



## THE UNKNOWN ENESCU Volume One: Music for Violin

1	<b>Aubade</b> (1899)	3:46	17	<b>Nocturne 'Villa d'Avrayen'</b> (1931–36)*	6:11
<b>Pastorale, Menuet triste et Nocturne</b> (1900; arr. Lupu)**					
2	<i>Pastorale</i>	13:38	18	<b>Hora Unirei</b> (1917)	1:40
3	<i>Menuet triste</i>	3:30	<b>Aria and Scherzino</b> (c. 1898–1908; arr. Lupu)**		
4	<i>Nocturne</i>	4:29	19	<i>Aria</i>	5:12
5	<b>Sarabande</b> (c. 1915–20)*	5:39	20	<i>Scherzino</i>	2:17
6	<b>Sérénade lointaine</b> (1903)	4:43	2:55		
7	<b>Andantino malinconico</b> (1951)	4:49	TT 79:40		
<b>Prelude and Gavotte</b> (1898)*					
8	<i>Prelude</i>	2:15	Sherban Lupu, violin [1]–[20], conductor [2]–[4], [16]–[17]		
9	<i>Gavotte</i>	10:21	Masumi Per Rostad, viola [17]		
<b>Airs dans le genre roumain</b> (1926)*					
10	I. <i>Moderato (molto rubato)</i>	4:32	Marin Cazacu, cello [6], Dmitry Kouzov, cello [8], [9], [15]		
11	II. <i>Allegro giusto</i>	5:49	Ian Hobson, piano [1], [8], [9], [14], [17], [18]		
12	III. <i>Andante</i>	1:34	Ilinca Dumitrescu, piano [6], [7]		
13	IV. <i>Andante giocoso</i>	2:00	Samir Golescu, piano [8], [9]		
14	<b>Légende</b> (1891)	1:32	Enescu Ensemble of the University of Illinois [2]–[4], [19]–[20]		
15	<b>Sérénade en sourdine</b> (c. 1915–20)	4:21	[1], [8], [9], [14], [15], [17], [18] DDD [2]–[4], [5]–[7], [10]–[13], [16], [19]–[20] ADD		
16	<b>Fantaisie concertante</b> (1932; arr. Lupu)*	4:21	*FIRST RECORDING **FIRST RECORDING IN THIS VERSION		
		11:04			



# George ENESCU

## The Unknown Enescu Volume One Music for Violin

Sherban Lupu, violin  
Masumi Per Rostad, viola  
Marin Cazacu, cello  
Dmitry Kouzov, cello  
Ian Hobson, piano  
Ilinca Dumitrescu, piano  
Samir Golescu, piano  
Enescu Ensemble

INCLUDES FIRST RECORDINGS



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## THE UNKNOWN ENESCU VOLUME ONE: MUSIC FOR VIOLIN

by Malcolm MacDonald

Pablo Casals called George Enescu 'the greatest musical phenomenon since Mozart'.<sup>1</sup> As a composer, he was best known for a few early, colourfully 'nationalist' scores such as the *Romanian Rhapsodies*. During his lifetime, by contrast, he was most famous as a violinist, pianist and conductor, internationally celebrated for his interpretation of the classics. Yet he considered himself a composer first and foremost, and his mature works – drawing on the rich heritage of Romanian folk music – have a sophistication and individuality that show him the equal of (though entirely distinct from) his close contemporaries, those other East European masters Bartók, Kodály, Janáček, Martinů and Szymanowski.

Enescu was born in Liveni, Romania, and entered the Vienna Conservatory at the age of seven, graduating with distinction as a violinist at the age of ten. Subsequently he played in orchestras under Brahms and in 1892 entered the Paris Conservatoire as a pupil of Massenet and Fauré and a fellow-student of Ravel. Within six years he had won first prize for violin at the Conservatoire as well as writing four symphonies and premiering a violin concerto of his own. He came to regard these as mere 'school' works and began numbering his compositions from the symphonic suite of 1897, *Poème Roumain*, Op. 1, premiered to acclaim in Paris and Bucharest while he was still a student.

After his graduation Enescu lived a busy life as a performer, based in Paris but with frequent visits to Romania. He was selfless in his generosity to his contemporaries and performed a good deal with such friends as Casals, Thibaud, Cortot, Kreisler and Ysaÿe. He spent the First World War in Romania, teaching at the Bucharest Conservatory and the Conservatory at Iași, where in 1917 he founded and conducted the George Enescu Symphony Orchestra.

<sup>1</sup> Quoted in Noel Malcolm, *George Enescu: His Life and Music*, Toccata Press, London, 1990, p. 263.



