

ECHOES OF ENESCU: CORNEL ȚĂRANU'S "RIMEMBRANZA" FOR ORCHESTRA

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SUMMARY. Echo of the *Chamber Symphony* by George Enescu, *Rimembranza* was dedicated to the 50 years commemoration since the death of the great composer and, at the same time, to the conductor Cristian Mandeal, "flawless performer of Enescu's works". Structured in one part, in the form of a sonata, the work seems to extract its substance from Enescu's music, alluding to Enescu's elements of style and using rhetoric of symbols and allegory, but keeping, as a whole, its own contemporary identity and the exhaustive sonority characterizing its composer.

Keywords: Cornel Țăranu, George Enescu, B-A-C-H

In one of his last volumes, the late art critic Dan Grigorescu stated: "One of the most meticulous researchers of recent art, professor Paul Mann, established three criteria which help in identifying avant-garde works: 1) they transcend, in certain essential points, current aesthetic conventions, setting a clear distance from other current operas; 2) they need more time to capture the audiences' attention; 3) they will very probably inspire future masterpieces, comparable from the point of view of the innovative idea."¹ And "the reason that avant-garde art, poetry, music, theatre are so difficult to understand is not necessarily the intrinsic hermeticism."²

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¹ Grigorescu, Dan, *Dicționarul avangardelor (Dictionary of the Avant-Garde)*, Editura Enciclopedică, Bucharest, 2003, p. X, with reference to: Paul Mann, *The Theory-Death of the Avant-Garde*, Bloomington, Indiana Univ. Press, 1991, pp. 36-51.

² *Ibidem*, p. XI. This opinion is shared also by Romanian musicologists; therefore, Valentina Sandu-Dediu states: "There is still intense debate about the inaccessibility of new music, which can often be abrupt, dissonant, causing hostility or indifference of the audience. Some people simply don't like to be reminded through music that they live in violent times, of rough social conflicts and rapid changes in technology. To them, music should maintain its comforting, entertaining function." (Sandu-Dediu, Valentina, *Alegeri, atitudini, afecte. Despre stil și retorică în muzică (Choices, Attitudes, Emotions. Of Style and Rhetoric in Music)*, Editura Didactică și Pedagogică R.A., Bucharest, 2010, p. 161). During the eighth decade of the 20th century was even formulated a "theory of auditory anticipation". Thus, the author of the article with the subtitle "... or how new music should be listened", mentions the protests against progress in musical art formulated by: Boethius (beg. 6th c.), Jacob from Liège (1425), Vincenzo Galilei and Giovanni Artusi (end of 16th c.). Also, an article from *Wiener Presse* (1806) is quoted, which after the overture

Returning to the inspirational virtues of avant-garde works, we have chosen to study a correspondence fulfilled over decades between the works of Enescu and one of the recent, evocative pieces of a modern composer, with roots both in Romanian ethos and in the West-European musical language.

“For the post Enescu generation, now mature or even old, the moment they experienced Enescu’s *Chamber Symphony*, his swan song, was a decisive one. We were shown new facets, lights and shadows of a surprisingly new language, by its modal-chromatic complexity, by the tragic character of that *lamento* of the solo trumpet or by its incisive *scherzo*. This is where Enescu wanted to arrive at the end of the journey here there is where the revelation begins. The concert in 1956, conducted by Silvestri, marked us profoundly and showed us the ways to follow later. The audience was amazed and, I believe, unprepared to receive this Enescu. Convinced by the genius of this work, Silvestri explained the audience its novelties of language and performed it again. The result was a success” – wrote Cornel Țăranu the year commemorating half a century since Enescu’s death³, reinforcing the opinions formulated many years before in a volume much quoted today: *Enescu în conștiința prezentului* (*Enescu in the Conscience of the Present*).⁴

