

the harmonic minor scale with the fourth degree altered upwards (also called *fiddle scale*), the modal inflections made by lowering the second degree (from the main theme of the middle part) and the piano style, in the sense of imitating the specific accompaniment of the cymbal (third part, couplet B).

Through the *Second Sonata for piano and violin*, Enescu demonstrates that the sonata, as a European and universal musical form, can cover both traditional clothing and national language. The work, dedicated to Joseph and Jacques Thibaud, was completed in Sinaia, in November 1898. The sonata was performed in first audition in Paris, in 1900 by Jacques Thibaud on violin and George Enescu on piano. The piano-violin couple has recorded throughout the history of the European and universal sonata the most representative works of chamber instrumental music. The violin is a European instrument used in Romanian folk practice with fiddle specifics and the piano is a classical European instrument that manages to imitate very well the timbre of the cymbal (musical instrument with beaten strings, used mainly in folk music).

3. Results

The *Sonata* consists of three movements: first part - *Assez mouvementé*, the second part - *Tranquillement* and the third - *Vif*. The first movement begins in the key of *F minor* and is organized in the form of a sonata without development. The Exposition (m. 1-64) includes: the main theme (marked with A), consisting of three sentences: A (m. 1-16), A1 (m. 17-23) and A2 (m. 24-29), the Bridge (m. 30-37) and the secondary theme (m. 38-64), also organized in three sentences: B (m. 38-41), B1 (m. 42-52) and Bv (m. 53- 64).

The main theme, presented in unison by the two voices participating in the construction of the musical development (piano and violin), is considered by many analysts as the "cornerstone" of the whole work. The principle of organization of the sound material, the unison, represents in the Enescian conception the primordially of the melody in relation to the harmony. The balance of the minor third - major third, semitone - minor third (or enharmonic, semitone - magnified second) intervals and the ambiguity of the rhythm (which takes place in binary and ternary rhythmic structures in the measure of 9/4) accentuate the anxiety of this beginning:

Fig. 1, Enescu, *The Second Sonata*, op. 6, first movement, m. 1-6:



The voices intertwine in an uninterrupted flow, supported by: dynamic waves, accents on secondary beats and special rhythmic overlaps. Both instruments are used to the fullest technically, but especially expressively. The tonality itself (*F minor*) is difficult and uncomfortable especially for the violin

technique.

In order to get as close as possible to the Enescian aesthetic truth and to discover the interpretive meanings of the musical text, the technical difficulties of this score must be overcome. They appear even in the serpentine exposition of the first sentence of the main theme and can be studied by the controlled dosing of the pressure on the whole development of the bow, as well as by the balanced and uninterrupted support of the melody, which takes place in very light nuance (*pianissimo*).

For the interpretive unity of the musical discourse, it is recommended that the two partners study in a very rare *tempo*, in a nuance reduced in intensity, avoiding inappropriate breathing that may occur due to technical difficulties. Performers must feel and think like a whole, anticipate each other's interpretive intentions, so that the two voices intertwine in a perfect symbiosis. The tension of the musical discourse gradually evolves towards the culmination of the main musical idea, which is presented by both instruments in the form of a minor harmonic descending scale with the fourth degree altered upward, in parallel octaves, also called the *fiddle scale*:

Eg. 2, Enescu, *Second Sonata*, op. 6, first movement, m. 14-16



The Bridge (m. 30-37), formed by rhythmic and melodic elements characteristic of the main theme (in *A minor*), has the role of completing the main thematic group rather than contrast, as it occurs in the structure of the traditional sonata form. The nuance is an element highly dramatized and the dynamic variability determines the acquisition of a good technique of the bow.

The secondary theme (m. 38-64), related to the first theme in terms of musical content, presents a romantic atmosphere, emphasized by Enescu through the technique of overlapping the binary rhythm (quadruplet) with the ternary one. One of Enescu's expressive means of violin refers to the species of bow feature called *louré*, which actively participates in shaping the expressiveness of musical discourse through the technique of reproducing sounds within the same bow. The main thematic ideas dialogue continuously and merge into a unitary whole, culminating towards a much amplified and dynamically contrasting conclusion.

The Development (m. 65-79) is replaced by an evolution of the secondary theme, because in the Exposition no contrasting elements were presented, which would require a thematic confrontation. This contradictory phenomenon goes out on its own, determining at the same time the structural and thematic unity of the musical content.

