

**ENESCIAN PIANISM AND INTERPRETATIVE STYLE IN
CHAMBER MUSIC WORKS:
IMPROMPTU CONCERTANT FOR VIOLIN AND PIANO,
CONCERTSTÜCK FOR VIOLA AND PIANO,
LÉGENDE FOR TRUMPET AND PIANO AND
CANTABILE ET PRESTO FOR FLUTE AND PIANO**

GINA-MIHAELA PAVEL¹ 

SUMMARY. The idea of writing about and delving into Enescian pianism came to me while I was preparing two Enescu recitals, one as part of the *Musica Barcensis Festival*, the other one as part of *George Enescu International Festival* (in Sinaia). The concept behind organizing the recital, aptly titled *Enescian Sonorities*, was to present to the public the composer's early chamber works. For this research, which aims to highlight the complexity of Enescian pianism, I chose *Cantabile et Presto for flute and piano*, *Légende for trumpet and piano*, *Impromptu Concertant for violin and piano* and *Concertstück for viola and piano*. Although I focused on his early works, we can already observe the intuition, originality, naturalness, and maturity of his compositions, which are impressive for the age at which they were written. Beyond the beauty and expressiveness of the music, these instrumental miniatures represent true technical challenges, testing the performers in multiple ways. What I primarily wish to emphasize through this research is that in all four works mentioned, the balance and equal importance given to both instruments are evident, with the compositions easily fitting into the chamber music genre.

Keywords: George Enescu, enescian pianism, *Impromptu Concertant for Violin and Piano*, *Concertstück for Viola and Piano*, *Légende for Trumpet and Piano*, *Cantabile et Presto for flute and Piano*

¹ Department of Musical Performance and Pedagogy, Faculty of Music, Transilvania University, Braşov, Romania. Correspondence concerning this article should be addressed to Gina Mihaela Pavel, Department of Musical Performance and Pedagogy, Faculty of Music, Transilvania University, No. 2, Andrei Şaguna st., Z building, 500123, Braşov, Romania, pavel.ginamihaela@gmail.com, gina.pavel@unitbv.ro.



Introduction

The idea of writing about and delving into Enescian pianism came to me while I was preparing two Enescu recitals (both with the same concept and program): one recital on August 25, 2024, at the Fortified Church in Codlea, Braşov, as part of the *Musica Barcensis Festival* organized by the Forum Arte Association², and a second recital in September of the same year, as part of the *George Enescu International Festival*, 2024 edition, which took place on September 15 at the *George Enescu Memorial House* in Sinaia³. The concept behind organizing the recital, aptly titled *Enescian Sonorities*⁴, was to present to the public the composer's early chamber works, some of which have been very rarely performed. Beyond the artistic act of bringing the charm of Enescu's music to the audience, I also considered it opportune to include a brief scientific exploration, which would offer more clarity and understanding of Enescu's complex musical language.

Additionally, 2025 will mark 70 years since George Enescu's passing, and 2026 will commemorate 145 years since the composer's birth. Therefore, further reflections that recall Enescu's remarkable personality would certainly not be in vain.

Although I concentrated on his early works — written when Enescu was 22, 23, and 25 years old, shortly after graduating from the Paris Conservatory — we can already discern the intuition, originality, naturalness, and maturity in his compositions, qualities that are remarkable given his young age at the time.

Materials and Methods

For this research, which aims to highlight the complexity of Enescian pianism, I chose two works dedicated to wind instruments and two others intended for string instruments with "piano accompaniment". In addition to *Cantabile et Presto for Flute and Piano*, *Légende for Trumpet and Piano*, and *Impromptu Concertant for Violin and Piano* — which I also presented in the aforementioned recitals — I included *Concertstück for Viola and Piano*. All four works were composed for competitions at the Paris Conservatory⁵, with three of them being dedicated to professors at the same institution (flautist

² The link to the event is <https://www.forumarte.ro/musica-barcensis-2024/>.

³ https://www.georgeenescu.ro/albume-foto_doc_2512_imagini-de-la-concertul-cameral-sonoritati-enesciene-sinaia-15-septembrie-2024_pg_0.htm

⁴ The recitals were performed alongside Theodora Bălănică-Ciurezu — violin (*Impromptu Concertant* and *Ballade*), Noémi Karácsony — mezzo-soprano (*Pensée perdue*, *Souhait*, *Le Désert*, *Op. 4 No. 1*, *Soupir Op. 4 No. 3*), Diana Cristea — flute (*Cantabile et Presto for flute and piano*), and Paul Grosar — trumpet (*Légende for trumpet and piano*).

