

The University of Adelaide  
Elder Conservatorium of Music  
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**Revisiting George Enescu's 1921 Bucharest Recital Series:  
a performance-based investigation with recordings and exegesis.**

by

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for the degree of

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## **ABSTRACT**

George Enescu (1881-1955) was considered by many to be one of the greatest musicians of the twentieth century. Violinist, pianist, conductor, composer and teacher, he was an influential figure in musical institutions throughout Europe and the USA. An advocate for contemporary music, he performed a twelve-concert series of thirty-six classical and contemporary violin sonatas in Bucharest in 1921 with pianist Alfred Alessandrescu. This performance-led doctoral project presents for the first time recordings of selected works from the series, illuminated by research into the musical context and influences. The choice of works themselves and the order chosen by Enescu at this time are examined in the belief that the series constitutes a summation of the violin and its repertoire during the early twentieth century, as seen by one of the instrument's most celebrated practitioners. The primary outcome of this project is a collection of four CDs of recorded performances, supported by an explanatory exegesis.

## DECLARATION

I certify that this work contains no material which has been accepted for the award of any other degree or diploma in my name, in any university or other tertiary institution and, to the best of my knowledge and belief, contains no material previously published or written by another person, except where due reference has been made in the text. In addition, I certify that no part of this work will, in the future, be used in a submission in my name, for any other degree or diploma in any university or other tertiary institution without the prior approval of the University of Adelaide.

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Signed:

Date:

4<sup>th</sup> April 2019

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## INTRODUCTION

Today, it is almost impossible to appreciate how momentous these twelve recitals full of new work were, not just for music in Romania but for artistic life throughout Europe.<sup>1</sup>

On 15th March 1921, Bucharest audiences heard the first of thirty-six violin and piano sonatas performed over two months by one of the greatest musicians of the twentieth century. Violinist George Enescu played a series of twelve recitals with Alfred Alessandrescu in concerts that were described as ‘momentous’ both in terms of the number of works performed by the two artists and the innovative programming. The concert programs spanned repertoire from three hundred years, and several of the sonatas were dedicated to or premiered by Enescu. His collaboration with composers, combined with a passion for composition and virtuosic instrumental skill on both violin and piano, made Enescu uniquely placed to create a legacy of new violin sonatas for future generations of musicians.

This project explores through performance the significance of the repertoire performed during that series – both the choice of works themselves and the order of performance – in the belief that the series constitutes a summation of the violin repertoire during the early twentieth century, as seen by one of the instrument’s most celebrated practitioners. George Enescu<sup>2</sup> (1881-1955) was described by Pablo Casals (1876-1973) as ‘the greatest phenomenon since Mozart’,<sup>3</sup> while Carl Flesch ((1873-1944) said ‘it is impossible to say which of his gifts deserves to be regarded as the greatest since his qualities as composer, conductor, violinist and pianist were about equally outstanding’.<sup>4</sup> Enescu was in demand as a concert violinist, conductor, pianist, composer and teacher throughout his career, and studies detailing many of these activities have been undertaken.<sup>5</sup> This project, however,

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<sup>1</sup> Mircea Voicana et al, *George Enescu: Monografie* 2 vols. (Bucharest: Romanian Academy of Social and Political Sciences, 1971), vol. 1, p. 488.

<sup>2</sup> Although Enescu used the spelling ‘Georges Enesco’ for his name while living in Paris, the Eastern European spelling of his name ‘George Enescu’ will be used throughout.

<sup>3</sup> Noel Malcolm, *George Enescu His Life and Music* (London: Toccata Press, 1990), p. 263.

<sup>4</sup> Carl Flesch, *The Memoirs of Carl Flesch*, (London: Rockliffe Publishing Corporation, 1957), p. 178.

<sup>5</sup> Iris Annette Perry, ‘George Enescu: His pianism and solo piano works’ (DMA Thesis, Indiana University Jacobs School of Music, 2011). Lynette Carol Ritz, ‘The Three Violin Sonatas of George Enescu’ (DMA Thesis, University of Kentucky, 1991). Stanislas Renard, ‘The Contribution of the Laütari to the Compositions of George Enescu: Quotation and Assimilation of the Doina’ (DMA Thesis, University of Connecticut, 2012). Marka Gustavsson, ‘Compositional Idiom in Two of the Late Violin and Piano Works of George Enescu’ (DMA Thesis City University of New York, 2005). David H. Williams, *George Enescu’s Resonance as a Composer with the American Musical Consciousness* ‘Enescu in America’ Symposium, Bucharest, 10 September, 2005. Helen Katherine Ayres, ‘George Enescu: The Complete Musician. A Study of Violin Virtuosity in Enescu’s Third Sonata for Piano and Violin.’ DMA Diss., University of Melbourne, 2006.



investigates Enescu's previously unexplored role as a curator of concert programs, specifically through the 1921 Bucharest Recital Series. It seeks to re-appraise selected works performed in the series and includes the premiere recording of a sonata by Enescu's Romanian protégé, Stan Golestan. Nine sonatas have been chosen for recording, and performance challenges of each are discussed with possible strategies to overcome these challenges provided. With only the records of composer's names available, specific repertoire suggestions are made based on available primary sources.

By 1921, Enescu had established himself as one of the most compelling artists of his generation, but while he earned his living as a violinist, 'he satisfied his soul as a composer and conductor.'<sup>6</sup> Nadia Boulanger (1887-1979) who knew him well commented that 'Deep down, only composing mattered to him'.<sup>7</sup> Enescu committed to playing twelve violin recitals, when by all accounts, his real aspiration was to compose and conduct. At one of the busiest times in his career, frustrated by the lack of time available for composition and in the face of opposition to the series from the musical establishment in Bucharest, he spent time preparing and performing thirty-six violin sonatas for the 1921 series. This study seeks to understand and contextualise this decision and the motivation behind the series, presented in the year of his fortieth birthday.

Enescu's assertion that his own exploration through composition and performance of a new musical language 'bears the mark of the past from which it has grown'<sup>8</sup> rather than a 'repudiation' of tradition, is shown through interrogation of the recital repertoire. The juxtaposition of works spanning three hundred years demonstrates the influence of the old on the new. A decision to repeat only two works during the series, Beethoven's Op. 47 'Kreutzer' Sonata and César Franck's Sonata in the final concert, is noteworthy.<sup>9</sup> By juxtaposing two seminal works from the eighteenth and nineteenth centuries with his own Violin Sonata, Enescu respects a musical continuum, while simultaneously pursuing and exploring new ideas.

As for the motivation in undertaking this study, Enescu has been a constant yet shadowy presence throughout my musical education, initially as a student at the Yehudi Menuhin School from the age of ten to eighteen. Through Menuhin, Enescu's influence permeated the school's musical activities,

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<sup>6</sup> Boris Schwarz, *Great Masters of the Violin*, (New York: Simon & Schuster, 1983), p. 360.

<sup>7</sup> Malcolm, p. 15.

<sup>8</sup> Malcolm, pp. 260-261.

<sup>9</sup> As César Franck wrote just one Violin Sonata, this work was repeated. This study proposes that Beethoven's 'Kreutzer' Sonata was probably also repeated, for reasons discussed in Chapter 2.

though few if any of us were then aware of the full extent of this influence. After study in New York at the Juilliard School with Dorothy DeLay, further private lessons in London took place with Enescu's close friend, the American violinist Helen Airoff-Dowling, at whose instigation Enescu recorded the Bach Solo Sonatas and Partitas in New York in the 1950s. Through this project, it has become evident that many musical ideas conveyed to me as a young student came originally from Enescu. Although it is impossible for any musician to separate one artistic influence from another, it is with an increased understanding of these influences that this contribution to the discipline is presented as both performer and teacher. Through examination of these recitals, this project aims to promote awareness of Enescu's contribution to the development of the sonata violin repertoire, re-assessing neglected works and aiming to establish a link between his work and that of future generations.

### Review of Sources

Information about the repertoire played in the 1921 Bucharest recital series is ambiguous. The publisher Durand claims that Enescu presented thirty-six 'modern' sonatas<sup>10</sup> in this recital series, while Noel Malcolm in his biography *George Enescu: His Life and Music*<sup>11</sup> lists ten of the sonatas, stating that Viennese classical works were also performed. The 1971 *Monografie*<sup>12</sup> lists eighteen of the sonatas, noting the predominance of French composers, whilst Alexandru Cosmovici<sup>13</sup> lists all of Enescu's concerts from this period, with no reference at all to the 1921 Bucharest recital series. Titus Bajanescu<sup>14</sup> mentions the 1921 concert series, but notes only seven violin sonatas. The sheer number of recitals that Enescu gave in the inter-war period make these differing accounts unsurprising, and limited access to information about concerts in a country for many years behind the Iron Curtain adds to the confusion.

The present study is based on information from the reference work *George Enescu*.<sup>15</sup> According to this volume, thirty-six sonatas were presented in twelve recitals, between 15<sup>th</sup> March and 12<sup>th</sup> May 1921. All sonatas mentioned in other sources appear on this list, although the only information available anywhere about the repertoire is the composer's name, with individual works left

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<sup>10</sup> 'a concert series entirely devoted to 36 modern violin sonatas, amongst which the French sonata figured prominently.' *Six Modern French Violin Sonatas vol. 1* ed. G. Hugon (Paris: Durand, 2006), xviii.

<sup>11</sup> Noel Malcolm, *George Enescu His Life and Music* (London: Toccata Press, 1990).

<sup>12</sup> Mircea Voicana et al, *George Enescu: Monografie* 2 vols. (Bucharest: Romanian Academy of Social and Political Sciences, 1971), vol. 1, p. 488.

<sup>13</sup> Cosmovici, Alexandru, *George Enescu: In Lumea Muzicii si in Familie*. (Bucharest: Editura Muzicală, 1990), p. 193.

<sup>14</sup> Titus I. Bajanescu, *Das Leben des Tonkünstlers George Enescu* (Berlin: Henschel, 2006), p. 149.

<sup>15</sup> Mircea Voicana, ed. *George Enescu* (Bucharest: Editura Muzicală, 1964), pp. 190-191.

unspecified. In some instances, the particular sonata played is self-evident (for example, when the composer had written only one violin sonata by 1921), but in others, repertoire suggestions have been made to fill the gaps, drawing conclusions from other sources. Additional primary sources are three volumes of Enescu's letters *Scrisori*<sup>16</sup> and transcripts of Enescu's radio conversations edited by Bernard Gavoty (1951), entitled *Les Souvenirs de George Enesco*.<sup>17</sup> The *Souvenirs* were subsequently published with the title *Contrepoint dans le Miroir* (1982) and translated into English in 2005.<sup>18</sup> Much detailed work by Romanian scholars exists, but many of the volumes about Enescu and his work including *George Enescu* and the *Monografie* are difficult to access and remain untranslated from Romanian. *Scrisori* is available only in the original Romanian and French, while Bajanescu's book is published in German and Italian.

The English language biographies of Enescu include Kotlyarov's *Enesco*<sup>19</sup> (translated from the Russian), with critical studies of Enescu's violin playing in Margaret Campbell, *The Great Violinists*,<sup>20</sup> Schwarz *Great Masters of the Violin*,<sup>21</sup> and Carl Flesch's *Memoirs*.<sup>22</sup> Pictorial accounts and writings appear in work by Andrei Tudor<sup>23</sup> and Viorel Cosma<sup>24</sup>, and many of Enescu's colleagues and contemporaries such as Ida Haendel<sup>25</sup> and Pablo Casals<sup>26</sup> pay tribute to him as teacher and performer. Enescu features prominently in the autobiography of his most famous student, Yehudi Menuhin,<sup>27</sup> and several transcriptions of Enescu's teaching are available in the journal *American String Teacher*. The most comprehensive English language biography of Enescu is *George Enescu: His Life and Music*, by Noel Malcolm, a work that has been an invaluable reference point for this study. There is clearly a need for primary source material and the detailed work undertaken by Romanian scholars to be translated and made more easily accessible for research. Several theses focus on Enescu's life and works, but none investigates Enescu's curatorship of concerts, his contribution to

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<sup>16</sup> George Enescu, *Scrisori* ed. Viorel Cosma (Bucharest: Editura Muzicală, 1974), 3 vols.

<sup>17</sup> George Enescu, *Les Souvenirs de George Enesco*. ed. Bernard Gavoty. (Paris: Flammarion, 1955).

<sup>18</sup> George Enescu, *Contrepoint dans le Miroir*. Ed. Bernard Gavoty. (Paris: Editrice Nagard, 1982). George Enescu, *The Souvenirs of George Enesco: Conversations with Bernard Gavoty, 1952* (Pella: Central College, 2005).

<sup>19</sup> Boris Kotlyarov, *Enesco: His Life and Times*, trans. B. Kotlyarov and E. D. Pedchenko (Neptune City: Paganiniana Publications, 1984).

<sup>20</sup> Margaret Campbell, *The Great Violinists* (New York: Doubleday and Co., 1981).

<sup>21</sup> Boris Schwarz, *Great Masters of the Violin* (New York: Simon & Schuster, 1983).

<sup>22</sup> Carl Flesch, *The memoirs of Carl Flesch* (London: Rockcliffe Publishing Corporation, 1957).

<sup>23</sup> Andrei Tudor, *George Enescu: His Life in Pictures*. Trans. Carol Kormas, (Bucharest: Music Publishing House, 1961).

<sup>24</sup> Viorel Cosma, *George Enescu: A Tragic Life in Pictures*. (Bucharest: Romanian Cultural Foundation Pub. House, 2000).

<sup>25</sup> Ida Haendel, *Woman with Violin: An Autobiography* (London: Gollancz, 1970).

<sup>26</sup> Pablo Casals, *Joys and Sorrows: Reflections by Pablo Casals as told to Albert E. Kahn*. (New York: Simon and Schuster, 1970).

<sup>27</sup> Yehudi Menuhin, *Unfinished Journey* (London: Macdonald and Jane's, 1976).

the violin repertoire beyond his own compositions, or the 1921 Bucharest Concert Series. It is these investigations that will form a substantial contribution to the originality of this study.

### Review of Repertoire and Recordings

Enescu performed the works of thirty composers in the 1921 Series (including his own sonata), with fifteen sonatas written by near contemporaries from France or Belgium. Five works were composed by musicians with strong links to France through study or performance, and the remainder were mainly representative of the Austro-German tradition. Eleven of the recitals were presented over a six-week period, with the twelfth recital performed two weeks later (Table 1).

Table 1: Repertoire list as shown in *George Enescu (1964)*

Date	Program
15/3/1921	Haydn, Vincent d'Indy, A. Bertelin
17/3/1921	Mozart, Busoni, Vierne
21/3/1921	Sjögren, Schubert, Lauweryns
24/3/1921	Weingartner, Stojowski, Beethoven
28/3/1921	Bargiel, Haydn, Golestan
4/4/1921	Le Boucher, Mozart, Saint-Saëns,
9/4/1921	Gédalge, Dvorák, Debussy, Schumann
12/4/1921	Jean Huré, Bach, Lekeu
16/4/1921	Beethoven, Fauré, Franck
23/4/1921	Noel Gallon, de Bréville, Beethoven
26/4/1921	Magnard, le Flem, Brahms
12/5/1921	Franck, Enescu, Beethoven

This repertoire list will be further expanded in Chapter 2, and includes suggestions regarding the identification of individual works. Although this will inevitably involve some guesswork, it does not undermine the validity of the project, the main focus of which is the performance of identifiable works and Enescu's curatorship of the series.

While many of the compositions presented in this series are by French composers, it became clear in the early stages of this project that Enescu's own artistic personality was the driving force behind the repertoire choices. This study is not therefore dependent on contextualising the series in

relation to France and its artistic influence, and a conscious decision was made to release it from that constriction.

The sonatas chosen for recording in this project are by Gabriel Fauré (1845-1924), Louis Vierne (1879-1937), André Gédalge (1856-1926), Claude Debussy (1862-1918), Pierre Onfroy de Bréville (1861-1949), Zygmunt Stojowski (1870-1946), Stan Golestan (1875-1956), Ferruccio Busoni (1866-1924) and George Enescu (1881-1955). While several recordings of the Debussy, Fauré, Busoni and Enescu sonatas are currently available commercially, other sonatas are less well represented. The sonata by Golestan is unrecorded, and there are currently single recordings of the sonatas by Gédalge, Stojowski and Bréville, with two recordings of the Vierne.<sup>28</sup> This project aims to expand the body of available recordings, in order to encourage future performances of the lesser known works, thereby further extending the repertoire.

Nine sonatas were selected for recording, and the original intention had been to choose works from the series either written for, or given first performances by Enescu, as shown in Table 2.

Table 2: First performances of sonatas played by Enescu. Sonatas dedicated to him are indicated by \*.

*André Gédalge (1856-1926)	Sonata in G major Op. 12	Enescu / ++
George Enescu (1881-1955)	Sonata no. 2 in F minor Op. 6	Thibaud (violin)/ Enescu (piano) (1900)
Albert Bertelin (1872-1951)	Sonata in E flat major	Enescu/ Dumesnil (1907)
Stan Golestan (1875-1956)	Sonata in E flat major	Enescu / Dumesnil (1908)
*Emil Sjögren (1853-1918)	Sonata no. 5 in A minor Op. 61	Enescu / ++ (1913)
Pierre Onfroy de Bréville (1861-1949)	Sonata no. 1 in C# minor	Enescu / Selva (1920)
Noël Gallon (1891-1966)	Sonata	Enescu / Gallon (1921)

++ no further information available regarding pianist or date

<sup>28</sup>Pierre Onfroy de Bréville, Sonata no 1 in C# minor, Philippe Graffin (violin), Pascal Devoyon (piano), (Hyperion CDA67427, 2009). Chevillard, Fauré & Gedalge, *Sonates Françaises*, Jean Jacques Kantrow (violin), Alexandre Kantorow (piano), (NoMad Music NMM001, 2014). Louis Vierne, *Sonata in G minor Op 23*, Judith Ingolfsson (violin), Vladimir Stoupel (piano), (Accentus Music ACC303712, 2016). Zygmunt Stojowski, *Sonata in E major Op 37*, Agnieszka Marucha (violin), Jean Jacques Schmid (piano), (Acte Préalable AP0221, 2014).

However, as the study progressed, it became apparent that this choice of sonatas did not represent the true breadth of Enescu's musical interests and influences. This demanded an expansion of the repertoire under discussion to reveal Enescu's wider motivations. Enescu considered that his teachers Gédalge and Fauré were influential in the creation of his work and their sonatas are now included in this study. Further, Enescu appears to have been a mentor for Stan Golestan who won Enescu's Composition Prize in 1915. Through his advocacy for Golestan's music and the first French performance of the Polish composer Zygmunt Stojowski's sonata, Enescu acknowledged the intersection of a French and Eastern European tradition in Paris. A commitment to new French music is also revealed through the first performance of de Bréville's sonata and subsequent performances of sonatas by Vierne and Debussy, the latter a seminal figure in French music and fellow student at the Paris Conservatoire. The inclusion of the Busoni sonata allows for comparison between the careers of two performer-composers, while the presentation of Enescu's own second sonata provides scope for reflection on Enescu's role as performer, with particular reference to his two recorded performances of this work. These connections will be discussed more deeply in Chapter 3.

Although it was not always possible to record live performances, the intention in this study was to perform as many of the sonatas as possible in concert, within the time constraints of the four-CD format of this study. The involvement of both specialist and general academic audiences is among criteria recommended by Biggs and Buchler for practice-based research, and the additional focus achieved through live performance was at times enlightening, initiating new ideas and understanding.<sup>29</sup> Theories tested in rehearsal during this project did not necessarily translate well into performance, an issue that will also be discussed in Chapter 3.

### **Research questions**

The aim of this study is to identify and acknowledge Enescu's significant contribution to the violin repertoire, generating an awareness of his aesthetic values and increasing understanding to enhance interpretation of this repertoire. With limited information concerning the exact repertoire programmed in 1921, suggestions are proposed about the specific sonatas performed. The motivation behind Enescu's confirmed choice of repertoire is investigated, and areas of inquiry

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<sup>29</sup> Biggs, M. and Buchler, D. (2008), 'Eight criteria for practice-based research in the creative arts and cultural industries', *Art, Design & Communication in Higher Education*, vol. 7, issue 1, pp. 5-18.

include examination of the aesthetic and unifying links between sonatas. The placement of individual works within programs is examined, seeking to understand how the juxtaposition of the sonatas with each other enhances their unique characteristics. Conclusions are then drawn and suggestions made regarding Enescu's views on the history and future of the violin sonata in 1921, as seen through these program choices.

The repertoire is therefore interrogated through research questions that relate to two areas of inquiry, the recital series and the performance aspect of the project. Research questions considering the recital series will examine:

1. How does the presentation of these works in a series enhance each sonata's unique characteristics?
2. What were the motivations that led Enescu to include these particular pieces in the series?

Questions concerning performance include:

3. What are the significant performance challenges in the pieces, and what solutions are proposed?
4. In what way does Enescu's influence as a performer manifest in these works?

### **Methodology**

This study is informed by a focus on Enescu and repertoire from the series, and is explored through practice-led methodologies. A qualitative research approach is employed to explain performance decisions, seeking to articulate and elucidate the expressive and emotional meaning of the music suggested to the artists through rehearsal, performance and recording. With qualitative and empirical research centred around performance practice, areas of investigation concerning performance of the nine sonatas are examined in the accompanying exegesis. These observe all the stages of preparation and performance integral to the profession, which include:

Table 3: Stages of preparation and performance

1	Researching scores as primary source materials
2	Researching recordings as primary source materials
3	Researching published sources commenting on repertoire and performances from this period (as secondary source materials)
4	Assimilating and mastering notes and rhythms
5	Investigating editorial inconsistencies and mistakes in violin and piano parts of tempo, dynamic and articulation
6	Determining appropriate performance choices concerning matters such as tempo, articulation, dynamics, phrasing, sound 'colour', fingerings, bowings
7	Exploration of aesthetic and technical challenges; examination and testing of possible strategies for performance
8	Testing the repertoire through rehearsal
9	Realising the repertoire through live performance
10	Documenting the live performance through recording
11	Engaging in post-performance critique
12	Comparing and contrasting recordings of the same work from different concerts, evaluating performance and testing solutions

All of the above details are essential but commonplace aspects of the professional approach to live performance, and establish facts, test theories and aim to reach a new understanding of the scores. As discussed by Candy and Edmonds, they fulfil criteria of exploration, reflection and evaluation.<sup>30</sup> The last three stages of this list are particularly significant, enabling a more objective type of self-criticism to complement the subjective sensations experienced during the actual performance.

Chapter One examines Enescu's early life and career leading up to the 1921 Series, with a brief overview of his later years. Enescu's motives for presenting the series are investigated, contextualising the series amongst his wider musical activities. Chapter Two examines the repertoire in detail, interrogating the unifying features of the recitals and Enescu's curatorship of the whole. Chapter Three focusses on nine sonatas, with analysis and discussion of performance challenges,

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<sup>30</sup> Linda Candy & Ernest Edmonds. 'Practice-Based Research in the Creative Arts: Foundations and Futures from the Front Line.' *Leonardo*, vol. 51 no. 1, 2018, pp. 63-69.



suggesting solutions and evaluating both live and studio recordings. In conclusion, Enescu's legacy is considered and areas for further investigation and scholarship are discussed.

Enescu's constant drive to enlarge and deepen the repertoire was no doubt one inspiration behind this Bucharest series, and his musical genius is the filter through which these compositions will be heard. Enescu died in great pain and poverty in Paris, the city which had become his home. By the time of his death in 1955, he had become a voluntary exile from a country firmly in the grip of a communist ideology. Much of his work has been obscured partly due to the political situation in Romania in the intervening years, and also due to the enormous range of his musical activities. This project aims to rediscover this area of his concert giving, with the view to furthering our understanding and appreciation of one of the twentieth century's greatest musicians.

**PART A:**

**SOUND RECORDINGS**

## CD 1

### **Pierre de Bréville, Sonata no. 1 in C# minor (1919)**

Track 1.	Mouvement modéré	13:34
Track 2.	Gai, mais pas trop vite	5:34
Track 3.	Lamento, extrêmement lent	8:43
Track 4.	Modérément animé et martial	11:26

Recorded in Elder Hall, University of Adelaide, on 9<sup>th</sup> March 2016 with Konstantin Shamray (piano) on a Steinway Model D.