However, empathy for Enescu’s works and implicitly rethinking his role and place in Romanian and universal culture, materialized both in the very refined stylistic analyses in Cornel Țăranu’s musicological writings, and, in a very intimate way, in restoring some of Enescu’s scores: the oratorio *Strigoii* (*Ghosts*), part I and IV-a of the *Fifth Symphony* and *Capriciul român* (*Romanian Caprice*).⁵

of Beethoven’s opera *Fidelio*, stated that “it is a long time since we heard anything so incoherent, loud, confuse and dissonant”. Closer to our time, in 1955, the American critic Harry Pleasants wrote that “modern music offers us loud noises made by merchants – who are confused themselves – rummaging in a pile of slag” (!). The conclusion of the article is: what tormented most those who “expressed their opinions on the new music were actually a question of principle, a theoretical question of auditory anticipation. If the listener can free himself of his deeply rooted misconceptions, if he can distance himself from musical patterns which condition him, if he can educate his openness to new sounds and musical ideas [...], he will begin to discover that accepting new music does not exclude the love for the old preferences.” (*Muzica nouă* (*New Music*) magazine, editor John Holbert, the American Embassy, Bucharest, n.a.).

³ Țăranu, Cornel, *Imaginea actuală a creației enesciene* (*The Present Image of Enescu’s Works*), in: *Memoria* magazine, http://revista.memoria.ro/?location=view_article&id=782. Resembling thoughts also appear in: Stefanescu, Ion Bogdan - *Interviu cu Cornel Taranu – “Cavalerul artelor”* (*Interview with Cornel Taranu - “Knight of the Arts”*), <http://ionbogdan.stefanescu.ro/interviu-cu-cornel-taranu-cavalerul-artelor/>

⁴ Țăranu, Cornel, *Enescu în conștiința prezentului* (*Enescu in the Conscience of the Present*), Editura pentru Literatură, Bucharest, 1969, p. 9.

⁵ The composer Cornel Țăranu “undertook the difficult task of restoring certain of George Enescu’s scores, which remained only as sketches: it is the case of the oratorio *Strigoii* (*Ghosts*), which required the deciphering and completing of the manuscript, finally made by Cornel Țăranu in a voice and piano variant [see chapter VIII of vol.: Țăranu, Cornel, *Elemente de stilistică muzicală* (*Elements of Musical Stylistics*), the “Gh. Dima” Music Conservatory, Cluj-Napoca, 1981]. In the volume bringing homage to George Enescu (1981), Sigismund Toduță praised his disciple’s work: ‘Cornel Țăranu has the merit of rebuilding from *membra disjecta* this score of unique documentary value, showing Enescu’s use of *Sprechgesang* ever since 1916.’ Part I and IV

"The fact that I accustomed myself to Enescu's scores more has also helped me in my work as a composer and offered me solutions to many of my ideas" confessed the composer⁶, noting: "there is a pit somewhere, an inner shell of our music which can also be found in Enescu's ideas. We all have affinities with Enescu, elective affinities. These affinities are connected to a certain specific lyrical character, also appearing in my early works. Therefore, in my first works, in my first steps in composition, I was very close to this style of "doina", parlando-rubato not because I was imitating Enescu, but due to a parallelism of sensitivity."

Consequently, it appears as natural Cornel Țăranu's interest on Enescu's creative personality, dedicating him *Sinfonia brevis*, in 1962 (p. I - *Epitaph pour Enesco*, p. II - *Pantheon*), *Simfonia da Requiem for choir and orchestra*, 2005, and *Rimembranza for orchestra*, 2005.

Finished on February 27, 2005, *Rimembranza* was dedicated to the commemoration of 50 years since Enescu's death and, at the same time, to the conductor Cristian Mandeal, "flawless conductor of Enescu's works"⁷, who also conducted the world premiere, on the stage of the Athenaeum, that same year, on October 27 (concert replayed the next day), together with the "George Enescu" Philharmonic Orchestra. The work was also presented to the audience in Cluj, three years later (October 15, 2008), in Horea Andreescu's version, conducting the "Transylvania" Philharmonic Orchestra, in an extraordinary concert broadcasted live by „Radio România Muzical”. The score was published by Editura Academiei Române (the publishing house of the Romanian Academic Society), in 2008.

