, by the Orchestre de Colonne in 1898 established his presence as an emerging composer. Enescu's lifelong frustration would be that he couldn't devote all of his time to composing.

Much of Enescu's early chamber music is clearly within the language of late Romantic French music. Among his most important chamber works in this style are the first and second sonatas for violin and piano, the Opus 2 in D major of 1897 and the Opus 6 in F minor of 1899. These works demonstrate considerable compositional fluency schooled in the finest European tradition.

Compositional Roots and Influences

Enescu's experimentation with Romanian folk music began as early as 1896 with two unpublished and unfinished student pieces, the *Suites Roumaines*. It continued in his first published work, the *Poème Roumain*, Opus 1 (1897),

which he dedicated to Elena Bibescu, patroness of the arts and his sponsor. His most widely known and frequently performed pieces, the *Romanian Rhapsodies* Opus 11, No.1 in A major and No. 2 in D major (1901), continue to be accepted as definitive examples of his work in Romanian folk style and even as his compositional identity. At the time of writing the *Rhapsodies*, he was committed to the idea that the folk material should be stated without compositional manipulation out of respect for its innate character. He inserted the tunes simply, with as little development or fragmentation as possible, trying to retain the authenticity of a dance hall. He believed that compositional interference would render the music "enfeebled" or "diluted."⁴ The success of these works depends largely on their brilliant orchestral palette in the manner of Ravel.

As he worked on a respectful way to incorporate elements of Romanian music into a European context, his compositions evolved into works of original material that had absorbed the indigenous Romanian style instead of

⁴Andrei Tudor, *George Enescu: His Life in Pictures*, trans. Carol Kormos (Bucharest: The Music Publishing House of the Composers' Union of the Romanian People's Republic, 1961), 41-42.

setting borrowed melodies. The two general kinds of pieces he wrote were the fast, regularly rhythmic dance music called *giusto*, and the more intimate improvisatory songs demonstrating the *parlando-rubato* style.⁵ The most convincing results of the synthesis appeared in his Third Sonata *dans le caractère populaire roumain*, in A minor (1926). Enescu gave the first performance with pianist Niculae Caravia in Oradea, Romania in 1927. In this piece, he successfully embodied the Romanian spirit in music without quoting existing material. He felt freer to use developmental techniques to build larger and more complex musical structures than in Opus 11. This fusion produced music of more depth and internal authenticity than either the *Roumanian Rhapsodies* or the *Poème Roumain*. Enescu described his evolved ideas in an interview cited by Noel Malcolm in his 1991 biography:

I am writing in the character of folk music, I don't use the word style because that implies something made or artificial, whereas 'character' suggests something given, existing from the beginning. I emphasize that the use of folk

⁵ These traditional Italian musical terms were borrowed first by Bartok and Brailiou for the description of the comparable folk tendencies. The terms have since become idiomatic as discussed in Gheorge Firca, *Die Giusto-Rhythmik und ihre Einwirkung auf die Musik Enescos, Enesciana I* (Bucharest: Editura Academiei Republicii Socialiste Romania, 1976), 31-37.

material doesn't itself ensure an authentic realization of folk character; it contributes to it circumstantially, when it is done with the spirit of the people: in this way Romanian composers will be able to write valuable compositions whose character will be similar to that of folk music, but which will be achieved through different, absolutely personal means.⁶

Subsequent pieces that successfully continue the synthesis include the *Caprice Roumain* for violin and orchestra begun in 1928 but never finished, and the Third Orchestral Suite, Opus 27, "Villageoise" (1938), in D major. He wrote this work for a concert he conducted in 1939 with the New York Philharmonic. A smaller, perhaps more remarkable work, the *Impressions d'enfance*, Opus 28, in D major, was completed and performed in 1942 during his wartime stay in Romania. Enescu and Dinu Lipatti recorded the premier for the Bucharest Radio. The last work of this kind, the *Ouverture de Concert sur des Thèmes dans le Caractère Populaire Roumain*, Opus 32, in A major, was first performed by the National Symphony in Washington D.C., led by Enescu during his last performing tour to America in 1949. Enescu's entire collection of pieces includes only thirty-three published works, many of them written in his

⁶Aurel Brosteanu, "De vorba cu George Enescu despre muzica romaneasca", *Propasirea*, vol. 2, no. 75 (December 1928): 2, quoted in Malcolm, 183.

youth. His professional activities were many and diverse so that the handful of folk-influenced works actually represents a substantial part of his entire body of compositions.

Enescu divided his time between Romania in the summers, and Paris during the concert season. In Romania he used most of his time for composition, but also devoted enormous energy to organizing concerts, and working with musical institutions, such as schools and orchestras. He was active as a scholar and was admitted into the Romanian Academy in 1932. He started the Romanian Composers' Society to promote the nation's new music. During the Second World War, he started an orchestra in which every member had to copy his own part from the score due to lack of resources. He was a tremendous inspiration and influence to his countrymen. In France, he taught at the *École Normale* and *Fontainebleau*. His violin students included an array of internationally known soloists such as Christian Ferras, Ivery Gitlis, Arthur Grumiaux, and the most devoted, Yehudi Menuhin. Internationally Enescu performed as violin soloist, recitalist, and conductor of his own works, other Romanian music, and the standard repertoire.

Enescu left Romania definitively in 1946. Recollections of his beloved country never left him and he became a kind of cultural ambassador to the world through music. In poor health and lacking funds to support creative activities, his already sparse production of new work slowed. His total compositional output was small for two main reasons: he had only summers during which to work, and he revised painstakingly and rigorously. His final published piece was the Chamber Symphony of 1954, a kind of neoclassical experiment, reflecting the influence of his more modernist contemporaries.

He lived in small quarters on *Boulevard de Clichy* in Paris until his death in 1955. One of the most astonishing qualities about Enescu was his memory. A famous anecdote recalls his receiving the score of Ravel's Sonata for violin and piano (1927) during a lesson at the *École Normale*. Enescu read it once (at the piano then closed the music and played the whole work by heart.⁷

⁷Wallfisch, interview by author.

Evolution of Enescu's Style

Enescu's early works such as the *Poème Roumain* Op.1 (1897), the Second Violin Sonata Op. 6 (1899), the Octet Op. 7 (1900), and the First Orchestral Suite Op. 9 (1903) have in common a conscious deviation from traditional Germanic sonata-form towards a cyclic structure, not only within single movements, but through the entire work. In his preface to Opus 7, he writes "This Octet, cyclic in form, presents the following characteristics: it is divided into four distinct movements in the classic manner, each movement linked to the other to form a single symphonic movement."⁸

In this work and others, the individual movements achieve coherence through varied repetition and juxtaposition in a manner that is closer to Messiaen than Brahms. The structural tensions of sonata-form usage are

⁸George Enescu, preface for *Octet for Strings* Op. 7 (Paris: Enoch et Cie., 1900), iii.

notably absent, giving rise to frequent criticism of "diffuse" forms which do not yield easily to traditional analysis.

The tendency towards cyclic form was an exploratory trend among Enescu's contemporaries in late nineteenth-century France. Debussy's Quartet in G minor, Ravel's Sonata for violin and piano of 1897, and Franck's Piano Quintet, among many other remarkable works of chamber music, experiment with the cycling of materials as the major developmental and unifying compositional strategy. Enescu's cyclic technique ranged from using large sections of material periodically throughout the piece, sometimes ornamented or combined with other previously occurring themes, to reusing motivic cells in different contexts. The Octet and the *Poème Roumaine* exhibit the former style, the Second Sonata for violin and piano use the latter. Enescu's technique wasn't designed to disguise the recycling of themes as was his French counterparts'. In fact, he was quite blatant in comparison, not because of a crude lack of invention, but in trying to imitate the narrative function of a folk bard.

Additionally, Enescu's tonal palette had already begun to include modal qualities made obvious to the listener in

the use of pentatonic scales, simultaneous major and minor thirds, and ornaments of augmented seconds. He often chose sparse orchestration in setting melodic passages as a way of emphasizing their folk origins. For example, the prelude to the First Orchestral Suite is almost entirely monophonic, producing a sound that strongly contrasts with the thick harmonic language of his French colleagues who were also incorporating exotic flavors.

Enescu's transformation, through these early works towards the more introspective, personal expression of these same elements that appear in the Third Sonata and *Impressions d'enfance*, was grounded in intellectual process. His later music was rigorously disciplined, not sentimental, as the use of the Romanian anthem in *Poème Roumain* and the sensationalism of the *Roumanian Rhapsodies* suggest. He continually re-evaluated the influence of his native background on himself as an artist, and in doing so evolved far beyond his enduring reputation. His cultural pride was not political but humanitarian. According to Alfred Cortot:

In the Third Sonata for violin and piano George Enescu pays homage to the special voice of poetic nostalgia which characterizes the folk songs and dances

of his native land. He does this by using the same materials as Romanian gypsies, consequently the violin part is notated from time to time in quartertones. But these songs and dances are entirely composed by Enescu. He develops in this [third] Sonata, like a transcending Rhapsodie, full of the lore of his people, the ability to sing with the same nuances as his people—a people passionate and fascinating. And in spite of the boldness of this music, his fluctuation between the deathly and the wild, the most demanding critics ought only to admire the discipline of its construction, which does not tolerate a single issue of negligence, and affirms a splendid rigor under its surface of extreme liberty.⁹

⁹Georges Enesco entreprend dans la Troisième Sonate pour violon et piano la glorification de cette poésie singulièrement âpre ou nostalgique qui caractérise les chants et les danses de son pays. Il le fait en employant les moyens matériels même des Tziganes roumains et la partie du violon est notée fréquemment en quarts de tons. Mais ces chants ou ces danses de terroir, Enesco les invente de toutes pièces. Il se révèle dans cette Sonate, comme une sorte de Rapsodie transcendant, assez imprégné du génie de sa race, pour chanter avec les accents même de son peuple—de ce peuple passionné et passionant. Et malgré la surprenante hardiesse de cette musique, ses alternances de morbidesse et de sauvagerie, le plus exigeant des critiques ne saurait qu'admirer la logique classique de la construction, qui ne tolère nulle négligence et s'affirme d'une rigueur splendide sous les dehors de l'extrême liberté. Alfred Cortot: Auguste Mangeot, "Concert privé de l'École Normale de Musique," *Le Monde Musicale* (Paris) 41, no. 7, (July 31, 1930): 272.

Though he was unsympathetic towards atonality, Enescu was familiar with, and respectful of, the music of Schoenberg, Stravinsky, and, of course, Bartók. In an interview with the conductor Sergiu Comissiona, Enescu called himself a "polytonalist" and insisted that music is not systematic for systems' sake but must travel from "heart to heart."¹⁰ Enescu further described his differences with these contemporaries: "at a profound level my music bears the mark of the past from which it has grown; I do not share their attitude of repudiations."¹¹ He excused himself cleverly for not following their path: "I have so much to write in my own technique that I have no time to write in the techniques of others."¹²

His thoughts on his own aesthetic goals were more generally articulated in an interview: "In music, as in literature and painting, every work must have an inner origin of its own, free from any formalized conception

¹⁰Sergiu Comissiona, "The God-given," *Adam* 43, no. 434-436 (1981): 31-32.

¹¹Zeno Vancea, "George Enescu, musician umanist," *Studii de muzicologie* (Bucharest) 4, (1968), 23-28, quoted in Malcolm, 261.

¹²Ingebord Allihn, "Consideratii comparatie, la 'Simfonia de Camera op. 33' de George Enescu si 'Simfonia de Camera op. 9' de Arnold Schoenberg," *Simpozion George Enescu 1981* (Bucharest, Editura muzicala, 1984), 397-400 quoted in Malcolm, 260-61.

which we deem successful or which actually was successful in other cases."¹³ It is this liberated attitude which allowed him to draw on the inspiration and knowledge of his Romanian roots. Clearly he had a pioneering spirit in the way that he thought about blending facets of folk culture with his immensely seasoned musicianship.