Recording engineer: Ray Thomas

### **Gabriel Fauré, Sonata no. 1 in A major Op. 13 (1875-6)**

Track 5.	Allegro molto	9:19
Track 6.	Andante	7:05
Track 7.	Allegro vivo	4:12
Track 8.	Allegro quasi presto	5:38

Recorded live in performance in Elder Hall, University of Adelaide, with Roy Howat (piano) on 31<sup>st</sup> August 2018, on a Steinway Model D.

Recording engineer: Ray Thomas.

## CD 2

### **André Gédalge, Sonata no. 1 in G major Op. 12 (1897)**

Track 1.	Allegro moderato e tranquillamente	8:16
Track 2.	Vivace	4:27
Track 3.	Allegro vivo	6:07
Track 4.	Presto con brio	4:49

Recorded in Madley Rehearsal Studio, University of Adelaide, on 14<sup>th</sup> February 2017, with Michael Ierace (piano) on a Steinway Model B.

Recording engineer: Ray Thomas

### **Claude Debussy, Sonata in G minor (1917) (performance 1)**

Track 5.	Allegro vivo	4:56
Track 6.	Intermède: Fantasque et léger	4:24
Track 7 .	Finale: Très animé	4:24

Recorded live in performance in Elder Hall, University of Adelaide on 10<sup>th</sup> May 2015, with Ian Munro (piano) on a Steinway Model D.

**Claude Debussy, Sonata in G minor (1917) (performance 2)**

Track 8.	Allegro vivo	4:42
Track 9.	Intermède: Fantasque et léger	4:20
Track 10.	Finale: Très animé	4:34

Recorded live in performance in Elder Hall, University of Adelaide on 31<sup>st</sup> August 2018, with Roy Howat (piano) on a Steinway Model D.

Recording engineer: Ray Thomas

**CD 3**

**Ferruccio Busoni, Sonata no. 2 in E minor Op. 36a (1901)**

Track 1.	Langsam	9:51
Track 2.	Presto	2:54
Track 3.	Andante con moto	21:40

Recorded live in performance in Elder Hall, University of Adelaide, on 1<sup>st</sup> April 2016 with Lucinda Collins (piano) on a Steinway Model D.

Recording engineer: Ray Thomas

**Zygmunt Stojowski, Sonata no. 2 in E minor Op. 37 (1911)**

Track 4.	Allegro affettuoso	9:54
Track 5.	Intermezzo	3:22
Track 6.	Arietta	7:51
Track 7.	Allegro giocoso	8:23

Recorded live in performance in Elder Hall, University of Adelaide, on 31<sup>st</sup> March 2017, with Ian Munro (piano) on a Steinway Model D.

Recording engineer: Ray Thomas

#### **CD Recording 4**

##### **Louis Vierne, Sonata in G minor Op. 23 (1906)**

Track 1.	Allegro risoluto	7:35
Track 2.	Andante sostenuto	7:54
Track 3.	Intermezzo	4:20
Track 4.	Largamente	12:57

Recorded live in performance at Ukaria Cultural Centre, Adelaide, on 27<sup>th</sup> November 2016 with Penelope Cashman (piano) on a Bösendorfer Model 214 7 foot Grand Piano.

Recording engineer: Ray Thomas

##### **Stan Golestan, Sonata in E flat major (1908)**

Track 5.	Andantino	9:15
Track 6.	Andante sostenuto	9:40
Track 7.	Allegro animato	8:01

Recorded in Elder Hall, University of Adelaide, on 6<sup>th</sup> February 2018 with Larissa Schneider (piano) on a Steinway Model D.

Recording engineer: Lachlan Bramble

##### **George Enescu, Sonata no. 2 in F minor, Op. 6 (1899)**

Track 8.	Assez mouvementé	7:30
Track 9.	Tranquillement	6:40
Track 10.	Vif	8:24

Recorded in Madley Rehearsal Studio, University of Adelaide, on 14<sup>th</sup> February 2017 with Michael Ierace (piano) on a Steinway Model B.

Sound engineer: Ray Thomas

**PART B:**

**EXEGESIS**

## Chapter 1 - George Enescu: Musician and his path to the 1921 Bucharest Recital Series

I have only one language: music. I try to speak it.<sup>31</sup>

George Enescu's many musical talents defy categorisation, but, as the epigraph suggests, his focus was simply music. Although he received critical acclaim early in his career as an outstanding violinist, Enescu remained ambivalent throughout his life about his relationship with the violin. He had little interest in refining the technique necessary to achieve the perfection demanded of a virtuoso, and his wide-ranging and formidable abilities as a conductor, pianist, teacher and advocate for musical organisations ensured that his diverse talents were constantly in demand. In order to understand and contextualise the decision to present the 1921 Bucharest Series, this chapter provides an overview of Enescu's work, and seeks to understand how he reconciled his many different musical activities to focus on this series of concerts.<sup>32</sup>

After study in Vienna and Paris, Enescu won the Paris Conservatoire 'Premier Prix' violin prize in 1899, launching a brilliant career in Europe and North America. The violinist Joseph Szigeti (1892-1973) commented that:

The thrust, meaningfulness, and musicality of his playing in all numbers, whether big or slight, were a revelation to me, although at that time I had already heard Ysaÿe, Kreisler, Thibaud and Elman.<sup>33</sup>

Enescu admitted, however, that he only performed as a violinist to support his composition, and achieving recognition as a composer was his real ambition. After an American tour in 1923 he said:

I was simply delighted when America welcomed me first as a composer and only afterwards as conductor and violinist. I was first and foremost awarded the title of composer, which was supreme bliss for me.<sup>34</sup>

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<sup>31</sup> George Enescu, *The Souvenirs of George Enescu: Conversations with Bernard Gavoty, 1952* (Pella: Central College, 2005), p. 109.

<sup>32</sup> A fuller biography of Enescu is included in Appendix A.

<sup>33</sup> Joseph Szigeti, 'Georges Enesco; A Tribute,' *Musical Courier*, (September 1955) as quoted in Ritz, p. 18.

<sup>34</sup> Enescu quoted by David H. Williams, *George Enescu's Resonance as Composer with the American Musical Consciousness*, 'Enescu In America' Symposium, Bucharest, 10 September 2005 in Helen Katherine Ayres, 'George Enescu: The Complete Musician A Study of Violin Virtuosity in Enescu's Third Sonata for Piano and Violin.' DMA Thesis, University of Melbourne, 2006, p. 12.

A busy performance schedule combined with Enescu's constant revision of his compositions, meant that in addition to the thirty-three completed works published with opus numbers, there are also numerous fragments of pieces and unfinished works in existence. Three sonatas for violin and piano are among an output which includes solo instrumental works, chamber music, songs, symphonies and his *magnum opus* the opera *Oedipus*, begun in 1921 and preoccupying him for almost a decade. Enescu's compositional style was described during his lifetime as 'singularly independent'<sup>35</sup> and he observed:

People have been puzzled because they have been unable to catalogue and classify me in the usual way.<sup>36</sup>

Whilst recognising French and German influences evident in his work, Enescu described himself as a 'polyphonist', acknowledging the influence of his teacher André Gédalge, who consistently reiterated the importance of writing expressive, melodic lines.<sup>37</sup> This concept resonated with Enescu, who stated:

However short it is, a piece deserves to be called a musical *composition* only if it has a line, a melody, or, even better, melodies superimposed on one another.<sup>38</sup>

Enescu's Octet for Strings (1900) dedicated to Gédalge, clearly demonstrates this complex polyphonic writing.

Enescu was also a keen advocate for the performance and promotion of other new work, particularly compositions by his Romanian colleagues. By 1921, he was an experienced conductor of major European symphony orchestras, and in 1936, narrowly missed being appointed principal conductor of the New York Philharmonic. Orchestral concert programs from this era clearly demonstrate his commitment to showcasing contemporary Romanian music, with performances of works by Mihail Jora, Marcel Mihalovici and Ion Nonna Otescu .

Enescu's conducting style was apparently reserved, with the conductor and violinist Serge Comissiona commenting:

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<sup>35</sup> Richard Aldrich, "Music," *New York Times*, January 3, 1923, 9:1. As quoted in Ritz, 'The Three Violin Sonatas of Georges Enesco'. DMA Thesis, University of Kentucky, 1991. p. 24.

<sup>36</sup> Yolanda Marculescu, "Georges Enesco: Sept Chansons sur vers de Clément Marot," *National Association of Teachers of Singing* (December 1976), 32. As quoted in Ritz, p. 24.

<sup>37</sup> Malcolm, p.56. The Violin Sonata no. 1 in G major Op. 12 by Gédalge is discussd in Chapter 3.

<sup>38</sup> Malcolm, p. 56.



His manner of conducting was to caress the music, not beat it... He truly held the orchestra like a Madonna with a child in her arms.<sup>39</sup>

As a skilled pianist, Enescu would sometimes use the piano at the start of rehearsals to play the entire score to the orchestra, demonstrating his preferred tempi and interpretation. An extraordinary memory enabled him to play at the piano most compositions by Bach, Mozart, Beethoven, Brahms and Wagner, and he appeared regularly in concert as pianist for both Jacques Thibaud and Pablo Casals. He gave the première of his own Second Violin Sonata as a pianist, with the dedicatee Jacques Thibaud, playing the violin, and toured the Soviet Union in 1946 as recital pianist for violinist David Oistrakh. A regular feature of Enescu's teaching was to sit and 'coach' from the piano, a practice of which Carl Flesch famously disapproved.<sup>40</sup> Yehudi Menuhin would have become used to his way of teaching, and in later years, several staff at The Yehudi Menuhin School also taught in this manner.

Enescu gave masterclasses throughout his life to violinists including Ida Haendel, Ivry Gitlis, Christian Ferras, Arthur Grumiaux and Ginette Neveu. The only student he taught privately was Yehudi Menuhin, who described him as:

the most extraordinary human being, the greatest musician, and the most formative influence I have ever experienced.<sup>41</sup>

Enescu was a regular visitor to the UK teaching at Bryanston and Dartington, as well as the American Academy in Fontainebleau, Accademia Chigiana in Siena, and universities in the USA.

As a violinist, Enescu's attitude to portamento, rubato and vibrato is significant to this study, being defining parameters of the changing styles of violin playing taking place by 1921. Recordings from the two previous decades by performers such as Eugène Ysaÿe were hugely influential in promoting the Franco-Belgian school of violin playing. This approach was abandoning portamento as an embellishment, gradually adopting the use of a constant vibrato in tone production and developing an aesthetic rather than practical use of rubato. The German school of violin playing led by Joseph

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<sup>39</sup> *ibid.*, p. 201.

<sup>40</sup> According to Flesch, this method was not only 'useless but even harmful...it endangers the independence and inviolability of the student's personality by forcing a way of feeling upon him that is foreign to his nature.' Schwarz, p. 365.

<sup>41</sup> Malcolm, p. 9.

Joachim (1831-1907) viewed these developments with dismay, and Andreas Moser (1859 – 1925), co-author with Joachim of the authoritative work *Violinschule*<sup>42</sup> commented on the ‘spiritual decay’ of Franco-Belgian violin playing.<sup>43</sup> The most prominent Franco-Belgian violinist at the time was Henri Vieuxtemps (1820-1881), and while Joachim admired his solo playing, he considered his chamber music playing less impressive as:

like most violinists of the Franco-Belgian school in recent times - he adhered too strictly to the lifeless printed notes when playing the classics, not understanding how to read between the lines.<sup>44</sup>

Enescu would have been aware of the differences in style between German and Franco-Belgian playing, since he studied in Vienna and heard Brahms perform his own music. Further, he had played in the student orchestra at the Vienna Konservatorium with Brahms conducting, and was present at the first performance of Brahms’s Clarinet Quintet. Brahms’s performances were characterised by great rhythmic flexibility, although Joachim and Moser stress that any tempo modification in German music should be ‘hardly perceptible’ and approached with ‘extreme caution’.<sup>45</sup> It is not possible to know today exactly what was meant by ‘hardly perceptible’, but the English pianist Fanny Davies noted her metronome markings at a piano trio rehearsal involving Brahms and Joachim, commenting that Brahms’s playing was:

free, very elastic and expansive; a strictly metronomic Brahms is unthinkable. He would linger not on one note alone but on a whole idea, as if unable to tear himself away from its beauty. He would prefer to lengthen a bar or phrase rather than spoil it by making up the time into a metronomic bar. This expansive elasticity was one of the chief characteristics of Brahms’s interpretation.<sup>46</sup>

This attitude to tempo must have been confusing for the young Enescu, arriving at the Paris Conservatoire after graduating from the Vienna Konservatorium. Students at the Paris Conservatoire were not allowed to study Brahms’s music in ensemble class ‘as the director did not like it’<sup>47</sup> and the

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<sup>42</sup> Joseph Joachim and Andreas Moser, *Violinschule*, trans. Alfred Moffat, *Violin School in 3 Volumes*, Berlin: Simrock, 1905.

<sup>43</sup> Clive Brown, *The Decline of the 19<sup>th</sup> Century German School of Violin Playing*, University of Leeds, 2001.

<sup>44</sup> Andreas Moser, *Joseph Joachim*, vol. 2, p. 292 as quoted in Brown. Moser also disapproved of Vieuxtemps’ influence, describing how violinists who imitated his style ‘made up for the lack of natural expression in cantabile by means of that flickering tone production resulting from unbearable vibrato, which combined with a portamento that was mostly incorrectly executed, is the deadly enemy of all healthy music-making.’ Joachim/Moser, *Violinschule*, vol. 3, p. 33 as quoted in Brown.

<sup>45</sup> Joseph Joachim and Andreas Moser, *Violinschule* trans. Alfred Moffat, *Violin School in 3 Volumes* (Berlin: Simrock, 1905), iii, pp. 33-34.

<sup>46</sup> George Bozarth, ‘Fanny Davies and Brahms’s Late Chamber Music,’ in *Performing Brahms*, ed. Michael Musgrave and Bernard D. Sherman (Cambridge: Cambridge University Press, 2003), p. 172.

<sup>47</sup> Harold Bauer, *His Book* (New York: Greenwood Press Publishers, 1948), p. 83.

incoming director Gabriel Fauré was described by the singer Claire Croiza (1882-1946) as a ‘walking metronome’.<sup>48</sup> In her teaching she instructed that ‘Fauré must be practised with a metronome: it is what he would have wanted’, later adding that ‘in our modern French music what is needed is a pitiless beat with a rhythm that never changes. In foreign music, in Schumann, in Schubert, in Brahms, there is rubato.’<sup>49</sup>

When discussing the difference between French and German styles, the pianist Graham Johnson has written:

there can be nothing more dictatorial than a French composer. And in terms of teaching, was anyone in Germany ever more terrifying than the quiet authority of Fauré’s own pupil Nadia Boulanger?<sup>50</sup>

Boulanger worked closely with the pianist Raoul Pugno who was well-known in the 1890s for his uninflected, ‘particularly understated – as it were, modern – style of playing’<sup>51</sup> and she exerted a huge influence on generations of musicians.<sup>52</sup> As Pugno was on the staff at the Paris Conservatoire,<sup>53</sup> Enescu knew both well. Maurice Ravel was another of Enescu’s close friends who espoused a strict sense of tempo in performance of his works. Violinist Héléne Jourdan-Morhange gave first performances of many of Ravel’s works, and wrote that:

The great difficulty in Ravel is to play sensitively without being dragged into *rubato*...Slowing down is anti-Ravelian! Not slowing down doesn’t mean playing inflexibly. Ravel’s strict approach doesn’t scorn subtlety.<sup>54</sup>

Despite his loyalty to Brahms, Enescu had a great respect for Fauré and appeared to engage with the interpretation of tempo prevalent at the Paris Conservatoire by developing a classical rigour in his playing. In 1923 a review in the New York Times noted:

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<sup>48</sup> Graham Johnson, *Gabriel Fauré: The Songs and their Poets* (London: Guildhall School of Music and Drama and Ashgate Publishing Ltd., 2009), p. 387.

<sup>49</sup> *ibid.* p. 387.

<sup>50</sup> Graham Johnson, *Gabriel Fauré: The Songs and their Poets* (London: Guildhall School of Music and Drama and Ashgate Publishing Ltd., 2009), p. 390.

<sup>51</sup> Nicolas Cook, *Beyond the Score: Music as Performance* (Oxford: OUP, 2013), p. 221.

<sup>52</sup> It was Boulanger who, with Arthur Schnabel, later urged pianist Clifford Curzon to remove rubato from his playing. Cook, p. 220.

<sup>53</sup> Pugno also gave the first performance of Vierne’s Sonata Op. 23 with Ysaÿe. A discussion of Vierne’s sonata is included in Chapter 3 of this study.

<sup>54</sup> Vlado Perlemuter and Héléne Jourdan-Morhange, *Ravel according to Ravel*, trans. Frances Tanner, ed. Harold Taylor (London: Kahn & Averil, 1980), p. 13.

There is, undoubtedly, a certain austerity in Mr. Enesco's playing, he is very little concerned with 'lascivious pleasings', or with obvious sentiment.<sup>55</sup>

This lack of 'sentiment' is clearly evident in Enesco's recording of Chausson's *Poème*, in which the forward momentum of his playing is always deeply expressive, yet without excessive rubato.

Enesco was also a devotee of Bach's music, and wrote that in Bach one should 'declare war on speed – with the aim of placing correct accents', adding that the 'rhythm has to be unshakable, because the rhythm corresponds to the beating of the heart.'<sup>56</sup> Enesco's own recordings of Bach create an impression of rhythmic freedom, yet generate a pulse which serves to drive the musical line forward. For students at The Yehudi Menuhin School, the instructions from Menuhin were always to practise Bach with a metronome, and this attitude to tempi may well have come from Enesco, attempting to discourage rubato. Another formative influence in this regard was Nadia Boulanger, a visiting teacher at the Menuhin School, whose emphasis on rhythmic discipline and observance of the score was regularly endorsed by Menuhin.

Nonetheless, within the apparent confines of an exacting tempo, Enesco was constantly searching for ways to convey a wide range of expression. The critic and violinist Marc Pincherle noted:

One can never emphasise enough how Enesco was haunted by a concern for tonal colour. Even when playing a piece for solo violin, he never ceased to combine or oppose different timbres.<sup>57</sup>

One way in which Enesco sought different tonal colour was by changing the speed and amplitude of his vibrato. Although it appears from recordings that Enesco used a fast vibrato, Menuhin comments that he 'had the most expressively varied vibrato and the most wonderful trills of any violinist I have ever known.'<sup>58</sup> Boris Schwarz was present at a performance of Bach given by Enesco, where he used:

a vibrato that seemed ideal for Bach because it narrowly centred on the note, thus providing perfect pitch, purity, and warmth.<sup>59</sup>

George Manoliu added that this vibrato:

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<sup>55</sup> Malcolm, p. 242.

<sup>56</sup> *Souvenirs*, p. 81.

<sup>57</sup> Marc Pincherle, *The World of the Virtuoso*, trans. Lucile H. Brockway (New York: W.W. Norton & Company, 1963), pp. 110-111. As quoted in Ayres p. 31.

<sup>58</sup> Schwarz, p. 363.

<sup>59</sup> *ibid.* p. 365.

‘extended from the closest and most passionate frequency to the most colourless oscillation close to blank sounds, and was used according to the requirements of the expression with amazing naturalness.’<sup>60</sup>

In the late nineteenth century vibrato was considered an ornamental embellishment to be used sparingly at expressive moments, and Kreisler’s adoption of an almost continuous vibrato at the turn of the century caused a sensation.<sup>61</sup> In 1921, the year of the Bucharest Recital Series, the great violin pedagogue Leopold Auer wrote that vibrato should never be continuous,<sup>62</sup> and as late as 1923, the *Dictionnaire du Violoniste* stated that ‘it should not be applied on all notes, as they do today.’<sup>63</sup> Evidently, Enescu embraced the use of vibrato in all its varieties, and when teaching Menuhin instructed:

there is Yehudi, the vibrato of the polite conversation, the one of the passion and frustration...you will have to master them all.<sup>64</sup>

Menuhin always promoted a high left-hand position in his teaching, and achieved great accuracy of intonation and articulation throughout his playing career. For students at his school, he insisted that the fingers of the left hand should drop freely, with relaxed and flexible finger joints to allow for a wide range of different *vibrati*. This was fundamental to his teaching.

Leslie Sheppard considered that Enescu had a unique style of violin playing:

with his left elbow excessively inclined outwards ...He also had an unusual habit of approaching long, sustained and expressive notes a fraction below pitch, raising them to correct pitch with his vibrato. This gave a strange, almost ambiguous tonal quality. It was a device with its origins deep in the heritage of Romania, and could never be confused with the abuse of this device made later by the jazz players. With Enescu it portrayed genuine emotion, and was always used with discipline.<sup>65</sup>

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<sup>60</sup> George Manoliu, ‘Enescu’s Violin-Playing’, *Romanian Review* 1981, No. 8, 76-7. As quoted in Ritz, p. 19.

<sup>61</sup> Tully Potter, ‘A Tone of Contention’, *The Strad* (June 2017), vol. 128, p. 50.

<sup>62</sup> Leopold Auer, *Violin Playing As I Teach It* (New York: Frederick A. Stokes, 1921), pp. 22-24. Robin Stowell also comments that Auer’s use of vibrato as embellishment was consistent with Joachim’s practice. Robin Stowell, ‘In Principle: Violin Pedagogy through the Ages – 4: Bériot, Joachim and Moser’ *The Strad* (Dec. 2007), Vol. 118, pp. 66-67, 69. See also from the same author and series “5: Auer and Flesch” *The Strad* (Jan. 2008), Vol. 119, pp. 54-55, 57.

<sup>63</sup> Vercheval, Henri, *Dictionnaire du Violoniste* (California, 1923), p. 129: ‘Vibrato.’ As quoted in Ilias Devetzoglu, *Violin Playing in France 1870-1930: a Practice-Based Study of Performing Practices in French Violin Music from Fauré to Ravel*, PhD Thesis., University of Leeds, 2010, p. 3.

<sup>64</sup> As quoted in Ritz, p. 16.

<sup>65</sup> Leslie Sheppard, ‘Georges Enescu-reminiscences’ *The Strad* (August 1981), p. 264.

The violinist Jacques Thibaud was also known to use this device<sup>66</sup> and Enescu was generally sparing in its use. The slides between two notes described as *portamento* were used as an expressive device by violinists in the late nineteenth and early twentieth century to emulate inflections in the voice, and Enescu's recording of Chausson's *Poème* clearly demonstrates downward portamenti.<sup>67</sup> He was, however, discerning in its use, and wrote:

on principle, the slide must be dictated by the music, and not indulged in because the finger cannot do otherwise. In *portamentos*, diminish the tone gradually, as good singers do, recovering the note's intensity after the slide. Always use slides discreetly.<sup>68</sup>

Enescu promoted the use of left hand extensions (and sometimes contractions) to avoid the glissandi caused by changing positions.<sup>69</sup> He also commented on slides when advising about the placement of grace notes in bars 60-61 of the Beethoven Romance Op. 40, saying 'there must be no slide...which is purposeless and a waste of time, and results only in sacrificing the cleanliness of the phrase.'<sup>70</sup>

Two further aspects of Enescu's playing are noteworthy. The first is the use of a *louré* bowing, which gives a 'slightly separate emphasis with minute extra pressure from the forefinger of the right hand, while the whole phrase remains legato within a single bow.'<sup>71</sup> This technique can enable a violinist to provide clear articulation and clarity in the music, while simultaneously maintaining longer phrases. The resulting declamatory style of playing is one that David Oistrakh admired as being common to both Enescu's and Menuhin's performances.<sup>72</sup> The second aspect is Enescu's preference for taking several small bows, rather than playing with long legato bowings. Both of these techniques will be discussed more fully when considering the submitted recording of Enescu's Violin Sonata no 2, but as Enescu was at pains to explain in his masterclasses, the player must first of all understand the musical effect which any particular bowing or fingering was designed to produce, with all techniques

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<sup>66</sup> Campbell, p. 130.