In the Recapitulation (m. 80-134), the initial tonality is brought back (*F*

sprinkled with intervals typical of popular modes (magnified second), organized rhythmically on a binary structure; the rhythmic-melodic content of the musical development has a slight resemblance to the melodic cell specific to the first movement of the *Sonata*, creating the thematic unity of the work. The sound discourse is gradually energized, both from an agogic and dynamic point of view, a phenomenon that leads us to the culmination of the whole section (*fortissimo*), immediately followed by the decrease of the general sonority to an internalized nuance, cadenced in *B flat major*.

The main theme, brought back twice with an enlargement, in the key of *G minor*, prepares the return of the *F minor* tonality and implicitly the Reprise (m. 84-141). First presented on the piano, the theme will be taken over by the violin in *pianissimo* (with mute), in the measure 100. The intimate dialogue between the two instruments is gradually extinguished. The last struggle of the theme is sketched by the violin, in a barely perceptible sonority, in the movement of a very small *tremolo*; the piano completes the atmosphere with a descending chromatic intervention that gradually becomes thinner. In the Coda (m.124-141), the violin is left alone to unravel the end of this story, built like a spontaneous, improvisational inspiration, which wanders with twists and fragments from the theme, so that in the end, to rest its finished expression on two prolonged chords, structured on parallel perfect fifths (natural G - natural D, natural A - natural E).

The Third part of the *Sonata (Vif)*, structured in the form of a rondo-sonata, creates new expressive valences characterized by the presentation of a single pregnant theme, the rest of the thematic ideas coming from the greater or lesser transfiguration of those of the previous movements, thus determining the thematic unit of the content. The tonal unit of the work is achieved at the end of it by bringing the key *F major*. The first stanza (m. 1-49) surprisingly debuts on the piano in *D minor* with a sprinting and exuberant theme:

Ex. 4, Enescu, *Sonata a II-a op. 6*, 3rd movement, m. 1-5

From a tonal point of view, refrain follows an interesting path that oscillates during the first section between different contrasting tones *D minor*~*C major*~*F major*~*C major*. The dialogue between the two instruments is built through different polyphonic composition techniques (imitations, canons, *stretto*), a phenomenon that will accentuate the exuberant character of the musical development and the intense processing of the thematic content.

The third movement of the *Sonata* reveals a dizzying thematic development; the violinist must ensure the uninterrupted fluency of the musical text by overcoming the technical problems of the right hand (*spiccato* technique, the adjust of the bow pressure, the fuse of the bow during string exchanges) and the

left hand (accuracy of intonation on double strings, adaptation of the various expressive requirements, the malleability and ease of position exchanges). Performers must create surprising dynamic effects and not lose sight of achieving a sound appropriate to the musical expression.

The strong rhythm in the piano score, underlined by the indication *très sec* (m. 50), announces the appearance of couplet B (m. 53-115). The violin brings to the fore the main theme of first Part, in augmented values, carrying the dedication *très vibrante et à plein son*; the tumultuous and vibrant character of the theme (exposed in *C minor*) is fundamentally different from the character of the themes from the first movements of the *Sonata*. This musical idea will be interrupted in some places by the characteristic motif of the refrain, presented in the form of a signal, during four repetitive measures (m. 64-67). The vibrant character of the theme will be transfigured by the rhythmic dynamization of the melody.

The leading theme of the *Sonata* evolves impressively from an expressive point of view, being transfigured in different hypostases: at first restless, sometimes passionate, in the middle movement it becomes nostalgic and finally it acquires an alert character (m. 78). The melodic fluidity is supported by the piano through an accompaniment organized in small and equal values (sixteenths), similar to the fiddle imitation of the cymbal. While the violin supports the new character of the theme, in the bass of the piano score (*tres marquée la basse quoique p*) appear thematic elements characteristic of the main theme of the middle movement (m. 103). This section is concluded by the insistent return of the characteristic refrain signal, which demonstrates once again the Enescu polyphonic mastery of playing two different themes without visible artifice.

The refrain (m. 116), presented this time by the violin, is slightly varied in intimate nuance (*pp léger*); in the piano score, a new song appears, born from the main theme of the first part, in the *E minor* key. From this moment, we will follow the thematic intertwining characteristic of the three movements of the *Sonata*, in a close and complex development. At mark 23 (from the score), the main theme from the middle part of the *Sonata* reappears in bass, in *D major*, amplified and supported by the violin through a variant of the secondary theme from first part, which announces the end of Exposition, in *C major*.