While Enescu chose not to follow the scientific, ethnomusicological route of Bartók and Kodaly, he was fully aware of the multicultural roots of Romanian folk music, in both its forms and its inflections. He appreciated this richness. He and Bartók shared the opinion that folk music has an essential core of honesty that appeals to a greater spectrum of humanity.

¹³B. Kotlyarov, *Enesco: His Life and Times*, trans. B Kotlyarov and E. D. Pedchenko (Neptune City, NJ: Paganiniana Publications, Inc., 1984), 96.

Chapter Two

Romanian Folk Music and Enescu

Elements of Romanian Folk Music

Enescu believed that Romanian folk music evolved from the influences of many ancient cultures. In response to an ongoing debate about the racial purity of ethnic music Enescu replied that "Romanian music is something complex; It is a compound of Arabic, Slavic, and Hungarian musics, yet it has a peculiar spirit which cannot be defined in words...an individual character emerges out of all these musical dialects."¹ The most prominent ethnomusicologist of the time, Béla Bartók, conducted extensive research throughout the countrysides of Hungary, Romania, Turkey, and Greece. Bartók developed the theory that the origins of modes and song forms were rooted in the music of ancient Egypt, Greece, India, and Persia. The gypsies gathered and transmitted these musical ideas, weaving them together and passing them on as they themselves were bought and sold as entertainers for courts in Hungary, Romania, and Turkey. As early as the fourteenth century, gypsies had secured serf

¹Benjamin Suchoff, ed. *Béla Bartók Essays*, (Lincoln and London: University of Nebraska Press, 1992), 235.

status as musicians for the noble landowners throughout Hungary and Romania. In the eighteenth century, guilds of professional gypsy musicians formed in Romania.² Their status as a professional group has been largely responsible for the vibrant life of folk music in Romania.

Though the gypsies were not the inventors of the elements which formed the building blocks of their music, Enescu spoke about them with respect and appreciation for their love of melody and their care for continuing the oral tradition which preserved the tunes and style of performing on which he himself drew.³

The forms that developed within Romanian music have remained comparatively pure. In the essay "Folk Music Dialect of the Hunedoara Romanians," Bartók asserts that the Romanians more than other surrounding cultures "have preserved in relatively intact form the ancient condition of their folk music, free from the influence of urban culture or art music."⁴ Bartók goes on to describe his research as dividing Romanian folk music by function into five categories: *colinda* or carol unadulterated by gypsy influence; *bocete* or laments; ritual songs for weddings or

²Margaret H. Beissinger, *The Art of the Lautar: The Epic Tradition of Romania* (New York and London: Garland Publishing, 1991), 16-26.

³ Suchoff, *Béla Bartók Essays*, 195.

⁴*Ibid.*, 103.

"rainbegging"; instrumental dance tunes; and songs not linked to any occasion called *doina* or *hora lunga*.⁵

The *doina* is the most complex and emotional of these types. It is a peasant form of absolute music. Like concert music, people listen for the sake of the experience instead of using it as an accompaniment for events. It can be vocal or instrumental, sung by a male or female, alone as a solo or with accompaniment. The only requirement seems to be its intensely expressive character.⁶ Traditionally, the *doina* is highly improvisatory, but very lyrical. The content is usually a personal account of sadness, grief, nature, longing, love, or hardship in peasant life.⁷ When Enescu was asked to define the *doina* he sang "in a voice charged with sadness and emotion" the most exotic, heavily embellished of folk tunes.⁸ When he described the special character of Romanian music he explained that even "in the midst of

⁵Ibid., 115.

⁶Valerian Apan, "Romania," *The Garland Encyclopedia of World Music*, ed. Timothy Rice, James Porter, and Chris Goertzen, vol. 8 (New York and London: Garland Publishing, Inc. 2000), 868-88.

⁷Alexandru Tiberiu, "Romania II : Folk Music," *The New Grove Dictionary for Music and Musicians*, ed. Stanley Sadie, 6th ed., s.v. 134-35.

⁸Florica Gheorgescu, *Enesco in My Heart*, (Bucharest: Romanian Television Music Department, 1993), Yehudi Menuhin on videotape.

happiness, there is sadness."⁹ That quality is called *dor*, which in Romanian combines grieving and nostalgia. In Malcolm's biography of Enescu, he argues that the combination of the character of Romanian music as described by Enescu and the peculiar intensity of the *doina* made that particular genre of Romanian music the most important to Enescu both personally and musically.

The expressive quality of the improvisatory rhythms of the *doina* were called by Bartók *parlando-rubato*. In the essay "Observations on Romanian Folk Music" Bartók states, "a characteristic of the *doina* is continually variable rhythm, not the fixed rhythm of dance melodies."¹⁰ Hence "the expression *parlando* indicates that we should not interpret note values with dance-like precision."¹¹ Therefore in this music, irregularity of both tempi and rhythmic units is an expressive device. *Parlando-rubato* is an essential quality of the *doina*.

The vocal *doina* have a regular phrase structure whereas their instrumental counterparts are usually more freely improvised and more loosely structured. Characteristically, these *doina* melodies are modal. The

⁹Ibid.

¹⁰Suchoff, *Béla Bartók Essays*, 195.

¹¹Ibid., 109.

tunes are most often in an altered Dorian mode with fluctuating raised fourths and sevenths. In example 2.2 (p. 31) the scale D, E, F, G, A, B, C, dominates the tune. G-sharp and C-sharp are used in the ornamentation, and are by no means negligible to the character of the sound. The structural plan consists of an optional introductory intoning of the first and fifth scale degrees,¹² followed usually by three phrases of four trochaic feet. The use of characteristic short-long and long-short rhythms figures prominently, and often the final cadence is on scale degree two, or another non-tonic pitch, such as the sixth scale degree in the example.¹³ The ornamental melismas of the instrumental pieces lengthen the appoggiaturas in the melody so that the phrase structure is stretched.

The *cintece batrinesti*, or 'old-time song' is another genre of Romanian music which is meant to be listened to in more or less a concert environment. These epic ballads developed in the feudal period, between the sixteenth and nineteenth centuries. In the nineteenth-century, *balada*, became the name for a more distinctly lyrical development

¹²Gh. Ciobanu, "The so-called gipsy gamut," *Revista de Folclor* (Bucharest) 4, no. 1-2 (1959): 144-46.

¹³Suchoff, *Béla Bartók Essays*, 116-19.

within the genre.¹⁴ The difference between the *doina* and the ballad is that the *doina* describes one feeling or action whereas the ballad is a linear narrative, telling a whole story that can contain moments of different styles of music such as the *doina*. Within this narrative folk genre are many kinds of music: dances, love songs, imitation of natural sounds, and hunting calls. These are used to create a reflective and inspirational environment for listening. Along with these characteristic pieces, the music of the epic ballad often contains sounds imitative of nature, which are meant to be heard as borrowed and recontextualized for the purpose of narration. The topics are usually mythic, historical, pastoral, or personal. In Moldavia, professional musicians use recitative-style melodies, whereas in Transylvania texts are sung on combinations of *doina* tunes and strophic song forms.¹⁵

¹⁴Beissinger, *The Art of the Lautar*, 40.

¹⁵Alexandru Tiberiu, "Romania II: Folk Music," *The New Grove Dictionary for Music and Musicians*, ed. Stanley Sadie, 6th ed., s.v. 135.

Usually the piece includes an instrumental prelude. Before launching directly into narration, this section prepares the concentration of the audience for an extended piece. The prelude also introduces musical material used later on in the ballad. Sometimes a specific type of piece, such as a *doina*, is used as a background into which other elements are interwoven. After this introductory section, there are descriptive passages, narrated actions, and culminating events which culminate in resolution. Sung parts can have instrumental solos and spoken narrative mixed in. The descriptions are stressed by mimicry of animals and nature, and dramatic gestures underline the action. Each performance is very free and improvisatory.¹⁶

All of these genres of music are played by groups of Romania's professional gypsy musicians called *Lautari*. Typically the instrumentation would be a *cimbalom* providing a harmonic cushion for the wailing of a folk violin or flute. The *cimbalom* is a horizontally strung instrument hung around the neck and played with mallets or plucked for effects. The flute is a traditional instrument of the shepherd, a romanticized symbol of pastoral life in

¹⁶ Valerian Apan, "Romania," *The Garland Encyclopedia of World Music*, ed. Timothy Rice, James Porter, and Chris Goertzen, vol. 8 (New York and London: Garland Publishing, Inc. 2000), 868-88.

Romanian culture. The violin has been a traditional vehicle for the astonishing virtuosity of the gypsies, and often functions as the lead instrument of the *Lautari* groups.¹⁷

Folk Influences in the Third Sonata and *Impressions*

d'enfance

The larger structure of the ballad influenced the overall shape of the Third Sonata and served as a model for the unusual poetic unfolding of *Impressions d'enfance*, whereas the details of the instrumental *doina* inspired smaller similarities in mode, melodic character, phrase structure, instrumentation, and texture. In these works, the piano and violin often imitate the roles of the *cimbalom* and the folk violin in the *doina*. Noticeable characteristics of this imitation in the Third Sonata are the use of harmonic pedal points in climactic sections (example 3.9, pp. 72-73, third mvt, mm. 380-end), sounding of open fifths in root position on strong downbeats (example 2.3, pp. 35-36, first mvt, mm. 1-6), and the repetition of the harmonic root, or a non-tonic pitch, under long phrases (example 2.1, p. 31, second mvt, mm. 1-10, and m. 11). These elements are reminiscent of the

¹⁷Ibid.

continually resonating drone strings on accompanimental instruments.

Many aspects of the formal structure of the *doina* find their places in these works. "The *doina* consists of three parts: optional introductory intoning, plus an initial phrase exposing a scale and melodic formula, an intermediate phrase, and a final phrase."¹⁸ Example 2.1 shows how Enescu translated the character of the original folk music to these instruments of the concert hall. In example 2.2 (p. 32), the measures are marked by a solid line and the dotted lines indicate stressed syllables. The initial intoning lasts for one measure. The first phrase, establishing the scale, lasts until the first long fermata at the end of m. 4. The intermediate phrase lasts through the next long fermata at the end of m. 10. The final phrase culminates on m. 15. In this example, each full measure contains eight to ten syllables, the dotted lines divide the syllables into rhythmic cells of two or three eighth notes, or occasionally a longer melisma. Interesting comparisons can be drawn between examples 2.1 and 2.2. Measures 1-4 of example 2.1 mirror the intoning of the phrase through the *rallentando* and fermata of m. 1 in

¹⁸Emilia Comisel, "Preliminary Notes to the Scientific Study of the 'doina,'" *Revista de Folclor*, 173.

example 2.2. Through the fragment C-sharp, E, F, E, D, Enescu establishes the D as tonic by its duration, its culminating position, and its inferred place within this fragment of a minor scale. The duration of the D and the rests in mm. 4-5 serve a similar function to the rallentando and fermata of m.1 in example 2.2. These first phrases are set apart from the next so that in example 2.1 when the same pitch sequence occurs without the delay on the D, in mm. 5-6, that seems to be the real beginning. The next three measures of example 2.2 and the three phrases in mm. 5-10 of example 2.1 are marked by descending melodic gestures, all of which come to rest on D. In example 2.2, the measures are clearly delineated by a comma and two fermatas (mm. 1-4). In 2.1, the phrases end in the middle of bar 6, and on the first beats of bars 8 and 10. The comma in m. 9 is a small breath, not a phrase marking. In the vocal *doina* of example 2.2, the syllable count has more to do with articulation than rhythmic durations. In the phrase that ends on m. 8 of example 2.1, there are seven beats, but eight significantly articulated pitches, and in the fourth phrase, there are eight beats, but ten articulations.