<sup>67</sup> *Corelli, Handel, Kreisler, Chausson* etc, recorded by Georges Enesco (violin) 1929 first issued on Columbia: re-issued on CD, Biddulph, 1992.

<sup>68</sup> Enescu, 'The Violin – A Masterclass', *American String Teacher* 27.2 (Spring 1977), p. 25 as quoted in Ayres, p. 30.

<sup>69</sup> Manoliu, 'Enescu's violin playing' *Romanian Review*, 1981, No 8: 75. As quoted in Ritz, p. 19.

<sup>70</sup> Enescu, 'The Violin - A Masterclass', *American String Teacher* (Spring 1977), p.25. Beethoven Romance Op. 40, bars 60-61, as quoted in Ayres, p. 31.

<sup>71</sup> Malcolm, p. 172.

<sup>72</sup> Oistrakh remarked on 'the exceptional articulation of Enesco's bowing, which lent each note, or each group of notes, a declamatory, speechlike expressivity. Oistrakh discovered the same quality in Menuhin's playing as well.' Schwarz, p, 366.

‘summed up in one word: music’.<sup>73</sup>

Despite his apparent disinterest in presenting a virtuosic display, it was not the case that Enescu was unconcerned about technical detail. Ida Haendel wrote of her lessons with him that:

Although Enescu gave precedence to the musical thought above all else, he did not neglect technical imperfections, and the slightest inaccuracy never escaped his keen ear. I found it extraordinary that after these lessons with Enescu, I became even more attentive to technical precision than I had been before... every note was of equal importance to him, even in the fastest scale, and had to be crystal-clear.<sup>74</sup>

### 1.1 Understanding the context and motivation behind the 1921 Bucharest Recital Series.

The focus on musical expression rather than virtuosic display was an important inspiration behind the 1921 Bucharest Recital Series, and in pianist Alfred Alessandrescu (1893-1959), Enescu appears to have found the ideal collaborator. Alessandrescu was a leading figure within the artistic community in Bucharest, a critic and fellow committee member on the Romanian Composer’s Union. The 1921 Bucharest Series presented only violin and piano sonatas, and Alessandrescu commented:

No more empty or useless virtuosity, no more deplorable sentimentality. Only works where music, real music abounds. I won’t hide from you that the future of music is with real musicians, and no longer with virtuosi!<sup>75</sup>

In 1921 it was unusual for performers to play concerts consisting only of sonatas. Eugène Ysaÿe (1858-1931) and Raoul Pugno (1852-1914) had been the first to do so on their European tours from 1905 onwards, but most other violinists continued to present recitals which included salon pieces and lighter, virtuoso works. These virtuoso violin pieces tended to be short and mono-thematic, often with little musical development of material. In contrast, the sonatas chosen for the 1921 Bucharest Recital Series were much longer multi-thematic works, frequently dramatic in mood with the piano never less than an equal partner to the violin. Enescu was clearly drawn to these sonatas, and empathetic to their inherent style and drama. However, there was little enthusiasm for these concerts from the Romanian press. Earlier in his career, public donations from Romanians had

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<sup>73</sup> Daniel Brunschwig, ‘Cours d’interprétation de Georges Enesco’, *Le Monde Musical*, 30/9/28 and 30/11/1928, pp. 295-6, 367-8 as quoted in Malcolm, p. 172.

<sup>74</sup> Malcolm, pp. 173-174.

<sup>75</sup> Alfred Alessandrescu, *Scrieri Alese* (Bucharest: Editura Muzicală, 1977), pp. 37-38.

enabled Enescu to buy a Stradivarius violin, and during the war years he remained in Bucharest giving concerts in hospitals and for troops, as well as two series of recitals in 1915 and 1919.<sup>76</sup> His popularity in Romania was widespread, and it could be assumed that the announcement of a recital series for Bucharest in 1921 would be welcomed; however, this was not the case. Promoters were nervous about the concerts, and felt that the inclusion of so much new music would discourage audience attendance. The critic Marcel Botez wrote in March 1921 that Enescu's daunting task with this series was to acquaint the public with the 'modern' sonata, which 'dismantled the melodic line through daring modulations and dissonances,' and was likely to scare many.<sup>77</sup> In a retrospective article the following year, Mihail Jora wrote:

We can only admire the tenacity of the two artists who, despite repeated advice, would rather play to empty seats than make concessions to the public.<sup>78</sup>

Clearly, the performers were resolute in their aim to perform this repertoire.

For many musicians working after World War 1, earning an income from concerts was challenging, and for Enescu there was little pecuniary advantage to performing in Bucharest, compared with the greater potential income offered by other major European cities. Nonetheless, promoting classical music in Romania was always an ambition, and his frequent tours, often to small rural venues, raised funds for a new organ in the Bucharest Athenaeum – the venue for the 1921 Bucharest Recital Series. In 1912 he established the Enescu Prize, raising money for Romanian composers, and was also involved in creating a national opera company in Romania.<sup>79</sup> Enescu assumed a role as educator and ambassador for art in Romania, and the 1921 Bucharest Recital Series was one part of a wider ambition to foster musical growth. He described himself as:

a brother of men whose mission it was to reveal to them a secret which nature had entrusted to him.<sup>80</sup>

The brilliance and artistry of Enescu's violin playing centred around the communication of a musical 'truth' as he saw it, rather than any desire to impress with superficial, virtuosic displays of technical brilliance. His roles as a pianist and conductor satisfied a craving for polyphony and wide-ranging

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<sup>76</sup> Enescu's 1919 series was entitled 'The History of the Violin'.

<sup>77</sup> *Monografie*, p. 488.

<sup>78</sup> *ibid.* A retrospective of the previous year's concerts, written in 1922.

<sup>79</sup> Enescu conducted their inaugural performance of Wagner's *Lohengrin* in Bucharest on 31<sup>st</sup> December 1921.

<sup>80</sup> Kotlyarov, p. 7.



musical experiences, which were complemented by a passion for composition and the performance of new work. Enescu's teaching and support of musical institutions throughout Europe and the USA demonstrated his desire to share music as widely as possible.

This multi-faceted musical personality fully manifested itself in the creation of the 1921 Bucharest Recital Series, in which Enescu's violinistic skill, musical vision, and self-imposed role as an ambassador for music were conveyed through the curation and performance of twelve recitals. The following chapter examines the recital programs in detail, revealing the unifying features inherent in the program choices, and explores Enescu's wider view of the violin sonata as represented by the repertoire selected for the series.

## Chapter 2 - The 1921 Bucharest Recital Series

Enescu's choice of repertoire is central to the conception and understanding of the 1921 Bucharest Recital Series, yet information about the programs is incomplete. This chapter offers suggestions as to the specific works presented where there is ambiguity regarding the repertoire performed, and considers the unifying links between the sonatas and recitals. Through close examination of repertoire and the composers' associations with Enescu, the influences and reasons for the programming are revealed to demonstrate a commitment to new work and Enescu's breadth of artistry.

### 2.1 Recital 1: 15<sup>th</sup> March 1921. Haydn, Vincent d'Indy, A. Bertelin

Enescu first met Vincent d'Indy (1851-1931) in Paris at the salon of Enescu's patron, the Romanian Princess Elena Bobescu. As founder of the Schola Cantorum, d'Indy was known for his academic rigour, as well as his support for French nationalism, Wagner, and the advocacy of César Franck's cyclical methods of composition. He wrote just one violin sonata in C (1903-4), a substantial four movement work, which incorporates French folk song and Franck's cyclical compositional techniques. Enescu had been less than complimentary about d'Indy in 1912, commenting to an American journalist:

Debussy I find growing cold at present. He seems to me to be becoming more and more like d'Indy - merely pedantic... d'Indy I have never liked.<sup>81</sup>

Therefore, it is perhaps surprising that Enescu included the sonata in the series at all, and it may have been d'Indy's scholastic approach to composition that was unappealing to a young and deeply intuitive musician, such as Enescu. The latter commented that as a student in Paris he found that:

too much emphasis was placed on the mind. I was still a savage whom nothing would completely discipline, a fiercely independent man who wouldn't accept any constraint and refused to belong to any school.<sup>82</sup>

However, by 1921 Enescu may have seen a more nuanced side to d'Indy's work, recognising the latter's deep love of music, intellect, and visionary approach to music education.

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<sup>81</sup> Malcolm, p. 96.

<sup>82</sup> *Souvenirs*, p. 63.

D'Indy's efforts to promote French nationalism were also seen through his work leading the Société Nationale de Musique, the institution which organised performances of many new works by French composers. One of these was Albert Bertelin (1872-1951). His only violin sonata in E flat major was given its first performance in 1907 by Enescu at Salle Pleyel, with the pianist and student of Debussy, Maurice Dumesnil (1884-1974).<sup>83</sup> Although Bertelin was not one of d'Indy's students, it may be presumed that the work had the latter's seal of approval to be included in the series. In common with d'Indy's sonata, it is written in four movements and employs Franck's cyclical methods in its construction.

By combining these sonatas, Enescu paid homage to d'Indy's work in music education and promotes the cause of French nationalism. Although no information is available about the Haydn sonata, its inclusion celebrated the classical model from which d'Indy found inspiration.

## 2.2 Recital 2: 17<sup>th</sup> March 1921. Mozart, Busoni, Vierne

Enescu and Ferruccio Busoni (1866-1924) shared many parallels throughout their careers. Both showed precocious musical talent at an early age (Busoni as a pianist) and both became disillusioned with the life of a virtuoso.<sup>84</sup> Echoing Enescu's desire to be considered first and foremost a composer, Stuckenschmidt relates that Busoni 'hated his fame as a pianist, and throughout his life was upset by the fact that people celebrated him for something that he himself considered inferior.'<sup>85</sup>

Both Enescu and Busoni were devoted to the music of Bach, and Enescu eventually memorised the Bach-Gesellschaft edition of Bach's compositions given to him by Queen Marie of Romania.<sup>86</sup> Busoni worked as editor of Bach's keyboard pieces and also made numerous piano transcriptions of the organ pieces. Busoni felt that his formal, classical German training in music never supplanted his Latin temperament, another parallel with Enescu's formal conservatoire training merging with his deep-rooted love of Romanian gypsy music.

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<sup>83</sup> David Roger Le Guen, 'The Development of the French Violin Sonata (1860-1910)' PhD. thesis., University of Tasmania, 2006. Appendix 3.

<sup>84</sup> Busoni describes the repeated practice of some pieces by Chopin as being 'such a sterile experience that I am seriously thinking of giving up practising altogether'. H. H. Stuckenschmidt, *Ferruccio Busoni Chronicle of a European*, trans. Sandra Morris (London: Calders and Boyars Limited, 1970), p. 67.

<sup>85</sup> *ibid.* p. 68.

<sup>86</sup> Malcolm, p. 69.

Busoni wrote two violin sonatas, and the assumption made here is that Enescu included the second sonata in this series since the first sonata is an early, immature work dating from 1890. The second sonata was composed and first performed in 1899 by the composer and violinist Ottokar Nováček (1866-1900). Busoni wrote: 'I only found my feet as a composer with the second Violin Sonata, Op. 36a (which among friends I call my opus 1).'<sup>87</sup> Busoni's sonata quickly gained in popularity, and was performed by leading performers of the day including Eugène Ysaÿe (1858-1931) and Jascha Brodsky (1907-1997). Busoni was pleased with its success, and wrote to his wife: 'That my violin sonata should have so many performances in such a short time is very stimulating. From next autumn onwards, I am determined to be equally zealous as a composer as I have been as pianist.'<sup>88</sup>

Echoing Busoni's affinity for Bach, Enescu chose to pair his sonata with a work by another great organist, Louis Vierne. A pupil and devotee of César Franck (1822-1890), Vierne held the position of organist at the Cathedral of Notre-Dame in Paris from 1900-1937. His only violin sonata was commissioned by Eugène Ysaÿe, and first performed in 1908. The piece was a huge success, and Ysaÿe championed it throughout his career. Enescu had been a neighbour of Vierne in Switzerland early in 1921, when Vierne's poor health forced him to spend time recuperating after treatment for glaucoma. The two played Vierne's violin sonata together and Enescu described the piece as one of his favourite sonatas.<sup>89</sup>

Busoni advocated the study of Bach and Mozart as the foundation of any musician's work, and the third piece in this concert was by Mozart. As will be seen throughout the series, Enescu frequently combined sonatas in similar keys in his recital programs. Mozart's only instrumental work in E minor, the violin sonata KV 304 may well have begun the concert, followed by Busoni's Sonata in E minor and Vierne's Sonata in G minor.

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<sup>87</sup> Stuckenschmidt, pp. 95-96. Again, this statement bears a striking similarity to Enescu's comment about his own second violin sonata, that with this work 'he was becoming himself.' Malcolm, p. 82.

<sup>88</sup> Ferruccio Busoni, *Letters to his Wife*, trans. Rosamond Levy (New York: Da Capo Press, 1975), p. 56.

<sup>89</sup> *Contrepoint*, p. 64 as quoted in Malcolm, p. 169.

### 2.3 Recital 3: 21<sup>st</sup> March 1921. Sjögren, Schubert, Lauweryns

Emil Sjögren (1853–1918) was a regular visitor to Paris between 1901-1914 and was generally regarded as the foremost Swedish composer of the time. Nordic culture was popular in Paris where Swedish music and theatre were well received and regularly presented. Sjögren presented concerts annually from 1901-1913, and each concert began with a violin sonata. Enescu played in the 1908 program at the Salle Gaveau and after expressing interest in Sjögren's work, the fifth and final violin sonata was dedicated to him. Enescu gave the first performance and it is most likely that this fifth sonata was played in the series.

As well as being church organist at the Johannes Church in Stockholm, Sjögren was a prolific composer of vocal works. A great admirer of Schumann, he composed some two hundred lieder using Swedish texts. Enescu also chose to play Schubert in this recital, combining a work by the greatest lieder composer of all with the lyrical Sjögren sonata.

Georges Lauweryns (1884-1960) was a pianist, composer and conductor at the Théâtre de la Monnaie, Brussels, the same city in which his brother Fernand Lauweryns was a music publisher. There are only two violin and piano pieces listed amongst Lauweryns' compositions,<sup>90</sup> and Cobbett lists only two violin sonatas.<sup>91</sup> The second sonata in F major 'Pathetic', published by Boosey & Hawkes in 1908, may have been the sonata Enescu performed, although this is currently unconfirmed. However, the fact that Lauweryns worked at one of Europe's great opera houses emphasises the vocal theme running throughout this recital.

Lauweryns' personal effects are currently held at Yale University, and the only violin music in the collection by a composer other than himself, is a copy of Sjögren's Violin Sonata no 5.<sup>92</sup> This apparent coincidence seems to confirm that the 5<sup>th</sup> Sonata was indeed the one performed on this occasion by Enescu.

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<sup>90</sup> No violin sonata is listed among compositions by Lauweryns currently held at Yale University.

<http://hdl.handle.net/10079/fa/beinacke/lauweryns> [accessed 6/8/2016]

<sup>91</sup> Walter Wilson Cobbett, *Cobbett's Cyclopedic Survey of Chamber Music*, ed. Colin Mason, 2 vols. (London: OUP, 1963), vol. 2, p. 91.

<sup>92</sup> <http://hdl.handle.net/10079/fa/beinacke/lauweryns> [accessed 6/8/2016]

#### 2.4 Recital no 4: 24<sup>th</sup> March 1921. Weingartner, Stojowski, Beethoven

Felix von Weingartner (1863-1942) was both conductor and pianist, and one of Liszt's last pupils. He succeeded Mahler as Director of the Vienna Hofoper in 1907, and conducted many performances of the Beethoven violin concerto with Enescu as soloist. He was the first conductor to record commercially all of Beethoven's symphonies, but considered himself essentially a composer. He wrote two violin sonatas in D and F# minor, Op. 42 nos. 1 and 2, and Cobbett refers to pages of these violin sonatas as 'reminiscent of Brahms'.<sup>93</sup> There is no further information about which of these sonatas Enescu played in Bucharest.

Zygmunt Stojowski came to study at the Paris Conservatoire from Poland in 1888 where he and Enescu may have first met. Stojowski initially studied composition with Léo Delibes (1836-1891) and piano with Louis Diémer (1843-1919) before becoming one of only four pianists to have private lessons with Ignacy Paderewski (1860-1941). In 1905 he emigrated to the USA to become head of piano at the Institute of Musical Art in New York (later to become the Juilliard School). He wrote the second of his two violin sonatas in E minor Op. 37 for a concert tour with his colleague, the Polish violinist Arthur Argiewicz (1881-1966). Enescu gave the French première of this sonata with Stojowski in Paris in 1913.

Weingartner became known as a conductor, pianist and great classicist through his many Beethoven recordings, while Stojowski was also renowned for his virtuosic piano performances. The inclusion of a Beethoven sonata may be seeking to suggest a link between the composer as concert pianist.

#### 2.5 Recital no 5: 28<sup>th</sup> March 1921. Bargiel, Haydn, Golestan

*Sturm and Drang*<sup>94</sup> is a label used to describe some of Haydn's Symphonies, and a term that could equally be applied to Bargiel's tempestuous violin sonata. Woldemar Bargiel (1828-1897) was the step brother of Clara Schumann (1819-1896), and his admiration of Robert Schumann's (1810-1856) work is evident in his compositions. Robert and Clara Schumann supported Bargiel's work, introducing him to Mendelssohn (1809-1847) and helping him publish his compositions. Enescu may have known of Bargiel through the latter's work as co-editor (with Brahms) of the complete works of Schumann and Chopin. The violin sonata in F minor Op. 10 (1854) is one of two works written for

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<sup>93</sup> Cobbett, vol. 2, pp. 575-576.

<sup>94</sup> Often translated as 'storm and stress', a late 18<sup>th</sup> century German literary movement reflected in other arts, characterised by high emotion and individualism.

violin and piano, the other being the Suite in D major Op. 17 (1859). As the more substantial work, the assumption is that the F minor sonata was played in this recital.

Enescu was a great supporter of young composers, having established the Enescu Prize for composition in 1912. One of the early winners in 1915 was Stan Golestan, a Romanian who studied in Paris with d'Indy, Paul Dukas (1865-1935) and Albert Roussel (1869-1937). Golestan eventually taught composition at the École Normale de Musique in Paris, and was also music critic of *Le Figaro*. His violin sonata in E flat dates from 1908, and Enescu would almost certainly have performed it in 1920 in Paris, when he devoted most of a concert to Golestan's works.

Enescu's first inspiration to play music came from a 'lăutari' or gypsy fiddler, and many composers including Haydn (Gypsy Trio), Liszt (Hungarian Rhapsodies) and Brahms (Hungarian Dances) incorporated a version of 'gypsy' music in their compositions. The final movement of Bargiel's sonata hints at a 'gypsy' theme, and as a Romanian musician, Golestan would also have been familiar with, and perhaps influenced by this style of music.

## 2.6 Recital no 6: 4<sup>th</sup> April 1921. Le Boucher, Mozart, Saint-Saëns

The sixth recital in the series presents two great organists as composers. Maurice Le Boucher (1882-1964) was a composition student of Fauré at the Paris Conservatoire, and won the prestigious Grand Prix de Rome. He later held the post of organist at the Paris church of St. Germain-l'Auxerrois, composing an organ symphony in E major which was published in 1917. His only violin sonata in B minor dates from 1909.

Camille Saint-Saëns had been a supporter of Enescu's from his early days at the Paris Conservatoire, when he encouraged Enescu to persevere in the Paris Conservatoire Violin Competition. Enescu finally won first prize at the third attempt, playing the finale of Saint-Saëns' Third Violin Concerto. Liszt had described Saint-Saëns as 'the greatest organist in the world',<sup>95</sup> and his Symphony no. 3 (*Organ*) dates from 1886.

Saint-Saëns wrote two violin sonatas. The first in D minor Op. 75 (1871) was dedicated to Martin Marsick (Enescu's violin teacher at the Paris Conservatoire), and the second sonata in E flat major Op. 102 (1896) was written for Sarasate, who also gave the first performance with Saint-Saëns at the

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<sup>95</sup> <http://www.classicfm.com/composers/saint-saens/guides/saint-saens-facts/camille-saint-saens-2> [accessed 24/9/2017]

piano. The first sonata is a large scale, heroic work of four movements, while the second sonata is in a more neo-classical style and has never achieved the popularity of the first.

It is unknown which sonata Enescu played, although harmonically, the D minor sonata would have made a more sympathetic tonal centre when played after Boucher's B minor sonata. It is also significant that Enescu chose to include a work of Saint-Saëns at all. In the last years of his life, Saint-Saëns had made himself deeply unpopular with his colleagues, openly expressing his dislike of music by Brahms, Strauss, Franck, d'Indy and all 'Debussyistes'. Following Saint-Saëns' death in 1921, Reynaldo Hahn commented: 'Today it takes courage to admire Saint-Saëns'.<sup>96</sup> Although at the time of this recital series Saint-Saëns still had months to live, Enescu's inclusion of his music may have been a demonstration of loyalty to his supporter, and possibly his faith in the long-term relevance of Saint-Saëns' music.

## 2.7 Recital no 7: 9<sup>th</sup> April 1921. Gédalge, Dvorak, Debussy, Schumann

André Gédalge was a major influence on a generation of composers studying at the Paris Conservatoire. Not only Enescu, but also Maurice Ravel (1875-1936), Florent Schmitt (1870-1958), Arthur Honegger (1892-1955), Darius Milhaud (1892-1974) and Nadia Boulanger worked with him, and paid tribute to his kindness and wisdom as a teacher.<sup>97</sup> Gédalge was the author of a Treatise on Fugue published in 1900, and this emphasis on polyphony made an indelible impression on Enescu who stated: 'I was, am and always shall be Gédalge's pupil'.<sup>98</sup> Enescu had failed to win the Fugue Prize at the Conservatoire for three consecutive years, and shortly after his final attempt in 1897, Gédalge published a violin sonata in G major, dedicated "À Georges Enesco". This is the first of two violin sonatas Gédalge wrote, and is most likely the one that Enescu played in this series.

Dvorak (1841-1904) composed a Violin Sonata in F major Op. 57 in 1880, and a Sonatina in G major Op. 100 in 1893. The latter was written for his two children to play, and Dvorak wrote to his publisher Simrock that: 'even grown-ups, adults, should be able to converse with it.'<sup>99</sup> In this recital, the inclusion of the Sonatina would have contributed to the tonal centre of G as a unifying link between the first three pieces. As this is also the only concert presenting four sonatas rather than three, the slightly shorter duration of the Sonatina would have kept this concert at a similar length to

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<sup>96</sup> [www.classical-music-com.camille-saint-saëns](http://www.classical-music-com.camille-saint-saëns) [accessed 24/9/2017]

<sup>97</sup> Gédalge <http://www.musimem.com/gedalge.htm#english> [Accessed 26/9/2017].

<sup>98</sup> Malcolm, p. 56.

<sup>99</sup> [www.antonin-dvorak.cz/en/sonatina](http://www.antonin-dvorak.cz/en/sonatina) [accessed 4/6/2018]



the others in the series. For these reasons, it is suggested that this work was the one performed. Enescu played the Debussy violin sonata throughout his career, but remained ambivalent about some of Debussy's compositions.<sup>100</sup> He admired *Pelleas and Mélisande*, even though it initially failed to move him, and he conducted Debussy's music in Romania. His ambition was to include *Pelleas* in the repertoire of the emerging Romanian National Opera Company, a company he was helping to establish.<sup>101</sup>

Schumann wrote two sonatas in close succession in 1851, and a third sonata in 1853 which remained unpublished for nearly a century after his death. It is likely that the second sonata in D minor, Op. 121 was performed in the series, as Enescu played it frequently throughout his career and recorded it in 1951 with Céliny Chaillez-Richter.<sup>102</sup> The sonata has references to Bach, the second movement based on a chorale used in the Christmas Cantata No 91 'Gelobet seist du Jesu Christ'. This emphasis on Bach and polyphony may have been part of its appeal to Enescu, and additionally, a tribute to his teacher of fugue and polyphony, Gédalge. Joseph Joachim (1831-1907) gave the first performance with Clara Schumann in 1853, and said, 'I consider it one of the finest compositions of our times in respect of the marvellous unity of feeling and its thematic significance.'<sup>103</sup>

## 2.8 Recital no 8: 12<sup>th</sup> April. Jean Huré, Bach, Lekeu

Jean Huré (1877-1930) was born in Angers where he had lessons in composition and organ, later studying independently in Paris. He went on to have a successful career as organist in Angers and later at the Sacré-Coeur church in Paris. In 1911 he helped to establish the Paris Mozart Society and taught at the École Normale Supérieure and the Paris Conservatoire. One of Enescu's close friends, Huré suffered throughout his life from very poor health, and spent the last fifteen years in a sanatorium.