Rimembranza requires an orchestral body containing: woodwinds (2 fl., 2 ob., 2 cl. in B flat and a cl. bas in B flat, 2 bss.), brass instruments (2 trp. in C, 4 horns in F, 2 trb.), piano or celesta *ad libitum*, three percussion groups (I: vibraphone; II: gong, gong picc., piatto sosp., crotale, sonagli; III: 2 bongos, 2 toms, 2 cowbells, wood-blocks, tamb. picc. senza corda) and strings.

Structured in one part, in the form of a sonata, the work begins with a "signal-theme" played by the horns, circumscribing the B-A-C-H motive⁸, and

(*Mai am un singur dor*) of the *Fifth Symphony* (1991) followed [part I was played in Bucharest and Cluj in 1966], only partially orchestrated in the manuscript and *Romanian Caprice* [the only concertante work for violin and orchestra composed by Enescu], containing only 20 orchestrated pages, part II and IV being only sketched. The first three parts were presented, played by the violinist Șerban Lupu and the *Transylvania* Philharmonic Orchestra, the final part being constructed a year later (1994-96)" [The complete first performance was in Iași (March 21, 1997), with Șerban Lupu as a soloist and the Iași Philharmonic Orchestra conducted by Camil Marinescu]. (Banciu, Ecaterina, *Aniversarea compozitorului Cornel Țăranu (Anniversary of the composer Cornel Taranu)*, in: *Intermezzo*, year II, no. 1 /5/, the „Gh. Dima” Music Academy Cluj-Napoca, September, 2009, p. 5).

⁶ Garaz, Oleg, *Descifrarea manuscriselor enesciene neterminate (Deciphering Enescu's Unfinished Manuscripts)*, http://www.agero-stuttgart.de/REVISTA-AGERO/CULTURA/cornel_taranu.htm

⁷ "Author's word", in the concert leaflet of the world premiere.

⁸ In Enescu's style, like the reversed monogram appearing in the first movement of the *Violin Sonata op. 6* (see: Ghircoiașiu, Romeo, *Studii enesciene (Studies of Enescu)*, Editura Muzicală, Bucharest, 1981, p. 33).

which, according to the author, “remembers of the beginning theme in *Sinfonie brevis* (1961-62), also dedicated to Enescu” and somehow suggesting the trumpets of Enescu’s *Heroic*”.⁹

Ex. 1

Tema A1

The image shows a musical score for 'Tema A1' with parts for Trumpet (Trp), Cor. 1-2, Cor. 3-4, and Trombone (Trb). The score is in 3/4 time. The melodic line in the woodwinds is marked with notes B, A, C, H. Red boxes highlight specific intervals and rhythmic patterns across the woodwind parts. The score includes dynamic markings such as *sfz* and *f*.

The interval of augmented eighth (*saltus duriusculus*) gains here cyclic, obsessive virtues.

The profile of the theme reminds us of the theme of the Sphinx in Enescu’s *Oedip* (by the melodic design and syncopated rhythm):

Ex. 2

*Enescu - Oedip, The Sphinx (act II, scene 3)*¹⁰

Sfinxul

The image shows a musical score for 'Sfinxul' from Enescu's *Oedip, The Sphinx*. The score is in 3/4 time and features a melodic line with notes Je, at, ten, dais. A red box highlights a specific interval and rhythmic pattern.

The motive B-A-C-H¹¹ of theme A (an allegory) is anticipated by the beginning chord, a vertical synthesis of the thematic elements (in chords and woodwinds). The modal-chromatic material resulted from the motivic continuation is arranged hexatonically,

⁹ *Ibidem*.