*Pastorale, Menuet triste et Nocturne, Sarabande, Sérénade lointaine, Andantino malinconico, Aires dans le genre roumain, Fantaisie concertante and Aria and Scherzino* recorded in the 'Mihail Jora' Concert Hall, Radio Broadcasting House, Romanian Radio, Bucharest, 5–7 June 2005

Recording engineer: Viorel Ioachimescu

*Aubade, Prelude and Gavotte, Légende, Hora Unirii, Sérénade en sourdine and Nocturne 'Villa d'Avrayen'* recorded in the Kranert Center for the Performing Arts, University of Illinois, 10–11 April 2011

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*Theme of Paganini* for the Zephyr label in the dual role of pianist and conductor – an achievement no other performer has matched. In addition, he has recorded more than twenty albums for the Arabesque label featuring the music of Clementi, Dussek and Weber, the complete piano sonatas of Hummel, the complete solo-piano transcriptions of Rachmaninov, and *Hobson's Choice*, a collection of his favourite pieces exploring the multiple facets of virtuosity across the span of three centuries.

He has also been engaged in recording a sixteen-volume collection of the complete works of Chopin, also for the Zephyr label, having marked the composer's 200th birthday with a series of ten solo concerts in New York. In addition to the large body of work for solo piano, this recording series features his performances as pianist and conductor, with the Sinfonia Varsovia, in all of the works for piano and orchestra, as well as his collaboration as pianist with other artists in Chopin's chamber music and songs. In this edition there is around three-quarters of an hour of music by Chopin that has never been recorded before, making Ian Hobson the first-ever artist to record the composer's entire *œuvre*.

**Ilinca Dumitrescu**, the daughter of the composer-conductor Ion Dumitrescu, was a prodigy-pianist, making her first public appearance at age seven – in the Aula of the Cantacuzino Palace (which, as Enescu's former residence, houses the Enescu Museum) in Bucharest. She studied with Stanislav Neuhaus and Yakov Flier at the Tchaikovsky Conservatoire in Moscow and has long since been a distinguished teacher herself, teaching master-classes in Europe, North America and Japan but also in Brazil, China, India and Vietnam. Her performing career and jury memberships have likewise taken her around the world, and many of her recordings have received international acclaim. At home in Romania she has been the recipient of a number of prestigious awards, among them the Award for the Romanian Academy in 1995 for her musicological activities, the prize of the Romanian Cultural Institute in 2003 for her promotion of Romanian music abroad, and the national 'Order of Cultural Merit' in 2004. Between 1994 and 2006 these activities ran in parallel with her directorship of the Enescu Museum, since when she has appeared frequently on Romanian television and continued her concert career, both at home and abroad.

After working in Romania with Florica Nițulescu and Ioan Welt, **Samir Golescu** studied piano performance under Ian Hobson and William Kinderman at the University of Illinois. He has performed many concerts with orchestras in his native Romania, as well as solo and chamber music in Italy, the former Soviet Union and the USA. He has published extensively on performance issues. Samir has been the recipient of the Krannert Debut Artist Award, the University of Illinois Fellowship, the City of Iași Award (attributed once a year to one prominent artist by the mayor), as well as of numerous other prizes in national and international competitions.

He resumed his international career between the Wars and, as a man of honour, married his long-term companion, the Princess Maruca Cantacuzino, just before the outbreak of World War Two, although she was by then mentally unstable, and he cared for her for the rest of his life. His summers were devoted to composing. The Second World War was again spent in Romania, where Enescu did what he could to try and shield gypsies and Jews from the pogroms of the Nazi occupation. Following the Communist seizure of power in Romania after the War, he returned to Paris. Although he visited the summer course held at Bryanston School in south-west England in the late 1940s and was still considered a peerless interpreter of Beethoven and Bach, Enescu's last years were spent in poverty and crippling pain, the result of a chronic curvature of the spine and a severe stroke.

Enescu was dedicated to the encouragement of young musicians. His pupils included his godson and especial protégé Dinu Lipatti, as well as Yehudi Menuhin, Arthur Grumiaux, Christian Ferras, Ivry Gitlis and Ida Haendel. As a composer he was inspired not only by Romanian folklore but also drew veins of Impressionism, post-Wagnerian chromaticism and Fauré-like aristocratic intricacy into a rich and unique synthesis. He founded no school and was internationalist in outlook; but after his death the Communist regime in Romania promoted him as a nationalist composer, diminishing his reputation elsewhere. His output includes the monumental opera *Oedipus* (premiered in Paris in 1936), three mature symphonies,<sup>2</sup> four orchestral suites, symphonic poems and songs. There is also a substantial body of highly personal chamber and instrumental works – among them a *Chamber Symphony*, string octet, piano quintet and two quartets, two string quartets and sonatas for violin, cello and solo piano.