The violin sonata was completed in 1901 but remained unpublished until 1920. A substantial, four movement work, it owes much to Franck in its strong declamatory style, cyclical use of material and numerous modulations. Throughout the sonata, alternating sections appear in a sinewy, lighter style, providing contrast and showing the influence of Fauré.

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<sup>100</sup> Malcolm, p. 96.

<sup>101</sup> Enescu supported the foundation of the Romanian National Opera Company, conducting their inaugural performance of Wagner's *Lohengrin* on 31st December 1921.

<sup>102</sup> George Enescu, Violin Sonata no. 2 in F minor, Op. 6. Georges Enesco (violin), Céliny Chaillez-Richter (piano). <https://www.youtube.com/watch?v=tIQ4tZV5Tf0> [accessed 11/12/2017]

<sup>103</sup> Misha Donat, [https://www.hyperion-records.co.uk/dc.asp?dc=D\\_CDA67180](https://www.hyperion-records.co.uk/dc.asp?dc=D_CDA67180) [accessed 29/9/2017]

Guillaume Lekeu (1870-1894) was born in Belgium, and studied privately with César Franck until the latter's death in 1890. He continued studies with Vincent d'Indy until Lekeu's own death from typhus at the age of twenty-four. At this time, approximately fifty compositions existed in various stages of completion, with some finished by other composers, including d'Indy. The melodic G major violin sonata was commissioned by fellow Belgian Eugène Ysaÿe, and completed in 1893.

As composer, teacher and organist, César Franck influenced both Lekeu and Huré, and Enescu found a unifying voice in this concert by presenting their music in a programme with Bach. Although he may have played one of Bach's violin concertos in this recital, a solo violin sonata or partita would have provided a welcome contrast to the lush piano writing in both sonatas.

## 2.9 Recital no 9: 16<sup>th</sup> April 1921. Beethoven, Fauré, Franck

Gabriel Fauré was one of the most influential composers and teachers of the early twentieth century. Regarded as the 'greatest master of French song',<sup>104</sup> his appointment as Director of the Paris Conservatoire in 1905 heralded a new generation of composers, which included Enescu, Ravel, Nadia Boulanger, Roger-Ducasse and Koechlin.<sup>105</sup> Enescu said of Fauré: 'He was inspiring – and we adored him',<sup>106</sup> although this influence seemed to be as much about Fauré's personal magnetism as anything he said. The journalist René Kerdyk interviewed Enescu for a magazine article, in which the latter describes his memories of classes:

Fauré used to arrive at the class three quarters of an hour late, with no reason that he could express... His state of reverie was, curiously enough, respected by his pupils, but eventually he would emerge from it and say, in his veiled tone of voice, rolling his 'r's', 'Ravel, play us your *Jeux d'eau*.' Ravel would sit down and play our favourite piece. With the final note hanging in the atmosphere like a star, Fauré was uninhibited by his enthusiasm for his young pupil. A few moments went by. Fauré looked at his watch, had nothing further to offer. The lesson was over. And Enescu, recalling these lightning sessions, added firmly: 'Those were the days when we really made some progress.'<sup>107</sup>

Clearly, Enescu was already at a stage of his musical development where a few inspirational words from Fauré resonated with him as much as any detailed pedagogical instruction. Fauré wrote two

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<sup>104</sup> Jean-Michel Nectoux, 'Fauré, Gabriel, (Urbain)' in *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie, 20 vols. (London: Macmillan, 2001), vol. 8, p. 599.

<sup>105</sup> *ibid.*, p. 423.

<sup>106</sup> Malcolm, p. 54.

<sup>107</sup> *ibid.* p. 264.

violin sonatas, the first sonata in A major Op. 13 written in 1875-1876. It was a highly original work for its time, composed during a period when France was dominated by opera, with few opportunities for instrumental music to be performed or published. The sonata was an immediate success, and paved the way for a renewed interest in instrumental music amongst French composers. Particularly appreciated for its lyricism, it was the first work that Fauré published without voice. The second sonata in E minor, Op. 108 (1916) is both austere and introspective in comparison with occasional violent outbursts of expression. It has never achieved the popularity of the first and its sombre mood may have reflected Fauré's increasing concern for the safety of his son who was then fighting in World War 1. Enescu regularly included both Fauré's violin sonatas in his concert programs, and played the first sonata several times with the composer at the piano.<sup>108</sup> Given Enescu's apparent preference for including sonatas in the same key in his recitals, the A major of the first sonata would have resonated with the A major of César Franck's sonata and so is most likely the one to have been performed.

César Franck wrote his only violin sonata in 1886, eleven years after Fauré's sonata Op. 13, as a wedding present for the great Belgian violinist Eugène Ysaÿe. The sonata remained in Ysaÿe's repertoire for forty years, and his performances did much to keep Franck's name in the public eye. The sonata is in four movements and employs cyclical treatment of themes throughout. Ysaÿe famously thought the first movement marking too slow, and persuaded Franck to change the tempo marking to a faster *Allegretto*. The first movement is often regarded as a slow introduction to a tempestuous second movement, while the third movement is improvisatory, reflecting Franck's constant emphasis in his teaching on the art of improvisation. The fourth movement employs a canon and is a joyful finale with imitations of pealing bells in the piano.

Enescu became famous for his interpretation of this sonata, and commented on the work in his radio interview with Bernard Gavoty:

Everything in it is wonderful, except, perhaps, the end, which seems to me too brusque. I always advise my students to avoid vulgarity in the final stretto. In Franck's music, enthusiasm is sometimes brimming over, because he surrenders quite often to the ease of improvisation. Because he dreams of the organ, he has acquired the habit of lingering. As soon as he becomes master of himself again, it's truly paradise.<sup>109</sup>

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<sup>108</sup> George Enescu, *The Souvenirs of George Enescu: Conversations with Bernard Gavoty*, 1952 (Pella: Central College, 1952), p. 51.

<sup>109</sup> *ibid.*, p. 84.

Franck's use of cyclical forms emulates Beethoven's use of repetitive devices, making the inclusion of a Beethoven sonata a sympathetic choice. Including one of the A major or the A minor sonatas by Beethoven would have provided a consistent tonal centre throughout the recital, achieving the unity that Enescu seemed to favour.

#### 2.10 Recital no. 10: 23<sup>rd</sup> April 1921. Noël Gallon, de Bréville, Beethoven

Pierre Onfroy de Bréville originally studied law, before taking up composition as a pupil of Dubois and César Franck at the Paris Conservatoire. He went on to teach counterpoint at the Schola Cantorum in Paris, and chamber music composition at the Paris Conservatoire from 1914-1918. A music critic for several different publications, de Bréville spent time working for the Société Nationale de Musique, where many of his own compositions were performed. A prolific song-writer, he helped to complete Franck's opera *Ghiselle* with Vincent d'Indy and Ernest Chausson.

Bréville wrote five violin sonatas, the first in 1918-19, the last in 1947 at the age of eighty-six. The Sonata No. 1 in C# minor was given its première by Enescu and pianist Blanche Selva in 1920 at the Société Nationale de Musique. This was the only sonata Bréville had completed by 1921, and therefore would have been the one performed. Bréville was known mainly in his lifetime for song-writing, and the sonata is full of melody with the clear influence of Fauré in the piano writing. A large scale, romantic work in four movements, an early fascination for Wagner can also be heard in the rich, chromatic writing.

Noël Gallon (1891-1966) is best known as a music educator, having taught solfège, fugue and counterpoint at the Paris Conservatoire, where his students included Olivier Messiaen. Gallon won the Prix de Rome in 1910 and thereafter composed mainly orchestral works. No violin sonata is listed in Grove or other catalogues, although records indicate that Enescu played his violin sonata on 2<sup>nd</sup> March 1921 at the Paris Conservatoire with the composer at the piano.<sup>110</sup> It was not possible to locate a score for this work, and therefore it could not be included in this recording project. It is hoped that future investigators may be able to find the score.

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<sup>110</sup> George Enescu, ed. Mircea Voicana (Bucharest: Editura Muzicală, 1964), p. 190.

## 2.11 Recital no 11: 26<sup>th</sup> April 1921. Magnard, Le Flem, Brahms

Albéric Magnard (1865-1914) was the son of the editor of *Le Figaro* newspaper and after taking a law degree, studied at the Paris Conservatoire with Dubois, Massenet and d'Indy. Throughout his life Magnard feared accusations of nepotism, and for this reason, never allowed his work to be promoted. His music is generally austere in character. After composing four symphonies, he was nicknamed the 'French Bruckner' due to a fondness for large symphonic structures. The violin sonata in G Major Op. 13 was written in 1901 for Ysaÿe, and first performed in 1903. The first of four movements begins with a violin recitative, emulating the third movement of Franck's violin sonata, followed by an *Andante*, unusual in Magnard's output for its relaxed mood. The third movement *Scherzo* is rhythmic and lively, the final *Large* finally closing in a calm and serene mood.

Paul le Flem (1881-1984) was a Breton composer, orphaned at age twelve. He first studied philosophy at the Sorbonne before working with Vincent d'Indy. He later taught at the Schola Cantorum, where his students included Erik Satie (1866-1925) and André Jolivet (1905-1974). Le Flem was a successful choral conductor, eventually becoming chorus master at the Opéra Comique. His violin sonata in G minor was composed in 1905 and dedicated 'À la Mémoire de mes Parents'. The sonata is a passionate work interspersed with moments of melancholy and is clearly influenced by the folk music of his native Brittany. Enescu spent time working in Brittany and had great affection for the landscape and the people.<sup>111</sup>

Enescu combined these works with one of the three sonatas of Brahms. The Magnard and Le Flem sonatas are both full bodied, passionate works in G major and G minor respectively. Enescu may have chosen to play the G major Sonata Op. 78 by Brahms, maintaining the harmonic relationship but providing a lighter mood to contrast with the other two sonatas.

## 2.12 Recital no 12: 12<sup>th</sup> May 1921. Franck, Enescu, Beethoven

The final recital in this series framed Enescu's own violin sonata with those of César Franck and Beethoven. The César Franck was the only sonata repeated in the series (already heard in the ninth concert), leading to questions as to why only this sonata was repeated, and why at this point in the series? The central premise of the concerts seemed to be to present a wide range of violin sonatas,

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<sup>111</sup> Malcolm, pp. 246-247n.

and given Enescu's vast repertoire, there were certainly alternative works he could have chosen to play. In a letter to Alessandrescu discussing repertoire for this series in February 1921, Enescu wrote:

I have bought the sonatas by Roussel, Schmitt, the second Ropartz, those of Magnard and Castillon and I'd like to get the Goossens (excellent) and Debussy but will we have time to do them all? I won't send them to you but will bring them with me, and you can let me know.<sup>112</sup>

In the event, only the Debussy and Magnard sonatas from this list were included in the series, but there were clearly many alternatives to repeating the Franck sonata. It seems likely, therefore, that this repetition was deliberate. One possible explanation may have been that Enescu wanted to emphasise the key rôle that Franck's sonata played in the development of the violin sonata. Written at a time when few composers in France were writing instrumental music, this hugely popular violin sonata was at the forefront of a movement which inspired a generation of composers to develop and explore the medium.

Enescu repeatedly used related keys to link the works in his recitals, and with the Franck sonata in A major, an obvious choice for another significant work to complete the series was Beethoven's 'Kreutzer' Sonata Op. 47. A seminal work in the repertoire, Robin Stowell comments that this sonata 'stands out from his [Beethoven's] other accompanied sonatas on account of its size, virtuoso demands, and the relationship it fosters between the violin and the piano'<sup>113</sup> while Charles Rosen describes the first movement as 'unequaled in formal clarity, grandeur and dramatic force.'<sup>114</sup> Enescu played the *Kreutzer* sonata throughout his life, and it was one of the last pieces he recorded. It was an appropriate choice to finish the whole series.

In programming these works, Enescu presented two iconic pieces from the violin sonata repertoire representing important moments in its history. Enescu may have been suggesting that the violin sonata was once again at a crossroads, and his own sonata could provide one possibility as to how the genre might progress.

By 1921, Enescu had written two violin sonatas. The first was an early work from 1897, and the second, from 1899, was a sonata about which Enescu said: 'With this piece, I have become myself.'<sup>115</sup> Romanian folk music is integral to this work, with a *doina* (a melancholy and typically Romanian folk song) at the heart of the second movement. Beethoven and Franck composed their

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<sup>112</sup> George Enescu, *Scrisori* ed. Viorel Cosma (Bucharest: Editura Muzicală, 1974), vol. 1, letter no. 426, pp. 253-254.

<sup>113</sup> Robin Stowell, *The Early Violin and Viola: A Practical Guide* (Cambridge: CUP, 2001), p. 139.

<sup>114</sup> Charles Rosen, *The Classical Style* (London: Faber & Faber Ltd, 1971), p. 399.

<sup>115</sup> Malcolm, p. 82.

great sonatas while living and working in the leading musical capitals of Vienna and Paris. Enescu presented his concert series in Bucharest, so providing advocacy for the city as a potential centre for music in Europe. Whilst Enescu lacked the arrogance to assume that his own work would fulfil an important role, he had tirelessly championed Romanian composers and cultural institutions.<sup>116</sup> By combining and contrasting this music in one recital, he encouraged his audience to reflect on the past and future of the violin sonata. Two works represented seminal moments in the history of the violin sonata, while Enescu's own composition looked to the future and concluded the Bucharest 1921 Recital Series with Romania's folk music at its heart.

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<sup>116</sup> 'Humility was probably his most conspicuous attribute.' Dorothy Moreton, "Georges Enesco – 'Le Maître,'" *Instrumentalist* (February 1970), p. 43, as quoted in Ritz, p. 10.

### Chapter 3: Performance notes on nine sonatas selected from the 1921 Bucharest Recital Series

#### CD 1

#### Pierre Onfroy de Bréville (1861 – 1949), Sonata No 1 in C# minor (1919)

- |    |                             |       |
|----|-----------------------------|-------|
| 1. | Mouvement modéré            | 13:34 |
| 2. | Gai, mais pas trop vite     | 5:34  |
| 3. | Lamento, extrêmement lent   | 8:43  |
| 4. | Modérément animé et martial | 11:26 |

Recorded in Elder Hall, Adelaide on 9<sup>th</sup> March 2016 with Konstantin Shamray (piano) on Steinway Model D.

Recording engineer: Ray Thomas

De Bréville's reputation as a composer was established mainly through vocal music, with songs described by Mimi Daitz as 'skilfully written, with rhythmic inventiveness, meticulous prosody and sensitivity to the poetry.'<sup>117</sup> His instrumental compositions, which included sonatas for viola and cello, were championed by performers including Blanche Selva, Pierre Fournier, Robert Casadesus and George Enescu.<sup>118</sup>

The first of five violin sonatas was written in 1918-1919, Enescu giving the première with the Catalan pianist Blanche Selva in Paris at the Société Nationale de Musique in March 1920. A large scale, four-movement work in C# minor, it is dedicated to the memory of Lieutenant Gervais Cazes, a twenty-five-year-old Parisian soldier killed in 1917. No link between him and de Bréville has been established. Allusions to war permeate this work, from the opening military march of staccato piano chords to the melancholy, desolate lament of the slow movement and the martial theme of the last movement. De Bréville creates an ardent, turbulent mood featuring a repeated imitation of tolling bells in the thickly written piano part, while the violin soars lyrically across all registers of the instrument. This *cantabile* line allows the violin to be heard above the busy piano writing, but vigilance is required to ensure that the build-up of piano sound is not overwhelming (example 1).

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<sup>117</sup> Mimi Segal Daitz, 'Bréville, Pierre (Eugène Onfroy) de' in *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie, 20 vols. (London: Macmillan, 2001) vol. 4, p. 337.

<sup>118</sup> Pierre de Bréville (1861-1949) Mimi Segal Daitz, *19<sup>th</sup>- Century Music*, Vol 5, No 1 (Summer, 1981), University of California Press p. 36. <http://www.jstor.org/stable/746557> [Accessed 17/03/2016].



Example 1: Bréville first violin sonata, first movement, bb. 39-44

39 *à peine tenu* *calme*  
*mf expressif* *calme*  
*dimin.* *pp* *p*

42 *p*  
*mf* *express.*

While a soft-edged tone from the violin in quiet passages adds welcome contrast, issues with balance generally call for focus in the sound, particularly in the lower registers. A slight articulation of notes within the slurs is recommended, in order for the violin to be heard without simply adding volume (example 2).

Example 2: Bréville first violin sonata, first movement, bb. 95-102.

95 *Peu à peu plus chaleureux* *cresc.*  
*Peu à peu plus chaleureux* *cresc.*

99 *toujours cresc.* *toujours cresc.*

Throughout the sonata, there are textural similarities in the piano writing to that of the sonata by César Franck, Bréville's teacher. In Franck's sonata, Menuhin also advised a slight articulation of semiquavers within slurs, as found in the violin entry at the beginning of the second movement (example 3).

Example 3: César Franck violin sonata, second movement, bb. 16-17.



As well as enabling the violin to be heard through the texture, this articulation is closer to the piano sound, and adds energy to the phrase. Articulation within a slurred or legato bow was also typical of Enescu's playing, and will be discussed further when reviewing the performance of Enescu's second sonata.

The second movement *Gai, mais pas trop vite* presents a welcome change of mood to the densely written first movement, bringing a carefree energy achieved with light, staccato articulation. A contrasting central section in 3/4 + 3/8 from bar 97 is marked '*avec abandon*', a passage that Vincent d'Indy described as 'oriental' in flavour.<sup>119</sup>

The third movement is based on an earlier song by de Bréville with a text by Henri de Régner, *Héros, je vous aime*, written in praise of French soldiers who died in action in World War 1. De Bréville had orchestrated the song in 1915, and Mimi Daitz suggests that the piano part in this movement may be a reduction of the rich orchestral score, accounting for some awkwardness in the piano writing.<sup>120</sup>

<sup>119</sup> Vincent d'Indy, *Cobbett's Cyclopedic Survey of Chamber Music*, Ed. Walter Wilson Cobbett, 2 vols. (London: OUP, 1929), vol. 1, p. 187.

<sup>120</sup> Martin Anderson, Bréville Violin Sonata no. 1, Philippe Graffin (violin), Pascal Devoyon (piano), CDA67427, CD liner notes, p. 4. [www.hyperion-records.co.uk](http://www.hyperion-records.co.uk) [Accessed 5/7/2017]

It was found helpful to interpret the complex rhythmic detail in the violin line quite freely, allowing the melodic line a natural expression within a stable rhythmic structure. However, the movement needs to maintain a sense of direction, building inexorably towards the climax in E flat minor marked 'déchirant' (heart-rending or heart-breaking), before a quiet, resigned ending in A flat major.

The finale marked *Modérément animé et martial* begins as the first movement with staccato piano chords, but this time the violin playing a legato line. It was advised to maintain the sense of two beats in a bar in this opening (rather than four) and not interpret this violin line too expressively (example 4).

Example 4: de Bréville violin sonata, fourth movement, bb. 1-6.

The similarities in melodic shape with the violin line from the César Franck sonata (ex. 3) which is also played on the G string, are again evident. By keeping energy and lightness in the sound, the projected mood felt more sympathetic to the piano writing.

The challenges in this sonata centre around issues of balance and maintaining the direction of the melodic lines. With such rich and expressive writing, it is advised to lighten the detail to avoid obscuring the larger structures and climactic moments of the work. Modifying the *forte* dynamics to play with less volume and greater energy also proved an effective way to provide greater contrast and drama throughout the sonata.



## CD 1

### Gabriel Fauré (1845-1924) Sonata No. 1 in A Major Op. 13 (1875-6)

5.	Allegro molto	9:19
6.	Andante	7:05
7.	Allegro vivo	8:43
8.	Allegro quasi presto	11:26

Recorded live in performance in Elder Hall, University of Adelaide, on 31<sup>st</sup> August 2018 with Roy Howat (piano) on Steinway Model D.

Recording engineer: Ray Thomas.

The founding of the Société Nationale in 1871 demonstrated the renewed interest of French composers in instrumental music and Fauré's Violin Sonata Op. 13 was at the forefront of this movement. Encouraged and supported by Saint-Saëns, the work was enthusiastically received at its first performance at the Société Nationale in January 1877.

Fauré composed the sonata in 1875-6 when spending time at the house of his friend and benefactor Camille Clerc (1828-1882). Clerc's other guests included the virtuoso Belgian violinist Hubert Léonard (1819-1890) who advised Fauré on many technical aspects of the piece.<sup>121</sup> Also involved at its inception were the violinists Paul Viardot, to whom the sonata is dedicated and to whose sister, Marianne, Fauré was briefly engaged, and Marie Tayou, who gave the first performance with the composer. The sonata was subsequently performed by several violinists including Ysaÿe, Thibaud and Enescu, often with the composer at the piano.<sup>122</sup>

This sonata was published almost immediately after the first performance in 1877, and there are discrepancies between the score and violin part. As is often the case with violin parts, bowings and Fauré's own indications of phrasing became indistinguishable.<sup>123</sup> The submitted performance uses the Urtext edition by Roy Howat and reasons for adopting some of the suggested articulations will be discussed shortly. One of the aims of collaborating with Howat in this performance and using his own edition of the Fauré, was the opportunity to bring the edition 'alive', implementing and experimenting with the different textual suggestions.

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<sup>121</sup> Jean-Michel Nectoux, *Gabriel Fauré, a musical life* trans. Roger Nichols (Cambridge: Cambridge University Press, 1991), p. 81.

<sup>122</sup> *ibid.* p. 472.

<sup>123</sup> For further information, see Roy Howat's Preface to Peter's Edition No 7487.

Fauré was rigorous in his attitude to tempo, and according to his son Philippe:

he had a horror of virtuosity, of *rubato* and effects aimed at making the audience swoon. He followed the printed notes meticulously, keeping strict time.<sup>124</sup>

Jean-Michel Nectoux describes the first movement of the sonata as having 'sweep and symphonic intensity',<sup>125</sup> and in seeking to achieve this, the current performance adopts an approximate metronome mark of minim = 124. Metronome marks provided from different editions vary and this tempo is faster than Fauré's indication, but similar to the recording made by Jacques Thibaud and Alfred Cortot, artists who both worked with the composer.<sup>126</sup> The tempo of the other three movements remain close to Fauré's revised markings.<sup>127</sup>

The sonata is notable throughout for its syncopations and playful rhythms, which often serve to elongate the four-bar phrases. In the violin part of the first movement, it is unclear whether the markings indicated are phrasing or bowings (example 5).

Example 5: Fauré, first violin sonata, first movement, bb. 33-39, violin.



In his recording, Thibaud apparently plays each bar with a separate bow as indicated in the score, and the markings in the violin part were most likely bowings used by Marie Tayou. Fauré was very happy with her performance of the violin sonata, commenting:

I cannot tell you how much she made my sonata her own, how much enthusiasm and commitment she put into playing it.<sup>128</sup>

<sup>124</sup> Nectoux, p. 43.

<sup>125</sup> Nectoux, pp. 80-81.

<sup>126</sup> Fauré Sonata in A Major Op. 13, Jacques Thibaud (violin), Alfred Cortot (piano), EMI CDM 7 63032 2.

<sup>127</sup> For details on metronome indications in different editions, see Howat's Critical Commentary in Fauré Sonata in A Major Op. 13, Peter's Edition No 7487, p. 80.

<sup>128</sup> Nectoux, pp. 44-45.

Having experimented with both versions, it becomes clear that Tayou wanted to avoid stressing the bar lines by changing bow every bar. However, her bowings do create a slightly unnatural phrasing, and this performance uses separate bows as marked in the piano score.

Tayou's slurred bowings were, however, adopted later in the development section of the first movement, instead of the separate quavers originally written (example 6).

Example 6: Fauré, first violin sonata, first movement, bb. 170-174 first crotchet beat, violin, showing Tayou's syncopated bowing above the original.