¹⁰ Pascal Bentoiu mentions the “enigmatic formulae of the trumpets, which will become the musical material of the Sphinx” (Bentoiu, Pascal, *Capodopere enesciene (Enescu’s Masterpieces)*, Editura Muzicală, Bucharest, 1984, p. 269).

¹¹ Bach being a “venerated author, even by Enescu as an interpreter”, as the author tells us.

Ex. 3



the x cell – in the mirror

The principle of continuous variation, characteristic to the composers¹² Enescu and Țăranu, leads to a permuting, multiple motivic exhibition, corresponding to a metamorphosing rhetoric. The repetitive and persuasive meaning of thematic elements is strengthened by details of construction such as *anadiplosis*¹³

Ex. 4



and *epiphora*¹⁴:

Ex. 5



¹² Dora Cojocaru ascertains that, in Cornel Țăranu's works, there are "two melodic types: the repetitive-static type (created by varied repetition, with a restricted range) and the accumulative-dynamic type (created by expanding range)" (Cojocaru, Dora, *Cornel Țăranu și obsesia variației (Cornel Țăranu and the Obsession of Variation)*, in: *Muzica*, no. 1/1995, p. 16); see also: Herman, Vasile, *Cornel Țăranu-Médailleon*, in: *Muzica*, no. 9/1981.

¹³ Beginning a sentence with the last word of the preceding sentence in order to highlight the idea (gr. *anadiplosis* = "doubling", "reprise").

¹⁴ Repetition of a word in the end of a sentence, phrase or verse (gr. *epiphora* = "to put in the end").

The profound interest shown to the theme and its evolution makes us think to Enescu's words "a theme is not a beginning, but a result".

The thematic *incipit* appears in solo trumpet and on the suspended note (c²) the theme in eighths appears litotically, in horns 1-2 (m. 22):

Ex. 6

Musical score for Ex. 6, featuring trumpet and horn parts. The score is divided into two systems. The first system includes parts for Tpt. (Trumpet), Cor. 1-2 (Horn 1-2), Cor. 3-4 (Horn 3-4), and Trb. (Trombone). The second system includes parts for Tpt. and Cor. 1-2. Red boxes highlight specific melodic lines: a solo trumpet line in the first system, a horn line in the first system, a horn line in the second system, and a trumpet line in the second system.

The theme appears (meas. 40) in a new rhythmic formula, diminished (announced by the preceding thematic litotes), with harmonic strings (*glissando*) and rhythmic (vibraphone, piano, bongos) accompaniment, reversed from the point of view of melodic design, but consequent in enunciating the B-A-C-H motive (m. 40):

Ex. 7

The theme A2

Musical score for Ex. 7, featuring woodwind parts. The score is divided into two systems. The first system includes parts for Ob. (Oboe), Cl. (Clarinet), Cl. bass (Clarinet Bass), and Fag. (Bassoon). The second system includes parts for Cl. and Fag. A tempo marking "Moderato" with a 4-measure rest is shown at the beginning. Red boxes highlight specific melodic lines in the Clarinet, Clarinet Bass, and Bassoon parts.

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A thematic *stretto* in the woodwinds (m. 51)

Ex. 8

precedes the reappearance of theme A1 (*incipit* without changes followed by a profile interrupted by pauses, with meanings of a sob - *suspiratio*) (m. 55):

Ex. 9

The ethos of this rhetorical figure seems to be also an allusion to Enescu's language, resembling moments being also present in the score of the *Chamber Symphony*:

Ex. 10

Enescu – *The Chamber Symphony*, p. II, „*suspiratio*” (m. 13-16)

The motive of the sob is presented, before the second theme, in a perfect, mirroring symmetry, played by the couple trumpets-trombones (m. 76):

Ex. 11

Theme B (m. 83) belongs to the strings, it has a descending profile, with the *lamento* effect of the appoggiaturas, maybe to metaphorise theme C from the first part of the *Chamber Symphony*.