⁵ The *Concert Allegro for solo chromatic harp* (1904) was also written for these competitions.

Paul Taffanel, trumpeter Merri Franquin, and violist Théophile Laforge). And although these works were not assigned opus numbers by Enescu, they have all proven their viability over time, remaining staple repertoire pieces for flute, trumpet, violin, and viola, respectively. Beyond the beauty and expressiveness of the music, these instrumental miniatures represent true technical challenges, testing the performers in multiple ways.

The scores (for viola, trumpet, and flute) that I used in the analysis of the works are sourced from the public domain website <https://imslp.org/>, though the originals belong to the publisher *Enoch & Cie Paris*⁶. The score for *Impromptu Concertant for violin and piano* is published by Sherban Lupu and the Romanian Cultural Institute Publishing House in 2005.

I also turned to *YouTube*, a valuable resource for listening to and comparing numerous interpretations, where I also found a recording of *Concertstück for viola and piano*, with George Enescu himself on the piano⁷.

Results

Although Enescu himself wrote on the title pages of the scores “avec *accompagnement de piano* – with piano accompaniment”, I dare to contradict this statement, referring to the fact that the term “accompaniment” generally refers today to a part with a less significant role compared to the soloist’s line. What I primarily wish to emphasize through this research is that in all four works mentioned, the balance and equal importance given to both instruments are evident, with the compositions easily fitting into the chamber music genre. From my experience of the laborious practice and public performance of all these works, I don’t believe I’m mistaken in making this claim. In the score of *Légende for trumpet and piano*, there is even a short piano cadenza. Chamber music requires a different approach and, most often, even a more in-depth practice compared to working on an accompaniment.

At the same time, I want to highlight the importance of collaboration with the pianist, who becomes a “lead actor” in the musical unfolding. Indeed, the score is written pianistically, with passages flowing naturally (but only after careful and intense practice!), which once again reflects the complexity of Enescu’s personality, who, as we know, was a violinist, pianist, conductor, composer, and teacher. However, I believe that the roles in the construction of the musical dramaturgy are equally important. It seems that due to this

⁶ <https://www.enoch-editions.com/en/catalogue/vente?page=2>

⁷ We can listen to the recording by accessing the YouTube link <https://www.youtube.com/watch?v=2Wu3BwyMkPQ>, accessed on August 21, 2024. Enescu, in fact, performed this piece twice in Bucharest: in 1942 with the aforementioned violist (Alexandru Rădulescu) and with Ernst Wallfish in 1943. Even though the recording quality is not ideal, it remains a benchmark.

way of thinking and conceiving music, giving equal importance to ensemble partners, Enescu was not particularly drawn to the idea of composing concertos for soloist and orchestra⁸.

I will present the works chronologically, so I will start with the *Impromptu concertant for violin and piano*, composed in 1903⁹ when Enescu was only 22 years old. Without an opus number, as I mentioned earlier, but with undeniable value, the piece has been promoted more in recent years (the first edition was published in 1958, thus after the composer's death and very likely not performed during his lifetime). From a pedagogical perspective, it can be considered a starting point for familiarization with the Enescu's realm, both for violinists and pianists. However, it is by no means easy, especially regarding the integration of the dialogues between the two instrumentalists. *The Impromptu Concertant* is smaller in scale, which can recommend it as the first Enescu work to practice¹⁰.

One thing is certain: both musicians must know in detail not only their own part but also that of their ensemble partner. The musical discourse is very dense and complex in terms of melody, rhythm, dynamics, and agogics. This necessitates a profound understanding of the overall score to construct the musical dramaturgy as naturally as possible and to ensure that the dialogues flow as a continuous stream (*Chaleureux et mouvementé*). The same observations apply to the other works analyzed in this presentation. Without a deep understanding of the overall score, the Enescu message cannot be conveyed.

Referring to the *Impromptu concertant*, I dare to assert that each instrument has its own discourse so well constructed that it sounds remarkable and self-sufficient. Clearly, when masterfully incorporated into the ensemble, as Enescu does, the effect is amplified. At the same time, the discourse appears improvisational, spontaneous, and unconstrained, yet perfectly fused within the whole of the duo.