It's no surprise to find that Enescu wrote a good deal of music for his own first instrument, the violin, but except for his three Violin Sonatas<sup>3</sup> and the late Suite for violin and piano, *Impressions d'enfance*, they have remained almost entirely unknown. The works enshrined on this CD were written throughout his career and span a period of 60 years, virtually from his childhood to the end of his life. A few of them are occasional pieces, some are arrangements of works originally

<sup>2</sup> There are also four complete 'study symphonies' (1895, 1895, 1896, 1898) pre-dating the official Symphony No. 1. Enescu's Fourth and Fifth Symphonies (1934 and 1951), left as complete drafts on his death, were completed by Pascal Bentoiu (himself an eminent composer), who describes the music in detail in his *Masterworks of George Enescu*, transl. Lory Wallfisch, Scarecrow Press, Lanham, Maryland, 2010, pp. 522–37.

<sup>3</sup> Or rather four: the single completed movement of the so-called *Sonata-Torso* in A minor of 1911, which Enescu left unfinished after perfecting it, is a substantial (and fascinating) work in its own right.



conceived for other forces, and Enescu did not trouble to dignify any of them (even those few which were published in his lifetime) with an opus number. In one sense they are all chips from the workbench. But they are also the minor utterances of a composer and performer who was so overflowing with musicality that he was incapable of writing anything devoid of interest or charm, or that is not touched in some measure by his genius and joy in performing.<sup>4</sup> They confirm his liking for certain genres – the pastoral, the nocturne, the serenade, and his ability to travel seamlessly between French and Romanian modes of expression.

The earliest work here is the *Légende* [14], composed probably in 1891 when the nine-year-old Enescu was studying in Vienna. Beginning *Andante* in A minor with a gloomy theme in octaves in the pianist's left hand, interrupted by voluble (and virtuosic) utterance from the violin, the piece settles down into a deeply romantic melody projected by the violin with the utmost in passionate affliction. Even this early in the composer's career, it is impossible not to be impressed by his utter command of violin sonority and ornamentation, though the suddenly cut-off ending suggests he had not quite mastered a sense of proportion in form.

Many of Enescu's earliest compositions were dances of one kind or another. The *Prelude and Gavotte*, which dates from 1898,<sup>5</sup> towards the end of his time as a student at the Paris Conservatoire, is scored for the unusual combination of violin, cello and two pianos. There seems to be some element of parody of the Baroque here, and perhaps the seventeen-year-old Enescu originally intended to add to these two quite substantial movements to create a Baroque-style suite.<sup>6</sup> Sherban Lupu has suggested that the work may have originated in a compositional assignment from Gedalge or Fauré to 'elaborate a musical framework following the baroque precepts'.<sup>7</sup> It is also possible that

<sup>4</sup> In the ensuing remarks on the programme of this CD I have been indebted principally to Noel Malcolm's invaluable *George Enescu: His Life and Music*, op. cit.; the extensive interview between Irina Boga and Sherban Lupu published in English and Romanian as the booklet for *Unknown Enescu (Enescu Necunoscut)* – *Rediscovered Compositional Pages* accompanying the original release of the two CDs from which some of the items on the present disc have been selected (Editura 'Casa Radio', Colectia Lada de Zestre, Bucharest, 2011, catalogue number UCMR – ADA R11AF261008252); and the first volume, covering the works of 1886 to 1900, of Clemansa Liliana Fircă's *Catalogul Tematic al Creației lui George Enescu* (Editura Muzicală, Bucharest, 1985) which, despite its appearance of exhaustiveness, should be used with care. My thanks nevertheless go Kenneth Campbell for his friendly gift, many years ago, of the Fircă catalogue.

<sup>5</sup> The *Prelude* is dated 'Sinaia, le 10. Octobre 1898' (Fircă, op. cit., p. 174).

<sup>6</sup> Though probably a different work, rather than a continuation, there is the apparently closely contemporary *Barcarolle and Theme with Variations* for violin and piano duet. The *Barcarolle* is complete but the other movement breaks off after the statement of a *Thème – Allemande* and a first variation, which is a gigue (cf. Fircă, op. cit., pp. 176–77, who comments on its 'neoclassic style').

<sup>7</sup> Loc. cit., p. 76.

The cellist **Dmitry Kouzov** has performed on five continents in solo and duo recitals, in chamber music, and with orchestras which include St Petersburg State Symphony Orchestra, the National Symphony of Ukraine, the South Bohemian Chamber Philharmonic and the Johannesburg Philharmonic. He has played at many of the prominent concert venues in his native Russia, and made his New York orchestral debut at Alice Tully Hall in 2005, under the baton of Raymond Leppard. Since then he has also made recital appearances in New York at 92nd Street Y and Bargemusic, as well as festival appearances in the Czech Republic, Germany, Russia and Switzerland. He has awarded first prize at the International Beethoven Competition in the Czech Republic, was twice a laureate of the international competition 'Virtuosi of the Year', and was a winner of the New York Cello Society Rising Star Award. He recently made his recording debut on Naxos with three C. P. E. Bach gamba sonatas and a recital CD *Two Hundred Years of Cello Masterpieces* on Marquis Classics.

