

ENESCU'S SECOND CELLO SONATA: A SYNTHESIS OF ROMANIAN FOLKLORIC
ELEMENTS AND WESTERN ART TRADITION

by

ARIANA ARCU

DR. LINDA CUMMINS, COMMITTEE CHAIR
DR. STEPHEN PELES
DR. SUSAN C. FLEMING
DR. DANIEL SWEANEY
DR. NOEL ENGBRETSON
DR. JAMES HALL

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ABSTRACT

In his mature works, George Enescu accomplished a synthesis between apparently two incompatible styles: the Romanian folk music, mostly the genres in *parlando-rubato* rhythm, and the European symphonic tradition. The Second Cello Sonata, written in 1935, is representative of this style. This paper is an analysis of Enescu's Second Cello Sonata from the point of view of the synthesis mentioned above. Elements of Western music tradition and folkloric inspiration are isolated and observed how they intertwine in the sonata. The traditional elements discussed are the form of the movements and cyclical principle. The folkloric elements are the *parlando-rubato* rhythm; the use of chromatic modes found in Romanian folk music; heterophony; the folkloric influence on the form (inspired by one of the most popular Romanian genres, called *doina*); the cellular-motivic compositional technique adopted from certain genres of Romanian folk music; certain fragments in the sonata that resemble genres of folk music; and sound effects that imitate the traditional instruments of Romanian folk music.

DEDICATION

I would like to dedicate this work to my mother, who stood by me through all this process, and reminded me of the importance of persistence.

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CHAPTER 1
INTRODUCTION

George Enescu is considered one of the most gifted and multidimensional musicians of the 20th century. He said, “In the musical world, I am five in one: composer, conductor, violinist, pianist, and professor.”¹ Today, his compositions, more than any other aspect of his musical life, mark his originality, and he is associated most often with composers such as Bartok, Stravinsky, Janáček, and Messiaen, composers who discovered their own ways of expression through the combination of Western art music with European folk music and non-European music.

Enescu began his career in a period characterized by an increased focus on the specific nature and artistic value of Romanian folk art, literature, and music. Though many of Enescu’s compatriot forerunners attempted to incorporate Romanian folk elements into their compositions, he is credited with the most personal and creative approach, one that opened the way to future developments in Romanian music. His respect for folk music led him to seek more convincing ways to use it in his compositions. He wrote:

Folklore itself is perfect and should not be dressed in unsuitable garments. To combine folkloric material with an unsuitable scoring is vandalism!.. it’s treatment must be original, free from school dogmas and far-fetched complications. The simpler a popular melody is presented, the more strikingly it shines in all its beauty”²

¹ Andrei Tudor, *Enescu*, 3.

² B. Kotlyarov, *Enesco*, 200.

Enescu believed folk music has the ability to express maximum of emotional content through a minimum of means, and that is why he endeavored his entire career to compose music in the spirit or character of folk music. For him, that meant to fully understand the essential attributes of folk music. He then employed these attributes in two ways: 1) to create themes that sound like folk tunes, but are entirely original, or 2) to use them in a more transfigured way by completely assimilating them into the other components of his style.³ Enescu also considered himself an “innate symphonist”,⁴ and a very important goal in his composing career was to merge sonata principles with folkloric inspiration. As this document will show, the second cello sonata represents Enescu’s mature compositional style, a synthesis of folkloric elements and Western music traditions (more specifically sonata principles).

Chapter 2 consists of an overview of Enescu’s compositional style, and will focus on placing the second cello sonata within his style evolution. Enescu’s compositional career can be divided into three chronological periods. In the first period he experimented with different styles, but was already visibly interested in two main ones: the Western art music and Romanian folk music. The way he combines these two styles in this period is still influenced by the practice of his compatriot precursors, who incorporated quotations from the folk music—mainly the music played by *lautars*⁵— into Western harmony and rhythm. Enescu raised this practice to a much more accomplished level, and some of his most popular compositions, like the *Romanian Rhapsodies*, date from this period. The Second Cello Sonata belongs to the second compositional period, but looks forward to features typical of works from the third period. The

³ Enescu also used direct quotations from folk music, but only at the very beginning of his career and for a short period of time. Therefore I will not consider this as a separate category in his use of folk music.

⁴ Bughici, *Repere arhitectonice in creatia muzicala romaneasca contemporana*, 14.

⁵ Professional folk-musicians, fiddlers.

second period represents a success for his long sought synthesis of Romanian folk music and Western art music. A wonderful expression of this accomplishment is the Third Violin Sonata, *In the Romanian Popular Character*, where he combines melodic content written in the character of folk music with the formal design of the classical sonata. The Second Cello Sonata is related to the Third Violin Sonata by the same fusion of folk elements with the sonata principles, but the folk elements in the cello sonata are more diffuse. This is because by the time the Cello Sonata was written in 1935, the composer was already in transition towards his last period's style. The last period is characterized by the same fusion of folk music and Western art music, but the folk elements are so well absorbed into the other components of his style that one can no longer distinguish them with certainty.

Following a history of the work's composition in Chapter 3, the bulk of the paper will center on isolating and discussing elements of Western music tradition and Romanian folk music, and observing how they intertwine in the cello sonata. Thus Chapter 4, *Elements of Western Art Music in the Cello Sonata*, will discuss the form of the movements of the sonata and the cyclical principle, and it will prove that Enescu's music, even though very complex, it is still rooted in Western traditional practices. Chapter 5 focuses on folkloric elements. The elements chosen are features that are present in most of Enescu's music: the *parlando-rubato* rhythm, the use of chromatic modes found in Romanian folk music, heterophony, the folkloric influence on the form (inspired by one of the most popular of Romanian genres, called *doina*), the cellular-motivic compositional technique adopted from certain genres of folk music, fragments of the sonata (mostly in the fourth movement, the only one titled *A la roumaine*) which resemble certain genres of Romanian folk music, and other elements, but especially certain sound effects which recall the traditional instruments used in Romanian folk music.

This study reveals that Enescu's Second Cello Sonata is a great piece of music, representative of his mature compositional style, in which two apparently divergent styles (music in the character of Romanian folk music, especially the *parlando-rubato* type, and Western music tradition) are harmoniously combined.

CHAPTER 2

THE SECOND CELLO SONATA IN THE EVOLUTION OF ENESCU'S COMPOSITIONAL STYLE

Enescu's music cannot be enclosed in one stylistic category. His musical personality was formed by many different influences, and perhaps because of this he did not settle for one avenue of expression but endeavored all his life to synthesize all the facets of his complex musical experiences. On one hand, having grown up in a rural area of Romania, folk music always played a major role in his life. On the other hand, he was schooled in Vienna and Paris, educated in the Western music tradition, and deeply influenced by composers such as Bach, Beethoven, Brahms, Wagner, Fauré, Franck, Debussy, and Ravel. Scholars¹ agree that Enescu's compositional output can be divided into three main chronological periods, based on the different manifestations of his synthesis between the Romanian folk music and the Western music traditions. His compositions are complex and he admitted that he often worked on several at once. Thus these three periods cannot be sharply delineated, but progress from one to the other through gradual transitions.

The first period consists of works composed between 1897 and 1915. It is the period of Enescu's first successes, and is characterized by his propensity to experiment within different styles. His first works continued the tradition of his compatriot precursors who were trying to blend Romanian folk music with Western art music. Up to this point, most of these composers

¹ Romeo Ghircoasiu, Stefan Niculescu, Adrian Ratiu, Sigismund Toduta, etc.

simply took quotations from folk music and applied them to Western harmony and rhythm. The quotations were taken primarily from folk music that was played in the cities by the *lautars* and already adapted to fit Western harmony and rhythm. Enescu continued this practice, though at a much more accomplished level. As we will see, he later began to incorporate authentic folk music that still existed in the villages, mostly the music in the *parlando-rubato* rhythm.

His first opus, *Romanian Poem*, was composed in 1897 when Enescu was only sixteen and a student in Paris. It is the first Romanian composition to achieve international acclaim and was performed by E. Colonne in 1898 in the Colonne concert series. Its success convinced Enescu to compose other works in the same style. He wrote the two *Romanian Rhapsodies* in 1901-1902; these remain two of his most famous works. Therefore, the main way he used folklore in these early works was through quotations developed in rhapsodic style. Enescu explained that in this style, the folkloric motive is developed only by repetition and juxtaposition, resulting in a constant dynamic progression.² Besides the *Romanian Poem* and the *Rhapsodies*, Enescu also focused on writing works that paid tribute to Western music with its traditions and different contemporary styles. For example, the same year he wrote the *Romanian Poem*, he also composed two very different works: the First Violin Sonata, op. 2, reminiscent of Brahms, and the Piano Suite op. 3, *In Old Style*, a neo-baroque work. Other works included in this first period are: Second Violin Sonata, op. 6, Octet for Strings, op. 7, Concert Symphony for Cello and Orchestra, op. 8, First Suite for Orchestra, op. 9, First Symphony, op. 13, *Dixtuor*, op. 14, piano Quartet, op. 16, Second Symphony, op. 17, and Second Suite for Orchestra, op. 20. After writing his Second Violin Sonata, op. 6, he declared

² Niculescu, *Reflectii despre muzica*, 162.

that he was becoming himself.³ Here one can detect melodic formulas, rhythms, and forms that will be part of his mature compositional personality.