170

*pp sempre*

*pp e leggiero*

The syncopated bowing from example 6 better supports and contributes to the uncertain, searching mood of the passage. The slurred bowings indicated at bars 146-149, however, may slightly weaken the musical line, and the *ossia* line has been used in this recording (example 7).

Example 7: Fauré first violin sonata, first movement, bb. 146-149, violin. Lower line with the slurs, and the *ossia* showing separate bows.

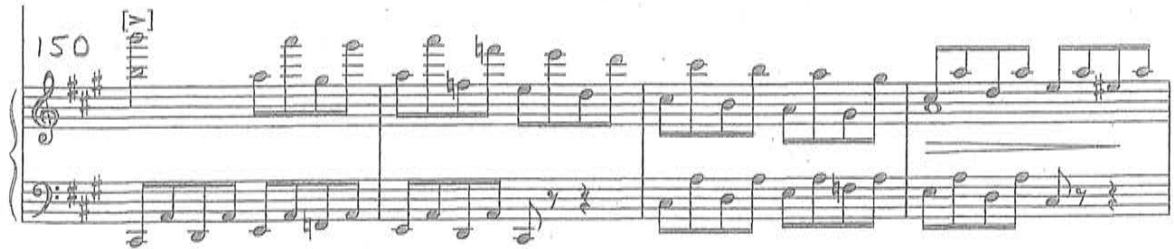


*ossia* (1)

146

Using separate bows here better imitates the more percussive sound from the piano, as played in bars 150-153 (example 8).

Example 8: Fauré first violin sonata, first movement, bb. 150 -153, piano.



The dialogue between violin and piano is more convincing with this bowing, and is also consistent with the violin writing at bar 364 (example 9).

Example 9: Fauré first violin sonata, first movement, bb. 364-366, violin.



Fauré was a great admirer of the violinist and quartet player Lucien Capet (1873-1928),<sup>129</sup> and in 1911 they toured Russia together, playing Fauré's C minor piano quartet. Capet performed the A Major Sonata with Fauré in 1903, also giving the first performance of the Second Violin Sonata Op. 108 (1917).

Tully Potter has described Capet's legato playing in slow movements as creating:

a tension as fragile and yet palpable as the meniscus on a pool of water...a lovely but never lush string tone enlivened by a delicate rhythmic sense.<sup>130</sup>

<sup>129</sup> Through his influential pedagogical work *La Technique Supérieure de l'Archet* (Paris 1916) and his teaching of Jascha Brodsky and Ivan Galamian, Capet has influenced generations of violinists.

<sup>130</sup> [www.contraclassics.com/people/499-capet-string-quartet/tabs/50-biography](http://www.contraclassics.com/people/499-capet-string-quartet/tabs/50-biography) [Accessed 5/9/2018].



There could hardly be a more apt description of the sound needed for the second movement of this sonata. In the opening of this movement, the necessary quiet intensity may be achieved by a slow bow speed, used without heaviness, often playing on the side of the hair (example 10).

Example 10: Fauré first sonata, second movement, bb. 1-5, violin.



One of the challenges of this movement is to convey a sense of fragility and intimacy, particularly when playing in a large hall. Reflecting on the current performance, this would have been better achieved by using much less vibrato throughout, with more focus in the sound. A slightly more relaxed tempo may also help create the desired mood.

The third movement reveals Fauré's fascination with rhythm in its constantly changing metres, with the lighter and more playful mood also evident in the fourth movement. Separate bows in each of the opening bars of this movement can allow shape in the phrase, but for future performances, an initially more whimsical and reflective mood would be the aim, with less energy in the rhythm (example 11).

Example 11: Fauré first sonata, fourth movement, bb. 1-10, violin.



Schwarz has described French style as having 'elegance, refinement and charm'<sup>131</sup> and Fauré's sonata embodies these ideals. This performance focussed on achieving forward momentum without

<sup>131</sup> Schwarz, p. 374.



the sentimentality or rubato to which Fauré objected so strongly, but a balance needs to be struck between these demands. When reflecting on this performance, a more relaxed attitude to tempo with time to phrase would have been beneficial. Implementing Fauré's ideal is unquestionably the intention, but this can take place within the context of wider aesthetic considerations. At times, a greater degree of flexibility in tempo may, even if not completely consistent with Fauré's apparently unyielding demands with tempo, still convey the underlying spirit of his music.<sup>132</sup>

## CD 2

### André Gédalge (1856-1926) Violin Sonata No. 1 in G major Op. 12 (1897)

- |    |                                    |      |
|----|------------------------------------|------|
| 1. | Allegro moderato e tranquillamente | 8:16 |
| 2. | Vivace                             | 4:27 |
| 3. | Adagio non troppo                  | 6:07 |
| 4. | Presto con brio                    | 4:49 |

Recorded in Madley Rehearsal Studio, University of Adelaide, on 14<sup>th</sup> February 2017 with Michael Ierace (piano) on Steinway Model B.

Recording engineer: Ray Thomas

André Gédalge was an influential teacher of counterpoint and fugue at the Paris Conservatoire,<sup>133</sup> about whom Enescu stated:

I was, am and always shall be Gédalge's pupil.<sup>134</sup>

As the author of a *Treatise on Fugue* (1904) which quickly became a standard text in the Conservatoire, Gédalge shared with Enescu a devotion to Bach's fugues, although these were not considered appropriate for study at the Conservatoire.<sup>135</sup> This was an intolerable situation for Enescu, causing him to comment:

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<sup>132</sup> Peter Norris, former Music Director of the Yehudi Menuhin School, anecdotally tells that cellist Maurice Gendron performed a Fauré sonata for Nadia Boulanger in her final years. Noting that Boulanger appeared to be asleep in the concert, Gendron decided to risk a slight *rubato* over a particularly expressive phrase. At the end of the concert, Boulanger whispered to him in barely audible French, 'Maurice, you were right to take time in that phrase. He [Fauré] would have approved.'

<sup>133</sup> Gédalge's students also included Schmitt, Honnegger, Milhaud, Nadia Boulanger and Ravel, the latter dedicating his Piano Trio to Gédalge.

<sup>134</sup> Malcolm, p. 56.

<sup>135</sup> Malcolm, p. 48.

in spirit, I left the Conservatoire the day I entered it.<sup>136</sup>

In 1897, shortly after Enescu failed to win the Fugue Prize at the Conservatoire for apparently not writing in the 'house style',<sup>137</sup> Gédalge published a violin sonata with the dedication "À Georges Enesco".<sup>138</sup>

In the first movement, Gédalge indicates a metronome mark of crotchet = 132, a fast tempo that seems to contradict the desired, pastoral calm required by the marking *Allegro moderato e tranquillamente* (moderately fast and tranquil). However, to compensate for the sparse detail in the material and achieve longer musical lines, an even faster tempo was tried in rehearsal (example 12).

Example 12: Gédalge, first violin sonata, first movement, bb. 1-5.

Allegro moderato e tranquillamente. (132 = ♩)

*sf pp*  
M.G.

*sf pp*  
M.G.

*pp*

*sf pp*  
M.G.

*sf pp*  
M.G.

*pp sempre.*

<sup>136</sup> *ibid.*, p. 48.

<sup>137</sup> *ibid.*, p. 56.

<sup>138</sup> A second violin sonata in A minor Op. 19 was completed in 1900.

In order to achieve the required serenity, it was found that, paradoxically, increasing the tempo to crotchet = 170 generated an illusion of calm by showing two minim beats in each bar, in contrast to the more energised four crotchet beats. Having established that this was successful in rehearsal, it was found that in performance, however, both players instinctively slowed to the composer's original marking of crotchet=132, if not slower. The opening introductory bars have an improvisatory feel, and if too fast (and dependent on the acoustic), there is insufficient time for the natural harmonics inherent in the chords to resonate. The pedal notes and open intervals throughout the movement need time to be heard. In this recording some remnants of the original more energised performance remain, and in retrospect, a calmer, more pastoral approach would have better suited the movement. The opening *sforzandi* could also have been lighter, although this can be hard to accomplish on open strings in a *pianissimo* dynamic.

The second movement is a *Vivace* scherzo, and the brilliant opening piano writing has an appealing freshness and energy, with accented down beats in the piano hinting at the rhythmic stamp of Breton folk dances. The piano left-hand evokes a *veuze*, a one-drone bagpipe traditionally used to accompany these dances (example 13).<sup>139</sup>

Example 13: Gédalge first violin sonata, second movement, bb. 1-4, piano.

While the fast tempo may present challenges for the performers, with appropriate accents and lightness the overall musical character of this movement is straightforward.

<sup>139</sup> 'Veuze. A one-drone bagpipe found traditionally in southeastern Brittany... Played alone or with an accordion or fiddle.' Lois Kuter, *Guide to Music in Brittany* <http://www.ceolas.org> [Accessed 7/4/2017]

The third movement of the sonata is the emotional heart of this work. Marked *Adagio non troppo*, it has an intimacy and beauty reminiscent of operatic aria. France in the nineteenth century was dominated by opera, and it is unsurprising that Jules Massenet, composer of so many popular French operas wrote to Gédalge in November 1897:

affectionate and grateful kisses to the friend and the author of the fantastic adagio of the sonata for violin and piano.<sup>140</sup>

Written in D major, the serene introductory bars are a powerful contrast to the fleeting energy of the Bb major scherzo. Gédalge's marking of crotchet=42 is extremely slow, seeming to contradict the *Adagio non troppo* marking, although this does allow for the increasingly intricate rhythms, accents and dynamics to remain melodic as the emotional tension mounts. However, this performance would have benefited from greater forward direction from the opening up-beat, irrespective of tempo. Although reminiscent of an aria, there are no long *legato* lines, Gédalge instead indicating constant articulation with separate bows, which may have been intended to emulate the text of a vocal aria. (example 14).

Example 14: Gédalge first violin sonata, third movement, bb. 29-31.

The image shows a musical score for measures 29-31 of the third movement of Gédalge's first violin sonata. The score is written for violin and piano. The violin part begins with a measure rest, followed by a triplet of eighth notes marked 'espress.' and 'dimin.'. The piano part starts with a forte 'f' dynamic and 'cresc.' marking. The score concludes with a '2º corde.' instruction and 'dimin molto.' marking.

<sup>140</sup> <http://www.musimem.com/gedalge.htm#english> [Accessed 26/9/2017]

Enescu's use of a *louré* bowing to produce a 'spoken' quality within legato has already been discussed in this study, and this movement would have been appropriate for its use. The challenge for the performer is to observe the detailed markings, yet not allow them to fragment the movement into small sections. As Gédalge apparently constantly reminded his students, 'Remember the line, remember the line.'<sup>141</sup>

Throughout this movement, there is room for wide interpretation of the dynamic markings, particularly when the piano rises to *fortissimo* and the violin is directed to remain *pianissimo* (example 15).

Example 15: Gédalge first violin sonata, third movement, bb. 48-51.

The image shows a musical score for measures 48-51 of the third movement of Gédalge's first violin sonata. The score is written for violin and piano. The violin part begins at measure 48 and features a series of slurs and triplet markings. The piano accompaniment includes a *cresc.* marking and *ff* dynamics. The score is marked *sempre pp e legg.* and *ff*.

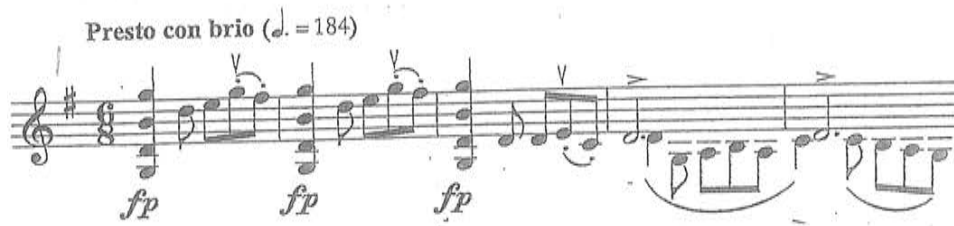
In this instance, a suggested solution is to use *rubato* and increased articulation rather than dynamic, to contribute to the phrase in a way which feels effective and within the composer's directions. In retrospect, the violin line in this recording could have been more *legato* in these sections, and there is scope for further experimentation with these passages.

The final movement is marked *Presto con brio*, and could be described as a *saltarella*, a lively 'hopping' dance originating in Italy. The tempo marked by Gédalge is a fast dotted-crotchet=184, and was found to be implausibly fast to play in the introductory violin bars (example 16).

<sup>141</sup> <http://www.musimem.com/gedalge.htm#english> [Accessed 26/9/2017]



Example 16: Gédalge first violin sonata, fourth movement, bb. 1-5, violin.



The four-part chords need time to sound, and the staccato articulation on the final two quavers is lost. A solution for future performances would be to start the movement at a slower tempo, beginning an *accelerando* from bar 34 (example 17).

Example 17: Gédalge first violin sonata, fourth movement, bb. 34-38.

If both instruments additionally drop to *piano* at this point (with the violin playing *sfp*) the *accelerando* combined with the marked *molto cresc.* can create great energy and excitement. The section from the beginning of the movement up to this point then takes the form of a slightly slower introduction, with a lighter approach adopted for the remainder of the movement.

Enescu would have been sixteen at the publication of this sonata, and it is impossible to know how much of his own style of playing was already in evidence. Carl Flesch describes Enescu's playing as sometimes having a 'lascivious tinge', commenting on his:

habit of starting expressive, sustained notes a few vibrations below their proper pitch and then to raise them to their correct level by way of his vibrato. This device gave his expression a strange, ambiguous, somewhat lascivious tinge...<sup>142</sup>

The sixteen-bar passage beginning in bar 73 may have given Enescu the opportunity to indulge in this device (example 18).

Example 18: Gédalge first violin sonata, fourth movement, bb. 73-76, violin.



This slide was something for which Jacques Thibaud, Enescu's friend and fellow violinist in Marsick's class, was also well known,<sup>143</sup> and Enescu later commented that 'the slide must be dictated by the music, and not indulged in because the finger cannot do otherwise.'<sup>144</sup> However, these bars may be an appropriate place for its use.

Similarly, Enescu was known for the quality of his trills, and this section is followed by an extended trill passage. It may be that Enescu was already demonstrating characteristic playing in his teenage years.

The final movement of the sonata is virtuosic, with speed, lightness and accuracy over an extended period demanding particular stamina. There is great contrast between the four movements, and the third movement could stand alone as an encore. Touchingly, as a teacher of counterpoint writing a piece for a student who had just failed to win a fugue competition, Gédalge does not include a fugue in the sonata.

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<sup>142</sup> Flesch, *Memoirs*, p. 180.

<sup>143</sup> Margaret Campbell, *The Great Violinists* (New York: Doubleday & Co., 1981), p. 130.

<sup>144</sup> George Enescu, 'The Violin – A Masterclass', *American String Teacher* 27.2 (Spring 1977), p. 25 as quoted in Ayres, p. 31.

## CD 2

### Performance 1: Claude Debussy (1862-1918) Violin Sonata in G minor (1917)

5.	Allegro vivo	4:56
6.	Intermède: Fantasque et léger	4:24
7.	Finale: Très animé	4:24

Recorded live in performance in Elder Hall, University of Adelaide, on 10<sup>th</sup> May 2015 with Ian Munro (piano) on Steinway Model D.

Recording engineer: Kym Wilson

### Performance 2: Claude Debussy (1862-1918) Violin Sonata in G minor (1917)

8.	Allegro vivo	4:42
9.	Intermède: Fantasque et léger	4:20
10.	Finale: Très animé	4:34

Recorded live in performance in Elder Hall, University of Adelaide, on 31<sup>st</sup> August 2018 with Roy Howat (piano) on Steinway Model D.

Recording engineer: Ray Thomas

Two performances of this sonata were recorded at the beginning and end of the project, the first with pianist Ian Munro and the second, with Roy Howat. Changes in interpretation were considered for the second performance, after listening to the earlier recording and further research.

Debussy's violin sonata was the third of six sonatas for different instruments conceived by Debussy in 1915, entitled *Six sonates pour instruments divers, par Claude Debussy, Musicien Français*. Only three sonatas were completed, with the violin sonata written in 1917 during the final months of his life. With this dedication, Debussy's patriotism was to the fore as he had by this time appeared to reject all things German, including the compositional styles of Brahms and Wagner. He asked his publisher Durand to engrave the frontispiece of the sonatas in a style reminiscent of Rameau, firmly linking these works to French musical heritage. The violin sonata was completed with difficulty, Debussy writing that:

I only wrote this Sonata to be rid of the thing... as an example of what may be produced by a sick man in time of war.<sup>145</sup>

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<sup>145</sup> Edward Lockspeiser, *Debussy: His Life and Mind* 2 vols. (Cambridge: Cambridge University Press, 1978), vol. 2, pp. 218-219.



Its first performance was not well received, with Edward Lockspeiser describing the piece as an 'illuminating failure'.<sup>146</sup> It has, however, become one of the most popular works in the violin repertoire.

One of the enduring challenges and points of interest in the sonata for the performer is the interpretation of notation. Performance instructions are often the closest link that performers have to the composer's intentions, and interpretations of these symbols are key to a coherent understanding of a work. The written instructions in this sonata are precise and complex, requiring a varied palette of tonal colour from the players. Clive Brown points out that notation can 'have a different impact on players of different instruments',<sup>147</sup> and with Debussy as composer and pianist, some of his markings may not be appropriate for the violin. Despite their frequent appearance in the violin part, very long slurs are often reminiscent of piano phrasing rather than a practical instruction for violinists, and can therefore generally be treated as phrasing. However, Debussy worked closely with the violinist Gaston Poulet, with whom he gave the first performance of the sonata in 1917. Poulet's son Gérard (also a violinist) has confirmed that Debussy consulted weekly with his father over a three-month period during the sonata's composition. Gérard Poulet has commented that in his view, 'a total respect for the text'<sup>148</sup> is essential for a considered performance of the sonata. However, Debussy's violin notation is often ambiguous, and open to apparently contradictory interpretation. In this study, suggestions are made for the practical application of this notation.

One notational challenge throughout the sonata is the indication of slurs with dots. While it would be desirable to have a consistent approach throughout the work, in some cases this is not possible. In some instances, the phrase cannot be played satisfactorily in one bow, and the notation is taken as an indication of phrasing rather than a bowing (example 19).

Example 19: Debussy violin sonata, first movement bb. 88-93, violin.

88 (2/4) sur la touche

*p*

<sup>146</sup> *ibid.* p. 219.

<sup>147</sup> Clive Brown, *Classical and Romantic Performing Practice, 1750-1900* (Oxford: OUP, 1999), p. 233.

<sup>148</sup> Gérard Poulet "Les Leçons particulières de musique" No. 10; DVD Harmoniamundi.com 2011 HMD 9909038. DVD liner notes.

The notes of this phrase need to be played on the string to give an idea of a melodic shape, and Menuhin suggested also using a similar stroke for the repeated notes from bars 16-18 in the second movement, playing four notes in each bow (example 20).

Example 20: Debussy violin sonata, second movement bb.16-19, violin.



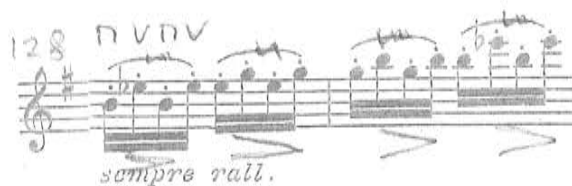
Although tried in rehearsal, there was not enough articulation with this stroke (possibly due to taking a faster tempo than Menuhin) and Performance 1 used separate bows playing *spiccato* from bars 16-18. However, using a *spiccato* stroke in these bars provided insufficient contrast with the following section at bar 19 (Fig. 1). After experimentation, the best solution found was to play separate bows at the tip in bars 16-18, giving a light, dance-like quality to the repeated notes yet maintaining some sense of the marked phrasing of each bar. Hearing the recorded performances, Performance 2 was too slow at bar 19, but the preceding bars seemed to work well playing on the string. With bar 19 at a livelier tempo, the contrast would have worked well.

Similarly, the semiquavers at b. 128 (examples 21 and 22) were played with a 'hooked' stroke with two or four notes in a bow for Performance 1. Separate bows on the string at the tip were tried for the second performance, and allowed more control. Example 21 shows the bowing as printed, and Example 22 shows the bowing and phrase-shape (achieved with dynamics) attempted for the second performance.

Example 21: Debussy violin sonata, second movement bb. 128-129, violin.



Example 22: Debussy violin sonata, second movement, bb. 128-129, violin, with suggested bowings and phrasing.



By giving a slight stress to the first of each of the four semiquavers, shaping them with a small *diminuendo*, the bowing in the second performance allowed for musical direction while still accommodating the *rallentando*.

Further ambiguity with notation can arise with the *portamenti* marked in the sonata, although these markings are only indicated on upward slides (examples 23 and 24).

Example 23: Debussy violin sonata, first movement bb. 72-73, violin.



Example 24: Debussy violin sonata, first movement bb. 60-62, violin.



There may have been an assumption during this period that a downward portamento was the norm, and therefore only upward slides needed to be indicated. Menuhin suggested a downward *portamento* in the first movement at bars 68-69, and it is likely that Enescu also used this fingering (example 25).

Example 25: Debussy violin sonata, first movement bb. 68-71, violin.



On his recording, Gérard Poulet uses a similar downward *portamento*, and one may assume that this was also used by his father.

The decision also arises whether to use the same finger for these upward slides or to articulate the upper note of the slide by changing finger. Where Debussy has shown a line on the arrival note, I have used a different finger (example 24), but where no line is indicated (example 23), the intention was to make the arrival at the final note imperceptible by using the same finger.

Similarly, a new finger was used to slightly articulate the G# (example 26).

Example 26: Debussy violin sonata, first movement bb. 139-141, violin.



According to Gérard Poulet, this passage was an evocation of a musical saw heard by Debussy at the Paris Exhibition of 1900.<sup>149</sup> In trying to achieve this effect, I have used a fast, wide vibrato and fast light bow speed. The musical saw also clearly made an impression on Enescu, who used it to great effect at the end of the second act of his opera *Oedipus*.

Another area of consideration between the two recorded performances of the Debussy sonata was that of tempo, as the numerous changes of tempo indicated in this work can impede the overall flow of the musical line. The ambition for the second performance was to establish an organic musical flow through the three movements. Musical gestures in the sonata are often aligned to the

<sup>149</sup> Gérard Poulet "Les Leçons particulières de musique" No. 10; DVD Harmoniamundi.com 2011 HMD 9909038.

dynamics within each individual section, and were allowed to flow freely where a 'hairpin' *crescendo* is indicated over two bars (example 27).

Example 27: Debussy violin sonata, first movement, bb. 9-14, violin.



Enescu's colleague, the pianist Maurice Dumesnil also commented on two-bar phrases in Debussy's music when he wrote:

"Tempo rubato" applies to the delivery of the two bars as a whole, not to any individual bars. One can start slowly, get faster in the middle, "easing up" again towards the end.<sup>150</sup>

Debussy's notation can seem to sectionalise the music, particularly with the use of the symbol //, which will be referred to here as 'tramlines'. This marking may appear to indicate a slight pause, yet generally only indicates the end of a marking such as *rallentando* (example 28).

Example 28: Debussy violin sonata, third movement, bb. 82-87.

<sup>150</sup> Maurice Dumesnil, *How To Play and Teach Debussy* (New York, 1932), [http://homepage.mac.com/stevepur/music/debussy\\_piano/dumesnil/dumesnil.html](http://homepage.mac.com/stevepur/music/debussy_piano/dumesnil/dumesnil.html) [Accessed 9/6/2017]



Here, the bass line of the piano clearly needs to resolve over the double bar line, despite the marked //. This marking similarly encourages a slight pause between the *retenu* and *au Mouv<sup>t</sup>* in the third movement (example 29).