Ex. 2.2. doina.¹⁹

Parlando rubato m2

1 | *inicial intoning rall.* ----- | First Phrase begins

frun-tu - li - fã da - ru - je - tu Mă - u - rit - cu - cu fã - gã - tu

3 | ²⁾ | ¹⁾ | m4 *and First Phrase*

Și - măn - dră - ște sme - u - re - tu Șmier - li - ta fã - si - na - tu

5 | ²⁾ | ¹⁾ |

Cin - ta cu - cu n - cur - mă - tu - ră Voi - niș sa - pă - n cu - ră - tu - ră

7 | ²⁾ | ¹⁾ |

Să lă - sãm sa - pă la fa - gu Hai la cu - cu să - ra - cu Și

9 | ²⁾ | ¹⁾ |

De - ar hi cu - cu voi - ni - celi

10 | *end intermediate*

Măș - I bă - ga - ar - got - la iel

11 |

Și mi - e cu - cu pă - să - răș Mă - d - un - de - mi - da sim - bri - a

12 | *accel.* ----- | ²⁾ | ¹⁾ |

Și ma - pu - că țar - na gră - fãr - dă kriș - ră dă pa - ra

14 | *end final group* | *Cadence Finale*

Mă - pu - că v - o vre - me lun - gă fãr de ngam de ban în pun - gă

¹⁹ Comisel, *Revista de Folclor*, 175.

The phrase structure of mm. 1-14 (example 2.3) in the first movement is also similar to the *doina*.²⁰ Here there is no initial intoning; the first phrase (mm. 1-downbeat of 5) establishes the tonality by repeating the scale in the right hand of the piano over root position chords, while the melody in the violin traces important pitches: m. 1 is the tonic A scale over the tonic root, m. 2 is a transposition of the scale on B over B, m. 3 is the tonic scale again, but over D, and mm. 4-5 is the similar to m. 1.

The phrases are delineated by the harmonic motion in the bass. The E, signaling the start of the intermediate phrase, occurs on the third beat of m. 5, and continues through the third beat of m. 9, when it passes to D in preparation for setting up the final phrase on A in m. 14. While the piano furnishes strong pillars of harmonic rhythm, the smaller melodic cells in the violin part follow a similar kind of syllabic articulation to the vocal *doina*.

²⁰Dumitru Bughici, "Caracteres spécifiques de la forme dans les Sonates de George Enescu," *Simpozion George Enescu* (Bucharest: 1981), 478-81.

In mm. 2-5 with up-beat, the syllables can be counted as eight, interpreting the thirty-second-notes of the up-beat as a single event around A, the sixteenth-note triplet on m. 3 as an ornament to the F. The grace note and sixteenth-note triplets in m. 4 are also ornaments. The melodic unit from the second beat of m. 5 through m. 6 also has eight syllabic events, counting the F-sharp to E at the end of m. 6 as two distinct articulations. From mm. 7-10 Enescu gets away from the folk model, lengthening the melodic line as though balancing a more classical standard of proportion against the sing-song folk rhythm. Mm. 11-14 are the final, third phrase of the group.

Ex. 2.3. Enescu, 3rd Sonata, mvt. 1, opening.

phrase 1 A-Bb - Bb

event/syllable

Moderato malinconico (♩ = 60)

VIOLON

PIANO

p *senza rigore* *tr. ang.*

mp *tranq.*

mp *espress.*

pp *espress.*

pp

Rec. A

2 2 3 4 5 6

4 7 8

Phrase 2 0

(senza rigore... a T?)

E

Imprimé en France

6 3 4 5 6 7 8 (12) a Te)

poco

mp

tranz.

pp

Phrase 3

10 (d = d) (senza rigore) a Te)

tranz.

mp

pp

mp con grazia

D Red. * A Red. * Red. * Red. * Red. * Red. *

13

tranz. dolce

pp

Red. * Red. * E Red. *

The opening section of *Impressions d'enfance*, played by the violin alone, has comparable structural characteristics. The initial intoning up to D takes place in the first

measure, and the two following phrases have ten and eight strong beats. Because of the tempo and character of the music, the quarter note beat functions as the way of counting, and not the articulation of new pitches.

Ex. 2.4. Enescu, *Impressions*, mm. 1-5.

The middle section of Opus 25's finale (example 2.5, mm. 138-159) is the most obvious example of this translation from the vocal style of *parlando-rubato* to notated music, because each phrase is played without accompaniment, has syllabic articulation, and is separated by a drone with a rhythmic vamp. In counting quarter note beats by including the up-beat through the first full quarter of the ultimate pitch, the first three phrases are of equal length and the fourth is a beat shorter. In counting syllabic events, Enescu has marked accents, or stresses, as indications of what is important. The first phrase has ten events, the second has eight, and the third and fourth have nine. It is also interesting to notice that

the pitch contours of the phrases within these examples have remarkable similarity in that the initial intoning most often ascends or starts from a higher scale degree, and the following phrases generally descend.

Ex. 2.5. Enescu, 3rd Sonata, mvt. 3, middle section.

131 Tempo 1 ($\text{♩} = 138$)

139 Un poco meno mosso ($\text{♩} = 88$) Tempo 12 ($\text{♩} = 138$) ($\text{♩} = \text{♩}$) Un poco meno mosso ($\text{♩} = 88$)

147 78 Tempo 12 ($\text{♩} = 138$) Un poco meno mosso ($\text{♩} = 88$) Tempo 12 ($\text{♩} = 138$)

155 4 1 2 3 4 5 6 7 8 9 Tempo 12 ($\text{♩} = 138$)

Enescu's insistence on reproducing Romanian folk style results in a remarkably detailed and personal notation. He borrows the words and markings from the traditional Italian vocabulary and musical notation for a translation of his idioms into practical language, which a concert artist will understand.

The passage demonstrating the most intense concentration of these is the end of the second movement. Example 2.6 includes unusual verbal indications such as *dolcissimo teneramente con intimissimo sentimento* (mm. 73-74, violin), *piangendo* (m. 81, violin), *tremolando dolente* (m. 79, violin), *dolcissimo armonico* and *pesante ma dolce* (m. 80, piano). Enescu compiled a list of his rare gradations of dynamics such as the *ben piano sotto voce* in the right hand of the piano (*bp s.v.* m. 72), and the *ben forte grave sostenuto* in the violin (*bf* m. 81). This appears in a glossary in the Enoch edition. Also noted in the glossary are the *O* half-pedal marking (m. 80), the special on-the-beat *portamenti* (m. 75, first beat, violin), and the difference between slurs with dashes, where the dashes occur above the slur (m. 80, violin, fourth beat) that are called *louré* and to be distinguished from slurs with dashes that are marked under the slur and called *porté* (m. 80, violin, third beat). Traditionally, *porté* has more

space and less slur than *louré*.²¹ Glissandi (slides between the fingers that are not on the beat, but between) are abundant; fingerings and the proper string are specified for timbre distinctions, and sometimes quarter tones are notated (see m. 79, fourth beat, violin). Often these specifications for fingering and bowing result in extreme technical challenges for the performer. Passages which could be rendered simply with conventional solutions, such as playing on lower strings, or fitting the *portamenti* before the beats, become strengthened in their expression through the quality of striving which is written into the parts with these indications. At first, the density of the instructions seems to impede the natural flow of the music, but the process of absorbing the vocabulary has an increased sensitivity to color as its reward.

²¹Ivan Galamian, *Principles of Violin Playing and Teaching* (Englewood Cliffs, NJ: Prentice Hall, 1962), 68.

Ex. 2.6. Enescu, 3rd Sonata, mvt 2, mm. 72-81.

72 *più sost., senza rigore . . . a tempo 1^o molto tranquillo (♩=44) (ev. scord.)*

cant. *bp s.v.* *dolciss. lenément.*

mf - molto *bp s.v. dolciss.*

74 *con intimissimo sentimento* *pp* *pp tranqu. non rit.*

pp *pp*

* Ped. * Ped. * Ped. *

Ped. * Ped. * Ped.

76

mp *f* *rit.* *mf* *piangendo*

p *5* *10*

* *Red.*

78

pp *non vibr.* *trémolando dolente*

bp *ppp* *5* *10* *7*

* *Red.* * *Red.* *

30 *80* *J = 40* *ral - len - tan - do*

mf *mf* *grave sost.* *trém. non vibr.*

mf *sost.* *pes. ma dolta* *ritto*

mp *dolcis. armonioso* *pp*

* *Red.* * *Red.* * *Red.* *

The bond of interaction between the composer and performer, which Enescu forged through his landscape of notation, imposed a rigorous discipline on the performer resulting in increased artistic control for the composer. Notational specification was certainly not unique to Enescu. Eugene Ysaye, a friend and performing composer

himself, edited his *Six Sonates* for violin with equally impeccable technical recommendations but left much of the musical nuance and pacing to the individual performer. Debussy, Janacek, and Bartók also wrote many indications for specific sound qualities. Enescu's scores demand another level of dedication for meeting the demands of tone, timing, and dynamic gesture. Enescu's notation translates not only the violinistic demands but also the improvisatory character of the music as if it were an old poetic ballad. He achieved artistic freedom in this overwhelming detail because he ensured as complete an understanding as possible of this style, which to him was so natural.

Enescu's Artistic Sympathies

Through the scores of Opus 25 and Opus 28 Enescu transported the listener to his world of memories, either by the imitation of real sounds, the imitation of music he remembered, or the narration of pictorial images. His earlier pieces, the *Roumanian Rhapsodies*, represented more common public events while these later works invite the listener to a more personal and intimate world. Both the Third Sonata and *Impressions d'enfance* create rarified environments in which the listener is immersed. There is no

Opus 25 was inspired by a more general experience of the music and situations of native Romania. In contrast, the pictorial narration of the *Impressions d'enfance*, Opus 28 was an experiment in conveying memories of specific sights and sounds of his own life there. The bird sounds in "*Le coucou au mur*" (Ex. 2.7) approach the kind of mimesis that was explored extensively by Messiaen. Enescu's approach was more heavily directed to sound quality and less towards rhythmic patterning and repetition than what can be seen below in mm. 1-6 of Messiaen's notable first movement of the *Quatuor pour la fin du temps* (1940).

Ex. 2.8. Messiaen, *Quatuor pour la fin du temps, les oiseaux*.

VIOLON Bien modéré, en poudrolement harmonieux (comme un oiseau) *ppp* (comme un oiseau)

CLARINETTE en Si b (comme un oiseau) *p expressif*

VIOLONCELLE *ppp (vibrato)*

PIANO **A** Bien modéré, en poudrolement harmonieux ($\text{♩} = 54$ environ) *pp legato (très enveloppé de pédale)*

VIOLON vers la pointe)

Clar.

Violoncelle *glissando* *gliss.*

Enescu achieved the richness in atmosphere of his pieces through his communication of different levels of experience: the recollected sounds from his memory, the sounds themselves as they exist in nature, and their metaphoric representation in music.

Chapter Three

Analytical Aspects of the Third Sonata

Overall Formal Characteristics

The modal syntax of the Third Sonata sets it apart from the diatonicism of *Impressions d'enfance*, yet formally, the Third Sonata is the more conventional work. Its three movements tend toward the traditional sonata requirements with respect to proportion, harmonic motion, as well as contrasts in tempi and melodic character. The first movement is a sonata-form, the second a ternary song form, the third an overall ternary. The pitch language of the melodic material in each of the three movements relies on a handful of similar modal scales while an underlying harmonic symmetry guides the form. Enescu wrote numerous works in which he experimented with a cyclic style of sonata-form. This is one of his best attempts at balancing the repetition of material with movement and drama. It is also in this piece that he displays his most remarkable skill as a melodist within the tonal syntax of his personal language.