In the second period (1915-1937), in a mature compositional style, Enescu accomplished his synthesis of the Western music tradition and Romanian folk music. The highlights of this period are his opera *Oedipus*, op. 23, and his Third Violin Sonata, *In the Romanian Popular Character*, op. 25.

The massive work, *Oedipus*, represents a synthesis of all his creative forces and an accumulation of his entire experience thus far. It combines the use of diatonic and chromatic modes, expressionism and neoclassicism, symphonic compositional techniques, and Romanian folkloric elements. Work on the opera lasted from 1914 to 1931, a time during which he worked on many of his other compositions. *Oedipus* also represents the work dearest to him. It consists of large scenes that merge into one another, giving the feeling of intense continuous development. It is important to note that, beginning with this work, Enescu consciously began to extract the main principles of the folk music and to incorporate them into the Western music. Some of these principles include the modal quality of the folk music (also with its quarter tones), certain melodic formulas specific to folklore but that are not citations, some special resonance effects specific to Romanian folk music, the improvisation technique based on rhythmical variation widely used in the Romanian folklore, and *parlando-rubato* rhythms. Many of his successful works composed during or after *Oedipus* stemmed from the experience he gained by writing the opera. One of his most important works in this sense is the Third Violin Sonata, *In the Romanian Popular Character*. This sonata embodies his most perfect

³ Gavoty, *Les souvenirs de Georges Enesco*, 83.

expression of the fusion between the Romanian folk music and the classical sonata principle.

Enescu said:

Before writing the sonata in *Romanian Popular Character* (all themes belong to me) I waited to bring about within myself the fusion between the expression of the Romanian folk music in a rhapsodic way and my innate symphonic nature. [Inainte de a scrie Sonata in caracter popular romanesc (toate teme le imi apartin) am asteptat sa se faca in mine fuziunea modului de exprimare folkloric romanesc esentialmente rapsodic cu natura mea de simfonist innascut.]⁴

One of his most outstanding achievements in this sonata is the development of themes in the folk music character according to the sonata principle, and within the framework of the *parlando-rubato* rhythm. The work is internationally recognized as one of the most unique in the genre.⁵

The Second Cello Sonata is related to the Third Violin Sonata by this same fusion of folk inspiration with the classical sonata form. The difference is that while the Third Violin Sonata, *In the Romanian Popular Character*, as the title suggests, utilizes the first type of folkloric inspiration, the Second Cello Sonata employs the second technique in the first three movements, and the first technique in the last movement, entitled *A la Roumaine* (see Introduction). The cello sonata represents a transition toward his third compositional period, where the folkloric influence is more transfigured, even better assimilated into his other stylistic components.

Other works that belong to the second period are the Third Symphony, op. 21, First String Quartet, op. 22, First Piano Sonata op. 24, and Third Piano Sonata, op. 24.

⁴ Bughici, *Repere arhitectonice in creatia muzicala romaneasca contemporana*, 14.

⁵ Ibid

The third period comprises works composed between 1937-1955. The works are *The Village Suite*, op. 27; *Childhood Impressions*, suite for violin and piano, op. 28; Second String Quartet, op. 22; Piano Quintet, op. 29; Second Piano Quartet, op. 30,]; *Vox Maris*, symphonic poem, op. 31; Concert Overture, op. 32; and Chamber Symphony, op. 33. In some of these last works (op. 27, op.28, op. 32), he returns to the programmatic style used in his youth, but with more skill and without the use of quotations. In the rest of these works he accomplished a much more concentrated and simplified style, and the folkloric influence is more diffused and transfigured. Some other characteristics of Enescu's style that were always present but are emphasized in his late period include the importance of the melody, the monothematic writing, the cyclical principle, the importance of non imitative polyphony, the rhythmic variety with its *parlando-rubato* and *giusto-syllabic* systems. In the formal structures of his works from this period, Enescu began using "anticipations"—short previews of future thematic material—as a means of creating the impression of both continuity and improvisation.

CHAPTER 3

THE HISTORY OF THE WORK

The composition of the Second Cello Sonata dates from 1935, mostly between the months of June and October. Enescu chose to pair it with his first cello sonata and to assign them both to op. 26. The sonatas are very different from one another. The first one dates from 1898, and adheres to the romantic style, while the second represents his mature style characterized by the unification of Romanian folklore with the Western music tradition, or more precisely with the sonata principle.

The first two movements of the second sonata were composed in Tescani and Bucharest. The first movement was finished in Bucharest on August 8th, while the second in Bucharest on September the 12th. The third movement was finished in Vienna on September 27, as Enescu was probably on the way to Paris where he would teach master classes starting on October 5th. The last movement has the completion date Vienna, November 30th. It is interesting to note Enescu's schedule while working on the last movement:

October 5th November 30th teaches master classes in Paris

October 13 th	plays Beethoven violin concerto with Paris Symphony Orchestra
October 26 th	conducts his two Rhapsodies in Bordeaux
October 31 st	plays violin recital
November 10 th	conducts Paris Symphony Orchestra in Pleyel Hall
November 15 th	plays violin recital in Rennes
November 17 th	plays violin recital in Belfort
November 22 nd	accompanies on piano Paul Kaul on violin in Paris
November 30 th	finishes the cello sonata

This list is representative of Enescu's schedule for at least half a century.¹

The Second Cello Sonata is dedicated to Pablo Casals. It is not known whether Casals ever performed it, and although in his dialogue with J.M. Corredor he speaks with great admiration about his friend Enescu, he doesn't mention the dedication of the Sonata. Diran Alexanian first performed the work, with Enescu at the piano, on March 4th, 1936, in Paris. In the United States, the sonata was first performed by cellist Felix Salmond and Enescu, in January 1937 in Washington, D.C. In Romania, Theodor Lupu and Enescu played the sonata for the first time in 1942. Lupu and the composer also made the first recording, but unfortunately it was not copied on micro discs, as were Enescu's violin sonatas. The first commercial recording was made by the brothers Ion and Maria Fotino. The work was published by Salabert in the 1950's, and by Editura muzicala a uniunii compozitorilor in 1964.

¹ Bentoiu, *Capodopere Enesciene*, 413-416.

CHAPTER 4

ELEMENTS OF WESTERN ART MUSIC IN THE CELLO SONATA FORM AND THE CYCLICAL PRINCIPLE

As scholars have noted, Enescu's formal structures are sometimes complicated. He endeavored to compose music that is fluid and varied; therefore he chose to disguise the form using different techniques that will be discussed in further chapters of this document. But even though much of Enescu's music gives the impression of being through-composed, on closer scrutiny a standard form is almost always distinguishable. In his essay, *National si universal in creatia lui George Enescu*, Stefan Niculescu explains the morphology of Enescu's works. He states that in Enescu's case, form is generated mainly by the evolution of principal themes. In the case of the traditional sonata form, the connections were made through both tonal and thematic principles, but the latter was always subordinated to the former. In Enescu's case, the generative system is primarily thematic, as a consequence of the diminished role of tonality. The tonal dialectic is still present, but its importance is weakened. Based on these observations, Enescu's music could be placed between the symphonic tonal tradition and the Second Viennese school. He constructs his themes from one melodic line, but in spite of his intense use

of chromaticism, he doesn't eradicate the tonal support; therefore, he doesn't need the formal principle of the serial music and he can still utilize the traditional forms.¹

The cyclical approach to composition was a powerful influence that played an important role in most of Enescu's works. Enescu was deeply influenced by composers like Beethoven, Brahms, Wagner, and especially Franck. Like them, he incorporated into his use of the cyclical principle the thematic transformation technique, drawing the entire material for the work from a few generating cells or motives.

The first movement, *Allegro moderato ed amabile*, in C major, is conceived in sonata form (see table 4.1 below).

Table 4.1 Form of first movement

<u>Measure no.</u>	<u>Section</u>	<u>Key</u>
1 - 58	Exposition	
1-35	1 st theme A (<i>a, a developed, a varied</i>)	C major
35-50	2 nd theme B (<i>b, b extended</i>)	G major
51-58	closing theme	C major
59-77	Development	
77-106	Recapitulation	
77-86	1 st theme A (<i>a</i>)	C major
87-89	transition	
89-106	2 nd theme B (<i>b, b extended and varied</i>)	C major
107-125	Coda	C major

The first theme A in C major is composed of three musical ideas: *a* (m. 1-12); *a developed* (m. 13-27); and *a varied* (m. 28-35) which also serves as a transition to the second theme. I will elaborate on this particularity in chapter 5, which is allocated to the folkloric influences on the form of the sonata. The entire first movement is primarily constructed of

¹ Niculescu, *National si universal in muzica*, 196-198

rhythmic and melodic cells presented in the first phrase of *a*. The phrase is generated by two rhythmic cells: *x* and *y*. In order to show the way the phrase is generated by *x* and *y*, I notate all cells with letters that imply the derivations (see example 4.2 below).

