

## 5. THE ENESCIAN PIANISTIC NOTES AND COMMENTARIES (1<sup>st</sup> part)

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**Abstract:** *Moldavian by nature and genius by vocation, maestro George Enescu remained captured in the universal consciousness as an accomplished violinist, composer and as an amazing and inspired musician – pianist which gathered in an admirable synthesis elegance, refinement, impressionist tones, romantic flames, classic – German construction, all these under the aura of a profound Romanian feeling. All the Enescian pianistic artistic creation is under the sign of the stylistic unity, of the maximal concentration of the musical substance that carry all artistic emotions and the accumulations of the modern musical expression. The generous, wide and bidding instrumental register covers the adage of “unity in diversity”.*

**Key words:** *Enescian pianistic, expressivity, instrumental technique*

### 1. Introduction

“In art, those who have reached perfection remain isolated into their genius. The devotion of the admiration lifts them on heights where they cannot be followed. They cannot be imitated as the perfection enclosed them in a completeness that cannot admit reproductions, but only new creations born from their path that forbids any return. Their art will become the knowledge of the successors, the chain of the research, thus inscribing the heavy steps of the progress into the pace of ages. However, Perfection is being rarely conquered as it shies away from today’s eagerness where time does not give in its focus to the expression due space.”<sup>12</sup>

### 2. Discussions

In the gallery of musical geniuses there can be found composers which draw out a lot of ink from the biographers’ and musicologists’ pens. There have been a lot of writing on George Enescu, yet still a lot of ink keeps dripping about his rich and priceless pianistic artistic creation. It is all about the desire to go deeper in the intimacy of a creation which stands actual through its timelessness. Thus, let’s take a bow and be humble before these prodigious Enescian pages. Let’s not estrange us from the meticulous annotations of the bard from Liveni, let’s follow his artistic and expressive admonitions in closer detail and let’s keep our conscious clean over our Enescian scenic acts. His pianistic pages that contain confessional reflections are freshly expressive while having the prerogative of the experiences of refined cultural circles and of the

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<sup>12</sup> Cella Delavrancea – *Dintr-un secol de viață*, Editura Eminescu, București, 1988, pg. 177

maestros of French School and also of the life experiences of the scenic heat. All this is due to the fact that “in the Enescian genius being, the intuition and the power of will, the patience and the talent, the temper and the measure, the poetry and the logic have been youthfully intertwining, giving birth to one of the most exceptional personalities of our century.”<sup>13</sup>

The number of his pianistic pieces is impressive. Their decryption equally aims the technical arm and poigne (grip) measure and the total freedom of movement in the musical act interpretation of all terms such as dynamic – timber, tempo – agogic, pedalling – touché. These are imposing musical pieces, solid, difficult through their language and complicated from a pianistic point of view. This is the reason why their interpretation requires a special talent as it claims a rigorous control of all expression means parlando-Enescian. The musical pieces have and ascendant evolution, the graphic aspect of the pianistic writing announcing the birth of a new and complex style through its focus of interpretative information and suggestions in domains such as:

- Pedalling
- Violinist elements in the pianistic art
- The orchestral style
- The use of the bell sonority with high timbre-coloristic possibilities
- Organ sonorities

Alongside these there are other extremely important parameters such as:

- Adopting a luthist manner of the instrumental arpeggios
- The existence of ornamental incrustations in the pianistic area
- The preponderance of the pianistic jumps in different registers of the keyboard
- The pianistic on a very wide ambitus

The difficulty of the pianistic interpretation may come from:

- Virtuoso musical writing that should offer lustre and aplomb to the interpretation (see *Toccata* from *Suite op. 10*)
- A succession of “pronounced” calm chords underlined by a small pedal that will contribute to the natural flow of the musical discourse
- The expressivity of the filigreed passages in a poetic fluid sound with the execution of the top of the fingers

E.g.: *Pavana* from *Suite op. 10*

The image displays two systems of musical notation for a piece titled 'Pavana' from 'Suite op. 10'. The notation is written for piano, with a treble and bass clef. The first system includes the instruction 'quasi flûte' and a dynamic marking 'p'. It features complex rhythmic patterns, including triplets and sixteenth-note runs, and is marked with 'tr' (trills) and 'Ped.' (pedal). The second system continues the piece, showing further technical challenges such as large intervals and dense textures, also marked with 'Ped.' and 'tr'.