Formal Structure of Movements

The first movement articulates its form by making use of disguised yet functional cadences. Numerous examples can be found in the exposition. The three phrases of the first theme group contained in mm. 1-14 begin by boldly establishing the harmonic language of the piece. (See example 2.3, mm. 1-14, pp. 35). After m. 1 where the tonic and the fifth are spread between the outer voices, each downbeat in mm. 1-4 is articulated by a root position chord, of which the fifth is in closed position in the bass and the determining modal character is decipherable from the fluid scale pattern of the right hand. The harmonic motion to each downbeat is preceded by parallel motion to a chord, related by third to at least one of the downbeats, which facilitates stepwise voice leading in the upper parts. For example, mm. 1-2 move from A minor to F minor (the G-sharp enharmonically completes this chord) to B minor while the melodic fragment in the violin takes the A to B-flat to B into a single melismatic beat, binding these parallel harmonies together.

From m. 5 through m. 8, E is the clear tonal center, defined by the B as its fifth in the right hand of the

piano. The C is an added sixth. The D major/minor (mm. 9-10) prepares the bass motion back to A on the downbeat of m. 11. The B7 in the right hand of the piano and the violin serves as a coloristic distraction from the IV-I motion and propels the harmony back to D in mm. 12 and 13.

Ex. 3.1. Enescu, exposition 3rd Sonata, mvt 1, mm. 14-15.

The image shows a musical score for two staves: piano and violin. The piano part is on the top staff, and the violin part is on the bottom staff. The score is divided into two systems, one for mm. 14 and one for mm. 15. Handwritten annotations include 'G#', 'FX', 'A', 'Bb', 'E', 'C#', 'D', 'E(X)', and 'A(I)'. The piano part has 'fp' and 'p' markings. The violin part has 'f' and 'p' markings. The score is divided into two systems, one for mm. 14 and one for mm. 15.

This statement of the first theme group is set off by a cadence from E to A from mm. 14 to 15. The cadence is unusual in that, while the piano has the definitive common-practice bass motion of V to I in contrary motion, the melodic figure in the violin on the second and third beats gives an impression of simultaneous major and minor mode with the G-sharp and F-double-sharp, and in the fourth beat the scale pattern actually anticipates the resolution to A. This fourth beat includes a similar modal ambiguity by sounding both D-flat and C. The second statement of the first theme group, beginning in m. 15, has a different

tonal direction and slightly intensifies the main harmonic events by increasing the thickness of texture, dynamic range, registral reaches, and density of ornamentation.

One of the more interesting contrasts between the two statements occurs in m. 23, the counterpart to m. 11. Whereas the B7 of m. 11 seems almost secondary to the underlying A, because the open fifth sustained in the bass sounds like a root-position tonic, and a fragment of the A scale appears on the third beat. In m. 23 the E sustains without its fifth, and F-sharp arpeggio above it continues through the measure and is more prominent than its counterpart in m. 11. Enescu uses the colorful, distant seventh chords in these measures to create a sensation of ambiguity in the harmonic motion of D to A and A to E.

Ex. 3.2. mvt 1, mm. 11 and 23.

p con grazia

mf con grazia

A Re (B7) * Re *

f con grazia

mf con grazia

E (F#1) * Re *

The cadence I to V onto E from mm. 25 to 26 is colored by a similar intention. The parenthetical tonicization of C major by the circle of fifths progression sounds logical, but the deep register and placement of A on the strong downbeat of m. 25 carries through the entire measure so that its connection to E is audible. Through the harmonic ambiguity of mm. 26-27 being in either C Lydian (F-sharp), or E minor, Enescu again provides a cover for the larger structural motion in fifths, which might otherwise have sounded like common practice. The C facilitates the modulation to E like an expansive passing chord. By m. 28, the music is squarely in E. This material is a bridge between the two statements of first theme group (mm. 1-26) and the climactic arrival on m. 38.

Ex. 3.3. mvt. 1, mm. 25-28.

The musical score consists of two systems. The first system (mm. 25-28) has a vocal line on a single staff and a piano accompaniment on two staves. The tempo is marked as quarter note = 78. The piano part is marked 'mp des murales'. The vocal line has some notes marked with 'A(2)', 'E(2)', and 'to'. The piano part has a thick texture with many notes. The second system (mm. 29-30) has a vocal line on a single staff and a piano accompaniment on two staves. The piano part has a thick texture with many notes.

The short phrase of mm. 38-43 is set up by a cadence onto C-sharp. The approach from the G-sharp triad through the E on the last eighth of m. 37 gives the impression of motion by thirds. Enescu has again disguised the shift of fifth-related tonal centers. The strong character of the melodic material in these measures obscures the tonal focus of the previous secondary key area. The intensity of the dynamics, the range between the voices, and the thick texture in the piano sharply contrast with all the preceding material. This completely new character and new melodic material signal the end of the exposition.

Musical score for piano, measures 43-48. The score is in G major and 3/4 time. It features a treble and bass clef with piano accompaniment. The tempo is marked "♩ = 66". Dynamics include "ppp" and "mf". Performance instructions include "pochiss. rit.", "smorz.", "rit.", and "cant. senza rigore". The score shows a bass line moving from A to D and a right hand figure with an E-sharp.

In the larger scheme, the bass line motion from A to D in mm. 43 to 44 is a more significant structural moment. Again, Enescu subverts what might have appeared as V-I cadence from A to D by lowering the would-be leading tone, turning A into a minor mode and weakening the connection. As the D major triad sounds through mm. 44 and 45, an E-sharp creeps into the right hand figure, creating a major/minor ambiguity. In anticipation of G-sharp minor, the A on the second beat of m. 45 alludes to a second inversion voice leading option for the otherwise parallel move from D minor to G-sharp minor. The exposition lasts through measure 48 using material from mm. 1-4 as a codetta for mm. 44-48. Initially these measures seem to indicate a reprise of the first section, but the G-sharp harmonization

proves to be a foreshadowing of a new key area, and the melodic material, beginning in m. 48, is treated developmentally: broken into fragments and formed into sequences. Figure 3.1 shows the overall harmonic structure with the details of measure numbers and large sectional boundaries.

Figure 3.1

Movement 1 Sonata-form: Moderato malinconico in A minor

mm.	Theme Group	harmony	function/structure
1-14	A	A (E) A	Exposition 1 st theme 3 phrases
15-26	A ₁	A ₉ (E-A) E	3 Phrases
27-37	B	E (g#-d#)E	Secondary theme/key area
38-43	C	C#	transition
44-48	A	D	Closing-A material

49-72	A	G# C# E A	Development, (on A materials)
73-93	A and B	A (E -D- A)	Recapitulation
94-98	A, B, and C	A	Combined themes
99-104	C	A pedal	transition
105-117	A	A pedal	Coda-closing A material

The development, stretching from m. 49 through m. 72, uses material mainly from the first 14 measures, passing through the keys of G-sharp and E which in this context do not seem so distantly related. After reaching the tonic A in m. 73, the recapitulation (mm. 73-104) is very much a remapping of the exposition both thematically and harmonically. Variation of the melodic material obscures the return of the first theme group, but the phrase lengths and underlying tonal organization make any other analysis impossible. From the return of the second theme through the end of the movement, A remains the prominent tonal center. The colorations on top of the A pedal from m. 97 to the end reinforce the tonic by emphasizing the B-A melodic relationship from the opening melody. Playing upon pitch relationships in the original scale, the B in m 101, E in m. 104, and E-flat in m. 110 all return to A. The movement closes with a powerful pedal beginning even before the coda from mm. 105-117. The final V-I cadence happens in mm. 112-113.

The second movement is simpler formally. Two kinds of melodic material alternate forming substantial A and B sections. The A section returns two times in the second half of the movement, each time in increasingly elaborate variation. The closing coda combines both A and B themes

for four measures and, like the first movement, the tonic pedal anticipates the beginning of the coda. Figure 3.2 shows the detail of the symmetrical harmonic scheme, which supports the ternary form.

Figure 3.2

Movement 2: Ternary/Slow movement form¹

Andante sostenuto e misterioso in D minor

mm.	Theme Group	harmony	function/structure
1-41	A	D (Ab) E	Four phrases + transition
42-56	B	A/E (D) A	Fast music, contrasting tempo
57-72	A ₁	D(B) D(B)	Intensified A material
72-87	A ₂	B leading to D pedal	Anticipates closing, transparent, Major
88-92	A/B	D major/minor	Coda

The locations of the thematic changes are indicated with letters, and the structural function of each section is given an encapsulated description. The first theme group consists of four phrases (mm. 1-32) followed by a fifth transitional phrase (mm. 33-41). It establishes D as the tonic while flirting briefly with the pitches D-flat and E. The second theme group tonicizes A immediately. The introduction of new material, a new tempo, and a thicker texture makes the B section instantly obvious. It lasts from m. 42 to m. 56 with mm. 52-56 functioning as a

¹Charles Rosen, *Sonata-forms* (New York: W. W. Norton and Co., Inc., 1980), 16-18.

transition back to first theme material. This time, the first theme is as exaggeratedly thick as it was sparse at the opening. The violin plays the tune in octaves as does the piano. The piano fills out the held notes with powerful, virtuosic arpeggios and scales. In the original key of D the return of the A section lasts from m. 57 to m. 72. A change to textural transparency and major tonality accompanies another statement of rhythmically varied A material (mm. 72-87). Starting in B, passing through C-sharp and reaching a D pedal at the end of m. 81. Tonally and modally, this is the most interesting and unsettling part of the movement. The coda starts in m. 88 when the tune is augmented rhythmically and split into fragments, which are traded between the piano and violin.

The third movement is sprawling and less concise than the other two. Since the tempo is extremely fast the eclectic layers of many different themes of equal importance seems exciting and not rambling. The form is A-B-A-coda. The character sparks a rondo feel, but the movement is formally ternary with closing material from A, B and the first movement.² The key scheme is relatively simple. Tonally, as can be seen from figure 3.3, the

² Ibid., 15.

movement is in A but spends a lot of time in B with a small detour through F and then closing in A.

Figure 3.3

Movement 3: Ternary with Coda

Allegro con brio ma non troppo mosso in A major

mm.	Theme Group	harmony	function/structure
1-59	A (section 1)	A (D F)	2 themes: antecedent-consequent
59-137	A (section 2)	Bb (D B E)	59=overlap, increased tempo, more intense
138-211	B	B (E A)	Theme and 3 variations, 4 phrases each
(207-211)	B	B	transition
212-273	A (1)	B (A D G)	2 themes
273-330	A (2)	F Bb (F C G D)	Same overlap, expanded
331-344	B, plus mixture	D A Bb D	Condensed recap of mvt. + piece as whole
345-402	Mvt. 1	A to A pedal	Coda

The A section is made up of two large internal portions. The first, mm. 1-59, contains two themes in an antecedent-consequent relationship. The second part of the A section is distinguished by a straightforward cadence from F to B-flat, a tempo change to a more intense and faster pulse, and an increase in contrapuntal activity.

At m. 138, the B section begins with a strange interlude. The tempo becomes slow and free as the motivic material changes from the *giusto* dance character to the

soulful declamatory *parlando-rubato*. This material introduces a theme followed by three variations. It develops into a sizeable contrasting middle section, extending from m. 138 through m. 211.³ All of the variations have four phrases with the fourth phrase of variation two functioning as a bridge to the last variation.

At m. 212 begins a sort of recapitulation with looser boundaries and a long *stretto*. The A1 material (mm. 212-273), while varied, maintains the essential sequence of melodic events: the first and second phrases answer each other exactly like the opening while the A2 section (mm. 273-330) appears with variation and expansion melding with bits of the B material.⁴ This layering of materials is typical of Enescu's style of closure and can also be seen in the previous two movements. In the coda, in a cyclic symphonic style, he thickens the texture by weaving thematic and harmonic elements from all the movements of the piece. The appearance of the B material is not a new section or a separate variation, but a technique of intensifying and unifying the flow towards ending the

³Ritz, 140.