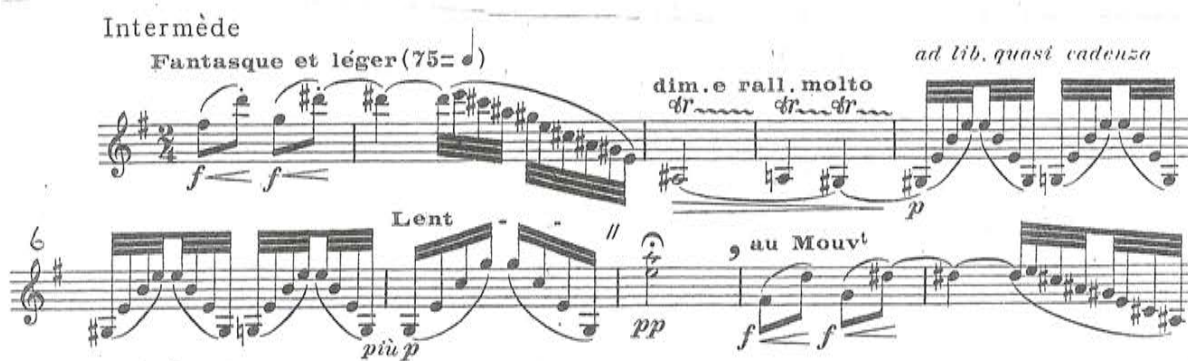
Example 29: Debussy violin sonata, third movement, bb. 191-197, violin.



Observing the tempo changes without creating an additional break at the tramlines allowed for a more unified phrasing, and the aim was to implement this throughout Performance 2.

New tempo markings may appear to indicate an immediate change of speed, and the second movement *ad lib quasi cadenza* is notated in a way which suggests that the *Lent* is a new tempo (example 30).

Example 30: Debussy violin sonata, second movement bb. 1-10, violin.



In Performance 2, the decision was taken to subside to this tempo, rather than suddenly establishing a new speed. Having tried both options in performance, the second seemed to work well in creating a natural *rubato*.

In order to facilitate a flowing tempo, the amount of time taken for tramlines and commas throughout Performance 2 was generally reduced, treating the commas as if short breaths. These indications appear at places where performers would naturally take a slight amount of time anyway, and this helped avoid further fragmentation of the musical line (example 32, bars 8-9).

Although the third movement is marked crotchet = 60<sup>151</sup> at bar 29, in both performances the initial tempo could have been allowed to flow forward, without any hint of emphasis on barlines. The intention would be to aim for forward momentum, always thinking in large units and bearing in mind Debussy's own description of the sonata being full of 'joyous tumult'.<sup>152</sup>

Roy Howat's influential book *Debussy in Proportion*<sup>153</sup> discusses the large-scale proportions of Debussy's *La Mer*, and in Performance 2 of the violin sonata we also sought to maintain architectural proportion by not overly distorting or adjusting tempo relationships. The focus was on interpreting the score to allow for flow in the tempo, accommodating Debussy's markings without featuring discernible tempo changes. The performance (Performance 1) with Ian Munro, however, relished the sonority of each moment. The flexibility in individual phrasing was exercised, even if it influenced the overall architectural shape of the performance, and expression in the moment of performance took precedence over larger structural considerations. Differences can be heard in the second movement as Performance 1 emphasised the *doux et expressif* (sweet and expressive) element in the music (b. 60, CD 1, track 6 at 1' 42"), while Performance 2 demonstrated the *Scherzando* (playful) energised character in the same passage (b. 60, CD 1, track 9 at 1' 43"). In the third movement of the sonata, more rubato was used in Performance 1 from bar 82, *Le double plus lent* (b. 82, CD 1, track 7 at 1' 16"), while Performance 2 initially moved the tempo forward (b. 82, CD 1, track 10 at 1' 25").

Listening to these performances, each focussed on different but essential interpretative ideals, and with hindsight, each could have taken something from the other. A future aim would be the integration of these different approaches. The decision to include both recordings of the Debussy sonata was partly motivated by a desire to remind the reader of the crucially important rôle played

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<sup>151</sup> Debussy scholar Roy Howat has suggested that the unusual indication of m.m.= 55 at the beginning of the 3<sup>rd</sup> movement was, in fact, a reference to Debussy's age at the time of composition. This marking appears on only one of his other compositions, also written in 1917.

<sup>152</sup> Edward Lockspeiser, *Debussy: His Life and Mind* 2 vols. (Cambridge: Cambridge University Press, 1978) vol. 2, p. 214.

<sup>153</sup> Roy Howat, *Debussy in Proportion* (Cambridge: Cambridge University Press, 1983).

by the pianist as associate artist. Although the project has been driven by the violinist, the various pianist collaborators have all contributed in their own, unique ways, to the shaping of drama, dynamics, tempos, timbre and balance.

### CD 3

#### Ferruccio Busoni (1866-1924) Sonata no 2 in E minor Op. 36a (1901)

- |    |                  |       |
|----|------------------|-------|
| 1. | Langsam          | 9:51  |
| 2. | Presto           | 2:54  |
| 3. | Andante con moto | 21:40 |

Recorded live in performance in Elder Hall, University of Adelaide, on 1<sup>st</sup> April 2016 with Lucinda Collins (piano) playing a Steinway Model D.

Recording engineer: Ray Thomas

Cecil Gray remarked that had Busoni 'been a less brilliant player, his music would have received greater attention.'<sup>154</sup> This remark could easily have been made about George Enescu and is just one of many similarities between the careers of Enescu and the virtuoso pianist Ferruccio Busoni (1866-1924). Born to an Italian clarinetist and a German pianist, Busoni's mixed ancestry was revealed in compositions which combined passionate emotion and disciplined intellect. Both Busoni and Enescu were devotees of Bach's music from an early age, a fascination which led Busoni to a lifetime of arranging and editing Bach's music and composing original works based on Bach's themes.

Polyphony was important to both, and Busoni's student Rita Boetticher commented that his pianism displayed a 'conscious polyphony of sounds', as if 'he orchestrated every piano piece he played.'<sup>155</sup>

The Violin Sonata no 2 is an early work from 1898, substantially revised before its publication in 1901. Busoni said 'I only found my feet with the second Violin Sonata Op 36a, (which among friends I call my opus 1)'.<sup>156</sup> He wrote to his publisher Breitkopf and Härtel that:

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<sup>154</sup> Cecil Gray, *Cobbett's Cyclopedic Survey of Chamber Music*, Walter Wilson Cobbett ed., 2 vols. (London: OUP, 1929), p. 219.

<sup>155</sup> H.H. Stuckenschmidt, *Ferruccio Busoni: Chronicle of a European* trans. Sandra Morris (London: Calder and Boyars Limited, 1970), p. 79.

<sup>156</sup> *ibid.*, pp. 95-96.



This piece remains my best and most characteristic...I venture to say that in recent times, hardly any piece of chamber music as good has been written.<sup>157</sup>

The sonata was dedicated to the Czech violinist and composer Ottokar Nováček with the first performance given by Viktor Nováček and the composer in 1898 at the Musikinstitut Helsinki. Ottokar Nováček died in 1900, and at publication the sonata was dedicated posthumously to him. The work was an immediate success, and performed by artists including Eugène Ysaÿe, Jascha Brodsky and Enescu. In 1902, Busoni wrote to his wife:

That my violin sonata should have so many performances in such a short time is very stimulating. From next autumn onwards, I am determined to be equally zealous as a composer as I have been as pianist.<sup>158</sup>

There are no accounts of meetings between Enescu and Busoni, but Enescu continued to keep the sonata in his concert repertoire long after its popularity with other violinists had faded.<sup>159</sup>

Busoni's mixed heritage is clearly apparent with tempo indications and expressive markings written in both German and Italian. The marking *dolce* or *dolcissimo* (sweetly or very sweetly) is used repeatedly throughout the sonata, but each version requires its own unique sound, as in the first *dolce, sostenuto* (example 31).

Example 31: Busoni, second violin sonata, first movement, bb. 1-5.

The image shows a musical score for the first five bars of the first movement of Busoni's second violin sonata. The score is in G major and 4/4 time. It features a violin part and a piano accompaniment. The tempo is marked 'Langsam'. The piano part begins with a piano (p) dynamic and includes markings for 'ten.' (tension) and 'dolce, sostenuto' (sweetly and sustained). The violin part also includes a 'p dolce, sostenuto' marking.

<sup>157</sup> W. Frisch, *German Modernism: Music and the Arts* (Berkeley: University of California Press, 2005), p. 174.

<sup>158</sup> Ferruccio Busoni, *Letters to his Wife* trans. Rosamond Levy (New York: Da Capo Press, 1975), p. 56.

<sup>159</sup> Malcolm, p. 88.

With the violin D natural in bar 5 contradicting the piano D sharp in the previous bar, a particular focus and depth in the *dolce* violin sound is appropriate, especially in this register, which can be a little unclear.

The *molto tranquillo dolce* in b. 11 however, has a more tender character (example 32).

Example 32: Busoni second violin sonata, first movement, bb. 11-12, violin.



Using the D string here gives a warmer sound, while the following *dolcissimo* in bar 15 has real sweetness, conveyed with very light bow strokes and a fast, narrow vibrato (example 33).

Example 33: Busoni second violin sonata, first movement, b. 15, violin.



The ecstatic *dolce, ma sonore* at b. 28 can be played *sul tasto*, with a slightly wider vibrato for the G string, but again, with depth to the sound to contrast with the lighter more *staccato* articulation in the higher registers of the piano (example 34).

Example 34: Busoni, second violin sonata, first movement, bb. 27-29.

27 *a tempo, un poco più andante*  
*dolce, ma sonoro*  
*a tempo*  
*simile*  
2 *And.*

The *dolce* variation of the first dotted rhythm in bar 57 is more open in character, and the *dolce* may be taken to imply that the *staccato* articulation should not be too short (example 35).

Example 35: Busoni, second violin sonata, first movement, bb. 57-58, violin.

57 *dolce*

A slightly stronger dynamic can also be used to convey the straightforward, lively mood.

The violin *dolce* section at bar 335 has a confusing indication, with the final semiquaver of each beat indicated as *staccato*, although written within a slur (example 36).

Example 36: Busoni, second violin sonata, third movement, bb. 335-336, violin.

335 *dolce*

This has been understood as an indication that a precise semiquaver should be played, independent of the piano's underlying triplet rhythm. Without the indicated phrasing and *dolce* marking some of the charm of the mood could be lost.

This third movement theme and variations *dolce, ma solenne e non troppo piano* is based on the theme 'Wie wohl ist mir, O Freund der Seelen' (How blessed am I o friend of spirits, BWV 517), from Bach's second *Klavierbüchlein* for Anna Magdalena Bach (examples 37 and 38).<sup>160</sup>

Example 37: Bach chorale theme 'Wie wohl ist mir, O Freund der Seelen'.<sup>161</sup>

(\*) Choralgesang von  
J. S. Bach



The chorale is played first by the piano alone (Example 38).

Example 38: Busoni, first four bars of chorale theme in second violin sonata, third movement, bb. 358-361.

358 *Andante con moto* (\*)



<sup>160</sup> The original text was written by Wolfgang Christof Dressler (1692) with the melody from 1698 unattributed. Frisch comments that for Busoni, a piece of music stayed the same, 'no matter what form it took'. Busoni describes Bach as having a sense of unity in music which enabled him to 'use the same music as a work for choir or for an organ piece, [and] he continually carries his idea from one instrument to another, from 'Church' music to 'chamber' music.' Here the chorale theme is used romantically in a variety of moods. W. Frisch, *German Modernism: Music and the Arts* (Berkeley: University of California Press, 2005), p. 174.

<sup>161</sup> Complete text of the chorale is given in Appendix B.



The *sostenuto* marking may seem to be contradicted by the absence of slurs in these opening piano bars. Busoni's student and biographer Gisela Seldon-Goth wrote that Busoni 'chisels out each note separately and only arrives at legato by constant use of pedal,'<sup>162</sup> an approach that may be considered in performance. Throughout the sonata, the *dolce* markings do not necessarily imply a quiet dynamic, but are rather an indicator of sound quality and mood.

When Busoni wants 'more' from the players, he generally writes in German rather than Italian, using terms such as *breit* (broad, expansive), *steigernd* (gaining intensity) and *anwachsend* (increasing sound). 'More' may be taken to mean not only an increase in volume and broadening of tempo, but also longer bow strokes. When an increase in energy and speed is required, Italian is generally used, rather than German (example 39).

Example 39: Busoni, second violin sonata, first movement, bb. 62 – 63, violin.



Similarly, in the second movement, the *Tarantelle presto* requires energy with a fast vibrato, bow strokes and sudden *crescendi*, as in bar 129 (Example 40, bb. 124-129).

Ex. 40 Busoni second violin sonata, second movement, bb. 124-129, violin.



<sup>162</sup> H. H. Stuckenschmidt, *Ferruccio Busoni: Chronicle of a European* trans. Sandra Morris (London: Calders and Boyars Limited, 1970), p. 72.

In describing this movement, Busoni wrote that:

This Tarantelle, following the Adagio, is like going into a thickly populated street on coming out of the Forum, or like a national festival in full swing in front of the Pantheon.<sup>163</sup>

Busoni apparently never approved of quick tempos unless the music absolutely demanded it, requiring instead a clear, forward movement towards a specific point or away from it.<sup>164</sup> This sentiment echoes Enescu's comments that when playing Bach, one should 'Declare war on speed – with the aim of placing correct accents.'<sup>165</sup>

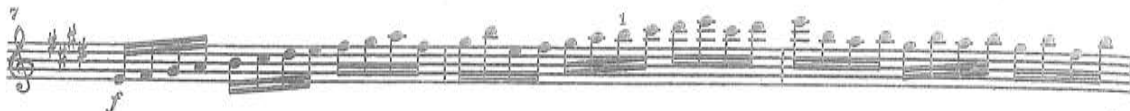
This clear forward movement is also appropriate in the *moto perpetuo* semiquaver passage in the violin (example 41).

Example 41: Busoni second violin sonata, third movement, bb. 498-500, violin.



This passage is reminiscent of J.S. Bach's Preludio from the Partita no. 3 in E Major, BWV 1006 (example 42).

Example 42: J. S. Bach: Partita no. 3 in E major, Preludio, bb. 7-9.



<sup>163</sup> Ferruccio Busoni, *Letters to his Wife* trans. Rosamond Levy (New York: Da Capo Press, 1957), p. 57.

<sup>164</sup> H. H. Stuckenschmidt, *Ferruccio Busoni: Chronicle of a European* p. 181.

<sup>165</sup> Enescu 'The Violin – A Masterclass' (spring 1977) p. 25 as quoted in Ayres, p. 30.

For this reason, I have avoided playing this passage *spiccato*, for, as Robin Stowell suggests when discussing performance of this Bach Partita on modern instruments:

Nothing is gained by denying to the violin (or viola) its natural expression, but particular twentieth-century playing traits... such as *spiccato* and *martelé* should be avoided.<sup>166</sup>

This resonates with Enescu's attitude towards performance of Bach. When Casals heard Menuhin playing Bach, he asked Enescu why his pupil did not use *spiccato* to enliven one of the movements. Enescu replied that it was not authentic for the style of Bach's music.<sup>167</sup> While slightly lengthened notes may be appropriate in a large hall in this section, for this close recording, a shorter stroke with a lighter sound would have added greater contrast. Although Busoni marks this passage *leggiere*, line and shape are still needed throughout.

The challenge in this sonata is to maintain a sense of line, notably in the chorale theme, where strong beats and chordal writing can reinforce repetitive phrase lengths. Emphasising the linear aspect of the themes provided a useful focus throughout.

### CD 3

#### Zygmunt Stojowski (1870 – 1946) Violin Sonata no 2 in E major Op. 37 (1911)

- |    |                    |      |
|----|--------------------|------|
| 4. | Allegro affettuoso | 9:54 |
| 5. | Intermezzo         | 3:22 |
| 6. | Arietta            | 7:51 |
| 7. | Allegro giocoso    | 8:23 |

Recorded live in performance at Elder Hall, University of Adelaide on 31<sup>st</sup> March 2017 with Ian Munro (piano) playing a Steinway Model D.

Recording engineer: Ray Thomas

When Enescu gave the French première of Stojowski's second violin sonata in 1913, one Parisian reviewer commented that:

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<sup>166</sup> Robin Stowell, *The Early Violin and Viola A Practical Guide* (Cambridge, CUP, 2001), p. 129.

<sup>167</sup> Malcolm, p. 177.

the sonata performed by Enesco [sic], who was brilliantly accompanied on the piano by the work's composer, is a valuable addition to the violin repertory and was very warmly received by the public.<sup>168</sup>

The first movement of this sonata is full of gloriously melodic violin lines, but when combined with virtuosic piano writing, the violin struggles not just to give equivalent volume, but also to provide equivalent emotional weight. Stojowski's markings in this regard are sometimes unhelpful. In bar 48, the violin is marked *con forza* (example 43).

Example 43: Stojowski, second violin sonata, first movement, bb. 48-51.

The image shows a musical score for Example 43, which is a section from the first movement of Stojowski's second violin sonata, bars 48-51. The score is written in 4/8 time and consists of two staves: a violin staff on top and a piano accompaniment staff on the bottom. The violin part is marked 'con forza' and features a melodic line with a descending phrase. The piano part is marked 'ff' (fortissimo) and features a brilliant rising flourish. There are three 'Ped.' (pedal) markings with asterisks below the piano staff, indicating where the sustain pedal should be used. The key signature has two sharps (F# and C#), and the time signature is 4/8.

This marking suggests too hard a sound for the emotional mood at this point, and in these descending lines, a *diminuendo* is more appropriate. Yet it is unconvincing to do so while the piano continues its brilliant rising flourishes in *fortissimo*, and a warmer, freer sonority is suggested for the violin.

<sup>168</sup> Frank Paterson, *The Musical Courier* 25 June 1913 as quoted in Zygmunt Stojowski *Complete Works for Violin and Piano*, Acte Préalable APO249. CD liner notes.



At bar 170, the impassioned piano writing is reminiscent of a Chopin Étude (example 44).

Example 44: Stojowski, second violin sonata, first movement, bb. 170-173.

170 Tempo Iº.  
4º Corda.  
espress.  
Tempo Iº.  
poco a poco cresce.  
3ª bassa.

Again, the *espressivo* marking in the violin is here inappropriate, as it implies a sound quality without enough weight to balance the two instruments; more energy in the sound is needed, with a fast vibrato and clear articulation of the quavers.

While the first movement has a passionate sweep, the middle two movements are perhaps the most successful of the sonata. The second movement, an *Intermezzo* reminiscent of a French or Polish folk-dance and marked *Poco vivace scherzando*, has a lively upbeat feel. The piano writing is much lighter in this movement, and when the texture does thicken, the violin is in a high register eradicating any balance issues. The simplicity and treatment of the theme creates a mood of great charm.

The third movement *Arietta* is the emotional heart of the work, presenting a sicilienne rhythm in a dark, melancholic mood, initially marked *con duolo* (with pain) (example 45).

Example 45: Stojowski, second violin sonata, third movement, bb. 5-6.

3<sup>e</sup> Corde.  
*con duolo.*  
*dolce, espress.*  
*simile.*

The challenge here is to give enough depth and weight to the sound in order to achieve an emotional intensity, but maintain a simplicity and flow in the *sicilienne* rhythm. A light sound with forward momentum should gradually build throughout the movement to culminate in the statement of the theme repeated *fortissimo pesante* in the piano in bar 70. At this point, the violin accompanies with complex rhythms, marked with separate bows (example 46).

Example 46: Stojowski, second violin sonata, third movement, bb. 70-73.

Tempo I2.  
*dim. molto.*  
Tempo I1.  
*ff pesante.*  
*dim.*  
*poco a poco.*

The separate bows are perhaps an attempt to allow the violin detail to be heard against the *fortissimo pesante* writing of the piano part, but long slurs are better suited to the improvisatory mood of the moment and can help sustain the *fortissimo* violin dynamic. After experimentation, a mixture of the two bowings was considered most successful.

The fourth movement is the least convincing of the movements, characterised by repetitive motifs and the fugal treatment of a theme which is never really developed. This romantic approach to the sonata may have seemed dated to the audience by 1921. Its flowing and challenging piano writing reveals the influence of Paderewski; the styles of Grieg and Tchaikovsky are also evident. After his death, Stojowski's compositions were rarely performed, and his piano compositions, particularly the piano concertos, have only recently begun to receive attention.

The main challenge in this sonata is to find enough interest and power in the violin line to balance the dense piano writing. However sensitive the pianist, it is easy for the violin to be overwhelmed by the build-up of piano sound and to play in a *marcato* and accented style simply to be heard in the concert hall. This is particularly the case in the outer movements, where keeping the performance as light and flowing as possible helps to sustain musical interest. In future performances, the aim will be to create greater transparency and lightness in the sound wherever possible, finding a rhythmic buoyancy within the appropriate characterisation.

#### CD 4

##### **Louis Vierne (1879-1937) Violin Sonata in G minor Op. 23 (1906)**

- |    |                   |       |
|----|-------------------|-------|
| 1. | Allegro risoluto  | 7:35  |
| 2. | Andante sostenuto | 7:54  |
| 3. | Intermezzo        | 4:20  |
| 4. | Largamente        | 12:57 |

Recorded live in performance at Ukaria Cultural Centre, Mount Barker, Adelaide on 27<sup>th</sup> November 2016, with Penelope Cashman (piano) playing a Bösendorfer (7 foot model).

Recording engineer: Ray Thomas

Louis Vierne's only violin sonata was commissioned by the violinist Eugène Ysaÿe whom Vierne had met at one of the musical gatherings organised by pianist Raoul Pugno. Vierne began work on the sonata in 1906, but in 1907 he almost died of typhus causing completion of the sonata to be delayed. He later recalled his thoughts:

'If the fever has not gone down one degree within twelve hours, he will die' ...I was reflecting on the doctor's diagnosis, and with dogged determination I said to myself: 'I don't want to die until I have finished the last movement of my violin sonata'. The next day my temperature had gone down a degree and a half. It appeared that it was that concentrated thought on the same subject which performed the miracle. I am willing to believe it, but I do not guarantee that the method is infallible.<sup>169</sup>

Composition of the sonata was resumed and the first public performance was given in 1908 by Ysaÿe and Pugno who continued to include it in their concert repertoire. Ysaÿe wrote that after the Franck Violin Sonata he considered Vierne's sonata to be 'the best.'<sup>170</sup> This enthusiasm was echoed by Enescu who met with Vierne in Switzerland early in 1921 where the latter was undergoing treatment for glaucoma. The two discussed Enescu's plans for his opera *Oedipus* and played the violin sonata together. Enescu later described it as one of his favourite sonatas.<sup>171</sup>

Written in four movements, the work owes much to César Franck's sonata with its cyclical form and chromatic writing. Vierne was clearly a very good violinist having won first prize in a competition at the Paris Conservatoire and the sonata is well written for the instrument. It makes the most of the violin's ability to play sustained high legato lines in a *pianissimo* dynamic without incurring any balance problems with the thickly written piano part.

The first movement *Allegro risoluto* has a metronome mark of crotchet=136, but with no existing original manuscript and considering Vierne's near blindness, it is debatable whether this marking is original. The tempo is fast and therefore necessitates a light quaver motion in the piano part, compromising the *forte* 'risoluto' character (example 47).

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<sup>169</sup> Louis Vierne, *'Mes Souvenirs' An Annotated Translation by Jack Reed Crawford*. DMA Diss., University of Miami, 1973, p. 20.

<sup>170</sup> 'J'ai sous les yeux une lettre écrite à Vierne par Ysaÿe, où ce dernier déclare "qu'après celle de Franck, la 'sonate de Vierne est, de loin, la première"'. Bernard Gavoty, *Vierne – La vie et l'oeuvre* (Paris: Buchet/Chastel, 1943), p. 91.

<sup>171</sup> *Souvenirs*, pp. 101-102.



Example 47: Vierne, violin sonata, first movement, bb. 1-6

The image shows a musical score for the first six bars of the first movement of the Violin Sonata by Louis Vierne. The score is in 6/8 time, marked 'Allegro risoluto' with a tempo of quarter note = 136. It features a violin part and a piano accompaniment. The piano part has a strong rhythmic pattern of eighth notes in the left hand and chords in the right hand. The violin part has a melodic line with some grace notes and accents.