Ex. 12

Enescu - Simfonia de cameră, p. I, Tema C
 FI SOLO
 un poco allegretto
 pf piacevole

“The melopoeia of the strings”¹⁵, structured in three segments, closes the Exposition of the sonata form.

The denouement, developed in two stages, begins with a styling of the signal-motive (A1), which will be taken over by horns (doubled by violas and cellos) and metonymically amplified (m. 118):

Ex. 13

¹⁵ “Author’s word”.

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The signal-motive will then appear, reversed, in strings and then in a playful dialogue in the mirror (m. 135):

Ex. 14

Musical score for Ex. 14, showing staves for Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.). The score includes dynamics like *poco f* and *div*.

Heterophony is not missing either, as it is so characteristic to Enescu's language (m. 143):

Ex. 15

Musical score for Ex. 15, showing staves for Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Violoncello (Vc.). Red boxes highlight specific musical passages.

The second stage of the development (Moderato, m. 169), prepared by the isorhythmic progress of the brass, brings a sequence of gradation and sublime accumulations culminating with the climax preceding the Reprise:

Ex. 16

Musical score for Ex. 16, showing staves for Cor. 1-2, Cor. 3-4, and Tuba. The score includes dynamics like *p* and *f*.

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A musical score for four brass instruments: Trumpet (Tpt.), Cor. 1-2, Cor. 3-4, and Trombone (Trb.). The score shows a trumpet theme in the upper register and a trombone echo in the lower register, both with repeated sounds and modified rhythms.

The Reprise brings the theme back to the trumpets, to the superior fifth, with the echo with repeated sounds and modified rhythm of the trombone, in the basic tonality (m. 208)¹⁶:

Ex. 17

A musical score for four brass instruments: Tpt., Cor. 1-2, Cor. 3-4, and Trb. The score includes performance instructions such as 'col palme', '1. Solo', and 'ord'. Two red boxes highlight specific passages in the trumpet and trombone parts.

An A_{var} (inverted) in strings metonymically anticipates the comeback of the second theme (m. 228):

Ex. 18

A musical score for three instruments: Tm-tm (tamburo senza corda), VI. I, and VI. II. The score includes performance instructions such as 'Moderato', 'f', 'decresc.', 'p', and 'sul IV grand archet'.

¹⁶ In the score, numeric reference points are noted every ten measures. But between the reference points 160 and 170 there are 15 measures. Therefore, reference point 20 does not represent measure 200, but 205.

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Theme B (*Molto moderato* - m. 296) appears with a slightly modified melodic profile, with the dotted rhythm borrowed from Theme A2 (another metonymy):

Ex. 19



What follows then is a "gradual rarefying, with syntheses and overlapping of the second themes"¹⁷, ended in forte, by the symmetrical, mirrored, discourse of the strings (m. 327):

Ex. 20

Coda brings Theme A in strings (metonymy) (m. 333),

Ex. 21

followed by the imitation finalized by the inversion of the theme, in cello (m. 345):

¹⁷ "Author's word".

Ex. 22

Musical score for Ex. 22, featuring staves for Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Violoncello (Vc.). Red boxes highlight specific passages in each staff. The score includes markings such as 'div 3', 'pizz', 'arco', and 'mf'.

The appearance of Theme A2 precedes the final, bi-tertian, undecided and symmetrical chord, in tutti, on the final g:

Ex. 23

Musical score for Ex. 23, featuring staves for Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.). The score includes markings such as 'I sola arco', 'pizz', 'gl' altri', 'tutti', 'arco', and 'p'. The date '27 II 2005' is noted at the bottom right.

Conclusions

The composer Cornel Țăranu noted in the concert leaflet of the world premiere: "The chromatic, modal language, the melodic outlines and the orchestral colours try to evoke allusively the echoes of Enescu's ethos which led our steps."¹⁸

We add to this confession the conviction that the evocative methods use well-known elements of Enescu's style, used in *Rimembranza*:

- continuous variation;¹⁹

¹⁸ *Ibidem*.