⁴Ritz calls the return of this material a fourth variation, even though it is separated from the other three by more than one hundred measures. Enescu typically recycles material from earlier sections and earlier movements as he builds towards a final climactic moment. The material from section C is not a new variation, but a reminiscence of previous elements (Ibid., 128).

piece. From m. 345 there is an implied A pedal, like the other movements, entering before the real coda. With melodic and harmonic references to all parts of the sonata this pedal foreshadows closure not only of the movement, but of the whole piece.

Tonal Syntax

Although the pitch language of the Third Sonata has a limited impact on the structure of its key relationships, its main contribution is to greatly enhance the exotic character, which immediately impresses itself on listeners. Enescu chooses modal scales which accept the expressive properties of his native folk music, and which do not exclude useful aspects of Sonata-form tonal syntax such as tonic-dominant-subdominant relationships. He also occasionally makes use of chromatic, diatonic and octatonic scales in extended patterns of ornamentation.

All of the movements of the Third Sonata are based on the modal scale known to musicologists as the "gypsy scale."⁵ According to nationalistic scholars who would like to minimize the extent of gypsy influence from their

⁵Balint Sarosi, *The New Grove Dictionary of Music and Musicians*, 6th ed. "Gypsy scale," vol. 7, 870.

cultural heritage, this scale originated in India.⁶ It is common throughout folklore and church music in Eastern Europe, the Middle East, as well as Greece and Turkey. Music of this flavor was spread across the map as early as the twelfth and thirteenth centuries by the gypsies who were employed as professional musicians at courts and in villages. As they traveled from south to north they brought with them the music of their former employers and refashioned it according to the preferences of their new ones.

The gypsy scale has two traditional versions: A, B, C, D-sharp, E, F, G-sharp, A, and A, B-flat, C-sharp, D, E, F, G-sharp, A.⁷ Both of these are used by Enescu in the Third Sonata. The crucial element of these scales is the place of the augmented second in relation to the root and how it affects the modal quality of the tonic triad, which is distilled from these pitches. A more technical layout and explanation of the scales used in these three movements can be seen in the Appendix.

The first scale yields the minor triad A C E, because the augmented second occurs between the third and fourth scale degree. The second scale produces a major triad A C-

⁶Balint Sarosi, "Gypsy Music," *Ibid.*, 864-70.

⁷Ciobanu, "The so-called gipsy gamut," *Revista de Folclor*, 144-45.

sharp E, because of the augmented second between the second and third scale degree. With these characteristics, the two scales can be understood to have a parallel major and minor relationship. While the modal language of the movements does not allow itself to be classified easily as major or minor, Enescu uses the first in the languid and nostalgic openings of the first and second movements, and saves the second scale for the more resilient and energetic sections of the second and last movements. The key scheme of the piece as a whole can be thought of quite conventionally as A minor--D minor--A major.

In the first movement, the first version of the gypsy scale occurs immediately in mm. 1, 3 and 4-5 in the right hand of the piano, and in transpositions in mm. 2 and 6 (see example 2.3, pp. 35-36). This scale immediately produces the impression that a minor sonority will overshadow the movement. The second movement uses both versions, one in each of its two structural sections. The pitch material of the A section of the second movement is derived from the same scale as the first movement but transposed to D: D, E, F and F-sharp, G, A, B-flat, C-sharp, D. Sometimes the raised fourth (F-sharp) is used, and sometimes not. Without the F-sharp, this scale is the traditional harmonic minor. The B-natural in m. 8 and the

drone create a presence of the melodic minor, but they do not alter the character. (See example 2.1, mvt. 2, mm.1-11, p. 31.) As in the first movement, a minor chord (here D-F-A) forms the triadic background. The F-sharp is an appoggiatura to the E-sharp, which forms the minor sonority. The B drone serves as a connecting device from the final measures in the first movement, as if it were leftover resonance hanging in the air. Just as the harmonic motion in the exposition of the first movement was colored by third relationships, this non-tonic B as an added sixth would be quite common to the current French traditions. Used as an unrelenting drone, it sets an unusual tone for the first 10 bars of the slow movement before descending to its tonic D in m. 11.

In mm. 41-42 (example 3.5), after a cadence tonicizing A, the scalar mode shifts to the version of the gypsy scale which is also used in the last movement: A, B-flat, C-sharp, D, E, F, G-sharp, A. This is a smooth modulation because the upper five notes of this scale are the same as the lower five notes of the tonic scale of the movement; however, a more striking modal shift is heard because this new scale contains the major triad A, C-sharp, E. The D sharp in m. 42 and the F-sharp in m. 43 are only arpeggiated grace notes. More interesting is the G in the

end of m. 42. Arranging the pitches in a linear order yields D, E, F-sharp, G, A, B. The D major cluster chord, missing the leading tone C-sharp, is still technically in a major modal character. The piano melody in m. 44: D, E-flat F-sharp, G, A, B-flat, C-sharp, is a more closely related transposition of the scale in m. 41.

Ex. 3.5. mvt 2, middle section, vln part.

tempo 1/4 (♩ = 50)

sempre p.p., un poco flautato

mp *pp staccatiss.* *pp*

ossia *harm.*

mf *mf* *p* *mf* *p*

sempre pp

f al talono *pp* *harm.* *pp*

pp *pp*

In bringing the second movement to a close, Enescu (see example 2.6, [pp. 41-42], mm. 72-81) fluctuates between major and minor sonorities, using the A and D key areas. The bass cushions the conflict with open, parallel fifths and octaves leaving modal coloration to the slippery melodic line. Muted and distant, with an indication for extreme calm, the tune never rests on any decisive pitch until it joins the D pedal in a unison closing cadence.

Portions of the gypsy scales can be seen below (example 3.6) in the opening of the third movement. Looking at the piano right hand in mm. 4-5, the descent F (as an appoggiatura), E, D, C-sharp, B-flat, A, occurs. The D-sharp of m. 5 is decorative. Measure 7 yields G, F-sharp, E-flat, D, C. Measures 10-11 produce a similar descent: B, A-flat, G, F-sharp, E-flat, D. Measures 12-13 take these last four pitches and return to the original tetrachord D, C-sharp, B-flat, A, preparing a repetition of the melody in the violin in the tonic. The symmetrical patterns of semi tones and augmented seconds allow these groups of pitches to act in a pivotal manner, directing the momentum towards G in m. 10, D in mm. 11-12, and back to A in m. 13.

Ex. 3.6. third movement, mm. 1-17.

All^o con brio, ma non troppo mosso (♩=132)

VIOLON *(sans sourd)* *simile*
mp s.v. ma rustico, non stacc.

PIANO *mp ben ritmato*

g f# eb d *b7a7g f# eb d*

g f# eb d / c# *b7a*

Tea #

32

arco *non stacc.* *mp* *stacc.* *p s.v.* *mp ben ritmato, alla punta del arco*

mp *stacc.* *p s.v.*

As the third movement gradually increases in volume, tempo, and density of material, the pitch language also intensifies. The following excerpts from the coda of the third movement show chromatic scale passages creep into the melodic lines, filling in the gaps of the modal scales (example 3.7, mm. 232, 234-36, 243).

The most active passages (example 3.8), towards the end of the coda, use the tetrachord containing the augmented second in successive transpositions (mm. 357-62), chromatic scales (second eighth of 363 through the first beat of 365), octatonic scales (second beat of 365 through 369), and scales filling the semi-tones with quartertones (m. 376).

Ex. 3.7. mvt 3, mm. 227-

247.

227 $\text{♩} = 138$
 pizz. *enterrez la sourdine*

mp
ben in tempo
sempre pp

231

mp
pp
*Red. **

237 ⁴⁵

(sans sourdine) *v* *ppicc.*
mp ben misurato
pp
pp ma marc.
poco

243

mp
pp
poco
pp
*Red. **

a twenty-two measure A pedal, which brings the piece to a close.

Ex. 3.9. third mvt. mm. 380-end.

380 *tutto l'arco* *ben sost. marc.* *52*

tutta forza *df sost.*

383 *con intensità* *sempre mf e molto appass. sost.* *56*

sempre mf legatiss.

387 *tranz.* *(sempre mf)*

A pedal →

ped. *ped.* *ped.*

8^{va} b.a. *8^{va} bassa* *8^{va} bassa*

390

sempre con suono

8^{va} bassa

393

57 $\text{♩} = 69$

ben vibr. *non vibr.*

ff *ff con suono*

8^{va} bassa

397

con anima $\text{♩} = 69$

vibr. *ben vibr.*

crescendo *poco a poco*

8^{va} bassa

400

(pochiss. allarg.)

a 7^o $\text{♩} = 68$

8^{va} bassa

Textural Aspects

The only simple texture in this piece occurs in the opening of the third movement (example 3.6) where the right hand of the piano plays the melody against an accompaniment of accented off-beats. Much of the music in these movements has the texture of one dominating melodic line supported by two contrapuntal voices. In essence, the texture is very dense because motivic materials are shared among all the voices: the right hand of the piano, the violin, the left hand of the piano. Conflicting with this relatively sharp delineation between foreground and background is a two-part textural relationship, defined usually by the right hand of the piano and the violin, which have material which is nearly of equal importance, supported by a relatively simple left hand accompaniment.

The relationship between these categories is fluid; textures frequently overlap within the structural divisions of the movements. For example, in the opening of the first movement (example 2.3, p. 35-36), the activity and color of the right hand of the piano and the slow-moving subtle line in the violin compete for primary importance in mm. 1-6.

When the piano right hand moves to a repeated ostinato figure, mm. 7-10, it falls back to an obvious accompanying role. Measures 38-48 are a good example of all voices participating equally in a polyphonic texture.

Counterposed against these relatively contrapuntal textures are instances of monody in the second and third movements of the Third Sonata. The most striking examples can be seen in the opening of the second movement (example 2.1, p. 31) where the long melody of the violin is accompanied by a drone, and mm. 138-159 of the third movement (example 2.5, p. 38) where the violin addresses the declamatory solo material with short interjections from the piano. In mm. 161-176, the piano takes the solo voice and the violin adds short bursts of tremolo. These austere passages can be seen as referring equally to Enescu's grounding in folk practice as well as his reliance on traditional Romantic rhetorical style.

The most interesting and controversial texture in these movements is heterophonic. Heterophony is defined as a kind of non-harmonic polyphony, important in all folk cultures, resulting from two or more variations of the same melody sounding simultaneously.⁸ Heterophony probably evolved within the oral traditions as a result of differences in

⁸*Harvard Dictionary of Music*, ed. Willi Apel, 2nd ed. s.v. "Heterophony," 383.

technical abilities, different versions of known pieces, and through antiphonal music.

As Bartók points out "We can observe the simultaneous use of the major and minor third in instrumental folk music. Folk music is generally in unison, however there are certain areas where the two violins are used to perform dance music, one plays the melody, the other accompanies with chords. And rather strange chords may appear."⁹ This description corresponds to the types of heterophonic and accompanied passages in Enescu's composed music, and should come as no surprise given the close working relationship of these two protean musicians.

Some instances of heterophony are easily recognizable octaves or unisons in simultaneous rhythms between violin and piano, with the variation occurring only in light ornamentation such as passing tones or grace notes. In example 3.8 mm. 367-69 of the third movement offer a powerful example of three equally important voices accomplishing nearly the same thing at the same time. Further along, in m. 376, the violin, playing sixteenth notes, fills in the half-steps with

⁹Quoted in Karpati, *Béla Bartók*, 128.

quarter tones while the piano, in eighth-note triplets, has octaves and grace notes. The unison pitches overlap briefly creating an unusual *glissando* effect. In example 2.6 (p. 41-42), mm. 74-78, the right hand of the piano emphasizes a reduction of the main melodic pitches while the violin approaches those notes with improvisatory ornamental gestures.