With too light a sound, it is difficult to create sufficient contrast with the later *piano staccato* versions of the same passage. There may be room for a degree of tempo flexibility in this movement, and in his *Memoirs*, Vierne quotes his teacher Widor discussing the secret of *rubato* 'on which all lively performance depends'.<sup>172</sup>

On the organ, the only means we have to accent is the duration of the note. To lose a slight amount of time on certain notes and regain it on others...accomplished in such a manner that the beat is respected.<sup>173</sup>

However, unlike the organ, the violin has the ability to create accents in different ways, allowing for a greater choice of expressive devices. Experiments were made with *rubato* with varying degrees of success, partly due to the difficulty in maintaining ensemble. On reflection, the first movement in this recorded performance would have benefited from using less *rubato*, to give a more resolute, insistent quality to the music. Greater contrast in character can then be achieved by aiming for a lighter, *sul tasto* (on the fingerboard) quality of sound in the *piano dolce* section, beginning at bar 65.

The hallmarks of Vierne's work as a performing organist are evident throughout this sonata, ostensibly through the clearly defined sections between pauses, most likely influenced by the need to change stops on the organ (a manoeuvre additionally complicated by Vierne's blindness) (example 48).

<sup>172</sup>Gavoty, *Vierne – La vie et l'oeuvre* (Paris: Buchet/Chastel, 1943), p. 63.

<sup>173</sup> *ibid.*, p. 63.

Example 48: Vienne, violin sonata, second movement, bb. 49-62.

49 Poco agitato ma non più vivo

Poco agitato ma non più vivo

*ff*

53 4

*p senza figure*

56 5

59

These sections often focus on developing material in an improvisatory way around one tonal centre without links or development from one section to another. Vierne was a great champion of the Cavallé-Coll organ,<sup>174</sup> an instrument able to create more symphonic and varied colours than the earlier, reedy baroque organs. Its potential for a variety of timbres may have encouraged him to expect changes of colour from the performers in these sections rather than relying on interest created by developing the material itself. As previously suggested, clear changes of colour are recommended between sections, but these are more difficult to achieve with the violin/piano combination than with an organ. As regular phrase lengths and *fermate* are also a feature of this movement, varying the length of *fermate* and the pauses between phrases can avoid a sense of rhythmic predictability. This in turn can help the impression of greater contrast between sections.

The long melodic theme of the second movement shows the influence of Fauré, with its gently pulsing, syncopated rhythm in the piano left hand (example 49).

Example 49: Vierne, violin sonata, second movement, bb. 1-4.

The image shows a musical score for the first four bars of the second movement of a violin sonata by Louis Vierne. The tempo is marked 'Andante sostenuto' with a metronome marking of a quarter note equal to 52. The key signature has two flats. The violin part (top staff) has a long melodic line with a fermata over the first four bars. The piano part (bottom staff) has a syncopated accompaniment with a piano dynamic marking 'p'.

The marking of *Andante sostenuto* crotchet=52 made this melodic line hard to sustain and the piano syncopations were cumbersome, issues resolved by playing a slightly faster tempo than indicated.

<sup>174</sup> Vierne defends Cavallé-Coll from criticism in his memoirs, and comments about his instruments that 'For perfection of timbre and for smoothness, one could not ask for better'. Gavoty, p. 82.

The third movement *Intermezzo - quasi vivace* is a dark yet lively *scherzando* in B minor. Rhythmic challenges are again to the fore, with an insistent 'front loaded' violin rhythm (example 50).

Example 50: Vierne, violin sonata, third movement, bb. 1-8, violin.



In an effort to keep this motif *leggiero* and distract from a rhythm which emphasises each bar-line, different tempi were tried. Performing the movement faster than dotted crotchet = 72 was not successful as much of the detail was lost. Remaining at the given tempo, and emphasising the off-beat accents while focusing on the melodic shapes gave better results.

There are also dynamic inconsistencies in the text of this movement. A *pp subito* is most likely missing in the violin part at bar 133<sup>175</sup> and also at bar 177. This latter may be deliberate, as the violin drops to a low part of the instrument which could be perceived as a drop in dynamic. Similarly, some of the *cresc. molto* indications may be too strong (e.g. bar 201) and cannot be achieved without sacrificing the light nature of the writing. Vierne's poor eye-sight and the lack of original manuscripts may account for some of these discrepancies.

The slow introduction of the fourth movement begins with *fortissimo* declamatory statements, all punctuated by Vierne's trademark pauses (example 51).

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<sup>175</sup> Despite this being *pizzicato* and therefore quieter, the lower dynamic indication is needed at bar 137.



Example 51; Vierne, violin sonata, fourth movement, bb. 1-9.

The strong dynamics are particularly reminiscent of organ writing, but it may be worth considering Vierne's dislike of the tendency 'to confuse power with noise'.<sup>176</sup> As violin and piano cannot replicate the volume or sustaining possibilities of the organ, other solutions to convey the musical intention were sought and a more improvisatory approach to the tempo was again adopted. Pauses are very long when played at the tempo marked (crotchet = 52), especially when sometimes combined with a *ritenuto*. Whilst more bows can be taken to sustain these notes and avoid forcing the sound (in the louder dynamics), some of the musical tension is lost by doing so. It is suggested therefore to always maintain quality and resonance in the sound rather than volume, and match any *diminuedi* to the natural decay in the piano sound. Creating a forward momentum in the line is also important, enabling the marked *ritenuto* to be effective.

The following *Allegro agitato* (bar 41) is marked crotchet = 152, and although comfortable for the violin, is challenging in many areas of the piano writing with the demanding combination of extended semiquaver passages requiring to be played at increasingly loud dynamics (example 52).

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<sup>176</sup> Gavoty, p. 225.

Example 52: Vierne, violin sonata, fourth movement, bb. 41-44.

The image shows a musical score for the fourth movement of a violin sonata by Louis Vierne, measures 41-44. The score is in 3/4 time and features a tempo marking of 'Allegro agitato' with a metronome marking of quarter note = 152. The music is written for violin and piano. The violin part (top staff) begins with a melodic line marked 'f' (forte). The piano part (bottom two staves) features a complex rhythmic accompaniment with many sixteenth and thirty-second notes, also marked 'f'.

These dynamics force a steady tempo with the *piano* lyrical passages lacking sufficient contrast if played too fast.

The metronome markings throughout may not be original or approved by Louis Vierne, and sometimes appear to be at odds with the implied musical intention. However, they do give a sense of the music's forward flow which can work well if not over-indulged by too much *rubato*. For future performances, the suggested indications are certainly a useful starting point.

For the performer, the cyclical nature of the writing and even phrase lengths make providing contrast throughout the piece its greatest challenge. It is suggested that more extreme dynamics than marked are employed throughout, and clear musical direction to the high-point of phrases is always in evidence. For example, the contrast in dynamic between the *forte* in bar 42 and *fortissimo* in bar 50 should be clearly observed, and the clear pointing of the four-bar phrase to bar 49 will add greater contrast when compared to the four-bar phrase with a high point at bar 56. Continual focus on the *forte*, declamatory character of the work is best avoided, with lighter quieter sounds always providing welcome contrast.

This performance experimented with rhythmic freedom in an attempt to add variety to the regular beat, but this was not always successful. Rhythmic simplicity would result in a stronger, more compelling performance.

## CD 4

### Stan Golestan (1875-1956) - Violin Sonata in E flat major (1908)

- |    |                                     |      |
|----|-------------------------------------|------|
| 5. | Allegro energico - allegro risoluto | 9:15 |
| 6. | Andante sostenuto                   | 9:40 |
| 7. | Allegro animato                     | 8:01 |

CD 4 Track 5-7. Recorded at Elder Hall, University of Adelaide, on 6<sup>th</sup> February 2018 with Larissa Schneider (piano) playing a Steinway Model D.

Recording engineer: Lachlan Bramble

Golestan's violin sonata was dedicated to his teacher, Vincent d'Indy, and Enescu gave the first performance with pianist Maurice Dumesnil in Paris. In 1921, as an advocate for new Romanian music, Golestan was one of the founders of the Union of Romanian Composers of which Enescu was President. Golestan supported the creative use of folk music in compositions, and his later work contains many original and 'composed' folk tunes. He commented that:

I wanted to achieve a musical recollection of the raw, melancholy, pastoral atmosphere that vibrates in our open skies.<sup>177</sup>

This early Violin Sonata is a richly textured work which perhaps captures this 'raw melancholy' in the slow movement; the final movement, however, is much lighter in mood.<sup>178</sup>

At the time of writing<sup>179</sup> there are no commercial recordings of the sonata and it may have suffered neglect due to an inadequate edition which has inconsistencies of notes, phrasing and dynamics in both parts. Single bars include contradictory performance instructions which create ambiguity rather than clarifying the composer's intentions. The violin part is marked with numerous directions which are often contradicted in the piano part, and in the second movement, fingerings from the violin part appear in the piano score. These are often unworkable and it is unlikely that they are Enescu's fingerings. A complete list of recommended corrections is provided in Appendix C. Some examples of these contradictory markings of dynamic, articulation and tempo are discussed here, with suggestions for possible interpretation.

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<sup>177</sup> Walter Wilson Cobbett, *Cobbett's Cyclopedic Survey of Chamber Music*, 2 vols. (London: OUP, 1929) vol. 1, p. 477.

<sup>178</sup> Cobbett refers to the sonata, commenting 'the violin sonata is generally considered to belong to the French school, and is a very delightful work.' *ibid.*, p. 477. Cobbett may have been referring in particular to the third movement with its light 6/8 metre..

<sup>179</sup> May 2018

The opening *fortissimo* piano bars immediately create rhythmic ambiguity with bass pedal notes giving the impression of a 5/4 and 6/4 bar (example 53).<sup>180</sup>

Example 53: Golestan, violin sonata, first movement, bb. 1-3.

The image shows a musical score for three measures. The top staff is for the violin, and the bottom two staves are for the piano. The key signature is one flat (F major or D minor), and the time signature is 3/4. The tempo is marked 'Allegro energico'. The piano part has a bass line with pedal notes and a treble line with chords. The dynamics are marked 'fff'. The score shows three measures of music.

These declamatory, bell-like chords<sup>181</sup> are followed by a gently falling melodic violin line in G major, with the 5/4 and 6/4 groupings again suggested (example 54).

<sup>180</sup> A similar device is used by Enescu at the beginning of his Violin Sonata no. 2, where the time signature is unclear to the listener for several bars.

<sup>181</sup> They presage Enescu's work *Carillon* for solo piano, which also uses these bell-like sonorities.

Example 54: Golestan, violin sonata, first movement, bb. 1-12, violin.



This is the first place in the sonata where the inconsistent and apparently inconsequential absence of a slur between the first two quavers in bar 9 of the violin part (but marked in the piano part) can have a negative impact on the musical character of this theme. The violin marking can result in an additional articulation on the second quaver of the bar (to stress the syncopation) instead of the first beat. A slur changes the emphasis on subsequent phrases throughout the piece, and gives the initial semitone interval a stress that goes on to have melodic significance throughout the movement.

A darker more dramatic mood in the following Adagio section emphasises these falling semitones, hinting at E flat minor. This Adagio is heavily marked with accents and *sforzando* markings, *crescendi* and five indications of *rallentando* in just seven bars (example 55).

Example 55: Golestan, violin sonata, first movement, bb. 26-33, violin.





The performer should approach these indications with caution, aiming to maintain the dynamic context and create a unified tempo within the section. To this end, it was considered better to interpret the multiple dynamic indications as stresses rather than large scale changes.

Boris Schwarz comments that David Oistrakh found the articulation in Enescu's bowing 'exceptional' and thought Menuhin demonstrated the same 'declamatory, speechlike expressivity.'<sup>182</sup> The bars from 111 - 116 provides an opportunity to demonstrate this style of playing. (example 56).

Example 56: Golestan, violin sonata, first movement, bb. 111-116.



Stressing the expressive interval of a major 7<sup>th</sup> (the inversion of the earlier important semitone) is also appropriate here, with the *diminuendo* correctly indicated a bar later than in the piano part.

The sudden changes of mood, dynamic and tempo in this sonata need consideration and a build-up of volume from the piano can make it hard for the performers to hear each other clearly, causing potential ensemble issues. This is the case at the transition from the accelerating 6/8 part of the third movement to the coda in a rhythmically stable 4/4 time at bar 264 (example 57). (The accents added in brackets at bb. 264-5 are shown only in the violin part.)

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<sup>182</sup> Schwarz, p. 366.

Example 57: Golestan, violin sonata, third movement, bb. 261-265 with accents from the violin part added in brackets at bb. 264-265.

261

ani - ma - to for - tis - si - mo

264 **K** *Meno mosso e ben marquante*

265 *Ped*

While the rhythmic relationship between these two sections may never be exact in performance, a useful starting point is to establish that the dotted crotchet arrived at in bar 263 equals the new quaver in bar 264. However, for future performances, the tempo presented here could be slightly steadier. This would give increased dramatic weight to the section and provide a more effective transition to the final chords, which recall the sonata's opening.

There are many important indications of tempo and dynamic missing in both violin and piano parts and also information that is contradictory between the two parts. These instructions do, however, clearly express the passionate and frequently improvisatory nature of the writing. The sonata was composed in Paris when Fauré was Director of the Paris Conservatoire, and as discussed earlier, his attitude to tempo was both influential and unyielding. Golestan may have thought it necessary to indicate all *rubati* in the score, knowing that the inclination amongst performers of the day was to play strictly in time, with little rhythmic flexibility. Or, his intention may have been to express the rhythmic freedom that, like Enescu, he had heard in his native Romania from gypsy musicians.

Regardless of the motives behind this work, the challenge in this piece is to convey its full expressive freedom within a natural *rubato*. The detail of the indications can serve to inhibit the performers rhythmically, rather than provide the freedom that Golestan may have intended. As conductor Mark Wigglesworth comments, performers can find that they are 'playing the information rather than using it'.<sup>183</sup> In this sonata, Golestan's underlying intentions may best be interpreted by adopting a broad view of the wealth of detail provided, maintaining a simpler overall approach to the tempo changes. Contrast with these apparently improvisatory sections is provided by the more rhythmically straightforward themes in the first and third movements, and together, these aspects can combine to reveal the unique flavour of a work that Enescu clearly appreciated.

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<sup>183</sup> Mark Wigglesworth, *The Silent Musician: Why Conducting Matters* (London: Faber and Faber, 2018), p. 130.



#### CD 4

#### George Enescu (1881-1955) Sonata No. 2 for Violin and Piano in F minor Op. 6 (1899)

- |     |                  |      |
|-----|------------------|------|
| 8.  | Assez mouvementé | 7:30 |
| 9.  | Tranquillement   | 6:40 |
| 10. | Vif              | 8:24 |

Recorded in Madley Rehearsal Studio, University of Adelaide, on 14<sup>th</sup> February 2017 with Michael Ierace (piano) playing a Seinway Mode B.

Sound engineer: Ray Thomas

The second violin sonata was completed in 1899 when Enescu was seventeen, but conceived much earlier. As he explained to Bernard Gavoty:

When I was fourteen, I was walking by myself, in the gardens of Prince Maurouzi. Suddenly a rhythm came to me; I held it inside of me for three years, then at age seventeen, I wrote my Second Violin Sonata for violin and piano in fifteen days.<sup>184</sup>

It is unknown to which particular rhythm Enescu was referring, but with this piece he declared that he he found his own compositional voice.<sup>185</sup> Carl Flesch described the sonata as:

one of the most important works in the whole literature of the sonata and one which is most unjustly and entirely neglected.<sup>186</sup>

The Second Sonata was written when Enescu was studying at the Paris Conservatoire and it displays the clear influences of his teacher Fauré, German romanticism, and Romanian folk music. The sonata was dedicated to fellow student Jacques Thibaud, who gave the première in 1900 with Enescu playing the piano. Enescu recorded the piece twice as violinist: in 1943 with his godson Dinu Lipatti, and again in 1951 with Céliny Chaillez-Richter. His recording with Lipatti demonstrates a more restrained, classical approach to the music in contrast to his later recording which is characterised by the passionate style of playing, for which he was well known. The different approaches of the two pianists are also clearly evident in these recordings, with Enescu sympathetic to both interpretations. Chaillez-Richter offers a dynamic, rhythmically less restrained performance than Lipatti. Also, Chaillez-Richter's performance is recorded in a less reverberant acoustic which inspires

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<sup>184</sup> *Souvenirs*, p. 112.

<sup>185</sup> *Ibid.*, p. 83.

<sup>186</sup> Carl Flesch, *The Art of Violin Playing* vol. 2 vols. (New York: Carl Fischer, 1930), vol. 2, p. 124.

a more visceral, taut interpretation and generates great excitement. Enescu had always been an admirer of Thibaud and it may be that the elegance and charm which defined Thibaud's playing influenced Enescu's own earlier, more lyrical interpretation of the score with Lipatti as his pianist.

Although the opening bars are marked with long bows or phrasing, Enescu uses far more bow in his recordings. Taking this as a point of departure, the use of three or four notes in each bow was applied/experimented with in this performance (example 58).

Example 58: Enescu, second violin sonata, first movement, bb. 1-6.

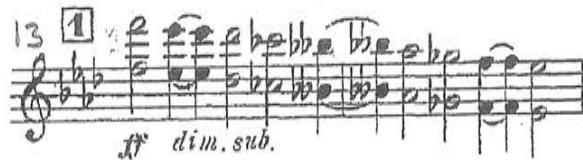
The image displays a musical score for the first six bars of the first movement of the second violin sonata by Enescu. The score is written for Violin and Piano. The tempo is marked "Assez mouvementé" with a quarter note equal to 72 (♩ = 72). The piano part is marked "pp" and "lento". The violin part is marked "pp". The score shows the first six bars, with a "cresc." marking in the violin part at bar 5 and a "cresc." marking in the piano part at bar 6.

The intention in this recording was to find a true *pianissimo* sound but one that also reflected the febrile quality of the music by applying a narrow vibrato (if any) to blend with the piano. This and the bowing were successful in the rehearsal room but when used in performance in a larger hall tended

to lack projection. In his 1951 recording, Enescu articulates almost every note within the slurs, creating a sound closer to the attack of a piano. His indication of long slurs may be interpreted as a phrasing which enhances the rhythmic ambiguity of the opening bars. There is no hint to the listener that the music actually begins on the second beat of the bar, and the true sense of the 9/4 pulse only begins to emerge by the sixth bar.

The scale in octaves at bar 13 is reminiscent of Debussy's writing, and with the violin playing in rhythmic unison with the piano, increased articulation is again needed to match with the piano (example 59).

Example 59: Enescu, second violin sonata, first movement, bb. 13-14, violin.



The use of a 1-4 octave fingering, rather than fingered octaves is advised to create this effect. Although no articulation is marked in the score, separation between octaves is clear in both Enescu's recordings and notably in the 1951 version.

A characteristic *louré* bowing can also be used in bars 41-42 (example 60).<sup>187</sup>

Example 60: Enescu, second violin sonata, first movement, bb. 41-42, violin.



<sup>187</sup> Malcolm, p. 172. Malcolm describes this as 'slightly separate emphasis with minute extra pressure from the forefinger of the right hand, while the whole phrase remains legato within a single bow.'

This technique gives a spoken, *parlando* quality to the music, something Bartók described in folk-music as '*parlando-rubato*'.<sup>188</sup> It is a feature that Menuhin also employed in his playing to great effect.

One of the most technically challenging moments in the whole sonata is the passage from bars 91-98 (example 61).

Example 61: Enescu, second violin sonata, first movement, bb. 91-98, violin.

The angularity of the writing, with constant shifts and double stops in changing tonalities, requires stamina to provide sufficient volume to contend with a build-up of sound from the piano, the right hand of which is frequently in the same register as the violin. Enescu initially marks this passage *forte* (not *fortissimo*), and ideally, the music would drive forward rhythmically, although the piano writing and technical challenges involved impose some limits on tempo. In both recordings, Enescu plays this passage markedly slower than the indicated dotted minim = 72, playing more lyrically than the repeated indications of *sf* may suggest. A final decision on tempo would be influenced by both acoustic and pianist.

<sup>188</sup> '*parlando rubato* often employs a more expressive 'non-percussive' style of notation – tenuto, portato, legato and half-tenuto – which Bartók described as requiring 'special colour'. *The Cambridge Companion to Bartók*, ed. Amanda Bayley (Cambridge: Cambridge University Press, 2001), p. 97.



The second movement marked *Tranquillement* is based on a Romanian folk song, the *doina* (example 62).

Example 62: Enescu, second violin sonata, second movement, bb. 1-5.

The image shows a musical score for the second movement of Enescu's second violin sonata. The score is written for violin and piano. The violin part is in the upper staff, marked *Tranquillement* and *mp*. The piano part is in the lower staff, marked *Tranquillement* and *p*. The tempo is indicated as  $\text{♩} = 112$ . The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The score consists of five measures. The violin part features a melodic line with a mix of eighth and sixteenth notes, while the piano part provides a harmonic accompaniment with chords and single notes.

Travelling through Romania in the 1930s, Patrick Leigh-Fermor described the *doina* as:

an emanation of village and fields and plain...transportingly beautiful, that one hears out of the window of a train or from behind a rick when harvesters have cut their last swathe or from a village at nightfall as one approaches it on foot.<sup>189</sup>

In his *Souvenirs*, Enescu commented that:

Romanian folk music exudes a strange melancholy. Yet, I am not so sure that melancholy is the right word. To me, this music is before anything else the music of dreams, because it persistently reaches toward the minor, which in itself is the colour of the nostalgic reverie.<sup>190</sup>

<sup>189</sup> Patrick Leigh-Fermor, *The Broken Road: From the Iron Gates to Mount Athos* (London: John Murray, 2013), p. 147.

<sup>190</sup> *Souvenirs*, p. 30.

Enescu gives the *doina* a simple accompaniment, and other than an occasional short outburst, it remains covered and suppressed in volume, later muted. In his recording with Lipatti, Enescu invests the theme with a serene mood, playing more slowly than the marked quaver = 112. Lipatti is particularly expressive in the extended piano solo at Fig 14, though again, the more resonant acoustic may have contributed towards the decision to adopt a broader tempo. Although the phrases are all slurred, Enescu again plays each note with clear articulation, even if within one bow. In his later recording with Chaillez-Richter however, Enescu presents the opening theme in a completely different way employing a much faster tempo which evokes a tense, febrile mood with no hint of tranquillity.

The extended piano solo in this movement is mirrored by a violin solo in the coda featuring *tremolo* to suggest night music, a soundworld which Bartók was to explore extensively. The greater energy created by the faster tempo of Enescu's later recording links naturally to the lively opening of the third movement marked *enchâinez*, an indication to continue to the next movement without a break. Although there is an instruction to remove the violin mute between movements, it is advised to play the first pizzicato chords of the third movement with the mute still in place, to maintain the mood of suspense, removing it only during the next piano solo.

The third movement is full of good-humoured dances. On relection, and in spite of the *fortissimo* dynamics as indicated, the playing style in the submitted performance could have been lighter to better reflect the energy and spirit of the dances. The passages of double stops need enough articulation to be heard over the piano and the intention in this recording was to avoid the quavers becoming too percussive by using a slightly longer stroke (example 63).

Example 63: Enescu, second violin sonata, third movement, bb. 26-29.

However, the resulting stroke sounded too heavy and gave the impression of insufficient energy. Enescu also plays these bars 'on the string' in his recordings, but appears to be playing at a much quieter dynamic than *fortissimo*. The recording levels may have been adjusted to help the balance at this point, but a light and slightly percussive stroke is suggested for performances. Both of Enescu's recordings take a tempo slower than the  $\text{minim} = 120$  indicated, with both recordings nearer to  $\text{minim} = 108$ . A dance-like character however, is still strongly evident throughout, particularly in bars 26-27 where an emphasis on the first of three beats suggests a  $3/4$  metre.

Menuhin described Enescu's personality as 'incandescent', commenting that:

whether with the violin or at the piano, whether conducting or singing, or just talking about music – Enescu was *igniting*.<sup>191</sup>

The passages at bar 50 are particularly relevant in this regard where Enescu's recordings display an animation and energy that Menuhin may have considered to be 'igniting'. A performance of the dance in these bars demands a particular dynamism and earthiness, imitating an unsophisticated folk band, the *taraf*, with its simple rhythm and harmonies (example 64).

<sup>191</sup> Robin Daniels, *Conversations with Menuhin* (London: Macdonald and Jane's Publishers Ltd., 1979), p. 20.