<sup>13</sup> Cella Delavrancea – op. cit. pg. 56

- The result of the diaphanous – expressive sonorous game

E.g.: *Appassionata* from the 3<sup>rd</sup> Suite for piano

- As a sequence of adapting to the interpretative intentions regarding the agogic fluctuations stipulated by the composer through adequate terminology (see 3<sup>rd</sup> Sonata second part)
- As a *quasi flute* cut in a very sensitive touché with the right sonorous colour

E.g.: *Pavana* from Suite op. 10

The Enescian music score gives the pianist a richness of subtle and various indications over the intensity, attack manners, timbre (for some interpreters may seem too detailed and pedant) having as purpose a continuous transformation and renewal of the musical expression. There is a predominance of free execution urge, the *parlando rubato* or “*Enescian rubato*” (Aurora Ienei) without losing any moment of the measure rigor in the classical meaning of the word, being a kind of controlled and well leading freedom.

### 3. Results

In all his pianistic creation, the maestro Enescu proves to be extremely rigorous in exposing and assuring the clarity of his artistic intentions. Each musical note, musical phrase has incorporated in its (musical) fibre indication that complete the picture of his originality and his matchless mastery. His entire artistic pianistic Enescian creation is under the sign of the stylistic unicity, of the maximal concentration of musical substance that carries all artistic emotions, modern spiritual accrements of what musical expression is.

The pianist’s care for all this polyphony of detailed, suggestive and refined musical writing creates that unmatched improvising Enescian style. We can find it through the pages of some amazing musical pieces such as:

*Nocturna in Re major (à volonté, sans rigueur, large, librement, tout la force avec emportement à volonté, très harmonieux et envelope sans mesure flou, sonore en trainant ) or The 3<sup>rd</sup> Suite ( rubato, calando di più, languido, largamente – poco meno mosso-, senza rigore sost., senza rigore poco rit., a tempo ma senza rigore, piacevole).*

Following the fundamental parameters of creation that contribute to the pianistic musical language configuration, we can observe the concern of the composer for the use of tempo and agogic terms in order to create the interpretative atmosphere. Hence, the interpreter is closely lead through the labyrinth of expressivity, creativity and Enescian sensitivity. Replacing some metronomic indications that aim the speed of execution, Enescu happily chooses the interpretative suggestions that will “perfume” all the musical dramaturgy in a very special and personal manner.

The scrupulousness with which the interpretative intentions are annotated bear the gift of controlling each and every form of exaggeration or tempo and agogic fluctuation. There are, however, some exeptions from this general rule that can be found in *The 3<sup>rd</sup> Soanata for piano in Re major, op. 24, no. 3.*

Whether they have neo-romantic orientation or they are marked with subtle neo-baroque nuances, the Enescian pianistic pages contain in their essence such a Romanian spirit and perfume that correspond to the poetry of Eminescu and Coşbuc, to the stories of Creangă and Sadoveanu, to the painting of Grigorescu and Th. Aman and the sculpture of Brâncuşi, to all the beautiful, picturesque Moldavian fields filled with good faith in God. This music long burnished and fed with such a timbre sap, under the empire of a supple discipline but obviously controlled and rigorous, cannot bear mediocre interpretative versions.

Original and elaborated, complex and full of “surprises” when diversifying and organizing the “sonorous qualities”, his orchestral pianistic reminds us of the timbre alchemy of Listz (see *The 3<sup>rd</sup> Sonata for piano* or *Sonata in Fa # minor op. 24*) or of the impressionist poetical steam of Gabriel Fauré (see *Suite no.10*) with the profoundness of the basses and the control of the expressive valences of each pianistic register (the crescedos and diminuendos are short and impressive) or the organist register of Bach (*The 3<sup>rd</sup> Suite for piano*).

“Through the progress already accomplished and through the progress accomplished each and every single day through hard work – says Franz Liszt – the piano extends its assimilative power more and more. We make arpeggios just as the harp does, prolonged notes just as the wind instruments do, staccatos and one thousand others that some other time seemed to be the specific appanage of one of these musical instruments.”<sup>14</sup>

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<sup>14</sup> Franz Liszt, *Pagini romantice*, Editura Muzicală, Bucureşti, 1985, pg. 85

#### 4. Conclusions

The richness and the rhythmical freedom consciously managed, the abundance of the sonorous mixture, the fantasy and the suppleness of the Enescian curved phrasing lead our mind to the pianistic of Chopin. The equal, independent and controlled lightness of the fingers, the command of a mechanism adjusted to the keyboard difficulties, the suppleness of the wrist, the art of pedalling, the fineness and the refinement of the touché, all these are fundamentals of the Enescian pianistic magic. Tone unity, style unity, rhythm unity – behold the secret of the Enescian *cantabile* pianistic sound.

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