An example of a more complex texture of heterophony emerges in the climactic moment of the second movement at the return of the A material (example 3.10, mm. 58-68). The melodic line is carried in all the voices. While the violin plays a simpler version in octaves with a few grace notes and varied articulations, the piano is given sustaining power by filling in the long notes with sweeping arpeggios, arpeggiated attacks, passing tones, and octave grace notes to the upbeats.

In conclusion, the debt of Enescu's Third Sonata to Romanian folk idiom is most apparent in the pitch language, and imitation of indigenous instrumental techniques imposed upon a traditional sonata-form. By contrast, as will be seen, the most interesting aspect of folk influence upon *Impressions d'enfance* is its borrowing of the formal, symbolic, and sonic qualities from a traditional national form, the Romanian ballad. The next chapter will focus its investigation on the way in which the formal, tonal, and textural qualities, similar to their function in the folk ballad, enhance the effects of this particular narrative.

Chapter Four

The Influence of the Romanian Ballad on *Impressions*

d'enfance

Characteristics of the Romanian Ballad

In the European tradition, the epic song is a more public art form, the ballad is intimate and more lyrical. "Lyric accounts of melancholy and loneliness distinguish the ballad from the epic."¹ In narrative style, its "structure is based on thematic metamorphoses governed by programmatic intention."² The ballad, of the type to be sung by a single performer accompanying himself on a stringed instrument, has roots in all folk cultures of Eastern Europe. While the subject matter can vary greatly, the narrative is always linear and often offers creative situations or characters to be studied for man's moral improvement: "Pragmatic chronology and the narrative as a predominantly human and artistic function, with the relationship between reality and fiction, with the artistic laws and conventions

¹Beissinger, *The Art of the Lautar*, 40.

²Bertrand H. Bronson, Eric Sams, Nicholas Temperley, *The New Grove Dictionary of Music and Musicians*, 6th ed. "Ballad," 78.

governing the creative act."³ Whether a tale of valor or one of prosaic daily activities, the narrative does not diverge from its timeline.⁴ Therefore, being hinged on the narrative, the progression of the music of the ballad is governed by a temporal program.

As the story unfolds in a folk ballad, certain common symbols appear in the narrative that indicate the progression in time. There are 401 narrative subjects, over 1,000 heroes, six groups of heroes from ancient to modern, real to mythical.⁵ In one of the great masterpieces of the anthropomorphic variety, the struggle of an impossible relationship is explained through a cuckoo's waywardness compared to the turtledove's fastidious devotion.⁶ The sequence as a whole is usually circular: sun, cuckoo, storm, moon, sun. Often the symbols are set as an account in recitative, or vocal and instrumental imitation of real sounds or idiomatic dramatic gestures. The form of the musical material follows an A B C A plan, where the beginning and the end share thematic material, underlining the cyclical nature of the narrative.

³Adrian Fochi, summary from *Cintecul epic traditional al romanilor* (Bucharesti: Strintifca si Enciclopedica, 1985), 488.

⁴Temperley, vol. 2, *The New Grove*, 76.

⁵Fochi, 489.

⁶*Ibid.*, 491.

Enescu's *Impressions d'enfance* relies upon these characteristics of the Romanian ballad for its overall programmatic form as well as in smaller idiomatic detail. Just as the folk ballad is a continuous form of sections flowing one into another, this piece manifests a through-composed single-movement structure subdivided into ten sections. Each section is delineated by a double bar and a new title, but the music is heard as entirely continuous, as if Enescu were working with moving images instead of pictorial slides. As the folk ballad follows a continuous timeline, without digression, his story has a temporal progression underlined by the musical character and the passing sub-titles.

The opening section (example 4.1 mm. 1-39, 49-62) is a violin solo which introduces themes and characters used in the rest of the work, in particular, at the conclusion. Following an introductory phrase (mm. 1-6, first beat), there is a gradual building of tension (second beat of m. 6 through m. 30), which culminates in a musical and narrative climax (mm. 33-48), followed by resolution (mm. 49-62.)

Ex. 4.1. Menetrier, mm. 1-39, 49-62.

MENETRIER
Allegro deciso, non mosso

VIOLON
PIANO

f *giocoso* *un poco più dolce*

di nuovo giocoso *un poco più dolce*

di nuovo giocoso *marc.* *dim.*

più rit. *più rit.* *a T^o meno mosso* *sesta a T^o molto tranq. rigore*

dim. di più *ff molto espress.* *mf calmo*

19 *senza rigore poco a poco* ... *a T? 1? tranq.* (♩ = 88) *len.* *c.i. poco*

25 *Un poco animato a T? 1? tranq.* (♩ = 98) *Un poco animato* (♩ = 98) *len.*

30 *Sulla tastiera* *à l'brd.* *cresc.* *fibr.*

33 *Con brio* *ritmato, rustico* *p sub.*

37 *f sub.*

//

composer's home village. Here Enescu does not try to describe the range of musical cultures indigenous to his native land, but instead wants to convey the underlying emotive and experiential quality of certain treasured moments from his childhood. It is a deeply affecting portrait of time's progression from the comfort of daytime through the uncertainties of night to the joyous relief of dawn. The natural sophistication of Enescu's refined musical syntax contrasts with, but does not overwhelm, the expressive character of this work, whose simplicity suggests a childlike optimism.

Tonality

The tonal structure of *Impressions d'enfance* is simple and diatonic. As can be seen from figure 4.1, the piece is in 10 sections.

Figure 4.1

Impressions d'enfance: Structure

mm.	Title	mode	Key area	Program
1-62	<i>Ménétrier</i> (minstrel)	Major	D A D	Day
62-99	<i>Vieux mendiant</i> (old beggar)	Minor	D E A	Day
100-126	<i>Ruisselet au fond du jardin</i> (Stream at the end of the garden)	Major	E A E	Day
127-150	<i>L'oiseau en cage et le coucou au mur</i> (The caged bird and the cuckoo clock)	Major	D (G C) G	Day
151-187	<i>Chanson pour bercer</i> (Lullaby)	Major	D (E A C)	Day
188-193	<i>Grillon</i> (cricket)	Major	A E	Day
193-218	<i>Lune a travers les vitres</i> (Moon through the window pane)	Major	E (B A)	Night
218-225	<i>Vent dans la cheminée</i> (Wind in the chimney)	Chromatic/ minor	C	Night
226-257	<i>Tempête au dehors dans la nuit</i> (Storm outside during the night)	Minor	D (E A) D	Night
193-218	<i>Lever du soleil</i> (Sunrise)	Major	A --> D	Night

Some sections are linked by a few transitional measures occurring before the bar line, others connect more simply by overlapping harmonies. The parentheses indicate key areas that are of minor importance within the different

sections. The key scheme D D E D D A E C D D, emphasizes D as the main key area, not only by repetition as an underlying pedal, but through a consistent pattern of harmonic emphasis. Many folk pieces, including the ballad, have underlying pedal drones that dictate their tonal emphasis while allowing for a colorful array of ornamental dissonance. Most dissonances can be analyzed as passing colorations that relate to diatonic harmonic functions; they do not lead away from the tonal center. The density of the chromaticism and the complexity of the counterpoint create a rich texture in which dissonance is a constant presence.

The main interest of the tonal language in *Impressions d'enfance* lies in the way that Enescu implies both major and minor sonorities in creating the affective character of the programmatic sections. Lightness, playfulness, and optimism are indicated by major modalities, albeit highly inflected. More somberly expressive characters tend to use similarly inflected but minor modalities, although these also tend to make use of an extensive chromatic tonal palette.

The most intense struggles against tonal boundaries occur when chords contain dueling identity features, such as in mm. 281-82

Ex. 4.2.

281 $F^{\#}$ $\text{♩} = 40$

282

mol. espress.
40
40
sol. sonoro
f
sempre f dolce, armonioso
più f
più f
simile
più f
EV
più f simile
p
f

when the highest and lowest voices have conflicting pedal tones. In m. 281, the violin holds F-sharp while the lowest voice in the piano holds F-natural. At m. 282, the bass moves to E-flat and the violin moves to D on the second beat. These moments are heard as a coloristic intensification of the modal character that had already been established, and not as a pulling away from the tonal center. Analytically, m. 280 can be seen as extended diminished chords F, A, C, E-flat, F-sharp/G-flat, to D, F, A-flat, B, with an E-flat on the bottom for voice leading to connect to the resolution in the next measure (D, F-

sharp, A, C, E). Often, as in the Third Sonata, an insistent tonic pedal secures the harmonic motion towards a main key area and is experienced as the constant, neutral reference point from which the narrative unfolds.

Enescu employs modal ambiguity for affective coloration immediately in the opening section for solo violin (example 4.1, p. 87). Even though the opening notes outline a G major triad and there is a light emphasis on the sixth scale degree, B, the ear does not retain either of these pitches as the focal point. Instead the F-sharp to G relationship gives way to the C-sharp to D because of the rhythmic accent and the duration of the pitch. By the end of the second measure, D is the prominent pitch. In the next two bars, the melody descends towards A, which dominates bars 4-5 and the downbeat of 6. Looking to the end of the short movement for confirmation, D becomes the root of a fifth, which is reiterated over the last 7 measures. It is possible to think of the movement as being in D major because of this larger context, as well as the key signature. In the opening, the most interesting questioning of this comes from the B, which suggests a brief excursion into the relative minor key area underscoring the *Minstrel's* alternation between dance music and lament. This traditional melodic gesture is the only

part of *Impressions* which recalls the explicitly folk-based tonal syntax of the Third Sonata. The *Old Beggar* movement which follows slips immediately into a more conventional minor tonality. The key area of D minor is emphasized and a circle-of-fifths progression follows, passing through A and E.

The third memory, *The Stream at the End of the Garden*, is the most modally ambiguous. Before settling into E major, modal identity is obscured by piano flourishes containing mixing simultaneously major and minor thirds, suggestive of the fluidity of the stream. In m. 105, the piano supports a languorous violin melody with an airy ascending scale using the pitches F-sharp, G-sharp, A, B-sharp, C-sharp, D-sharp, E, F-sharp. This is the Dorian scale with raised fourth: a common mode in Moldavian folk music, here used only as a referential ornament against the diatonic background.

The next three sections, *Lullaby* in D major, *Cricket* in A major, and *The Moon Through the Windowpane* in E major, are calm and reassuring experiences. The harmonic and modal relationships underscore the mood of stability because they are predominantly major in sonority and the key relationships are traditional.

The next two sections, *Wind in the Chimney* and *Storm Outside During the Night*, are the climax of the drama of the piece. They are not the quiet inner tension of a man contemplating his solitude in the universe, but are actively sinister and edging towards violence. The chords are closely voiced instead of the usual open sounding fifth and octave bass. The melodic voices scurry around on chromatic scales. This build-up in tension prepares the listener for the release into the concluding *Sunrise*, which is based on a harmonic progression parallel to the key relationships of the previous sections: D through E and A back to D, but here clearly in major, sweeping away the clouds and darkness. In the coda the A pedal gives way to an even more insistent D pedal, which for several measures has simultaneous conflicting F-sharp and F drones above it (example 4.2). The final cadence is onto unison D with an E for color, which is similar to the sonority Enescu uses in the final cadence of the Third Sonata.

Textural Aspects

The texture of *Impressions* is thicker in density of pitch material, but the voices are less collaborative than in the Third Sonata. There are no passages where a melody sits on top of a straightforward accompaniment as in the Third Sonata. The accompanying voice, when it exists, is always a thick polyphonic mass of sound, conversing with or putting pressure on the main line. The Third Sonata does distribute the important melodic elements throughout the voices. The violin often shares part of the accompaniment, and even the bass sometimes has the melody alone, but in *Impressions*, whenever the violin is playing, it has the melody. Clearly, in this narrative piece, the violin is playing the main role of storyteller. In traditional performances of Romanian ballads, the violin is the leader of the folk band, and the person playing it assumes the role of storyteller.