A consummate chamber musician, Mr. Kouzov has collaborated with Yuri Bashmet, Joshua Bell, Ilya Gringolts, Donald Weilerstein and the Pacifica Quartet, among others. He is a founding member of the Manhattan Piano Trio, with whom he has toured extensively throughout the United States and captured first prizes at the Plowman and Yellow Springs National Chamber Music Competitions.

In addition to his concert activities, Dmitry Kouzov is a devoted teacher, and is currently an assistant professor of cello at the University of Illinois. Before this appointment he was a faculty member of the Juilliard School and Oberlin Conservatory. He holds bachelor's and master's degrees in music from the Sibelius Academy in Helsinki and an Artist Diploma from the Juilliard School in New York. His principal teachers have included Mark Reizenstock, Victoria Yagling, Joel Krosnick and Darrett Adkin.

**Ian Hobson**, pianist and conductor, enjoys an international reputation both for his performances of the Romantic repertoire and of neglected piano music old and new, and for his assured conducting from both the piano and the podium, renewing interest in the music of such lesser known masters as Ignaz Moscheles and Johann Hummel as well as being an effective advocate of works written expressly for him by contemporary composers, among them John Gardner, Benjamin Lees, David Liptak, Alan Ridout and Roberto Sierra.

Born in Wolverhampton in 1952 and one of the youngest-ever graduates of the Royal Academy of Music, Ian Hobson began his international career in 1981 when he won First Prize at the Leeds International Piano Competition. He studied also at Cambridge and Yale Universities. Among his piano teachers were Sidney Harrison, Ward Davenney, Claude Frank and Menahem Pressler; as a conductor he studied with Otto Werner Mueller, Denis Russell Davies, Daniel Lewis and Gustav Meier, and he worked with Lorin Maazel in Cleveland and Leonard Bernstein at Tanglewood. A professor in the Center for Advanced Study at the University of Illinois (Urbana-Champaign), Ian Hobson received the endowed chair of Swanlund Professor of Music in 2000.

He is a recording artist of prodigious energy, having to date amassed a discography of some sixty releases, including the complete piano sonatas of Beethoven and Schumann and a complete edition of Brahms' variations for piano. In 2007, with the Sinfonia Varsovia, he recorded Rachmaninov's four piano concertos and *Rhapsody on a*



The Japanese-Norwegian violist **Masumi Per Rostad** performs over 90 concerts a year as a member of the Pacifica Quartet, which in 2009 won the Grammy Award for Best Chamber Music Performance and the Cleveland Quartet Award, in addition to being named *Musical America's* 2009 Ensemble of the Year.

Masumi has participated in the Marlboro Music Festival and performed as violist for the Spoleto USA and Skaneateles chamber-music festivals. Collaborative highlights include performances with the St Lawrence and Emerson Quartets, Yo-Yo Ma, and Menahem Pressler. He has toured and recorded with the International Sejong Soloists and the Metamorphosen Chamber Orchestra. He can be found on recordings for Cedille Records, Naxos, Tzadik, Windspell Productions, and Musical Observations.

The Third Street Music School Settlement in New York City, where he began his musical studies at age three, presented him with the 'Rising Star Award' for musical achievement in 2008. He received his Bachelor and Master of Music degrees from the Juilliard School, where he was awarded the Lillian Fuchs Award for outstanding graduating violist. At Juilliard he studied with Karen Tuttle and was her teaching assistant. He has also served on the faculty of the Northwestern University School of Music. He counts Paul Zukofsky among his major musical mentors.

Masumi is an artistic planner and founder of DoCha ([www.DoCha.org](http://www.DoCha.org)), a collaborative effort among University of Illinois community members to experiment with new and fun ways to present chamber music. The festival, which began in April 2010, intends to represent the first generation of classical musicians in the 21st century who feel they have a responsibility to carry forward the traditions of their art form while adapting to the changing world.

He lives with his wife, Milena, in Champaign, Illinois, where he is a professor of viola at the University of Illinois School of Music. He is also on the faculty of the University of Chicago.

Born in 1956, **Marin Cazacu** studied cello at the Dinu Lipatti School of Music in Bucharest with Ion Urcan, then at the Ciprian Porumbescu State Conservatoire with Serafim Antropov and Aurel Niculescu. He took a course of further study with László Mezo in Weimar and was then assistant teacher to Radu Aldulescu in his master-classes. He is the winner of competitions in Belgrade, Bologna, Geneva, Leipzig and Marneufkirchen.

Marin Cazacu has built a career as an artist and professor at the National University of Music in Bucharest. Since 1983 he has been a soloist of the George Enescu Philharmonic and played both in Romania and abroad, under the baton of such conductors as Horia Andreescu, Sergiu Comissiona, Cristian Mandel, Antoni Ros Marba and Gennady Rozhdestvensky, and his chamber partners include Radu Aldulescu, Valentin Gheorghiu, Mihaela Martin, Jeremy Menuhin, Vladimir Orlov and Viktor Tretyakov. His is a member of the Pro Arte Trio (an official chamber ensemble of the George Enescu Philharmonic) and has worked with the Voces String Quartet.