With a strong impressionistic flavor, the *Impromptu concertant* abounds in agogic, dynamic, and expressive indications — perhaps more so than in the works of any other composer — an Enescu “imprint” that greatly assists the performer in deepening their understanding of the score and conveying the musical dramaturgy. At first contact with Enescu's scores, this abundance might be disarming, but after thorough research, intense practice, and (perhaps?!) multiple performances before an audience, all these Enescu's

⁸ I will mention only two exceptions: *Fantasia for piano and orchestra*, and the *Symphonie concertante for cello and orchestra in B minor, Op. 8*.

⁹ At the end of the score, the date of October 23, 1903, is inscribed.

¹⁰ The *Ballade for violin and piano*, written at just 14 years old, is even more suitable as a first contact with the Enescu's realm.

intentions and indications become natural, fluid, instinctive, and spontaneous. Throughout the 90 measures of the *Impromptu*, we encounter terms such as: *avec élan, caressant, augmentez et animez, cédez et diminuez, vibrant, très ardent, calmez, doux, un peu plus large, gravement, tendre, animé*. The great violinist Sherban Lupu emphasizes in the CD-book *Arta lăutarilor – izvor al violonisticii moderne (Fiddler's Art – Source of the Modern Violonist Technique)*¹¹ that “at the Enescu Museum, I had the joy of seeing the corrections made by him on the first edition of *Sonata No. 3*, and it struck me as amazing that for every incorrect millimeter of a sign he noted, he sent the score back for correction.” Through this great attention to detail, Enescu sought to bring the performer as close as possible to his interpretive vision.

Returning to the *Impromptu concertant*, I will note that due to its compositional conception, the architectural form is difficult to outline. Perhaps Enescu did not have a specific form in mind beforehand, hence the title —*Impromptu - Improvisation*. However, two large sections (A and B) are distinguished, with the second being prepared by a Bridge and highlighted by the change of key (E-flat major) and the agogic indication *Un peu plus large* (measure 33).

The sensation left by listening to the first section is that of an infinite melody (at least until the beginning of the second part). The flow and combination of voices unfold like a continuous improvisation, spontaneous, on a very ingenious polyrhythmic and polyphonic writing. Although the piano part is extremely complex — note that up to the Bridge (m. 24) each measure stretches across a single staff — after an intensive practice, the piece proves to be written in a pianistic manner.

¹¹ Lupu, Sherban. *Arta lăutarilor – izvor al violonisticii moderne. Fiddler's Art – Source of the Modern Violonist Technique*. Editura Casa Radio, București, 2010, pp.31-32

The image displays the first three measures of George Enescu's *Impromptu Concertant for Violin and Piano*. The score is written for Violin and Piano. The title *Chaleureux et mouvementé* is written above the Violin staff. The Violin part starts with a rest in measure 1, then enters in measure 2 with a melodic line. The Piano part also starts with a rest in measure 1, then enters in measure 2 with a complex rhythmic accompaniment. Dynamics include *f* and *f avec élan*. Performance markings include *Ped.* and asterisks. The score shows intricate melodic and rhythmic interplay between the two instruments.

George Enescu, *Impromptu Concertant for Violin and Piano*, ms. 1-3

When interpreting Enescu's music, instrumentalists need to exhibit flexibility, promptness, and agility in delivering answers and complementing musical voices. I highlight this because the melodic-rhythmic interplay, particularly in the *Impromptu*, is so intricate that performers must remain highly attuned to their partner in dialogue and maintain a shared rhythmic pulse.

The entire musical development evokes the flow of water. In the first section, the musical dramaturgy reveals continuous "waves" that build up momentum, culminating in two closely spaced climactic points. The first appears in measure 18, marking the initial *ff* in the piece, followed by an even more intense *ff* in measures 20-21, *vibrant* and *très ardent*. This close succession of climaxes reflects the natural progression of the musical dramaturgy, where one wave crashes and is swiftly followed by another.

E.g. 2

The image shows a musical score for George Enescu's *Impromptu Concertant for Violin and Piano*, measures 17-18. The score is in 3/4 time and features a complex rhythmic pattern with triplets and sixteenth notes. The piano part includes dynamic markings such as *mf* and *ff*, and performance instructions like *Ped.* and *mf*. The violin part is written in a single staff with a treble clef and a key signature of three flats. The piano part is written in a grand staff with a bass clef and a key signature of three flats. The score is marked with various performance instructions and dynamic markings.