The most notable textures occur in the first, the fifth, and the last sections. The opening, *Minstrel*, is monophonic. It is a heavily ornamented solitary

improvisation for a character whose voice is his or her violin. The ornaments are all idiomatic to both folk music and concert music: harmonics, *glissandi* of different types, grace notes, *pizzicato*, *gettando l'arco*, *battuto*, *ruvido*.

The *Lullaby*, the centerpiece, is in simple unison, with small but telling touches of heterophony. In (example 4.3) mm. 151-52, E and F sharp in the piano create suspensions against the melodic motion. Mainly, the right hand of the piano and the violin play together for the first half of the section. The melody then repeats in the violin while the left hand of the piano plays a rocking accompaniment and the right hand inserts little fragments of the melody in canon with the violin. The material from the *Lullaby* continues in this way through the next section, *Cricket*. The new element, by which this section gets its name, is a group of very high and fast staccato notes traded between the violin and the right hand of the piano.

Ex. 4.3. Lullaby, mm. 152-69.

152
CHANSON POUR BERGER
Con moto moderato (♩ = 66)
Cantabile semplice
P.
Cantabile semplice
Con moto moderato (♩ = 66)
P.
p.s.v.
p.s.v.

158
Cantabile semplice
p < mp
(Senza rigore - 160) (♩ = 66)
> bp < p.s.v.
bp

164
Cantabile semplice
mp
p.s.v.
bp
p.s.v.

169 poco rall. (♩ = 63) T^o
Cantabile semplice
poco rall. (♩ = 63) T^o
discretamente
sempre bp
bp lusingando

174
Cantabile semplice
p
mp
p < mp
Cantabile semplice

An additional textural similarity of *Impressions* to the folk ballade would be that the most substantially developmental sections are at the beginning and the end of the whole piece. Indeed the texture of the concluding section, *Sunrise*, is the most complex and dense. The melodies are obscured by cluster chords and heavy ornamentation. In example 4.6 mm. 259 beats 3-4, and 260 beats 1-3, several simultaneous occurrences of the pitches in the melodic violin line appear in the vertical sonorities of the piano part, creating strange echo effects. Especially interesting is the third beat of m. 260 in which the D of the violin grace notes is taken on the beat, the E is echoed by one sixteenth, and the G is sounded simultaneously in 4 voices. In some instances, the piano plays a tremolo or cluster chord containing the pitches of the melodic line. The easiest place to see this is the A-E of m. 258; more interesting are the chords involving A-G-F sharp in m. 262 on the second eighth of the first beat through the second beat.

Ex. 4.4. Sunrise, mm. 257-262.

The image shows a musical score for 'Sunrise' (mm. 257-262) with several handwritten annotations and boxes highlighting specific passages. The score is written for voice and piano.

Measure 257: The vocal line begins with the lyrics "LEVER DE SOLEIL". The piano accompaniment is marked *ppp* and *bp*. The tempo is *Andantino molto espressivo* (J = 40). The piano part is marked *poco p armonioso*.

Measure 259: The piano part is marked *mf stacc.* and *mf delicatamente con purità*. The tempo is *Andantino molto espressivo* (J = 40). The piano part is marked *sempre p*.

Measure 261: The piano part is marked *Un poco allarg. di più* and *Andantino molto espressivo* (J = 40). The piano part is marked *sempre p* and *molto*. The piano part is marked *Un poco allarg. di più* and *Andantino molto espressivo* (J = 40). The piano part is marked *sempre p* and *molto*.

Handwritten annotations include boxes around specific passages, circles around notes, and various markings such as *mf stacc.*, *mf delicatamente con purità*, *sempre p*, *Un poco allarg. di più*, and *Andantino molto espressivo*.

In example 4.5, the downbeats of mm. 268 (C-sharp to A), 269 (F to G-flat), and 270 (C-sharp) contain doublings that emphasize the melody in spite of the complicated cross rhythms, and dissonances make this strangely contrapuntal texture hard to hear. The ear registers the notes subliminally, almost as a memory.

Ex. 4.5. mm. 268-71.

As mm. 274-275 in example 4.6 build in intensity, using the material of the first section (*Ménétrier*), the pitch doubling becomes increasingly insistent by having the violin sustain individual pitches supported by tremolo chords containing the doubling. The final beat of m. 274 is the climactic moment in the piece, at which point five voices across all registers play the melody.

daytime experiences in the village and at home: a minstrel and an old beggar in the streets, a stream in the garden, a conversation between a caged bird and a cuckoo. A transition to evening's calm is evoked by a lullaby, crickets, and seeing the moon through the window pane. Nightfall sends a disturbing sound of wind down the chimney that breaks into a storm. The culminating sunrise is the resolution of the story. The piece maps out an expressive trajectory whereby the shape of the musical experience is driven mainly by a gradual increase in the levels of intensity in the texture as well as the dynamic activity, as though it were a long crescendo. This shape is accompanied by a scenario of similar structure: building of tension, climax and resolution.

The subjects of the different sections are those used in folk ballads: a minstrel narrator, the sun and moon, a storm, even the cuckoo. These subjects symbolize feelings which are universal in human experience: light and dark, comfort of the familiar and fear of the unknown. In the folkloric ballad, a verbal narration can furnish details of these subjects and an atmospheric description. Here, the music has total responsibility for creating the atmosphere and carrying the weight of the narrative.

The opening violin solo (example 4.1, pp. 87-89) introduces the lead performer in the part of a wandering minstrel; his sorrowful, melismatic song leads into a rambunctious dance but finally returns to the reflective song with increased tension from a higher dynamic and thicker harmonic underscoring. The music is a brilliantly modern virtuosic piece, which borrows passages of modal and rhythmic elements from the Romanian folk-music idiom.

The presentation of the lead musician as a narrator with a distance and perspective on the material he is about to recount, makes these elements of folk music immediately understood as referential. As well as being an effective preparation of the audience for a reflective musical experience, this opening exemplifies Enescu's recontextualization of borrowed musical styles for the purpose of narrative, just as is likely to happen in the performance of a ballad.

The mood is soothing and placid through the next four sections during which the afternoon passes and dusk descends. Familiar figures appear, and the day progresses undisturbed. The piano joins in the *Old Beggar* movement with sparse and circumspect chordal interjections. Enescu uses an asymmetrical rhythmic gesture, which calls to mind an elderly limp. The music of the next sections contains

several techniques which imitate natural sounds: *The Stream at the End of the Garden* makes use of fluid arpeggiated harmonics, *The Caged Bird and the Cuckoo on the Wall* marked "nostalgico," contains chirping repetitive gestures in tremolo with grace notes plus a two-note motive in harmonics. Instead of small gestural or ornamental effects, the *Lullaby* is an example of Enescu's inserting a stylistically disparate piece into the larger musical context for the purpose of the narrative. It is a modal song whose continuous eighth-note movement creates a rocking sensation. The effect of time slowing as a child sleeps is accentuated by the transparency of unison texture between the piano, which is marked *sotto voce*, and violin, marked *cantabile semplice*. The last of these four pastoral sections is the *Cricket*. Against a piano line marked *mormorando*, which continues the melodic material and mood of the lullaby, the muted violin plays little *saltando* gestures in a very high register as though the insects were just out of sight behind the wall or under a stone. The following four sections develop a darker, more troubled mood and build more intense harmonic situations before resolving into the concluding, tenth section. When night falls in *Moonlight Through the Windowpane*, suspense is

achieved by the tonality slipping into more distant and occasionally minor key areas.

The tension is enhanced by a gradually increasing tempo. *Wind in the Chimney* is the most mysterious passage. It is entirely chromatic and marked to be played *ponticello*, *flautato*, *scivolando*, and without vibrato: a very wispy, unsettling gesture, not unlike a Bartókian "night music." *The Storm Outside, During the Night* is not imitative of storm sounds in nature, but it is the most dense and vertically chordal music of the piece. The last section, the *Sunrise* (example 4.7, mm. 257-80), brings back material from the first, fifth and seventh sections tying together the narrator, the lullaby, and the moonlight but with greater dynamic intensity and more complex harmonic support than when these materials first appeared. The melody from the end of the opening section, shown in example 4.1, mm. 49-56 (p. 89), is the same one that dominates the closing section as a resolution to the whole piece (see example 4.7, mm. 277-80.) Additionally, mm. 21-30 exist in parallel form in mm. 267-270. The cadential figure of mm. 57-59 is also used in mm. 272-73. In addition to the materials from the opening, a fragment from the opening of the *Lullaby* (example 4.3, mm. 152-54) is apparent in mm. 257-60 (example 4.7), and the *Moonlight*

motive shown in example 4.8 mm. 195-199 weaves in and out (see example 4.7, mm. 261-66, and mm. 274-76.) As in the dramatic shape of the Romanian ballads, Enescu allows the parallel cycles of time and of musical material to create formal unity and coherence.

Ex. 4.7. Sunrise.

Musical score for "Sunrise" (Ex. 4.7), measures 257-266. The score is in 4/2 time, with a tempo marking of quarter note = 42. The score consists of vocal and piano parts.

The vocal line (top staff) begins at measure 257. The piano accompaniment (middle and bottom staves) features a rhythmic pattern of eighth notes. Performance instructions include:

- dolce, chiaro* (vocal)
- f. C.3. espress.* (vocal)
- mp* (piano)
- pigolando non troppo bp* (piano)
- poco* (piano)
- mf slaco.* (piano)
- poco di armoniosa* (piano)
- mf delicatamente, con purità* (piano)
- C.2. C.1.* (piano)
- un poco marc. ma sempre dolciss.* (piano)
- sempre p ten.* (piano)

261 *len.* *Un poco allarg. di più.* *Andantino molto espressivo* ($\text{♩} = 40$)
puotr. molo brfz *f ma dolce* *con anima* *mp dolce*
Un poco allarg. di più. *Andantino molto espress.* ($\text{♩} = 40$)
mf *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp*
misurato

263 *molto espress.* *non troppo*
poco sempre misurato. *mp* *p* *sempre mp* *mp*
sempre p *mp* *p* *mp*

265 *mf flessibile* *mp*
cant. *mp* *mp*
pp gliss. sur les touches noires *mf* *mp*
nullo *mp* *p* *mp*

Andantino molto espress.

274 (♩=40)

88 *ff* vibr. *appass.*

Andantino molto espress.

pp sub. *molto*

gliss. sur les touches noires

cant.

275

molto

largamente

ten. (♩=96)

tutto l'arco

df sost., con calore

ten. largamente (♩=96)

con calore

mordace

ff

f

276

Un poco Andante

(♩=48)

ff ardente

ff sost. appass.

ff con fuoco

f sost. più dolce

Un poco Andante

ff

278

con espansione e una grande sonorità

Più largamente

(♩=40)

non troppo legato, luminoso

sempre f fonduto

Musical score for measures 279 and 280. The score is written for a single melodic line and a piano accompaniment. Measure 279 features a melodic line with a *dim. poco a poco* marking and a piano accompaniment with a *dim. poco a poco* marking and a *mf* dynamic. Measure 280 features a melodic line with a *tranz.* marking and a piano accompaniment with a *mf* dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings.

Ex. 4.8. Moonlight.

Musical score for measures 195 and 198. The score is written for a single melodic line and a piano accompaniment. Measure 195 features a melodic line with a *quasi addormentato* marking and a piano accompaniment with a *dolciss. lusingando* marking. Measure 198 features a melodic line with a *Poco allarg.* marking and a piano accompaniment with a *Poco allarg.* marking. The score includes various musical notations such as slurs, ties, and dynamic markings.

The post-Romantic grandiosity of the closing moves the work from the sphere of intimate, personal recollection into a universal, transcendent affirmation like those in Janacek's major works, and makes for a uniquely positive conclusion to a work primarily concerned with war-time nostalgia for childhood.