He is a frequent guest in major international festivals, among them Berlin, Bratislava, Hong Kong, Macao, Munich, Milan, Osaka, Singapore, Sofia and Tokyo, and in 1999 he founded the festival 'Enescu and World Music' at Sinaia.

In 1998 he founded the cello quartet Cellissimo which, with support from of his students, also performs recitals of eight to twelve cellos in the group Violoncellissimo. In 2006 he was awarded a PhD for his thesis on the Romanian cello concerto from Constantin Dimitrescu to Bentoiu. He plays a Lorenzo Ventapane cello from 1820.

Enescu intended to orchestrate it at some future stage. The Prelude [8], with its measured tread and continuous arpeggiated accompaniment, builds up into quite an imposing structure. The jovial Gavotte [9], with its ostinato-pizzicato from the cello, and the assertive trio-section – which is the one place where violin and cello are more or less on equal terms (the violin dominates in the Prelude) – are both in their different ways prophetic of Enescu's masterpieces in assimilated Baroque style, the Second Suite for piano, Op. 10 and the Second Orchestral Suite, Op. 20.

The *Aubade*, *Pastorale*, *Minuet triste* and *Nocturne*, all composed in close proximity to one another, together make a kind of journey through the day. The *Aubade* [1] is actually a transcription for violin and piano of a work that seems to have had special significance for the young Enescu, who originally composed it for string trio during 1899 in the village of Sinaia in the Carpathian mountains and performed it with two colleagues in December of that year in Bucharest. This string-trio version has occasionally been performed and recorded, and there are also versions for string quartet and for piano duet. The violin-piano version probably also dates from around 1899 and was published in 1903. The original title of this piece seems to have been *Serenade*,<sup>8</sup> which would have suited it well enough, but Enescu crossed it out – its lilting C major tune, marked *gai* and *Allegretto grazioso*, seems especially appropriate for a 'morning song', with a contrasting snatch of folk-dance for its central section. In the final return of the blithe main theme it appears in counterpoint with a nobler melody in the tenor register of the piano – in fact, a quotation of the Romanian royal anthem, *Trăiască regele* ('Long live the King'). Enescu was in regular contact with the Romanian royal family, who supported him financially in his studies abroad, and Sherban Lupu has suggested<sup>9</sup> that here the young composer intended a homage to the Queen Consort Elisabeth, in whose salon one or other of the versions of the work could have been performed.<sup>10</sup>

The *Pastorale*, *Minuet triste et Nocturne* was sketched as three separate pieces with orchestral accompaniment, but completed during 1900 (the manuscript is dated 6 September) as a triptych for violin and piano four hands, which itself seems a stop-gap; the current recording makes use of a small string orchestra instead, in an arrangement by Sherban Lupu. It was dedicated to the

<sup>8</sup> Firca, *op. cit.*, pp. 238–39.

<sup>9</sup> *Loc. cit.*, p. 65.

<sup>10</sup> A noted patron of the arts, the Queen was an accomplished pianist, organist and singer, and was more widely known under her pen-name 'Carmen Sylva' for her literary works in German, Romanian, French and English, including novels, poetry, collections of folk-tales and translations of folksongs such as the widely read anthology *The Bard of the Dimbovitza* (1889).



sisters Marie, Geneviève and Fernande Veniel, who were perhaps its first performers. The gently flowing E minor *Pastorale* [2] alternates unaccompanied song from the violin with quiet responses from the ensemble. The *Minuet triste* [3] is a poised essay, also in E minor, in the *style ancien* that seems to anticipate parts of Ravel's *Le Tombeau de Couperin* (or look back to Chabrier's *Pièces pittoresques*). The effect is not all that sad, especially in the livelier central section, which develops in harmonically quite complex directions. With its haunting bell-like piano ostinato and decorative violin melody, played muted and marked *extrêmement doux*, the concluding G major *Nocturne* [4] is markedly more individual. Less indebted to French models, it seems rather to hark back to the open spaces of the Romanian countryside and the traditions of the gypsy fiddlers, especially in the passionate and desolate central section.

The *Sérénade lointaine* in E minor for piano trio [6] was completed on 15 November 1903 and dedicated to the King and Queen of Romania for their wedding anniversary.<sup>11</sup> It seems almost a study in intimate, whispered expression between piano, violin and cello. Here Fauré's influence is patent, especially in the formation of the elegant principal melody, though the piece taps in to a wider French (and Romanian) tradition of musical pastorale. The faint tincture of sadness becomes more pronounced in the second half, a varied reprise of the first. The whole piece is an utterance of such exquisite simplicity that it deserves to have much wider currency – perhaps as an encore to a round of a concert of larger works.