**George Enescu, *Impromptu Concertant for Violin and Piano*,
tempo *Chaleureux et mouvementé*, ms. 17-18**

The first climax is prepared through a concentration of musical elements (*augmentez et animez*) and is built using an ascending chromatic line in octaves at the piano, resolving on a $A_b7(\#9)$ chord (with the pedal held on C). The second climax can present synchronization challenges due to the repeated notes and musical motifs, which might confuse both performers. During the initial practice phase, adopting a steadier tempo and maintaining a consistent pulse can help overcome these difficulties. The violinist will need to closely follow the triplet melodic line in the right hand of the piano. Another similarly challenging moment, both technically and interpretively, occurs at the end of the piece, starting from measure 77, where polyrhythms may cause confusion. These two passages, along with measure 59, are key areas that can prove difficult, requiring both performers to be highly attentive and supportive of one another in their musical dialogue.

Section B (*Un peu plus large*) consists of four stages based on the same theme — a simple, almost linear melody composed of repeated notes and small intervals (seconds, thirds).

The image shows a musical score for George Enescu's *Impromptu Concertant for Violin and Piano*, measures 33-35. The score is in 4/4 time and features a violin part and a piano part. The tempo is marked "Un peu plus large" and the dynamics are "mf gravement". The key signature has six flats. The piano part includes fingerings and asterisks indicating specific techniques or accents.

George Enescu, *Impromptu Concertant for Violin and Piano*, ms. 33-35

The stages traverse the keys of E-flat major (measure 33), C-flat major (measure 46), G-flat major (measure 60), and F-flat major (measure 71). In the piano score, the performer should strive to express the fluidity of the discourse through thorough analysis and the selection of the most suitable fingerings. In collaboration with the violinist, he must shape the dialogues and dynamics of the phrases, which ebb and flow like waves of intensity. It is also worth noting Enescu's choice of key - G-flat major, with its six flats — which presents sight-reading challenges.

In contrast to the *Impromptu concertant*, the *Concertstück for viola and piano*, composed in 1906, features a more complex architectural structure and has a duration of about nine minutes. The repertoire for viola is notably more limited compared to that for violin, making Enescu's decision to compose this concert piece especially valuable, as it effectively merges technical and interpretative challenges. A discerning listener familiar with Enescu's works may recognize similarities in the compositional style with his *Sonata No. 2 for violin and piano*, written seven years earlier in 1899. Thus, the Enescu imprint is already evident at the age of 25 when he created the *Concertstück*.

The piece is structured around three primary themes, which I have identified as α , β , and γ , whose motives are varied and intertwined. I believe we are witnessing an intertwining of formal principles, namely the variational, the expositional archetype, and the developmental¹². At the same time, the architectural structure can also correspond to a sonata form with a very extensive *Exposition* (measures 1-96), a short and concise *Development* (measures 97-133), a *Recapitulation* (measures 134-190), and a *Coda*

¹² Vasiliu, Laura. *Interpenetration of Form Principles*. Course on Musical Analysis (Întrepătrunderea principiilor de formă. Curs de analiză muzicală), pp. 12-13.

(measures 191-217). The composition is also abundant in counterpoint, with motive α - the most extensively developed - frequently appearing in canon form.

We encounter the same dense array of dynamic, agogic, and expressive markings that help unravel the musical dramaturgy: *assez animé*, *grave*, *gracieux*, *un peu hésitant*, *augmentez*, *bien marqué*, *soutenu*, *harmonieux et fondu*, *diaphane*, *sonore et expressif*, *chantant*, *sec*, etc.

At the very beginning of the piece, the performers must focus on distinguishing between the character of the first phrase — *Grave* (corresponding to α), with a deep, serious tone and *legato* — and the immediate contrast in measure seven with *Gracieux* (corresponding to β) where the piano accompaniment shifts to *staccato*, requiring an elegant and natural execution.