Summary

In capturing the beauty and importance of Enescu's music there is no better statement than the often quoted description by Yehudi Menuhin (1916-1999), Enescu's most brilliant and most important student, for whom Bartók wrote his Solo Sonata for Violin (1944). As a violinist completely at home in the most experimental techniques of the era, he spoke glowingly of his teacher's unconventional writing of the Third Sonata, which he recorded:

Some works are primarily nationalist in character; of them, I especially love the Third Sonata for violin and piano, which is not only beautiful and unforgettable music, but perhaps the greatest achievement in musical notation I know. What Enescu did in this miraculous work was to transcribe a completely improvisational, spontaneous style on to paper so that, as a composition, it has perfect form and in all respects is an organic

entity. It is not a simple and superficial work like a Sarasate 'gypsy' work. But anyone who carefully observes every little marking Enescu left in the score will play it exactly the right degree out-of-tune, will perform glissandi at precisely the right spots, and will convey the exact rhythmic attenuations. To be able to score these Romanian characteristics is like capturing the song of a bird on paper. The sonata is a masterpiece of construction.⁷

This description, by one of the most talented and experienced musicians of the twentieth century, should bestow the highest level of regard for the Third Sonata. This level of esteem should also apply to the subsequent *Impressions d'enfance* as an equally successful, though even lesser known, translation of Enescu's musical sensibility.

⁷Yehudi Menuhin, "George Enesco—As I Remember Him," *Music Journal* (Dec. 1965): 51, quoted in Ritz, 151.

Chapter 5

Conclusion

Enescu was a very important musical figure whose creative life spanned several generations and musical traditions. His music is deserving of more attention by performers and scholars. Discovering, analyzing, and internalizing his music is challenging and rewarding on many levels.

Some of Enescu's contemporaries, such as Milhaud, criticized his formal sense as "meanderings which appear to reflect a rather rhapsodic conception of the nature of music."¹ Enescu's music is both diffuse and coherent, an anomaly which has rendered most conventional structural analysis irrelevant. When traditional forms were used in works as early as the Octet of 1900, they were greatly masked and elided in a way that is quite unique.

The rhapsodic nature of *Impressions d'enfance* Opus 28 is synonymous with the logic of its unusual structure, which creates music that is both coherent and free. Ravel's *Tzigane* is problematic in the opposite way; it is such a straightforward set of variations that the work is

¹Malcolm, 151.

développementally uninteresting, often functioning merely as a vehicle for vulgar instrumental flamboyance. Milhaud's comment on Enescu's vocabulary demonstrates how the contribution of such a work was completely misunderstood by the community into which it was born. In retrospect, there were as many solutions to the problem of creating a new style in the early twentieth century as there were composers involved. Certainly the most strident have received the most attention. Enescu was among the more subtle.

Not to be overlooked is the fact that the personal intricacy of Enescu's own compositional practice, within his violin and piano music, was informed by his unusual virtuosity on both of those instruments. Among twentieth-century composers, in an age of specialization, his depth of instrumental expertise remains, to this day, extremely rare.

Perhaps his having such a diverse array of highly developed talents, which included conducting, performing, composing, administering, and educating, led to a general neglect of some of his most mature compositions. His Romanian Rhapsodies remain the major vehicle of his international reputation. Malcolm correctly states that "these two pieces have so dominated and narrowed his

reputation as a composer."² More attention needs to be paid to his more subtle, difficult, and complex works.

In the violin parts certain instrumental aspects of notation, which add special character to the sound, do not escape mention in the pedagogical literature of Flesch³ and Szigeti.⁴ Details of the glissandi, as applicable to contemporary music, are specifically remarked upon in each source. In addition to the notation, the increased length of the improvisational passages, the increased use of the instrument and bow to make unconventional sounds far from the conception of beauty, are the major aspects of Enescu's distinction in the medium of violin and piano sonatas. His contemporaries had provided him with interesting new models: Debussy's Sonata of 1917, Janacek's of 1922, and of course, Bartók's of 1922.

There are some curious holes in the scholarship dealing with Enescu and his heritage that could only be caused by nationalistic reluctance. The most important topic to address would be a thorough exploration, as a distinct category of folklore, of gypsy music and musicians and their important role in the cultural history of

²Malcolm, 242.

³Carl Flesch, *The Art of Violin Playing* (New York: Carl Fischer, 1939), 18.

⁴Joseph Szigeti, *On the Violin* (New York: Dover Publications, 1979), 113.

Romania. The gypsies have been in Romania for 500 years. They still live apart in their own neighborhoods. Having formed professional guilds of musicians, they have been responsible for the preservation and distribution of most of the important genres of Romanian music. In the same way they have remained social outcasts, and scholars have excluded them calling their contributions "impure" or "flamboyant."⁵ Beissinger points out that it is quite traditional for singers and poets to come from outcast groups. In the Balkans, these groups have included the Jews, the gypsies, and blind or otherwise handicapped individuals. In 1835 in the Romanian town of Iasi, Enescu's summer home, a guild of Jewish lautari was formed in the synagogue.⁶

In addition, there has been little formal exploration by either Romanian or Hungarian scholars of what must have been the important friendly relationship between Enescu and Bela Bartok. Of course the two were embarked on entirely different aesthetic and compositional styles, but they had a remarkably similar intensity in their attitudes of respect towards the folk cultures of their heritages as well as a similar wish to incorporate and promote their

⁵Beissinger, 30.

⁶Ibid., 34.

native backgrounds through their own music. Bartók said in an American interview towards the end of his life,

It is rather a matter of absorbing the means of musical expression hidden in the folk music, just as the most subtle of possibilities of any language may be assimilated. It is necessary for the composer to command this musical language so completely that it becomes the natural expression of his musical ideas. From the point of view of its influences on higher art music we can consider pure folk music just as much a natural phenomenon as the properties of bodies perceptible to the eye in the visual arts or the phenomena of life for the poet. This influence can have the greatest effect on the musician if he gets to know folk music not from the dead collections but purely in the form in which it exists in all its unrestrained vigor...If he gives himself over to his impressions of folk music of every similar circumstance, which are the prerequisites of this life and if he reflects in his work the influence of these impressions, then it can be said of him that he has recorded a piece of life.⁷

Romanians seldom talk about Bartók and Hungarians seldom talk about Romanians. Instead, each national body of scholarship tries to validate their own by comparing their champion to a mainstream Central European traditionalist such as Schoenberg, Stravinsky, Debussy, or Messiaen. A modernist analytical language is used to draw parallel musical explanations.

⁷Karpati, 93-94.

A remarkable exception to the above, the Hungarian Joseph Ujfalussy's biography of Bartók refers twice to Enescu in ways that show a relationship that was mutually respectful at minimum. In 1923 Bartók was invited as a juror for the newly formed Enescu Society for Romanian Composers. In honor of Bartók, some concerts were given, including a program of his Second Sonata for violin and piano played by Enescu and himself.⁸ This was just three years before Enescu wrote his Third Sonata for violin and piano which shows a complete departure from his previous work in this genre. He would have had to have been inspired and fascinated with Bartók's groundbreaking Second Sonata.

In 1936, Bartók was again invited to Romania to accept an award from the Romanian Academy. In spite of the fact that the borders of Romania then, as now, contained the town of his birth, the government was slow to grant him entry. Enescu lobbied vigorously on his behalf. Sadly, this was another indication of Enescu's being increasingly at political odds with the governing powers of his beloved homeland.

Enescu's deliberate expatriate status, as he lived partially in France between the wars and then exclusively

⁸Josef Ujfalussy, *Béla Bartók*, (Boston: Crescendo Publishing Co. 1972) Trans. Ruth Pataki, rev. Elisabeth West Corrina, (Budapest: Kultura Trading Co. 1971); 206.

after 1946, affected his view of nationalism and humanity. His activities as a musician, particularly his goals for self-expression, were richly influenced by a love for his own country, but his humanistic idealism and personal integrity broadened his influence far beyond continually redefined national boundaries. While isolated inside Romania in 1944, he said "I hope that after the war, we will return to sincerity and to integrate the intellect of an artist with his emotionality in accordance with human nature. I believe that art must radiate virtue, carrying relief and consolation."⁹ While he enjoyed simultaneously an appreciation for cultural distinctness and the broader brotherhood of man, it is likely that his expatriate global attitude contributed to the marginalization of his music.

One day, a work was created which suddenly revealed the authenticity of Enescu's genius: the Third Sonata for violin and piano. Here in this work similar kinds of efforts to a Schoenberg, a Webern, create coloristic melody by joining equally the diatonic and chromatic, tonal or atonal, transformed and enriched by augmented seconds and quartertones. The Orient, evident here, twenty years before Messiaen, has come to energize the Occident. This work, this strength of flesh and blood, indicates the

⁹ Kotlyarov, 194.

profound, secret direction of the
creative life of Enescu.¹⁰

¹⁰Cornel Taranu, *Enescu in Constiinta Presentului*,
(Bucharest: Editura Pentru Literatura, 1969), 24-25.

Appendix

Diagrams of Pitch Material for the Third Sonata

Certain properties of the gypsy scale can be seen in figure A.1, which is organized in the style of Fred Lerdahl's pitch space diagrams.¹

Figure A.1

label	level	scale
Chromatic	0	A A# B C C# D D# E F F# G G#
Octatonic	1	A Bb C C# Eb E F# G
Diatonic Major	2	A B C# D E F# G#
Diatonic minor	2	A B C D E F G
Gypsy mvt 1	2	A B C Eb E F G#
Gypsy mvt 2	2	D E F G#
		A Bb C#
Gypsy mvt 3	3	A Bb C# D E F G#
Wholetone	3	A B C# Eb F G
Triadic	4	A C/C# E

Figure A.1 is a visual model of how common tones filter from the levels of the chromatic scale through the

¹Fred Lerdahl, "Tonal Pitch Space," *Music Perception* 5, no. 3 (spring 1988): 315-50.

diatonic, octatonic, modal and triadic arrangements.

Figures A.2-4 show common tone possibilities for modulation within this modal language.

Figure A.2 (key areas of mvmt. 1)

A minor	I	A	B	C	D#	E	F	G#	A	common tones
	V	E	F#	G	A#	B	C	D#	E	4
	IV	D	E	F	G#	A	Bb	C#	D	4
	VII	G#	A#	B	D	D#	E	G	G#	4
	#III	C#	D#	E	G	Ab	A	C	C#	5

Figure A.3 (key areas of mvmt. 2)

D minor	I	D	E	F	G#	A	Bb	C#	D	common tones
	V	A	B	C	D#	E	F	G#	A	4
	V	A	Bb	C#	D	E	F	G#	A	7
	VI	B	C#	D	F	F#	G	A#	B	4

Figure A.4 (key areas of mvmt. 3)

A major	I	A	Bb	C#	D	E	F	G#	A	common tones
	bII	Bb	B	D	Eb	F	Gb	A	Bb	4
	II	B	C	D#	E	F#	G	A#	B	2
	VI	F	F#	A	Bb	C	Db	E	F	5

The key areas of greatest importance can be seen in fig.

A.2-4. In the pitch language of this piece, closely related

keys along the circle of fifths share many fewer pitches than closely related keys within a traditional diatonic framework. The chromatic nature of these key relationships allows for ornamentation which stands out from the underlying harmony without presenting a dissonant challenge to the tonality. Janos Karpati, in explaining research by Bartók, Firca, and Brailiou on modes and polymodality, points out that not only is the use of modal chromaticism a way of avoiding distinctions of major and minor, but it is an alternative to atonality in the liberation of chromatic coloration from diatonicism.² To compensate for any potential tonal disorientation, Enescu is relatively conservative in his use of the scale: specifically chromatic embellishments of the modal scale are frequent, and as such they tend to reinforce rather than obscure the basic tonal center. For example, the pitches in the melody of the violin part not belonging to the established scale direct the attention of the ear towards to A, the main key area.

²Janos Karpati, *Béla Bartók*, trans. Fred Macnicol (Budapest: Franklin Printing House, 1975), 126-29.

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