Estimates for the date of *Aria and Scherzino* for violin and piano quintet (or violin, piano and string orchestra, in the arrangement by Sherban Lupu recorded here) have ranged from the late 1890s to around 1908, which appears to be the correct date.<sup>12</sup> The movements were first issued separately, the *Scherzino* appearing in a supplement to *Le Monde musical* of 30 August 1909 while the *Aria* had been printed in the issue of the preceding January. The complete diptych makes a deliciously attractive work, in which the highly romantic *Aria* in D major [19] possesses a melodic and harmonic sumptuousness worthy of Korngold; by contrast, the cut and thrust of the B minor *Scherzino*, marked *Assez vif* [20], is altogether more French, reminding us of Enescu's closeness in time and in fact to Debussy and Ravel. A column in *Le Monde musical* revealed that this diptych of movements was commissioned for a competition of violin-makers,<sup>13</sup> a fact which gave Enescu

<sup>11</sup> Princess Elisabeth of Wied married the future Carol I of Romania on 15 November 1869.

<sup>12</sup> Firca, *op. cit.*, p. 262 suggests only 'post 1896, ante 1900'?

<sup>13</sup> *Unknown Enescu*, p. 69.

Sherban Lupu, born in 1952, studied at the Bucharest Conservatory with George Manoliu. While a student he concertised throughout eastern Europe and performed on Romanian radio and television. He left Romania to study at the Guildhall School of Music in London with Yfrah Neaman and took lessons and masterclasses with Yehudi Menuhin, Henryk Szering and Nathan Milstein, as well as with Norbert Brainin of the Amadeus String Quartet and Sandor Vegh. He won prizes in numerous competitions such as the Vienna International, the Jacques Thibaud in Paris and the Carl Flesch in London. Subsequently he moved to the United States to study with Dorothy De Lay and, at Indiana University, with Josef Gingold and receive chamber-music coaching from Menahem Pressler. Sherban Lupu is currently professor of violin at the University of Illinois.

Appearing frequently as soloist in Europe and the United States, Lupu has performed the complete cycle of Beethoven sonatas with Menahem Pressler, but he specialises in the music of his native Romania and eastern Europe as well as the virtuosos Romantic repertoire. He has made solo appearances at the world's major concert halls, among them The Kennedy Center, Royal Festival Hall, the Gstaad and Aldeburgh Festivals and Carnegie Hall. His recordings include works by Ysaÿe, Bartók, Enescu, Wieniawski, Ernst, Stravinsky, Bloch and Ginastera for the ASV, Arabesque, Capstone, Continuum, Electrecord and Zephyr labels, and his recording of the Bach solo Sonatas and Partitas appeared on Electrecord. He has also recorded for the BBC. In collaboration with the composer Cornel Țăranu, Lupu finished and reconstructed the *Caprice Roumain* for violin and orchestra by Enescu. That work, which he performed in a special concert at the World Exhibition 2000 in Hannover, was released on an Electrecord CD. He is currently recording the complete works of Heinrich Wilhelm Ernst for Toccata Classics.

Much in demand as a pedagogue, Sherban Lupu is a frequent member of international juries, has given numerous masterclasses and taught in the Czech Republic, England, Germany, Holland, Italy, Poland – where in July 2004 he received from the Ministry of Culture the Award for Outstanding Teaching – and Romania.

In 2000 Sherban Lupu received a life-time achievement award from the Romanian Cultural Foundation for his efforts to promote Romanian culture and music internationally, and in May 2002 he was given the prestigious Arnold Beckman Award from the Research Board of the University of Illinois towards the recording of the complete works for violin and piano by Béla Bartók. In November that year he was awarded the title of Doctor Honoris Causa by the Academy of Music G. Dima in Cluj (Romania) and in January 2004 the President of Romania conferred upon him the title of Commander of the National Order of Merit and Service for his worldwide musical and cultural activities. Since 2002 he has been Artistic Director of the International Festival 'The Musical Citadel of Braşov', Romania. In 2007 he received another Arnold Beckman Award from the Research Board of the University of Illinois and was awarded a doctorate *honoris causa* by the A. I. Cuza University of Iaşi, Romania.

In September 2005, together with the Romanian Cultural Institute, Sherban Lupu published six volumes of previously unknown works for violin by George Enescu – all of them discovered, edited and arranged by Lupu himself – and since December of the same year he has been the Artistic Director of the George Enescu Society of the United States. For the academic year 2009–10 he was a Fulbright Senior Lecturer and also a recipient of the College of Fine and Applied Arts Creative Research Award at the University of Illinois.