E.g. 4

ALTO

Assez animé

Grave

mf

PIANO

Assez animé

sf

p

George Enescu, Concertstück for Viola and Piano, ms. 1-4

E.g. 5

mp Gracieux

Un peu hésitant

p

Un peu hésitant

pp

Ped. *

**George Enescu, Concertstück for Viola and Piano,
tempo Assez animé, ms. 6-9**

The violist, paying close attention to bow speed, will carefully follow the phrasing and its direction. Even in these initial measures, we can observe Enescu's contrapuntal mastery, particularly in the way he weaves together the voices, with a focus on motive α .

Additionally, it's important to note the meticulous attention Enescu gives to the dynamic balance between the two instruments, taking into account the viola's deeper timbre (as compared to the violin's higher register). In an ensemble with viola, the piano part must maintain a lighter, more delicate dynamic range to avoid overshadowing the viola, especially when it plays in its lower register. Therefore, the pianist must closely follow Enescu's precise dynamic markings. In measure 31, where only the piano introduces motive γ for the first time, the use of *ff* and the indication *bien marqué* are "permitted."

E.g. 6

The image shows a musical score for measures 31-33 of George Enescu's Concertstück for Viola and Piano. The score is written for piano and includes a viola part. The piano part starts with a forte (*ff*) dynamic and a *bien marqué* articulation. The music features cascading arpeggios. A pedal point is indicated at the bottom left.

**George Enescu, Concertstück for Viola and Piano,
tempo *Mouvement*, ms. 31-33**

The two performers' lines intertwine and continuously weave together, creating expressive dialogues shaped by dynamic swells and agogic nuances. In measures 44, 46, and 48, motive α reappears in octaves in the piano's lower register through three sequences with a premonitory character. The following cascading arpeggios (marked *harmonieux et fondu*) reveal the brilliance and tranquility of the E major key in measure 55 (*diaphane*). Enescu's pedal markings, which extend over two or even three measures, are a hallmark of his style, emphasizing the long, resonant pedal sections. To support the viola's timbre, Enescu marks its part with *f*, *sonore et expressif*, while assigning the terms *diaphane* and *pp* to the piano - dynamics that are particularly difficult to achieve given the wide-spanning cascading arpeggios that fill the entire keyboard.

Following a brief pause, motive γ is delicately recalled by the piano (*pp*, m. 74), intertwining with α , which the viola presents in a similar gradual motion but features repeated notes and sixteenth notes this time. The viola's

part strives to build a new climax, yet everything gradually dissipates (*pp*, *pizzicato*, E major, m. 96), only to abruptly make way for a short developmental section. A sudden *ff* in octaves and chords from the piano disrupts the silence with the return of motive γ , which the viola then forcefully continues (*au talon*, *martelé*). This, along with the embellishment of motive β , will be explored in depth in the following sections (with repeated notes, thirds, and octaves). Once again, we highlight Enescu's meticulous attention to detail in the score, even providing suggested fingerings for the violist.

After a well-articulated, emphasized discourse - in the piano chords, we even have the indication *sec* - in measure 127, the viola changes tone (*très expressif* and then *doux*), with the piano following through *diminuez*. Almost imperceptibly, in measure 134, the *Reexposition* is resumed with the reappearance of motive α . This is a fragment of compositional mastery in which Enescu intertwines the three motives mentioned above: the viola presents motive α , while the right hand of the pianist maintains the embellishment from β , and the left hand executes motive γ twice (*un peu marqué*).

For any interpreter of Enescu, whether a pianist, violist, or violinist, a very important reference is the documentary recording from the Electrecord label, *Recital de violă/Viola recital by Alexandru Rădulescu*, on which we have the great fortune to hear the composer himself performing at the piano alongside the great violist. Upon first listening to the recording, I notice a consistent tendency to push the phrase forward, which makes the tempo slightly more brisk compared to other interpretations.

Shifting focus from the compositions dedicated to string instruments, which Enescu knew intimately as a performer, I will now turn to two works written for wind instruments. *Légend for trumpet and piano* is undeniably one of the most significant pieces in the trumpet repertoire, being one of the earliest works composed for the C trumpet. At that time, this instrument was commonly used in French orchestras and eventually made its way to the United States. Thus, Enescu is a trailblazer in this direction as well, with *Légend*, along with *Cantabile et Presto for flute and piano*, serving as benchmarks for the repertoire of wind players and being among the most performed Enescu's works worldwide. A good connoisseur of the entire orchestral apparatus, Enescu managed to create standard compositions for wind instruments as well, successfully blending lyrical elements with those of virtuosity.