Example 4.2 Enescu, Second Cello Sonata, *Allegro moderato ed amabile*, m.1-4

The image shows two staves of musical notation in bass clef, 4/4 time. The first staff contains three measures. The first measure has a dotted quarter note followed by an eighth note, labeled 'x'. The second measure has a quarter note followed by a quarter note, labeled 'x1'. The third measure has a quarter note followed by a quarter note with a slur over it, labeled 'y'. The second staff contains four measures. The first measure has a quarter note followed by a quarter note, labeled 'x1'. The second measure has a quarter note followed by a quarter note with a slur over it, labeled 'y1'. The third measure has a quarter note followed by a quarter note, labeled 'x'. The fourth measure has a quarter note followed by a quarter note with a slur over it, labeled 'y2'.

The second phrase of *a* is mostly based on *y* and *y*₁ (example 4.3 below).

Example 4.3 Enescu, Second Cello Sonata, *Allegro moderato ed amabile*, m.5-13

The image shows three staves of musical notation in bass clef, 4/4 time. The first staff contains five measures. The first measure has a quarter note followed by a quarter note, labeled 'y'. The second measure has a quarter note followed by a quarter note with a slur over it, labeled 'y1 varied'. The third measure has a quarter note followed by a quarter note, labeled 'y'. The fourth measure has a quarter note followed by a quarter note with a slur over it, labeled 'y1 var'. The fifth measure has a quarter note followed by a quarter note with a slur over it, labeled 'y'. The second staff contains four measures. The first measure has a quarter note followed by a quarter note with a slur over it, labeled 'y1'. The second measure has a quarter note followed by a quarter note, labeled 'y'. The third measure has a quarter note followed by a quarter note with a slur over it, labeled 'x'. The fourth measure has a quarter note followed by a quarter note with a slur over it, labeled 'y'. The third staff contains two measures. The first measure has a quarter note followed by a quarter note with a slur over it. The second measure has a quarter note followed by a quarter note with a slur over it. Below the first measure of the third staff, there are labels 'c3' and 'c2' with dashed lines indicating fingerings.

The syncopation passage starting at rehearsal 2 is yet another metamorphosis of y_1 . Part of this passage, specifically the pitches in measures 22–24, are cited exactly in the second movement, and they become the theme of the trio (see example 4.4 below).

Example 4.4(a) Enescu, Second Cello Sonata, *Allegro moderato ed amabile*,

m.22-24

Musical score for Example 4.4(a) showing measures 22-24 of Enescu's Second Cello Sonata. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in the key of D major. The music features a syncopated melody with a prominent interval of a major second. Blue boxes highlight the specific pitch sequences in measures 22-24 on both staves.

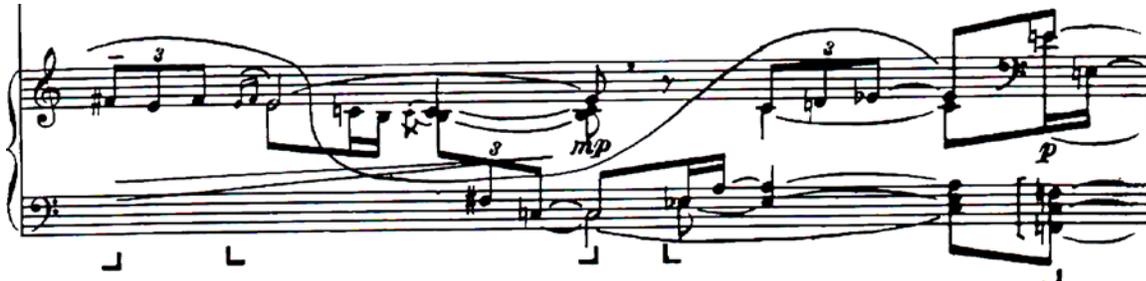
Example 4.4(b) Enescu, Second Cello Sonata, *Allegro agitato, non troppo mosso*,

m.89-95

Musical score for Example 4.4(b) showing measures 89-95 of Enescu's Second Cello Sonata. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in the key of D major. The music features a syncopated melody with a prominent interval of a major second. Blue boxes highlight the specific pitch sequences in measures 89-95 on both staves.

Another melodic-rhythmic motive z (example 4.5), introduced only at measure 26 and still part of the first theme, will be developed in part of the second theme and the development.

Example 4.5 Enescu, Second Cello Sonata, *Allegro moderato ed amabile*, m. 26



motive z developed in second theme m.46-47



The second theme *B*, in G major (m. 35-50) contains two periods: *b* (m. 35- m. 40) and *b extended* (m. 40- 50). Each period is formed of three phrases. The third phrase of the second period is extended and prepares the closing theme of the exposition. The closing theme is based on the first theme *A*, in the original key of C major. There is a strong connection between the first phrase of theme *A* and second theme *B*. The melodic contour of the first motive of first phrase of theme *B* is in fact a free inversion of the melodic ascension of the first phrase of first theme *A* (see example 4.6 below).

Example 4.6 Enescu, Second Cello Sonata, *Allegro moderato ed amabile*, m.1-3



2nd theme *B* (piano part, right hand) m.36



The development, typical of most Enescu's developments, is not climactic but prepares the culmination of the movement, the recapitulation. It is difficult to delineate precisely the beginning of the recapitulation because Enescu infiltrates the end of the development with elements from the beginning of the first theme (for example the minor third F-D starting in measure 75). I will consider the beginning of the recapitulation on the last beat of measure 77, marked *fortissimo*. In the recapitulation, the first theme *A*, is concentrated to only the first idea, *a*, on a greater dynamic level, and varied on both the cello and piano parts. This time there is a small transition between the first and second themes (m. 87-89). The second theme is also varied. The movement ends with a coda (m. 107-125) in which the piano brings back fragments of the thematic material, while the cello plays only a harmonic role by sustaining pedals.

The form of the second movement, *Allegro agitato, non troppo mosso*, has been the source of much controversy among scholars. Enescu's monographist Miriam Marbe, in her analysis of this movement,² writes about the blurring of the form, where the entire movement is the result of the metamorphosis of a few musical cells. Dumitru Bughici interprets the form of the movement as a new and original structure in which Enescu combines sonata form with fugal procedure.³ Pascal Bentoiu,⁴ offering a simpler explanation, describes the movement as a scherzo form. There is merit in other explanations, but I believe Bentoiu's analysis better suits Enescu's intentions. A typical scherzo form is composed of different sections, each based on different thematic material. What is unique in this particular scherzo is that each section retains some elements from the contrasting sections. The effect is that of a through-composed fluid movement, but still rooted in formal structure. The form of the *scherzo* is compound ternary. (See 4.7 below).

Table 4.7 Form of second movement

Scherzo: A (m.1-45)
 B (m. 46-72)
 A (m. 73-88)
 Trio: (m. 89-103)
 Scherzo: A (m. 104-126)
 B (m. 127-168)
 A (m. 169-178)
 Coda: (m. 179-end)

The A section of the scherzo, (m.1-45), is based on three elements: the cello *bariolage* rhythm, *a₁*, that appears for the first time in the first two measures, the chromatic response of the piano,

² Voicana, Firca, Hoffman, Zottoviceanu, Marbe, *George Enescu: Monografie*, 767.

³ Bughici, 74-77.

⁴ Bentoiu, 400-404.

The *B* section of the scherzo, (m.46-72), introduces two new thematic elements (see 4.9 below), both first played by the cello: b_1 , in measures 46-49, and b_2 , in measures 54-57.

Example 4.9 Enescu, Second Cello Sonata, *Allegro agitato, non troppo mosso*.

b_1 m.46-49



b_2 m.54-57



The thematic element b_1 , for example in m. 46-49, is accompanied by old elements. The cello part introduces a new rhythmical element while the piano part is based on a rhythmical cell that belongs to a_2 , respectively the eighth note followed by two sixteenths and another eighth. I will

notate this cell with x . It is interesting to note that x originated from a_1 . (see example 4.10 below).

Example 4.10 Enescu, Second Cello Sonata, *Allegro agitato, non troppo mosso*, m. 46-49

The image shows the first system of Example 4.10, measures 46-49. It consists of three staves: a bass staff at the top, a treble staff in the middle, and a bass staff at the bottom. The piano part (top and middle staves) is marked with *pff marc. con suono* and has a blue box around a specific cell in measure 47, labeled with an 'X'. The cello part (bottom staff) is marked *pp leggieriss.*

The image shows the second system of Example 4.10, measures 54-57. It consists of three staves: a bass staff at the top, a treble staff in the middle, and a bass staff at the bottom. The piano part (top and middle staves) is marked with *cresc.* and *sf*. The cello part (bottom staff) is marked *pochiss. cresc.*

Theme b_2 is also accompanied by a_1 in measures 54-57. In measures 66-69 the pitches of a_2 and the rhythm from b_1 are combined in the left hand of the piano (see example 4.11).