Example 64: Enescu, second violin sonata, third movement, bb. 50-59.

The image shows a musical score for the second violin sonata, third movement, measures 50-59. The score is in B-flat major and 3/4 time. It features a violin part and a piano accompaniment. The violin part is marked "4e Corde" and "f très vibrant et à plein son". The piano part is marked "très sec" and "dim.". The score includes a first system (measures 50-54) and a second system (measures 55-59). The piano part consists of a steady eighth-note accompaniment. The violin part features a melodic line with triplet rhythms and accents.

The performance of this passage with Chaillez-Richter is of interest. Although the tempo is slightly slower than in the recording with Lipatti, the increased accents in the piano combined with rhythmic drive give the impression of greater energy. Where the violin part is marked *très vibrant et à plein son* (vibrant, with a full sound), Enescu uses fewer accents, focusing with great intensity on the melodic line, triplet rhythms always driving forward. Again, appropriately for this passage, Menuhin comments that Enescu's playing demonstrates:

a primeval force of nature allied to an exquisite sense of style. No matter how rarefied the music he played, it became in his hands earthy, full of vitality and vigour.<sup>192</sup>

<sup>192</sup> Robert Magidoff, *Yehudi Menuhin* (London: Robert Hale & Co., 1956), pp. 68-69.



This vigour and rhythmic drive are also apparent in the quaver passages of this movement at bar 78, marked in the violin part as *très fluide* (very fluid). In both his recordings, Enescu appears to enter earlier than expected after quaver rests, propelling the music forward and suggesting a powerful sense of freedom and abandon. This combination of energy allied with an intense vibrato perhaps give some hint of the 'primeval force of nature' to which Menuhin referred.

Enescu commented that in this music he found his own voice. It is remarkable that at the age of seventeen, Enescu was able to identify and express this voice when he was surrounded by some of the greatest and most influential musicians of the day in both Vienna and Paris. The integration of different traditions in the sonata is striking and epitomizes not only Enescu's range of styles, his brilliance as a violinist, intellectual understanding and a young man's energy, but also the manifestation of a unique spirit that helps to define his musical gifts. Given that Enescu has left two different recorded versions for posterity, it will always be challenging to bring fresh readings to this sonata. However, the work remains a multi-faceted and complex piece which provides scope for a wide range of diverse interpretative and performance options. Synthesising these multiple and differing styles into a coherent whole is just one of many challenges presented to the performer.

## Conclusion

The 1921 Bucharest Recital Series represented a microcosm of Enescu's musical life, demonstrating consummate artistry through the curation and performance of repertoire from three centuries. Curiosity was just one of the powerful motives which led Enescu to the performance of new work, while the joy of performing and sharing music fuelled his artistry. In his fortieth birthday year Enescu's enthusiasm for discovering new and old compositions was undimmed, and his energy as a performer was a key motivation for a continued contribution to the expansion of the violin sonata repertoire.

Enescu's involvement in encouraging, performing and promoting the work of contemporary composers created a platform for violin sonatas which may otherwise have received little advocacy. Most importantly, his curation of the 1921 Bucharest Series presented new violin sonatas alongside those of acknowledged classical masters. These recently composed sonatas were not confined to a new music series which could have tacitly excused any compositional inadequacies as being part of a wider experimental process. Instead, Enescu's faith in these pieces allowed him to contrast and complement the new with the old. By linking sonatas in individual recitals and throughout the series as a whole, Enescu explored the commonalities and resonances between music of different eras and juxtaposed repertoire to allow contrasting sonatas to enhance and illuminate each other. Almost a century on from the series, Enescu's approach to programming is a timely reminder of the multiple possibilities available to performers of all repertoire.

Although composition was at the heart of Enescu's activities, he wrote few works for the violin and no violin concerto. His curious ambivalence towards the violin was rooted in a reluctance to fill the role of a violin virtuoso, which often involved the performance of short, technically demanding show-pieces. Although usually charming in mood, these pieces allowed for limited development of musical material and presented little appeal to a musician of Enescu's wide-ranging interests. In contrast, the sonatas chosen for the 1921 Bucharest Series were much longer and more substantial works. Many of the sonatas were written in four movements, with numerous themes in contrasting and frequently dramatic mood. Although his own second sonata was written in three movements, as a performer, Enescu appeared to have been drawn to these substantial four-movement works and was responsive to their dramatic narrative. Furthermore, there is no hint throughout of the piano assuming a secondary role, rather it is presented as an equal partner to the violin.

Issues of scale, particularly with the quasi-symphonic four-movement musico-dramatic schemes present some of the main challenges in performing this repertoire; effective communication of the shapes and dramatic structures of these schemes has been a recurrent objective. Achieving a successful balance between two instruments in sonatas with densely written piano parts was also a constant and important consideration.

Enescu performed these thirty-six sonatas in only six weeks, with the majority of recitals played over a four-week period while he was also conducting other programs. This accomplishment is testament not only to his extraordinary stamina and instrumental skill, but also to Enescu's ability to assimilate vast amounts of repertoire. His talents as an instrumental performer, teacher and conductor were, however, always at the service of an ambition to promote classical music in all its forms. The 1921 Bucharest Recital Series promoted these aims and added a further dimension with the performance of Enescu's own violin sonata. The inclusion of Romanian folk music at the heart of his second violin sonata clearly demonstrated Enescu's steadfast identification with Romanian culture and his depth of feeling for its people.

The political situation in Romania since Enescu's death meant that, for many years, he was dismissively categorised as a 'nationalist' composer with little acknowledgement of the breadth of his work. Romanian scholars have now acknowledged Enescu's contribution to music through considerable research, although much of this scholarship is untranslated and remains difficult to access. There is scope for making this information more easily accessible to a larger public and several of the sonatas neglected since 1921 would bear further investigation. Scores of works by Gallon, Weingartner and Lauweryns are not readily available and it is hoped that this project will promote and re-introduce Golestan's violin sonata into the current repertoire.

Throughout this study, I have tried to understand Enescu's sense of 'style'; to extrapolate from his words and playing ideas that can be applied to other repertoire and to grasp the essential qualities that defined him. Enescu's musical ideas never took precedence over a composer's intentions as he sought to inhabit that composer's world. However, the elegant, song-like lines of his playing are often in evidence, exhibiting the influence of Fauré's writing for voice and particularly demonstrated in the recording of his own second violin sonata with Dinu Lipatti. Great contrast is achieved with playing that displays the 'earthiness' that Menuhin decried, aligned with rhythmic freedom. A passionate intensity of focus and rhythmic vigour is expressed in his recordings of Bach Solo Sonatas and Partitas, with his preference for lower positions and use of extension fingerings avoiding any

hint of *portamenti*, allowing the purity and strength of the melodic lines to carry through. His placement of accents and stresses creates extraordinary vitality and dramatic pacing, clearly demonstrated in a performance of the Bach Fugue from the solo violin sonata in G minor, recorded live in 1949.<sup>193</sup> Menuhin wrote that he could no longer recall any specific comment that Enescu made, but that ‘everything I do carries his imprint yet.’<sup>194</sup> Enescu’s greatness is paradoxically confirmed by an inability to categorise or analyse his artistry. To narrowly define his talents would be to suggest their limits.

Enescu’s integrity as a musician resonates across the decades. His conspicuous and formidable talents, breadth of knowledge, curiosity and experience shine through the curation of this recital series, an example of what may be attempted and achieved in the ongoing quest to attract and absorb both new and established audiences. A passionate exponent of his art, he stands today as an icon for a generation of musicians, revered among some of the greatest performers of the twentieth century. Maurice Ravel described Enescu as ‘the genius of our generation’<sup>195</sup> while Pablo Casals said of him in 1937:

For Enesco I would do anything. He is the most amazing musician I have met in my whole life. I am the eldest among the group of four [Enesco and the famous trio Casals, Thibaud and Cortot] who studied together in Paris. But he has remained – what he always was – the greatest of us all.<sup>196</sup>

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<sup>193</sup> Bach, J. S. *Fugue from Sonata for solo violin in G minor, BWV 1001*. George Enescu (violin). <https://www.youtube.com/watch?v=aJXdHORHI0w>

<sup>194</sup> Yehudi Menuhin, *Unfinished Journey* (London: Macdonald and Jane’s Publishing Ltd., 1976), p. 73.

<sup>195</sup> Miron Grindea, ‘Notes on a Genius’ *Adam International Review* (1981), Year 43, nos. 434-6, p. 2.

<sup>196</sup> Francis Chagrin: ‘George Enescu: Monografie’ in *Tempo*, no. 103, 1972, pp. 48–49.

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## APPENDIX A

### GEORGE ENESCU – biography<sup>197</sup>

George Enescu was born in Liveni in provincial Romania in 1881, the twelfth and only surviving child of musical parents. His father Costache was a self-educated landowner, singer, choirmaster and violinist, and his mother played the guitar and piano. Enescu's first violin lessons were from a travelling gypsy violinist or 'lăutar', and aged five he began playing the piano and writing music. On the advice of the local violin teacher Eduard Caudella, Enescu was taken to study in Vienna at the Konservatorium der Gesellschaft der Musikfreunde in 1888, one of the two youngest ever entrants (the other was Fritz Kreisler, also aged seven). While at the Konservatorium, Enescu played in the student orchestra when Brahms visited to conduct. After graduating aged twelve with high honours, he enrolled in Martin Marsick's violin class at the Paris Conservatoire in 1895, following in the footsteps of distinguished violinists Fritz Kreisler (1875-1962) and Carl Flesch (1873-1944) who also both studied in Paris after their initial training in Vienna. Enescu apparently found Marsick's classes uninspiring,<sup>198</sup> and his main reasons for attending the Conservatoire were composition classes with Jules Massenet (1842-1912), Gabriel Fauré (1845-1924), and counterpoint and fugue classes with André Gédalge (1856-1926).

Enescu found success with his composition *Poème Roumain* (1898) while still a student, and after winning the violin Paris Conservatoire Premier Prix (1899), established an international career as a concert violinist. Hugely popular in Romania, a public subscription raised money for him to buy a Stradivarius violin, and he received the support and friendship of Queen Marie and the royal family.

Although based in Paris during the concert season, Enescu spent most summers composing at his house at Sinaia in the Romanian countryside. Of thirty-three opus numbers, symphonies and chamber music figure largely, although the focus of his attention for nearly a decade was his opera *Oedipe*, finally completed in 1931. Enescu toured the USA regularly from 1923, and conducting formed an increasingly large part of his performances. He narrowly missed becoming principal conductor of the New York Philharmonic, and as his health deteriorated in his later years, he

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<sup>197</sup> This biography is written by the author with references from the following works: Malcolm, Noel: 'Enescu, George', in *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie London: Macmillan, 2001, vol. 8, pp. 199-202. Malcolm, Noel. *George Enescu: His Life and Music*. London: Toccata Press, 1990. Menuhin, Yehudi. *Unfinished Journey*. London: Macdonald and Jane's, 1976. Grindea, Miron. 'Notes on a Genius'. *Adam*, Year 43 (1981), nos. 434-6, pp. 2-12.

<sup>198</sup> When asked if he had learned much from Marsick, Enescu replied: 'in terms of knowing music and loving it – no. In terms of playing the violin better – perhaps.' As quoted in Malcolm, p. 49.

appeared more frequently as a conductor than violinist. Always keen to promote the work of Romanian composers, first performances of new work featured regularly in his concert programs. Enescu was a regular visitor to the UK, giving masterclasses at Bryanston and Dartington, as well as the American Academy in Fontainebleau, Accademia Chigiana in Siena, and universities in the USA. A reluctant violin teacher, the only student he taught privately was Yehudi Menuhin, with whom he formed a close bond. Enescu received accolades from around the world including the *Légion d'Honneur* (1936), and his recordings display a range of repertoire revealing his gifts as violinist, conductor, pianist, and composer. Unfortunately, he disliked recording and made few recordings as a violinist in the inter-war years, when at the height of his powers. However, notable recordings from this period include works by Corelli,<sup>199</sup> Handel<sup>200</sup> and Chausson,<sup>201</sup> and a performance of the *Andante* from Mozart's disputed seventh violin concerto.<sup>202</sup> Later recordings include his own second and third violin sonatas with Dinu Lipatti (1943)<sup>203</sup> and the Bach Solo Sonatas and Partitas (1950).<sup>204</sup>

As a supporter of musical institutions and musicians, Enescu founded a prize for composers in 1912 (The Enescu Prize), was president of the Romanian Composer's Union, and helped establish the Romanian National Opera Company. He spent both wars in Romania working tirelessly for the war effort, but post World War 2, refused to become a cultural ambassador for the communist government. He eventually moved permanently to Paris where he lived in self-imposed exile from a regime he felt unable to support. The communist authorities confiscated his estates and withheld payments owing to him from the Composer's Union. His papers and early drafts of compositions were sent to Moscow, where despite repeated requests, they remained inaccessible for many years. Enescu's wife Princess Marie Cantacuzino (known to friends as Maruca) experienced mental health issues, and in order to support them both financially, Enescu continued performing despite scoliosis of the spine, and a debilitating hearing condition which made pitching notes difficult. In 1955 he died in poverty, refusing help from those who tried to assist him.

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<sup>199</sup> Corelli Sonata for violin and continuo in D minor Op. 5 no 12 (La Folia) (pianist: Sanford Schlüssel) Columbia (America) D 51061 (78rpm).

<sup>200</sup> G.F. Handel Sonata for violin and continuo in D major, Op 1 no 13 (pianist: Sanford Schlüssel): Columbia (America) 50187?8D (78rpm, two discs; 1928).

<sup>201</sup> E. Chausson *Poème* for violin and piano, Op. 25 (pianist: Sanford Schlüssel) Columbia (America) 50273/4D (78rpm two discs).

<sup>202</sup> Mozart *Andante* from violin concerto no 7 in D Major K. 271a George Enescu (violin) The Magic Key Orchestra conducted by Franck Jeremiah Black NBC Radio Broadcast, live March 14, 1937. This was recorded from a live performance without Enescu's knowledge. Beethoven Violin Concerto in D Live (1949), George Enescu (violin), University of Illinois Symphony Orchestra, John Kuypers (conductor).

<sup>203</sup> Enescu Sonata no 2 in F minor, Op 6, Sonata no 3 in A minor Op 25, "Dans le caractère populaire romain" (pianist: Dinu Lipatti): Romanian Radio Recording (1943) issued on 'Discoteca' label (78rpm, three discs).

<sup>204</sup> J. S. Bach Sonatas for solo violin (BWV 1001, 1003, 1005) and Partitas for solo violin (BWV 1002, 1004, 1006): Classica D'Oro, 1950.

## APPENDIX B

### Busoni Violin Sonata

The violin sonata no. 2 in E minor Op. 36a was published in 1901. The first performance was given in 1898 at the Musikinstitut in Helsinki, Finland by Viktor Nováček (violin) and Ferruccio Busoni (piano). The work was substantially revised in 1900 and dedicated posthumously to Busoni's friend, Ottokar Nováček (1866-1900).

The third movement of the violin sonata is based on a melody in Bach's second *Klavierbüchlein* for Anna Magdalena Bach of 1725 (BWV 517).

Text *Wie wohl ist mir, o Freund der Seelen* by Wolfgang Christof Dressler, 1692.

*Wie wohl ist mir, o Freund der Seelen,  
Wenn ich in deiner Leibe ruh'!  
Ich steige aus der Schwermut Höhlen  
Und eile deinen Armen zu;  
Da muß die Nacht des Trauerns scheiden,  
Wenn mit so angenehmen Freuden  
Die Liebe strahlt aus deiner Brust.  
Hier ist mein Himmel schon auf Erden;  
Wer wollte nicht vergnüget werden,  
Der in dir suchet Ruh' und Lust?*

*How blest am I o friend of spirits,  
When I within thy love may rest!  
I climb forth from the depths of sadness  
And hasten to thy arms' embrace;  
Then must the night of sorrows vanish,  
When with such joy and gladness  
Pure love doth beam from thy pure breast.  
Here is on earth now my true heaven;  
Who would not rest in full contentment,  
Who in thee findest rest and joy?*

<http://www.uvm.edu/~classics/faculty/bach/BWVanna.html> [accessed 3/1/2016]



## APPENDIX C

### Golestan Violin Sonata: Notes on the text

#### 1<sup>st</sup> movement

**Bar 9**, slur on first two quavers missing in violin part

**Bar 24**, violin accent on 3<sup>rd</sup> beat missing in piano score

**Bar 25**, last quaver in bar is an accent in vn. part, line in piano score. Should probably be an accent (cf. piano part b. 26 and violin C flats in bb. 27-28). Piano accents may be missing in b. 27 on two c flats

**Bar 30**, lines on violin quavers not in piano score

**Bars 31-32**, slurs onto 4<sup>th</sup> beat in violin part not piano score

**Bars 39-40**, *cresc.* marking likely to be an error due to immediate adjacent *diminuendo*

**Bar 46**, *cresc.* only in vn. part

**Bar 47**, violin first beat is *sf* in violin part

**Bar 48**, accent on 2<sup>nd</sup> quaver only in vn. part

**Bar 56**, accents on vn. quavers only in vn. part

**Bar 57**, accents on 1<sup>st</sup> and 2<sup>nd</sup> beats in vn. part

**Bars 57-58**, vn. part has accents where lines are indicated in piano score. Light accents blend better with piano articulation

**Bar 62**, *cresc.* only in violin part

**Bar 63**, *forte* in vn. part

**Bars 64 and 66**, lines on 1<sup>st</sup> beat of both bars in vn. part

**Bar 68**, line on 1<sup>st</sup> beat in vn. part

**Bar 79**, accent on 1<sup>st</sup> beat only in vn. part

**Bar 83**, *cresc.* in vn. part not in piano score

**Bar 84**, *piano* on 2<sup>nd</sup> quaver in vn. part

**Bar 85**, *cresc.* only in vn. part

**Bar 86**, *piano* in violin part from 2<sup>nd</sup> quaver

**Bars 229 and 232**, accents in vn. part on first two quavers of each bar

**Bar 241**, line on 1<sup>st</sup> crotchet beat only in vn. part

**Bar 245**, F flat erroneously marked in violin line of piano score

**Bar 266**, *animato* missing from violin part

**Bar 293**, violin *dim.* missing from piano score

**Bar 297**, *p* added in vn. part of piano score. Should be disregarded due to *ff* piano writing and then sudden *ff* for violin in b. 300. Less sound but not as low as *piano* would be appropriate

**Bar 310**, accent missing in violin line on piano score

**Bars 312 and 314**, violin *sf* missing in piano score on each first beat

**Bar 317**, *rall.* missing in piano score

**Bar 326**, violin accent on 3<sup>rd</sup> beat missing in piano score, *ppp* in vn. part marked one bar later in piano score ie. Bar 327. A natural decay in sound will occur anyway after the accent.

**Bar 349**, vn. accents on 2<sup>nd</sup>, 3<sup>rd</sup> and 4<sup>th</sup> quavers not in piano score

**Bar 351**, vn. accents on every quaver not in piano score

**Bar 353**, vn. accent on 1<sup>st</sup> beat not in piano score

**Bars 360-361**, vn accents on each quaver beat not in piano score

**Bar 365**, vn. accent on 2<sup>nd</sup> crotchet beat not in piano score

**Bars 366-371**, lines in the vn. part on every quaver not in piano score

**Bars 372 and 374**, vn. accents on each first beat not in piano score

## Second movement

**Bar 17**, *più forte* in vn. part not in piano score

**Bar 19**, *cresc.* not in violin part. First two beats in violin line are slurred in piano score, but not in violin part

**Bar 21**, last two quavers in violin part are separate in piano score, but slurred in violin part

**Bar 42**, *dim.* missing from vn. part

**Bar 49**, violin accent on first beat not in piano score

**Bar 54**, Violin *sf* on second crotchet beat not in piano score

**Bars 59-64**, first two crotchets of each bar are slurred in the violin part, missing in piano score

**Bar 67**, violin accent on 3<sup>rd</sup> quaver of bar not in piano score. 3<sup>rd</sup>-4<sup>th</sup>, and 7<sup>th</sup>-8<sup>th</sup> quavers in bar are slurred in vn. part, not in piano score.

**Bar 72**, first two quavers slurred in vn. part, not in piano score

**Bar 75**, vn. part is *sf*, not *f* as in piano score

**Bar 76**, 3<sup>rd</sup> note in vn. part is F, not D as in piano score

**Bar 77**, *rall.* in vn. line in piano score, not in vn. part

**Bar 78**, *espress. poco animé* not in vn. part

**Bar 82**, *p* in vn. part, not in piano score

**Bar 85, *cresc.*** in vn. part not in piano score

**Bar 96, *sf*** in piano score not in vn. part

**Bar 107, *dim. rall.*** in vn. part not in piano scores

**Bar 119, *sf*** in vn. part, not in score. Piano score has *p*, but not in vn. part. A small, expressive accent is suggested.

**Bar 124, *dolcissimo*** in vn. part not in piano score

**Bar 127, *sf*** in vn. part not in piano score

### **3<sup>rd</sup> Movement**

**Bar 38, *espress.*** in vn. part not in piano score

**Bar 53, *sf*** in vn. part not in piano score

**Bar 63,** accent on last quaver in vn. part not in piano score

**Bar 70, *espress.*** in vn. part, not in piano score

**Bar 86, *cresc. dim.*** in vn. part, not in piano score

**Bar 87, *f espress.*** in vn. part, not in piano score

**Bar 95, *p*** in vn. part not in piano score

**Bar 103, *mf*** in vn. part not in piano score

**Bar 107, *cresc.*** in vn. part not in piano score

**Bar 108, *en dehors*** in vn. part not in piano score

**Bar 115,** slur in vn. part not in piano score

**Bar 116, *f espress.*** in vn. part not in piano score

**Bar 117, *cresc.*** in vn. part not in piano score

**Bar 119, *animato*** in piano score not in vn. part

**Bar 125, *espress.*** in vn. part not in piano score

**Bar 128, *stringendo*** in violin line of piano score not in vn. part, *animé* in piano score not in vn. part

**Bar 131, *più espress.*** in vn. part not in piano score

**Bars 141-142,** accents in vn. part on last quaver of b.141 and first beat of b.142 not in piano score

**Bar 148, *animato*** on piano score not in vn. part, *f* in vn. part not in piano score

**Bar 158, *sf*** in piano score should also apply to violin line

**Bar 171, *espress*** in vn. part not in piano score

**Bar 180, *sf*** in vn. part not in piano score

**Bar 196,** accent in vn. part on last quaver of bar not in piano score

**Bar 203,** A natural in violin line of piano score should be A flat as in vn. part

**Bar 205**, accent on 2<sup>nd</sup> dotted crotchet beat in vn. part not in piano score

**Bar 210**, line on 1<sup>st</sup> crotchet in violin part and ***dim.*** not in piano score

**Bar 218**, Line on 1<sup>st</sup> crotchet of violin part and ***dim.*** not in piano score

**Bar 220**, ***f*** and ***più espressivo*** in vn. part not in piano score

**Bar 236**, ***mf*** missing in both parts (cf. bar 103)

**Bar 241**, ***en dehors*** in vn. part not in piano score

**Bars 242-243**, slurs in vn. part on first two notes of each bar, not in piano score

**Bars 245-246**, accents on each bar in vn. part, not in piano score

**Bar 249**, ***cresc.*** in vn. part not in piano score

**Bar 250**, accent on last quaver of bar and first beat of **bar 251** in vn. part not in piano score

**Bars 257 and 259**, ***sf*** in vn. part not in piano score

**Bar 264**, accents in vn. part on each not in piano score

**Bar 265**, accent on first beat in vn. part not in piano score

**Bar 267**, ***sf*** in vn. part on quaver c not in piano part

**Bar 268**, ***cresc.*** in vn. part not in piano score

**Bar 270**, accents on 2<sup>nd</sup>, 3<sup>rd</sup>, 4<sup>th</sup> and 5<sup>th</sup> quavers of bar in vn. part not in piano score

**Bar 271**, ***cresc.*** in vn. part, not in piano score

**Bar 272**, ***f dim.*** over 2 beats, then ***cresc.*** in vn. part, not in piano score

**Bars 275-277**, ***ff*** in each bar of vn. part, not in piano score