Légend presents us with a rhapsodic form that juxtaposes five sections delimited by changes in tempo, following the pattern slow-fast-slow-fast-slow (*Lent et grave – Mouvement – Premier mouvement – Vif - Premier mouvement*). Moreover, the musical language used combines Romantic elements with those of Impressionism.

In interpreting this piece, special care must be taken to evoke musical imagery, colors, questions, and answers, as well as to deliver the *rubato* style with a natural flow. The musical progression narrates a story (a legend), with sections seamlessly interconnected to follow its course. It begins in a mysterious atmosphere, which reappears at the end (measure 66) but on a deeper, more profound level, enhanced by the use of a mute on the trumpet. The introduction of *Légend* is played gravely, with depth, over a chordal structure where Enescu provides precise instructions for pedal usage (e.g. *ped. à chaque accord*). This passage sets the stage for the enigmatic mood of the unfolding tale.

E.g. 7

The image shows a musical score for George Enescu's 'Legend for Trumpet and Piano', measures 1-4. The score is in 4/4 time and B-flat major. The trumpet part is marked 'Lent et grave' and 'En UT'. The piano part is marked 'Lent et grave' and 'p Fondu'. The piano part features a series of chords with a sustained pedal point. Pedal markings include 'Ped.' and 'Ped. à chaque accord'.

George Enescu, *Legend for Trumpet and Piano*, ms. 1-4

At the same time, the typical Enescian blend of harmonies reappears twice through the sustaining of the pedal over multiple chords, creating a harmonic amalgam. As a pianist-interpret who has practiced all these works in detail and has also performed them publicly, I want to emphasize that the dynamic indications in the score must take into account the instrument alongside which one is playing. A *pp* from the score of *Légend* will be much more resonant than one from *Concertstück*. The same applies to the broader dynamics (*sf*, *ff*).

As with the other scores presented above, we again notice the abundance of indications for expression, execution, dynamics, or agogics: *lent et grave*, *fondu*, *expressif*, *hésitant*, *en dehors*, *pathétique*, *cédez*, *gracieux*, *augmentez*, *suivez*, *mouvement agité*, *chantant*, *très marqué*, *furieusement*, *rêveur*, *pppp*. Thus, a multitude of indications that brings us closer to the Enescian interpretative ideal.

Throughout this entire chordal sequence, the pianist must shape the phrases to evoke a serene, unshakable descriptive atmosphere, serving as the backdrop for the tableau where the trumpet subtly interjects, continuing the narrative thread. However, the role of the storyteller also belongs to the

piano, as happens in measures 10 (*Grave*), 14 (*Expressif, hésitant*), or 16-17 (*en dehors, pathétique, cédez*), the terminology used by Enescu being extremely suggestive.

In measure 20 - *Mouvement – Gracieux – Très fondu* - the discourse becomes more animated, introducing the first technical challenges: chromatic alterations, repeated notes on the trumpet, and passages filled with borrowed divisions. In these moments, the pianist must be thoroughly familiar with the trumpet's melodic line to ensure proper synchronization and maintain the natural flow of the phrases (measures 20-29).

E.g. 8

George Enescu, *Legend for Trumpet and Piano*, ms. 20-21

Upon the first return to the initial tempo at measure 31, the piano resumes the narrative with a beautiful polyphonic construction rooted in the theme introduced at the beginning of the *Légend*. This passage highlights both the piano's remarkable orchestral potential and the compositional prowess of the young Enescu.

E.g. 9

George Enescu, *Legend for Trumpet and Piano*, ms. 31-34

The soloistic passage for the piano in measures 37-43 offers the trumpeter a welcome moment of respite. This also underscores my earlier

point that these miniatures are not simply piano accompaniments to the violin, viola, trumpet, or flute. The piano sections in Enescu's compositions are quite challenging, and this brief yet virtuosic cadenza poses significant technical difficulties, particularly because of the interval leaps and the intricate chords involved.

E.g. 10

George Enescu, *Legend for Trumpet and Piano*,
tempo *Premier mouvement*, ms. 37-43

In the progression of the work's dramaturgy, this section marks the onset of the storm, foreshadowing the turmoil that will erupt in the upcoming segment, titled *Vif*. Moreover, it is important to note that Enescu has included several purely pianistic passages throughout this piece, serving as moments of rest for the trumpeter.