Example 4.11 Enescu, Second Cello Sonata, *Allegro agitato, non troppo mosso*, m.66-69

The image shows the first system of Example 4.11, measures 66-69. It consists of two staves: a treble staff at the top and a bass staff at the bottom. The piano part (top staff) is marked *r.sopr*.

The listener still perceives it as b_1 , because the rhythm in this case is more pertinent than the melodic line.

The A section of the scherzo returns in measure 73 with a_1 varied, an augmented a_2 in measures 76-77, and a_3 in measures 81-82.

Most of the melodic material of the trio (m. 89-103) in the cello part is exactly part of *a* developed from the first theme of the first movement (see example 4.4 above), while the piano accompaniment is formed of rhythmic patterns that remind of a_1 , a_2 , b_1 , and b_2 . The trio is very short compared to the *scherzo*. It seems that Enescu only wanted to attract attention to the material from the first movement. Pascal Bentoiu compares this movement to a bad dream. The theme from the first movement can be interpreted as an emergence from the subconscious within the dream.⁵ This comparison can be also enforced by the way small thematic cells give birth to larger themes, and how thematic elements characteristic to certain sections are dispersed and metamorphosed through other sections.

The scherzo returns in measure 104 with a simultaneous statement of a_1 and a_2 ; a_3 returns in measures 110-113. The only variance from the form is an insertion of the trio in measures 154-168, but the insertion is very fragmented and varied. It is mostly unrecognizable, and as I mentioned above this is not the only occurrence of thematic material dispersed over different sections. Pascal Bentoiu chose to include this reoccurrence of the trio material in his overall formal scheme. He probably chose to do so giving the fact that the trio material, being an extraction of thematic material from the first movement, has a very strong identity compared to the rest of the thematic material of the *scherzo*. I am inclined to treat it in this instance no

⁵ Bentoiu, 400.

different than the other times when thematic material of one section appeared in other sections. After a reappearance of a_1 , the movement ends with a long coda that starts at measure 179. The Coda recapitulates all the thematic elements but emphasizes mostly the theme of the trio. Another aspect of thematic transformation in this movement is rhythmically amplified themes, for example a_2 in m. 76-79 (see example 4.12 below).

Example 4.12 Enescu, Second Cello Sonata, *Allegro agitato, non troppo mosso*, m.76-79



Again, a_3 in measures 110-113 (example 4.13 below)

Example 4.13 Enescu, Second Cello Sonata, *Allegro agitato, non troppo mosso*, m.110-113



The third movement, *Andantino cantabile, senza lentezza*, is interpreted by Pascal Bentoiu as lied form with development,⁶ but by Dumitru Bughici as theme and variations.⁷ As a lied form see table 4.14 below.

Table 4.14 Form of third movement as lied form

<u>Measure number</u>	<u>Section</u>	<u>Key</u>
-----------------------	----------------	------------

⁶ Bentoiu, 404-406.

⁷ Buchici, 78-79.

1-15	$A (a_1, b, a_2)$	F major
16-38	$B(\text{development})$	
39-51	A	F major
52-end	Coda	F major

The first A , played by the solo cello, is composed of three phrases: a_1 (m. 1 - m. 6), b (m.6 - m.8), and a_2 (m.8 - m.15). The B section develops cells from the three phrases of A . A returns at measure 39, in the original key, F major. Here the elements from the first section are more suggested than repeated exactly, but this is something that Enescu has always done for the sake of variety. The coda, starting at measure 52, is a *pianissimo* reiteration of A in a gradually slowing tempo.

Regarded as theme and variations, the movement can be divided in the main theme and four variations (see 4.15 below).

Table 4.15 Form of third movement as theme and variations

<u>Measure number</u>	<u>Section</u>
1-15	theme
16-24	1 st variation
24-40	2 nd variation
41-51	3 rd variation
52-end	4 th variation

The theme of this movement is closely related to theme a of the first movement. Both themes start with the interval of perfect fourth; the ascending and descending third; and the rhythmic emphasis on a short note followed by a long one (in the first movement x_1 and y_1 , and in the third movement the sixteenth followed by longer values especially in the second, third, and fourth measures). Another similarity between the two themes is the fact that the first phrase in

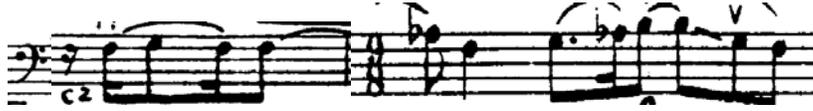
both themes has a strong diatonic feel, while the second phrase is very chromatic (see example 4.3(a) and 4.3(b) for the first movement, and 4.16 for the third movement below).

Example 4.16 Enescu, Second Cello Sonata, *Andantino cantabile, senza lentezza*, m. 1-16

Another link to the first movement is the passage at measures 24-26 which is very similar to measure 17 in the first movement (see example 4.17 below).

Example 4.17(a) Enescu, Second Cello Sonata, *Allegro moderato ed amabile*, m. 17

Example 4.17(b) Enescu, Second Cello Sonata, *Andantino cantabile, senza lentezza*, m.24-26



The fourth movement, *Finale a la roumaine, Allegro sciolto*, has been interpreted by scholars as both a sonata form and a sonata-rondo. I agree with Pascal Bertoiu's interpretation of this movement as a sonata form ⁸ (see table 4.18 below).

Table 4.18 Form of the fourth movement

<u>Measure no.</u>	<u>Section</u>	<u>Key</u>
1-72	Exposition	
1-54	1 st thematic group A	C major/a minor
1-24	theme <i>a</i>	
25-33	theme <i>b</i>	
50-54	theme <i>c</i>	
55-62	transition	
63-72	2 nd theme B	G major
73-78	transition	
79-123	Development	
124-180	Recapitulation	
124-144	1 st group A (<i>a+c</i> combined)	C major a minor
145-180	2 nd theme B	A major a minor g minor C major
181-214	Coda	

In this movement the thematic transformation is the most prominent. The first thematic group A, contains themes *a*, *b*, and *c*. These themes are constructed of the same cells and motives. The most important rhythmic-melodic motives are *x*, *y*, and *z* (see example 4.19 below).

⁸ Bertoiu, 406-413.

Example 4.19 Enescu, Second Cello Sonata, *Final a la roumaine, Allegro sciolto*

Theme *a*: m.1-24

mp piacevole, con leggerezza
poco cresc.
p
mf
gliss. vibr
ben ritmato
espress.
dsf
p
mp
mf

Theme, *b*: m. 25-30

y var
z var
x var
sfz
mf



Theme *c*: m.50-54

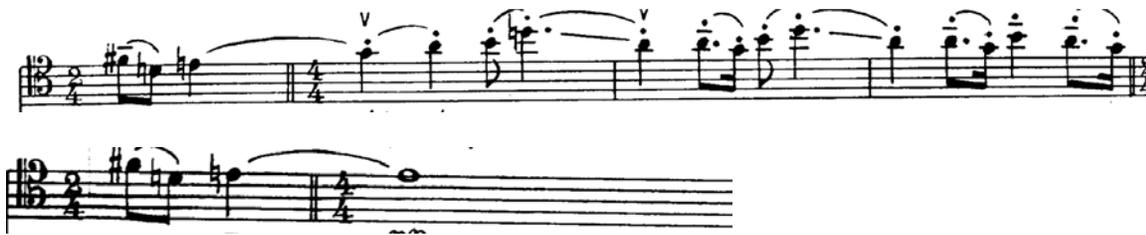


Theme *c* is the one that seems the most different. It introduces new rhythmic cells, such as the two sixteenths followed by one eighth. At a closer look we could observe that many of these notes are actually perceived like ornaments underlining the recurrent minor third between C-A. We also noticed that theme *b* is constructed around the same interval in the first two measures. Theme *c* also brings back the melodic aspect of the motif *y*.

The second theme *B* of the exposition centers around the rhythm of dotted eight followed by one sixteenth which originates also from the first theme, *a*. It also ends with the melodic termination of *y*, respectively major third followed by major second (see example 4.20 below).

Example 4.20 Enescu, Second Cello Sonata, *Final a la roumaine*, *Allegro sciolto*, m.63-73





There is also noticeable a relation between this second theme and the theme of the third movement, mainly the beginning. The reason is, again, the alternating major third in both themes.

The development processes motives from all three themes of the first group. The recapitulation is much varied from the exposition in that theme *a* is much shorter and it also incorporates rhythmical motives from theme *c*. The piano accompaniment is completely different from that of the exposition. Enescu omits the second theme *b*, of the first thematic group. The second theme *B* appears first in the piano part in A major. The cello takes over the theme in A minor, G minor, A major, and finally in C major at measure 165. The movement ends with a lengthy coda, which centers on this second theme, reinforcing the link with the rest of the sonata.