constantly suggesting infinities beyond itself, like a single fossilised bone whose unique shape and mitochondrial DNA challenges the listener to form a picture of a whole vanished creature. Or rather, not to lapse into recondite metaphor, the *Fantasia* is like a huge cadenza to a work that is now lost, so that the basic shape and context of its themes are also now lost. Beginning *Allegro molto moderato e maestoso*, the music seems to be *in medias res*, offering the results of a profound inner process of meditation, cogitation and struggle, though there is a contrastingly slightly more relaxed *Allegretto lusingando* episode, nominally in A major. What is striking about the material is that the themes and their treatment are decidedly not in the folk-like manner by which Enescu drew upon the Romanian traditions in any overt way, but rather the work of the explorer of the wealth of expressive vocabulary from the twentieth-century concert repertoire. The violin-writing – polyphonic, often dissonant in its harmonies, extremely intricate and often involvently chromatic – contains post-impressionistic elements, and perhaps some expressionist ones as well. The work (and the effect is certainly of a complete entity, indeed of a major utterance, even in this unaccompanied form) is thus rather puzzling at first, but it draws one back repeatedly, as each fleeting, ultra-sensitive phrase seems to reveal more and more potential for understanding, or a finer shade of meaning, right up to the desolate, vertiginous ending in high harmonics. The result is so impressive that this *Fantasia* surely ranks as a ‘solo sonata’ to place alongside Enescu’s sonatas for violin and piano.

Finally, the brief *Andantino malinconico* [7] was one of the last works Enescu composed, in 1951; otherwise only the *Chamber Symphony* and the final versions of the Second String Quartet and the symphonic poem *Vox Maris* remained to be completed. It was in fact conceived as a *morceau de déchiffrement* to test sight-reading abilities at the Paris Conservatoire, and the musical texture accordingly uses many sharps and flats, enharmonic changes and complicated rhythms, initially giving an almost ‘atonal’ effect. Yet it is no mechanical exercise, but a piercing lament which one feels emanated from the heart of the crippled Enescu – a fleeting shard of vision, a fragment of what might have been, had he been able to go on working for longer.

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the opportunity to compose, in a small space, music that in the *Aria* would bring out the special quality of each string on any instrument and in the *Scherzino* the virtuosic effects (*spiccato*, double-stopping, rapid tremolandi, harmonics) that show off its versatility.

The melancholy and magnificent *Sarabande* for unaccompanied violin [5] is undated but the likelihood is that it may have been written in the period 1910–15; the manuscript was rediscovered in 2003. In view of its medium, it is hardly surprising that it should breathe the spirit of Bach’s solo violin sonatas and partitas (and Enescu was a peerless Bach player); there are also points of contact with Enescu’s First Suite for Orchestra (1901–2), much of which is similarly imbued with the spirit of Bach, and the first movement of which shows a reverence for the single, unaccompanied line. Yet it has a strong Romanian tint also: the main theme resembles the melody of a Romanian ballad, and the decorations to the principal line seem to stem as much from folk tradition as the concert hall. Nominally in D major, it is actually very fluid in tonality, with a wealth of triple- and quadruple-stopped chords. The manners and intensity of the high Baroque are evoked, especially at the cadences, yet the work is in no sense a pastiche.

The duo for muted violin and cello entitled *Serenade*, and on one manuscript *Sérénade en sourdine* [15], was probably composed some time between 1915 and 1920.<sup>14</sup> Though it seems to have started out as a kind of polyphonic exercise for two voices, Enescu developed this G major *Andantino* movement, marked *très doux*, into a dreamy, pensive meditation, intimate and almost entirely *cantabile*.

The *Hora Unirei* [18], though brief, is a work with special significance to Enescu’s position as a national composer. The *Hora* is a traditional Romanian and Moldovan circle-dance popular during festivals and wedding celebrations in rural areas. A number of *Hore* have been composed for concert performance – perhaps the most famous being the *Hora staccato* (1906) by Enescu’s close contemporary Grigoraș Dinicu (1889–1949). The tune known as *Hora Unirei* (‘Hora of the Union’) became a patriotic song in Romania after 1859, when the territories of Wallachia and Moldavia were united to form the Principality of Romania (which became the Kingdom of Romania in 1881). Enescu’s delicious setting, which brilliantly impersonates the idioms of Romanian *lăutari* (folk-fiddlers), is dated 24 January 1917 and was surely intended as a patriotic number for him to perform in the innumerable recitals he was giving at this time in the towns and villages of Moldavia,

<sup>14</sup> *Ibid.*, p. 67; Malcolm (op. cit., p. 267) places it ‘c.1899 (date uncertain)’; and Firca (op. cit., p. 178) again assigns it her favourite ‘post 1896, ante 1900?’, but the harmonic language suggests a considerably later date.



and for Romanian troops at the front (Romania had entered World War I on the Allied side at the end of August 1916, and in November Bucharest had fallen to the enemy).