The pianistic cadenza and the subsequent section – *Vif* – represent the climax of the musical dramaturgy, an unleashing of forces driven towards *fff* through multiple chromatisms: in the piano – octaves constructing threatening waves with the left hand, followed by energetic chords from both hands; in the trumpet through repeated notes, small waves, and then an ascending chromatic scale leading to *Furieusement*.

E.g. 11

George Enescu, *Legend for Trumpet and Piano*, ms. 55-57

Suddenly, after all the forces have discharged their energy, a long general pause halts everything to prepare for the return of the initial, mysterious, and dreamlike theme (*Rêveur*), which is then taken up by the muted trumpet. Everything fades into the ether on the chord of C minor.

As I turn to the final work discussed in this brief study, *Cantabile et Presto for flute and piano*, I can assert that it is the most recognized and frequently performed of the four pieces. Serving as a reference in the flute repertoire, this work masterfully combines technical and expressive elements, as highlighted in its title. Both performers are required to exhibit a wide expressive range, diverse tonal colors, and creativity. The *rubato* style I mentioned earlier is also prevalent here, particularly in the first section — *Cantabile* — at the points indicated by Enescu: *un peu retenu, hésitant, tenuto, un peu à volonté*. Although challenging to articulate and best achieved through interpretation honed over years of practice and experience, *rubato* introduces a sense of freedom and flexibility to the performance. Like Enescu's other compositions, this piece is enriched by additional agogic and expressive markings, including *andante ma non troppo, expressif et lié, doux et fondu, délicatement, expressif et gracieux, appuyé, presses, cédez, léger, appassionato, harmonieux, chantant*.

The musical structure consists of two primary sections as indicated by the title, with variation serving as the fundamental compositional principle. In the case of *Presto* section, the principle of the refrain is also added, which "is based on the procedure of alternation, involving strophic form and the principle of variation." (Laura Vasiliu)¹³

The piano is the one that introduces us to the extremely calm atmosphere of the first section (in fact, it is also the one that opens *Presto*), thus playing a primary role in setting the ambience and establishing the smooth, gradual movement (*fondu*) of *Andante ma non troppo*. In the context of the piano accompaniment, the flute presents the theme in its lower register, with a full, generous sound, yet expressive and very legato (*expressif et lié*).

¹³ Vasiliu, Laura. *Interpenetration of Form Principles. Course on Musical Analysis (Întrepătrunderea principiilor de formă. Curs de analiză muzicală)*, p. 11.

E.g.12

FLÛTE

Andante ma non troppo *mf expressif et lie*

PIANO

Andante ma non troppo

p fondu

Ped. * Ped. * Ped. *

un peu retenu,

un peu retenu,

Ped. * Ped. * Ped. * Ped. *

George Enescu, *Cantabile et Presto for Flute and Piano*, ms. 1-6

Both instrumentalists must ensure a very smooth transition from one sound to another, creating a fine texture in this typically impressionistic atmosphere. Starting from measure 19, both the flute theme and the varied piano accompaniment are revisited, with the musical discourse continuing towards a small climax in measure 37 and a delicate flute cadenza (measure 41). I want to emphasize the climax construction - measures 35-37. Although the ascending flute melody seems to call for a *crescendo*, it should actually be played with a *decrescendo* to *mp* in measure 36, as Enescu indicates. This allows it to burst forth at *sf* in the following measure, resembling a wave that crashes and quickly recedes.

E.g. 13

mp

p

sf

sf

p

Ped. *

George Enescu, *Cantabile et Presto for Flute and Piano*,
tempo *Andante ma non troppo*, ms. 35-37

Flutists face a challenge in this section due to the limited moments of rest. Additionally, Enescu requires a delicately played G in the high register at a *ppp* dynamic at the end. To achieve optimal control over this note and its nuances, the flutist must manage air pressure to prepare the attack in advance.

Once again, as a proponent of musical "surprises," Enescu disrupts the tranquility of the *Cantabile's* conclusion by introducing changes in character, dynamics, and agogics, which he assigns to the pianist. Both the piano and flute must deliver the *staccato* passages with clarity, precision, and distinctness (*leger*).

E.g. 14

The musical score for measures 48-59 is presented in two systems. The first system shows the piano accompaniment with chords in the right hand and a bass line in the left hand. Dynamics range from *f* to *ff*. Pedal markings and asterisks indicate specific performance instructions. The second system shows the flute part with a melodic line of repeated notes, starting with a *p* dynamic.