CHAPTER 5

FOLKLORIC ELEMENTS IN THE SECOND CELLO SONATA

a. The *parlando-rubato* rhythmic system

Parlando-rubato is one of the rhythmic systems found in Romanian folk music, and also in the folk music of other east European nations. It has often been confused with free rhythm, but in fact the term *parlando* suggests that the rhythm approximates the irregular patterns of speech. The rhythm is based on two time units, in a 1:2 ratio, which folklorists notated as eighth and quarter. The eighth corresponds to one speech syllable, where the speed varies between 120-300 on the metronome. The succession of note values depends on the relationship between the length of the syllables within a certain text and the interpretation indications. These indications can be certain notations that indicate the elongation or shortening of the note values (\frown , \smile), long melismas which accompany the lengthening of some syllables, ornamentation, interjections, small refrains. Thus the time units can be augmented or diminished, giving way to dotted values, half notes, or sixteenths and other intermediary values. These intermediary values appear only as melismas on one syllable, because the units are indivisible. The *parlando-rubato* rhythm is specific to solo genres like *doinas*, ballads, songs, and laments. Example 5.1 below shows an example of a folk song in *parlando-rubato* rhythm:

Example 5.1 *Draguta Sfanta Marie, Dambovicioara-Muscel*¹

(13, P, 36) Dâmbovicioara - Muscel

Parlando rubato ♩ 126

Dră gu - ță sfân - ță Mă - ri - e n
 Nu lă - sa toam - na să vi - e n
 Nu lă - sa toam - na longă să vi - e precip.
 Nu lă - sa toam - na să vi - e.

Among the composers that adopted folklore as an inspiration in their works,² Enescu is the first and definitely most important representative to incorporate the *parlando-rubato* rhythmic system into the Western music tradition.³ Even starting with his early works, as the *Romanian Poem*, the use of an authentic *doina* melody introduces the use of *parlando-rubato* rhythm, as a change from the agogic rubato specific to the Romanticism. But the use of functional harmony and other composition factors makes this *parlando-rubato* rhythm remain only conventional. The rhythmical innovation occurs in his middle compositional period, after its constant metamorphosis along with all other musical parameters including polyphony, harmony, and form. From then on, the *parlando-rubato* inherits a structural role in that it determines and is determined by the other musical factors mentioned above. The melodic lines

¹ Oprea, *Folclorul musical romanesc*, 454.

² Composers like Bartok, Stravinsky, Janacek, Messiaen.

³ Niculescu, *Reflectii despre muzica*, 102.

and their contrapuntal projections have a flowing mellismatic character, giving the impression of continuous improvisation.⁴

The notation of the *parlando-rubato* has always been a problem for folklorists. They adopted several ways to notate it, but without finding the best solution. The use of measure seemed not to be a good solution, on one hand because of the improvisatory nature of the *parlando-rubato* rhythm, on the other because of the exaggerated approximation of the note values. Enescu had to adopt the use of the measure to make it approachable for the performers, and also because his music is constantly changing between *parlando-rubato* and the Western rhythm. As a solution, he adopted two techniques for the notation, techniques that are most of the times combined, reinforcing each other. The first one is the use of a wide variety of agogic, metronomic, and expression indications; the other is a free combination of diverse note values on both horizontal and vertical planes.⁵ In the Cello sonata, the *parlando-rubato* rhythm is used abundantly, especially in the first and third movements. Example 5.2 below shows both techniques combined.

⁴ Ripa, *Teoria superioara a muzicii: Ritmul*, 140.

⁵ Radulescu, *Elemente de provenienta folclorica in muzica enesciana*, 19-20.

Example 5.2 Enescu, Second Cello Sonata, *Allegro moderato ed amabile*, m. 90-94

The image displays three systems of musical notation for a piano and cello. The first system is a piano introduction in 4/4 time, marked *A 1° tranquillo* with a tempo of $\text{♩} = 96$. The piano part is marked *ppp delicatissimo armonioso* and features triplet figures. The second system shows the cello and piano parts together, with markings *senza rigore*, *A tempo*, *sempre ppp*, and *tranq.*. The piano part includes triplet figures. The third system continues the piano and cello parts, with markings *senza rigore*, *A tempo*, *mp*, and *pp*. The piano part features several triplet figures.

The rhythm in the third movement is continuously *parlando-rubato*. The example 5.3 shows the second technique used by Enescu in notating the *parlando-rubato* rhythm. Even though the passage does not present any agogic markings, the overall impression is that of constant improvisation.

Example 5.3 Enescu, Second Cello Sonata, *Andantino cantabile, senza lentezza*, m.28-32

b. Modal systems

Enescu's modal approach to composition was profoundly influenced by Romanian folk music. Growing up in a rural region allowed him to assimilate naturally the characteristics of the folk music—music that is for the most part modal. This was followed by his later conscious preoccupation with the folkloric modal systems. Romanian folk music is based primarily on diatonic modes, though chromatic modes are present as well in almost all the genres.⁶ The

⁶ Ciobanu, *Modurile cromatice in muzica populara romaneasca*, 74.

music that Enescu heard as a child was that of the *lautars*, which is mostly based on chromatic modes. These modes have been considered to express better than the diatonic ones, the individuality of a certain nation. Some scholars have labeled the chromatic modes as diatonic modes that have been modified,⁷ others as modes that contain one or two augmented seconds.⁸ The altered notes can vary; they appear according to the performer's wish.

Scholars have noted a recurrent melodic fragment in Enescu's works, starting even from his early opuses. This melodic fragment came to be known among scholars as the melodic fragment *x*, defined by the alternation of minor-major third, or half-step followed by minor third (augmented second). This fragment is widely found in the folk songs based on the chromatic modes. It is also considered to be Enescu's melodic monogram and is found abundantly throughout the cello sonata. Sometimes it forms full chromatic modes, other times only fragments.⁹ For example, in the first movement (m. 8-10), with the introduction of the A#, we can detect the *b* variant of the first chromatic mode¹⁰ (see example 5.4 below).

⁷ Iusceanu, *Modurile modificate (cromatice) ale muzicii populare*, 92.

⁸ Ciobanu, 74.

⁹ The way Enescu uses the chromatic modes in his works is not according to a simplistic method. The chromatic fragments are always changing, always forming different chromatic modal possibilities.

¹⁰ I will use Ciobanu's classification of the chromatic modes.

Example 5.4 Enescu, Second Cello Sonata, *Allegro moderato ed amabile*, m. 8-10

Chromatic 1:

The augmented second between the 3rd and 4th scale degrees is characteristic of this mode. Variant *b* of this mode is found only in music played by the *lautars*, mainly in ballads, songs, and dances in Muntenia and Oltenia (regions in Romania).

In measures 46 of the first movement, the augmented seconds between B \flat /A \sharp and C \sharp , and Eb and F \sharp introduces variant *c*, respectively variant *d* of chromatic 1 (see example 5.5 below).

Example 5.5 Enescu, Second Cello Sonata, *Allegro moderato ed amabile*, m. 46

Variant *c* is found only in Muntenia, only in dance melodies played by the *lautars*. Variant *d* is the so-called gypsy scale. It is found in Moldova and Muntenia, in dances, ballads, and the music of the *lautars*.

The first two measures of the second phrase in the theme of the third movement are chromaticized, opposing the diatonic character of the first phrase. The augmented second between Eb and F#, in this context, can be considered as part of the 2nd chromatic mode, respectively variant *a* (example 5.6).

Example 5.6 Enescu, Second Cello Sonata, *Andantino cantabile, senza lentezza*, m. 6-7



Chromatic 2



In addition to the fluctuation between major and minor, the first theme of the fourth movement features the lowering of the fifth scale degree (when in A minor). This is specific to folkloric genres belonging to the 4th chromatic mode (see example 5.7 below).

Example 5.7 Enescu, Second Cello Sonata, *Final a la roumaine*, *Allegro Sciolto*, m.1-24

The image displays a musical score for the first 24 measures of the 'Final a la roumaine' from Enescu's Second Cello Sonata. The score is written for Cello and Piano. The cello part begins with a dynamic marking of *mp* and the instruction 'piacevole, con leggerezza'. The piano accompaniment is marked 'Final a la roumaine' and 'Allegro sciolto (♩ = 160)'. The piano part includes markings such as 'p dolce con leggerezza' and '(sopra)'. A blue box highlights a specific note in the cello part, labeled 'Lowered 5th', which is a B-flat in the key of A minor. The score includes various dynamics like *mp*, *p*, *mf*, and *delicatamente*, as well as performance instructions like 'poco cresc.' and 'sempre sopra'. The piece concludes with a *delicatamente* marking.

Lowered
5th

The musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one flat and a 3/4 time signature. It begins with a *p* dynamic and includes fingerings (2, 1, 1) and a *c2* breath mark. A blue box highlights a specific phrase in the vocal line, with the text "Lowered 5th" written above it. The piano accompaniment is written in a grand staff (treble and bass clefs). It starts with a *senza rigore A tempo* instruction and a *bp* dynamic. The score includes various dynamic markings such as *pp*, *mf*, *mp*, *p*, *psf*, and *espress.*, along with performance instructions like *cresc.* and *sv.*. A circled number "41" is located in the middle section of the piano part. The score concludes with a *mf* dynamic and a *c2* breath mark.