¹⁹ "Enescu "prefers, instead of the 'percussive' shock of untransformed thematic reprises, a a subtle art of continuous transformation, which apparently dissimulates the initial prominence of the theme, transforms and brightens in a kaleidoscope-like way its meanings, expression and atmosphere, keeping at the same time a unity of the whole." (Țăranu, Cornel *Trăsături ale simfonismului lui Enescu (Characteristics of Enescu's Symphonism)*, in the vol.: *Studii de muzicologie (Studies of Musicology)*, vol. IV, Editura Muzicală, Bucharest, 1968, p. 325.)

- the modal formula of second and third;
- oscillation major-minor;
- the conflict diatonic-chromatic;
- preferential intervals (augmented octave, corresponding to an "intervallic cyclicality"²⁰);
- the relation between the horizontal and vertical dimensions of music;
- polyphonic syntheses (see reprise)²¹;
- heterophony ("irreducible, primary phenomenon, from which polyphony resulted"²², "diffuse monody"²³);
- color (the timbrality of the bass clarinet, the three groups of percussion instruments, the use of the pure timbre of solo instruments) and the timbral effects (*pizz.*, *vibrato lento*, *col palme* for trb. and horns, *col legno batt.*, *marcatiss.*, *con sord.*, *bach.timp.s.corde* for the piano, "kiss" for horns, *souffle* for the trombone, *col legno sulle corde* for cello and double bass, *improvvisando* for the piano, *sord. con dita* for the piano, *bouché* for horns, *col palme senza suono* for brass, *frull.* for trumpet and trombone).

Nevertheless, although the language takes its essence from the substance of Enescu's music, *Rimembranza* keeps its contemporary identity and the sonority of its creator. And if "Enescu's creation is, with few exceptions, an immense adagio..."²⁴, the work signed by Cornel Țăranu is an *Allegro moderato* with 21st century rhetoric and nostalgia for the discourse of the *Ars Nova* ensemble in Cluj-Napoca.

The most recent performance of the *Rimembranza* took place as part of the "George Enescu" Festival in 2011 (on September 6 in Iasi, with the "Moldova" Philharmonic Orchestra conducted by Sebastien Rouland and on September 8 in Bucharest, at the Romanian Athenaeum, with the same protagonists).

"Avant-garde means being *ahead* of your time"²⁵ stated Dan Grigorescu. Both Enescu and Cornel Țăranu fit within the boundaries of this definition.

(Translated by Roxana Huza)

²⁰ Rațiu, Adrian, *Principiul ciclic la George Enescu (The Cyclic Principle in George Enescu's Works)*, in the vol.: *Studii de muzicologie (Studies of Musicology)*, ed.cit., p. 210.

²¹ "Generally, Enescu's form of sonata during his mature years does not insist on a strong contrast of the themes. Sometimes they belong to the same intonational or expressive family and are modified during the process, becoming strongly contrasting during the reprise of the form, or in the usual polyphonic syntheses." (Țăranu, Cornel, *Trăsături ale simfonismului lui Enescu (Characteristics of Enescu's Symphonism)*, in the vol.: *Studii de muzicologie (Studies of Musicology)*, ed. cit., p. 326).

²² Niculescu, Ștefan, *Reflecții despre muzică (Reflections on Music)*, Editura Muzicală, Bucharest, 1980, p. 278.

²³ Firca, Clemansa, *Heterofonia în creația lui George Enescu (Heterophony in George Enescu's Works)*, in the vol.: *Studii de muzicologie (Studies of Musicology)*, ed. cit., p. 307.

²⁴ Țăranu, Cornel, *Trăsături ale simfonismului lui Enescu (Characteristics of Enescu's Symphonism)*, in the vol.: *Studii de muzicologie (Studies of Musicology)*, ed.cit., p. 326.

²⁵ Grigorescu, Dan, *Op.cit.*, p. XIII.

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