The brilliant unaccompanied *Airs dans le genre roumain*, dating from 1926, is very close in its time of composition to Enescu's Third Violin Sonata, completed in November of the same year and subtitled as being '*dans le caractère populaire roumain*'; indeed, the *Airs* may well have been a study for it.<sup>15</sup> Here the full repertoire of the *laütari* fiddlers' stylistic tricks and strategies is on display in a tumultuous medley of folk-like tunes, by turns fiery, witty, raffish and melancholic. Though continuous, the piece has a four-movement shape: two sections in D minor are succeeded by two in D major. A capricious introductory *Moderato (molto rubato)* [10], features an elaborate repertoire of folk-like ornamentation, trills, harmonics and *glissandi*, and then flows into an *Allegro giusto* dance [11]. There follows a slower, soulful, more recitative-like *Andante* in the manner of a Romanian *doina* [12], with a contrasting theme marked *Tempo di Hora*; and the work concludes with a *moto perpetuo*-type finale-section [13] marked *Allegro giocoso* that works up to a brilliant final flourish.

The *Nocturne 'Villa d'Avray'* [17] from the period between 1931 and 1936 is scored for piano quartet and is clearly a touching souvenir of a special relationship in Enescu's life – and in musical history.<sup>16</sup> Enescu began teaching the ten-year-old Yehudi Menuhin in 1927; in 1931 after a two-year absence in Switzerland (where Menuhin had been studying, at Enescu's suggestion, with Adolf Busch) the Menuhin family returned to Paris and took up residence at a house near Versailles, in Ville d'Avray by the Seine (immortalised in the famous painting by Corot). Over the next five years Enescu visited many times to play chamber music with Yehudi, Hephzibah and Yaltah Menuhin; other participants included Jacques Thibaud (violin), Pierre Monteux (viola) and Maurice Eisenberg (cello). His *Nocturne*, which would have been substantial enough to become the slow movement of a full-blown piano quartet, is clearly a record of such visits, and was presumably written for performance there.

Evidently there is a programmatic or at least pictorial aspect to this C major *Andantino*, allying it with such works as the orchestral *Suite Villageoise* (1938) and the *Impressions d'enfance* for violin and piano (1940), though it is comparatively a *jeux d'esprit*. Muted strings begin it, with

<sup>15</sup> Making up a trio of 'Romanian' violin works at this period is the unfinished *Caprice Roumain* for violin and orchestra, begun in 1925 and worked on until 1928.

<sup>16</sup> Firca (*op. cit.*, p. 257) incomprehensibly and doubtfully assigns this piece, which does not belong in her first volume at all, to the period 1896–1901.

a wandering, somnambulistic line over the deep C pedal in the cello: in addition to the tempo-marking *Andantino* Enescu adds the qualifying comment '*Beau clair de lune*'. A warm, almost Brahmsian piano melody leads the ensemble into a kind of ecstasy of nocturnal contemplation, as the strings soar above surging piano arpeggii. A sudden dramatic tremolo brings a cock-crow, and a tinkling bell: the night is drawing to an end. The sleepwalker makes his way back to bed.

The substantial and fascinating *Fantasia Concertante* [16] did not reach its present form at the hands of Enescu, though the material is authentically his. During 1932 he worked on a project for a large-scale symphonic work, a *Symphonie Concertante* for violin and orchestra (the manuscript is dated 10 October 1932),<sup>17</sup> but it was never finished, and the *Fantasia* was created by Sherban Lupu out of the some of the existing drafts.<sup>18</sup> In Lupu's words, this piece

seemed a very interesting work for our world, the violinists, and especially for those of us who know Enescu. [...] He started rather bold, with whole pages orchestrated, almost ready to be played. But, like in many other occasions, his work was interrupted by long tours, the project being forgotten or delayed. Enescu tried to return to this piece, some other drafts that I studied being a proof of that intention. In my investigations over this piece I preserved what seemed significant for expressing this new language, innovative and complex compared with previous attempts. [...] the orchestral materials were too sparse for serving as a solid starting-point. Considering the interest represented by this score for the violin language, I decided to create myself a concert work starting from Enescu's sketches. [...] Extracting fragments from the orchestral proofs and corroborating them with the solo violin interventions, I shaped a revealing work for solo violin from the late period of Enescu's creativity. The language used here is very close to the one from *Oedipus*, a masterpiece that I am very much familiar to, due to my position of concertmaster of the orchestra for the American premiere staging of the opera.<sup>19</sup>

The result is a voluble, mercurial violin solo, fantasia-like indeed, constantly changing direction and

<sup>17</sup> Perhaps intended as a latter-day counterpart to his *Symphonie Concertante* for cello and orchestra, Op. 8, composed in 1901.

<sup>18</sup> Lupu had worked with the composer Cornel Țăranu on the reconstitution of Enescu's incomplete *Caprice Roumain* (a substantial work in four movements, some 25 minutes in duration) in the mid-1990s, with Țăranu following Enescu's sketches to establish the structure and Lupu advising on the violin-writing.

<sup>19</sup> *Loc. cit.*, pp. 81–82. (The unidiomatic grammar here is presumably due to the translation from the original Romanian, which can be found on pp. 35–36 of the same publication.)