A musical score for a piece in 4/4 time. The first staff (treble clef) features a chromatic scale starting on G4, moving up to D5. The score includes dynamics such as *f*, *mp*, *ben ritmato*, *poco*, and *mf*. There are also performance markings like accents and slurs. The second and third staves (piano accompaniment) include dynamics like *prfz*, *p*, and *mp*, along with a left-hand marking 'L'.

Chromatic 4:

A single staff of music showing a chromatic scale in G major. The scale is divided into two parts, labeled 'a)' and 'b)'. Part 'a)' starts on G4 and moves up to D5. Part 'b)' starts on G4 and moves up to D5, with a dashed line indicating a continuation or a specific ending.

Chromatic 4 is found in ballads (Oltenia, Muntenia, and Moldova), wedding songs (Moldova), in songs (Muntenia, Oltenia, Moldova, and Transilvania), and in dances (Muntenia).

Another example in the last movement is in measure 25, where the gypsy scale is very easy to recognize (see example 5.8 below).

Example 5.8 Enescu, Second Cello Sonata, *Final a la roumaine, Allegro Sciolto*, m. 25

A musical score for Example 5.8, showing a chromatic scale in the first staff. The score includes dynamics such as *sfp marc. c1* and *psf marc. ps.v.*. There is a circled number '42' in the first staff. The second and third staves (piano accompaniment) include dynamics like *psf marc. ps.v.* and a left-hand marking 'L'.

Enescu seems to have been aware of the richness in meanings of fragment x: it can represent the junction between diatonicism and chromaticism, major and minor, folk music and Western art music. Like Romanian folk music, which is based on both diatonic and chromatic modes, Enescu's music features certain mobility between the diatonic and chromatic characteristics. For example, the first phrase of the cello sonata is written with diatonic characteristics, while the second phrase is highly chromatic. The same method is applied to the first theme of the third movement. The composer stated that Romanian folk music "waivers between major and minor." The sonata contains, especially in the last movement, phrases that alternate between major and minor, much like the folk music. Note the alternation between A minor harmonic and C major in the first theme of the last movement in the cello sonata (see example 5.7 above).

c. Heterophony

Ethnomusicologists have found out that heterophony has been characteristic to collective singing in some east-European and extra-European nations. It is defined as a special form of musical texture, of folkloric origin, consisting of the simultaneous production of a single melodic line and its variations, more or less alike, as an effect of chance, or imagination of the performers. Such a texture can be regarded as a kind of complex monophony, or monody in a diffused state.¹¹ Example 5.9 below demonstrates a heterophonic texture in a lament from Moldova. Notice that the two lines follow the same melody, but use different ornamentation.

¹¹ Firca, *Studii de muzicologie*, 307.

Example 5.9 Lament from Moldova¹²

RUBATO (♩ = 155)

1. Fluiet

Voce
Dra-gă
a mea mă-mu-ți dra-gă Dra-gă mea mă-mu-ți
dra-gă Zi-va ei gră-it cu mi-
ne Zi-va ei gră-it cu mi-ne

Enescu was led to adopt heterophony for two reasons: his use of both the *parlando-rubato* rhythm and the Romanian folkloric modes within the framework of Western art music. The *parlando-rubato* rhythm is incompatible with the traditional polyphony. Also, the modal quality of his melodic lines requires the least complex harmony, thus the use of the perfect intervals like fifths, fourths, and octaves.¹³

One of the most significant characteristics of Enescu's style is the importance of the melody. This is due to the influence Romanian folk music had on him since early childhood, and one of its essential features is its monodic character. Therefore the monodic characteristic of the heterophony played an important role for Enescu. But he also considered himself a

¹² Ibid, 308.

¹³ Ibid, 309.

“polyphonist” rather than the advocate of beautiful and static harmonies. The dual character of heterophony – the embodiment of monophony into polyphony – fulfilled both of Enescu’s tendencies. We can say that his inherent polyphonic outlook attracted the need to express in a distributive way the monodic potential of folkloric origin. The heterophony found in Enescu’s creation, as well as the folkloric heterophony, has the role of amplifying the unison.¹⁴

In Enescu’s creation one can distinguish heterophonies that are simpler and closer to unison, or others that are more complex and ornamented, much like the example from the folklore above. For example the beginning of the cello sonata starts with a heterophonic texture that is sparse, close to the unison (see example 5.10 b below).

Example 5.10 Enescu, Second Cello Sonata, *Allegro moderato ed amabile*, m.1-4

The image displays a musical score for the first four measures of the Second Cello Sonata by Enescu. The score is written in 6/4 time and consists of two systems. The first system features a Cello part (labeled 'C.2') and a Piano part (labeled 'p s.v.'). The Cello part begins with a 'p dolce cant.' marking and a 'C.2' label. The Piano part begins with a 'p s.v.' marking. The tempo is 'Allegro moderato ed amabile' with a quarter note equal to 126 (♩ = 126). The second system continues the musical texture.

¹⁴ Ibid, 308.

The heterophony becomes less simultaneous, the voices more independent in the second phrase (see example 5.11 below).

Example 5.11 Enescu, Second Cello Sonata, *Allegro moderato ed amabile*, m.5-10

The image displays two systems of musical notation for two cellos. The first system consists of three staves: the top staff is for Cello 2 (C.2), the middle for Cello 1 (C.1), and the bottom for the piano accompaniment. The second system also consists of three staves: the top for Cello 1 (C.1), the middle for Cello 2 (C.2), and the bottom for the piano accompaniment. The notation includes various dynamics such as *p*, *pochiss.*, *poco*, *mp*, *mf*, *p s.v.*, *mf*, *mf*, *mf*, and *dim. poco a poco*. Performance instructions like *vibr.* and *v* are also present. The key signature has one sharp (F#) and the time signature is 3/4.

Example 5.12 below demonstrates another instance of heterophony that is more ornamented. Enescu uses arpeggiated chords, appoggiaturas, and filling melodic notes between the unisons.

Example 5.12 Enescu, Second Cello Sonata, *Andantino cantabile, senza lentezza*, m.21-23

The first system of the musical score consists of three staves. The top staff is in bass clef and contains a melodic line with dynamics *dim.* and *poco p*. The middle staff is in treble clef and features a more active melodic line with dynamics *dim.* and *sempre cant.*. The bottom staff is in bass clef and provides a harmonic accompaniment. There are various musical markings such as slurs, accents, and dynamic hairpins throughout the system.

The second system of the musical score also consists of three staves. The top staff is in bass clef and contains a melodic line with dynamics *mp* and *senza rigore*. The middle staff is in treble clef and features a melodic line with dynamics *mp* and *senza rigore*. The bottom staff is in bass clef and provides a harmonic accompaniment. There are various musical markings such as slurs, accents, and dynamic hairpins throughout the system.

d. The folkloric influence on the form of the sonata

Enescu always aspired to compose music that is fluid and varied. In this he was inspired by the *doina*, one of the oldest and most representative genres of the Romanian folk music. Bartok defines *doina* as “an endless variation, richly ornamented, with an undetermined form, of only one non-modulating melody.”¹⁵ It is a non-occasional solo genre.

Enescu has also considered himself a disciple of the symphonic tradition. Even though his music has the feel of a continuous improvisation, he has kept the traditional forms in place. In order to combine these two apparently conflicting aspects (the improvising quality and the traditional forms), he implemented certain techniques by which the boundaries between sections

¹⁵ Alexandru, *Bela Bartok: despre folclorul Romanesc*, 67.

are erased, giving his compositions their improvisatory character. Some of the most important techniques are the already discussed thematic transformation, the use of thematic material as transitions, anticipations of themes, and the variation of recurrent material.

In the first movement of the cello sonata, *a varied* (the third musical idea of the first theme) also serves as transition to the second theme. Measures 33-34 represent also an anticipation of the second theme (see example 5.13 below).

Example 5.13 Enescu, Second Cello Sonata, *Allegro moderato ed amabile*, m.33-34

In the second theme, the third phrase of the second period is extended but also varied compared to the first period. Enescu changes the appoggiatura (from the first period) into a triplet. This procedure of turning grace notes into melody is very wide spread in Enescu's compositions. It is also specific to the improvisatory genres of the Romanian folklore (see example 5.14 below for the comparison of the two phrases).

Example 5.14(a) Enescu, Second Cello Sonata, *Allegro moderato ed amabile*, m.40

Third phrase of first period (piano part)

Musical score for Example 5.14(a) showing the piano part of the third phrase of the first period. The score is in G major and 4/4 time. The piano part features a melodic line in the right hand with dynamics *mp*, *p*, and *mf*, and a supporting bass line in the left hand.

Example 5.14(b) Enescu, Second Cello Sonata, *Allegro moderato ed amabile*, m. 46-50

Third phrase of second period:

Musical score for Example 5.14(b) showing the piano part of the third phrase of the second period, measures 46-50. The score is in G major and 4/4 time. It includes two systems of music. The first system is marked "A tempo tranquillo (♩ = 100)" and "flessibile". The second system is marked "con anima (♩ = 92)". Dynamics include *mp*, *p*, *pf*, and *mf*. There are also markings for "C1", "C2", and "C3".