The couplet C (m. 155-189) begins in the key of *B flat major* with the indication *Un peu plus lent*. In this section, Enescu overlaps the theme of section B of the second movement (on violin) with the theme of section A on the same part (on piano). The multiple indications of dynamics, agogic and character in the scores of both instruments reveal very accurately the interpretive intentions of the author, who wants the two performers to create the symbolic unity of the two themes underlined by a very expressive atmosphere, similar to the round sonority of a bell. The end of this theme brings to attention the main theme of first movement; a wide transition follows in which motifs from the second part are processed in the tonalities *C major - C minor*, which will prepare the anacrusis of the Reprise in *G minor*, namely the second degree of the *F major* key. This central couplet exposes a thematic material concentrated in an exuberant atmosphere.

The refrain (m. 190-241) returns in a new key (*F major*), being slightly

varied from a thematic point of view. Stanza B (m. 242) appears in *f minor* tonality and follows almost the same course as in Exposition, which determines that the structure of the final movement looks like this:

A	B	A	C	A	B	+	Codă
m. 1-49	m. 50-115	m. 116-154	m. 155-189	m. 190-241	m. 242-314	m.	315-345
<i>D minor ~ C minor ~ E minor ~ B flat Major ~ F Major ~ F minor ~ F Major</i>							

Enescu will eliminate the last refrain from the typical form of the rondo-sonata in order not to create monotony in the musical development. In the Code, the main theme of the second movement in its pure form returns for the last time, then, through a sudden passage, but slightly anticipated by the arpeggiated characteristic touch of the piano, the violin attacks in the acute register the *fiddle scale* of the main theme, characteristic for the first movement of the *Sonata*; this descent will be gradually calmed by a long pedal to C (m. 328-335). The cyclic unity of the *Sonata* is strengthened by the conclusive return of the generating theme (m. 336-345), transfigured in terms of musical content and played in unison in a very low sonority (*pppp*).

Enescu's music is between two ways of structuring the sound material, the chromatic technique and the cyclic one, which are used to obtain the thematic unity in a single melodic line. The use of chromatisms did not determine Enescu to give up the tonal system in favor of serialism, although sometimes his musical language passes into the plane of atonalism. The complexity of the language results from the finesse of the dynamic and agogic notations, as well as from the timbre color elements (the quarter tones and the variety of the attack modalities). The predominant sonority emerges from the emotional warmth transposed into the quiet nostalgia of longing. The coexistence of several spiritual calls is underlined by the transitions from the tumultuous states to those of deep silence, fact that determines both instrumentalists to render this work with suppleness and spiritual and artistic mobility.

Specific intonations are made by timbre effects (ascending or descending semitonal *glissando*, variable *vibrato*, with wide or narrow amplitude and slow or fast frequency, depending on the requirements of the musical text, the color of the free strings). Enescu's interpretation is characterized by the malleability of nuances and modes of attack, which can be interpreted in various ways, so as to obtain special musical and aesthetic meanings. Enescu is the one who universalized the poetic image of emotions through violinistic means specific to our popular ethos. One of the technical means that are put at the service of the Enescu musical expression, the *luoré*, is important in the imitative rendering of the recited speech, associated with the quadruplet rhythmical formula. The application of fingering through extensions and contractions emphasizes the expressiveness of the musical discourse.

The sound of the violinist must be warm, supported by a clear and lively articulation, causing a deep awareness of the instrumental touch. The *vibrato* must fit between the pale color of the white sound and the energetic and passionate turmoil of the fire from the depths. The sound voltage must be sustained along the entire length of the bow. The right hand must be supple, elastic, but also vigorous. We consider it important to choose a suitable *tempo*, so that the musical

expression is primordial and the instrumental technical means are subordinated to it. The imitation of Enescu's interpretation must be avoided so as not to degenerate into epigonism and lack of originality.

4. Conclusions

The sound pulsations inside the music are followed by the composer George Enescu and as a performer, a relationship that has contributed immensely to the particularity and essentiality of the stylistic elements belonging to chamber music. The various possibilities of expression determine the density of instrumental writing, the transparency of the sound image and the fluency of musical ideas. The innovative elements of the Enescian musical language are transposed in the free rhythm, the heterophonic construction, the dynamic and agogic complexity and subtleties, the timbre color, as well as in the synthesis between freedom and rigor in the creative and interpretive act.

References

1. Bălan, George, (1962), *George Enescu: Mesajul - Estetica*, Editura Muzicală a Uniunii Compozitorilor din R.P.R., București
2. Bentoiu, Pascal, (1984), *Capodopere enesciene*, Editura Muzicală, București
3. Ghircoiașiu, Romeo, (1981), *Studii enesciene*, Editura Muzicală, București
4. Manoliu, George, (1986), *George Enescu: poet si ganditor al viorii*, Editura Muzicală, București
5. Rădulescu, Mihai, (1971), *Violonistica enesciană*, Editura Muzicală, București