George Enescu, *Cantabile et Presto for Flute and Piano*, ms. 48-59

The musical motif featuring repeated notes from the flute will reappear as a refrain throughout the *Presto* section, defining its three distinct stanzas. In this *staccato* passage, it is essential to focus on preserving sound quality and dynamic control.

E.g. 15

The musical score for measures 60-68 shows a flute melody in a single system. The tempo is marked *PRESTO léger*. The dynamic is *mp*. The melody consists of repeated eighth notes with a *p* dynamic marking at the end.

George Enescu, *Cantabile et Presto for Flute and Piano*, ms. 60-68

With each appearance of this motif, the piano accompaniment differs, the third time (measures 165-168) being ingeniously intertwined with the flute theme from the second stanza (measures 139-142). Thus, the pianist reintroduces — an octave lower — the melody previously presented by the ensemble partner, while the flute resumes the refrain theme.

E.g. 16

The musical score shows a flute part and a piano accompaniment. The piano part has a 'cantant' marking above the treble clef and a piano (p) dynamic. The bass line features several triplet markings and pedal points indicated by 'Ped.' and asterisks. The flute part has a melodic line with some triplet markings.

**George Enescu, *Cantabile et Presto for Flute and Piano*,
tempo *Presto*, ms. 164-168**

The ending is striking, built around the surprise effect of both instrumentalists playing in unison at *ff* on the note G, following an extended passage in *pp* and contrary melodic lines. The piece does not pose significant challenges in assembling the discourses of the two instrumentalists, unlike the other pieces presented here. However, the beauty of the musical motifs and the contrasts in character of the themes make it a musical gem, although not devoid of technical challenges.

Conclusion

Perhaps the most evident aspect of the presented scores is the abundance of indications mentioned earlier. I quote the words of the professor, music critic, and historian Marcel Frandez, which shed more light on the Enescian universe: "The density of notations regarding differentiated sound effects aims for a supple execution, characteristic of *parlando rubato*. I believe that Enescu understood the difference between the specialization of theorists and practitioners. In the time of J.S. Bach, the composer and the performer were one and the same. Later, they became separated. Thus, there was a need for semiographic supplements... Enescu worked tremendously to refine a musical work. A performer should also dedicate enough time to decipher the

web of signs that cover almost the entire page, and after understanding that puzzle, everything will become clear.”¹⁴

From a pianistic standpoint, these works pose various technical and interpretative challenges, demanding that performers exhibit a diverse range of agogic nuances and dynamics across all registers, along with fluidity and the skill to shape the musical dramaturgy.

It is also worth noting the contributions of violinist and professor Sherban Lupu, a dedicated researcher of George Enescu's works and one of the finest contemporary interpreters of his music. As president of the "George Enescu" Society in the United States, Lupu has played a key role in promoting Enescu's oeuvre, including the publication of lesser-known works — some of which were unfinished and later completed from the composer's original sketches. Even nearly 70 years after Enescu's passing, certain compositions remain relatively obscure, a situation partially due to the composer's own modesty and aversion to seeking publicity.

In closing, I would offer a piece of advice to young musicians eager to explore Enescu's music, particularly those who may find its depths challenging. This guidance is relevant for studying any composer: thoroughly analyze and investigate every aspect of the score you intend to perform. Gaining an understanding of all the formative elements of a composition and the context of its creation enhances the entire interpretative process. This modest study aims to serve as a helpful resource for instrumentalists.

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¹⁴ "Densitatea notațiilor vizând efecte sonore diferențiate are ca scop execuția suplă, caracteristică parlando-rubato-ului. Cred că Enescu a înțeles și diferența între specializarea teoreticienilor și a practicanților. În vremea lui J.S. Bach compozitorul și interpretul coincideau. Ulterior, s-au separat. Astfel, a fost nevoie de suplimente semiografice... Enescu muncea enorm pentru a finisa o lucrare muzicală. Un interpret ar trebui să dedice și el timp suficient pentru a descifra păienjenişul de semne ce acoperă aproape toată pagina, iar după ce a înțeles acel puzzle, totul se va lumina." (Frandes, Marcel; Mănăilescu, Sorana. „G. Enescu. O densitate afectivă de o mare sinceritate”. In *Contemporanul*, 1 iunie 2021)

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