Musical score for the first system, featuring a vocal line and piano accompaniment. The vocal line starts with a fermata and a triplet of eighth notes. The piano accompaniment features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. Dynamics include *sf* and *bsf*. Performance markings include *un poco pes*.

Musical score for the second system, featuring a vocal line and piano accompaniment. The vocal line includes a fermata and a triplet of eighth notes. The piano accompaniment includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. Dynamics include *pf*, *cant.*, *flessibile*, *poco*, and *più rall*. Performance markings include *poco rall*, *cant.*, *flessibile*, *poco*, and *più rall*.

Musical score for the third system, featuring a vocal line and piano accompaniment. The vocal line includes a fermata and a triplet of eighth notes. The piano accompaniment includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. Dynamics include *vibr.*, *pf*, *grav*, *un poco lento (♩=72)*, *senza rigore*, and *mp*. Performance markings include *vibr.*, *pf*, *grav*, *un poco lento (♩=72)*, *senza rigore*, and *mp*.

The recapitulation is anticipated in such a way that makes it impossible to exactly demarcate its beginning. The interval F-D is repeated obsessively starting with measure 75 (see example 5.15 below).

Example 5.15 Example 5.149(a) Enescu, Second Cello Sonata, *Allegro moderato ed amabile*, m.75-77



The recapitulation is extremely varied and amplified dynamically. In the second theme, the piano statement is much more dense in texture, opposed to its almost monodic character from the exposition. The grace notes in the cello statement of the second theme are removed, while the piano accompaniment is very different than in the exposition.

The second movement is in the form of scherzo with trio, but the form is almost only detectable by studying the score. The effect is that of a through-composed piece. This is mostly due to the thematic transformation and the combination of new themes with material from old ones (see discussion in chapter 4 pg.29-31). Besides these, the anticipation of themes plays a strong role in the improvisatory character. For example, theme b_1 is anticipated rhythmically in measures 32-33 (see example 5.16 below).

Example 5.16 Enescu, Second Cello Sonata, *Allegro agitato, non troppo mosso*, m.32-33
anticipation:

Musical score for Example 5.16, measures 32-33. The score is written for Cello and Piano. The Cello part (top staff) features a melodic line with a dynamic marking *v* (accent) above the first measure. The Piano part (bottom two staves) provides harmonic support with chords and moving lines. The key signature has one flat (B-flat major or D minor).

theme *b*₁, m.46-49

Musical score for theme *b*₁, measures 46-49. The score is written for Cello and Piano. The Cello part (top staff) begins with a *PIZZ* (pizzicato) marking and a dynamic of *pf marc. con suono*. The Piano part (middle and bottom staves) features a *pp leggieriss.* (pianissimo, very light) dynamic. The Cello part includes dynamic markings *cresc.* and *sf* (sforzando). The Piano part includes a *pochiss. cresc.* (very little crescendo) marking. The key signature has one flat.

Certain rhythmical aspects of the trio are also anticipated: measures 51, 62, 84-85 prefigure the syncopation passages in the trio in measures 92 and 98. All of these measures are anticipated already in the first movement in the last three quarter notes of measure 23 (see example 5.17 below).

Example 5.17 Enescu, Second Cello Sonata, *Allegro moderato ed amabile*, m. 23



Allegro agitato, non troppo mosso, m. 84-85:



Allegro agitato, non troppo mosso (trio), m.92



Allegro agitato, non troppo mosso (trio), m. 98



The return of the scherzo section is much varied from the first section. For example, a_1 and a_2 themes appear concomitantly in measures 25-26; a_3 is amplified rhythmically in measures 110-113; disjoint pieces of the trio are inserted.

In the third movement, the return of the A section is very much changed from the original. In fact it is only an allusion to the original theme. This time the theme is no longer monodic; it is played mainly by the piano, and it only keeps the diatonic phrase of the original.

In the last movement, theme *c* is an anticipation of the transition (m. 55-62). The two sixteenths followed by an eighth are an approximation of the triplets in the transition. They also outline the same melodic contour (see example 5.18).

Example 5.18 Enescu, Second Cello Sonata, *Final a la roumaine, Allegro sciolto*, m.50-52 (cello part)



Transition (piano part), m. 55-62



The triplets come to play a very important role in the development, at the most climactic point before the recapitulation. The dotted eighth followed by sixteenth in the second theme *B* has

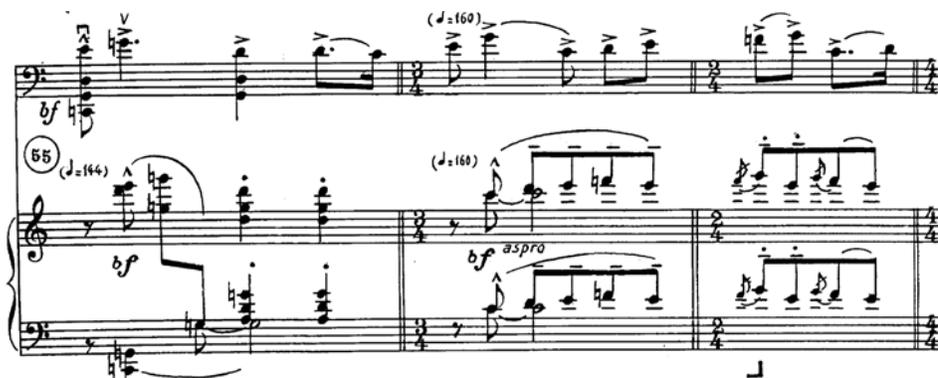
also been anticipated in the first theme *a*. In the recapitulation, the first theme, *a*, is highly ornamented and at the same time combined with theme *c*. Theme *c* acts here as an embellishment of theme *a*. Chords and glissandi are also added. (see example 5.19 below).

Example 5.19 Enescu, Second Cello Sonata, *Final a la roumaine, Allegro sciolto*,
m.124- 128



The second theme *B* appears in many tonalities before the final appearance in C major, where it is combined with the first theme *a*, and is marked *forte*, as opposed to the original *piano* (see example 5.20 below).

Example 5.20 Enescu, Second Cello Sonata, *Final a la roumaine, Allegro sciolto*,
m.165- 168





e. Cellular-motivic compositional technique

The cellular-motivic technique is specific to a very old genre of Romanian folk music, a certain category of dance melodies played by nonprofessionals on pipe, bagpipe, or other pastoral-like instruments. The phrases of these melodies are constructed of only one or two motives (the second one having a cadential role) that are composed of cells, which can be recombined in many different ways. The cells are usually juxtaposed with their variations within a nonsymmetrical meter. The motives are usually built of small intervals; the most common is the second, and the maximum interval that frames the motives is no larger than a fourth or a fifth. Enescu uses this technique sometimes in a passage where he imitates folklore, but also in other instances. In the latter case he might increase the framing interval of the motives as well as the intervals that make up the motive.¹⁶ This technique is widely used in the finale of the cello sonata (see example 5.21 below)

¹⁶ Radulescu, 20.

Example 5.21(a) Enescu, Second Cello Sonata, *Final a la roumaine*, *Allegro sciolto*, m. 65-67

The image shows three staves of musical notation in bass clef. The first staff contains measures 65-67, featuring a series of chords and melodic lines with accents (v) and slurs. The second staff continues the piece with similar rhythmic patterns and articulations. The third staff shows a continuation of the melodic line with a fermata over a final note.

Example 5.21(b) Enescu, Second Cello Sonata, *Final a la roumaine*, *Allegro sciolto*, m.50-54

The image shows two staves of musical notation in bass clef. The first staff contains measures 50-54, featuring a series of chords and melodic lines with accents (v) and slurs. The second staff continues the piece with similar rhythmic patterns and articulations, ending with a fermata over a final note.

Example 5.22 below illustrates the technique in an authentic folk dance:

Example 5.22 *Hora de mina*¹⁷

The image shows two staves of musical notation in treble clef. The first staff contains measures 1-5, featuring a series of chords and melodic lines with accents (v) and slurs. The second staff continues the piece with similar rhythmic patterns and articulations, ending with a fermata over a final note.

¹⁷ Georgescu, 84.

f. Romanian folk music genres detected in the cello sonata

As mentioned in the Introduction, Enescu used folk music elements in two ways: 1) to create themes that sound like folk tunes, but are entirely original, or 2) to use them in a more transfigured way by completely assimilating them into his other components of his style. In the cello sonata, the first three movements adhere mostly to the latter procedure, while the last movement, the only one that bears a title (*A la roumaine*), employs the first technique. Even though Enescu does not quote from folk music, he imitates it in the last movement. There are many passages that sound like some authentic folk genres. For example, theme *b* can be easily considered a folk dance, more specifically a type of dance called *calus*, which is danced in a row.¹⁸ (See the comparison in example 5.23 below).

Example 5.23(a) Enescu, Second Cello Sonata, *Final a la roumaine*, *Allegro sciolto*, m.25-30



¹⁸ Oprea, 567.

Example 5.23(b) *Florica din calus*¹⁹



Theme *c* is very much alike a dance as well, a dance type called *hora* (see example 5.21(b) on pg. 54, and example 5.24 below).

Example 5.24 *Hora de mina*²⁰



The theme (or the *A* section) of the third movement can be easily considered a *doina*. As defined earlier, *doina* is a continuous variation, richly ornamented, with an undetermined form, of one non-modulating melody. It can be divided into three main sections: 1) a held 5th or 4th

¹⁹ Georgescu, 98.

²⁰ Ibid, 141.

scale degree, or a recitative on them, 2) a middle section improvised by the performer, and 3) an ending recitative on the final of the mode.²¹ See in example 5.25 below, the theme of the third movement compared with an authentic *doina*:

Example 5.25(a) Enescu, Second Cello Sonata, *Andantino cantabile, senza lentezza*, m.1-16

The musical score consists of five staves of music in bass clef, 3/8 time signature. The first staff begins with a half note on G2, marked *lunga* and *sf*. The second staff features a melodic line with *calando* and *A tempo (♩ = 126)* markings, with dynamics *mf*, *mp*, and *p*. The third staff continues with *calando* and *A tempo* markings, including *espress*, *smorz*, *mp*, *poco*, and *p*. The fourth staff includes *senza rigore* and *pochiss.* markings, with dynamics *mp* and *p.s.v.*. The fifth staff is a recitative ending marked *A tempo (♩ = 126)* and *smorz.*, with dynamics *pp* and *ma un poco marc.*. Fingerings and breath marks (V) are indicated throughout the score.

It is interesting to note that the theme in the above example starts with a held 5th degree, followed by an improvisatory middle section and it ends with a recitative on the final (tonic) F.

²¹ Alexandru, 68.

Example 5.25(b) *Doina*, Nanesti(Sighet-Baia Mare)²²

Parlando, rubato $\text{♩} = 100$

Hei si hei lu - iu hu Că

Hei tu min-dru-lu-lu-le lu iu - iu lu, măi Că

Cind cu li-nem-am-grăi, mă-i hei hai hai Te-ai te-mut de me-ște-rit (M) hei si he - i lu - iu hu Că

Hei tu min-dru-lu-lu-lé, lu iu - iu lu măi De

aș și me-ște-si-guri mul-țe hei iu iu Me-ște-ri-aș domni-dincule

g. Other elements of folkloric influence in the cello sonata

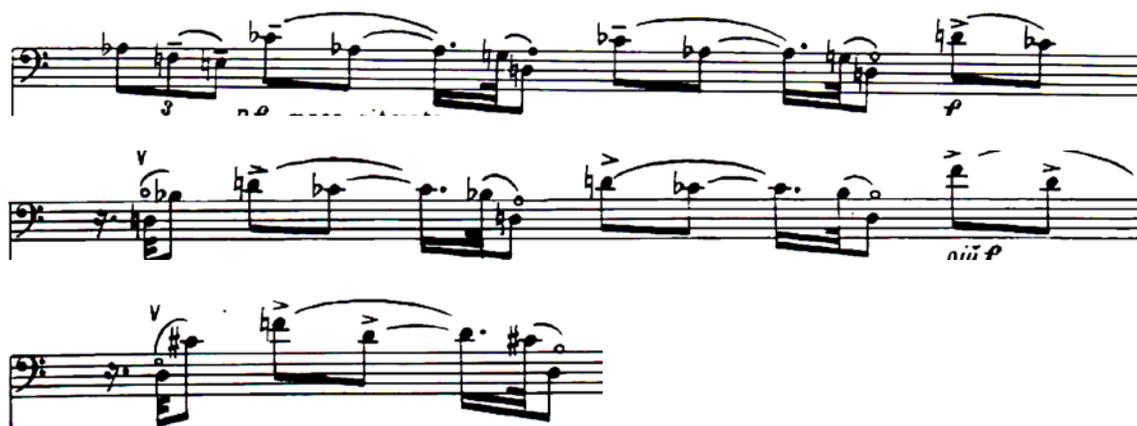
In addition to the elements discussed in the previous chapters, Enescu also uses certain sound effects and rhythms, especially in the last movement, that recreate the folkloric character. For example, in the fourth movement, the transition between the first thematic group and the second theme recreates the sound of the cimbalom. The cimbalom (*tambal* in Romanian) became very popular when it was taken over by the *lautars* in the 19th century. Enescu grew up hearing the music of the *lautars*, which became a very important source of inspiration for him. Other instances where he imitates the cimbalom include the transition into the second theme

²² Alexandru, 70.

(m.55-62), the piano part of the second theme in the exposition of the fourth movement (m.59-68), the piano glissando in measure 135, and measures 26 and 27 of the first movement. He also imitates the pipe, (*fluier* in Romanian) through extensive use of harmonics in passages like the coda of the first movement, or the coda of the third movement.

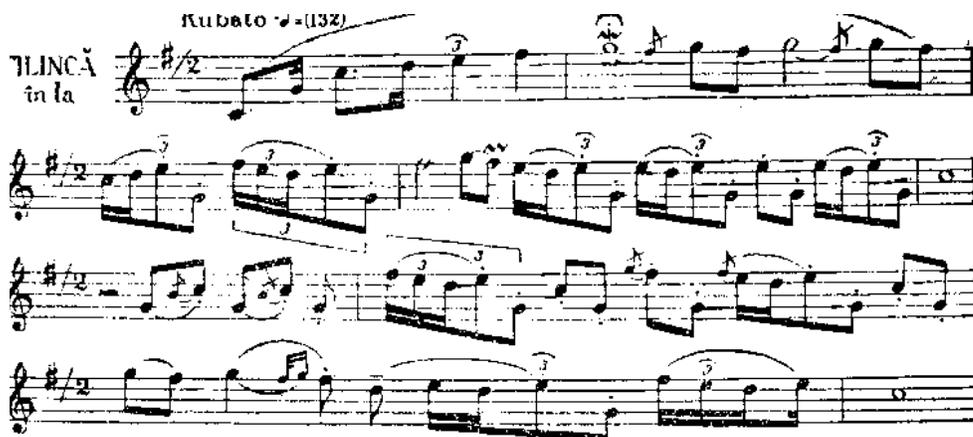
The multitude of appoggiaturas is another feature widely found in the Romanian folk music. In the sonata, the appoggiaturas are abundant, especially in the last movement. In the first movement, besides the appoggiaturas of the second theme, there are some rhythmical units that, even though are not notated as grace notes, sound like them. These recall the so-called “fallings” from the folk music²³ (see example 5.26 below).

Example 5.26(a) Enescu, Second Cello Sonata, *Allegro moderato ed amabile*, m.74-76



²³ Oprea, 196.

Example 5.26(b) *Doina*, Poieni(Viseu-Baia Mare)²⁴



The syncopated rhythmic accompaniment in the last movement reminds of the accompaniment of the *lautars*. Also, the arpeggiated pizzicato chords replicate those played by the instrument named *cobza*, which is the Romanian version of lute.

In two instances, Enescu uses quarter tones in the *finale*. (m. 46 and m. 91). Early folkloric collections and anthologies have noted the incertitude of intonation of the Romanina folk music. Bartok mentions instable notes of an uncertain pitch, as Sabin Dragoi notes an interval between minor and major third.²⁵ These micro intervals have been notated in folk music with ascending or descending arrows.

There are several internal cadences used by Enescu, which are specific to the Romanian folklore. For example the second theme in the first movement lingers on E, in the exposition, and A in the recapitulation; these are the 6th scale degree of G major and C major, the tonalities of the theme. Cadences on the 6th scale degree of a mode are very characteristic in the

²⁴ Alexandru, 70.

²⁵ Oprea, 191.

Romanian folklore. Another example is in the first theme of the fourth movement, where he uses interior cadences on the 3rd scale degree (m. 4) and again 6th scale degree (m. 8). The same 6th scale degree internal cadence happens in the second theme of the *finale*, for example in measure 68.

CONCLUSION

The Second Cello Sonata was the last sonata ever written by Enescu. It was composed at the peak of his career, after the breakthrough with his opera *Oedipe* and his Third Violin Sonata. As I have shown, it is a mature work, which displays a harmonious unity between the folkloric elements and the classical forms. Enescu did not wish to superimpose folkloric elements on Western music traditions; rather, he sought to synthesize the two. As shown in Chapter 4, the sonata is grafted on classical forms used as framework for a type of music that, like the folklore, is spontaneous, improvisatory, and ever new. The most important element that Enescu adopted from the folk music, as shown in Chapter 5, is the *parlando-rubato* rhythm. The use of *parlando-rubato* rhythm was a catalyst for his use of heterophony, modal harmony, and classical forms that he molds to fit the content. In addition he also employed the use of the cellular-motivic composition technique found in some pastoral genres of the Romanian folklore, he imitated different genres of Romanian folk music, and he used certain sound effects that allude to traditional folk instruments.

The Second Cello Sonata is easily the equal of Enescu's other recognized masterpieces. Though not considered as musically accessible as his Third Violin Sonata, its value lies in its more contemplative and introspective character, which identifies his late works. It is my hope that this study will contribute to a better understanding of the work, and encourage performers to include it in their repertoire more often.

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