

Enescu's Romanticism - the stylistic hallmark of the Romanian violin sonata of the early 20th century: Stan Golestan, Sonate en mi bémol majeur pour Piano et Violon (analytical study for a deeper interpretation)

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ABSTRACT: The affinities of the Romanian composition with the French musical School, initiated at the end of the XIX century through the creation of George Enescu's youth, are to be intensely manifested in the first decades of the XX century in the creative attempts of several Romanian composers.

This attachment to the European tradition, rooted in the spirit of the Parisian artistic climate, is also eloquently manifested in the creation of the Romanian composer established in Paris, Stan Golestan (1875-1956), is of the *Schola cantorum*, disciple of outstanding musicians such as Vincent d'Indy, Albert Roussel and Paul Dukas.

Prodigious composer, author of symphonic, chamber, choral creations, etc., he inscribed a distinct tab in the history of the Romanian violinist sonata genre only through one work-the first work in the chronology of the genre in the twentieth century: *Sonate en mi bémol majeur pour Piano et Violon* composed in the years 1906-1908 in Paris, dedicated to his teacher ("*À mon Maître Vincent d'Indy*"). The Sonata was performed for the first time, as identified on the reverse of the title sheet of the score, on 15 February 1908 by George Enescu and Maurice Dumensnil.

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Introduction

Enescu's early works – a distinct phenomenon in European Romantic art

The creative experience accumulated in the musical legacy of the forebears of Romanian composition, drawing from the sources of local folklore as well as from the masterpieces of European academic music, finds its full realization in the dazzling emergence of George Enescu's early works, in particular, his first sonatas for violin and piano. Composed at the end of the 19th century within the artistic milieu of Paris (in 1897—Op. 2, No. 1; and in 1899—Op. 6), they express the young composer's aspirations toward the European musical phenomenon, affirming the primary path toward universality through the continuity of the Romantic tradition. The approach to the creative ideas of musical Romanticism, which undoubtedly determines the aesthetic dominance of the aforementioned works, is centered on the genre model of the Romantic sonata conceived through his own compositional thinking, whose unmistakable charm—as noted by his compatriot, also settled in Paris, Stan Golestan—is marked by "the reverie and melancholy of the Romanian sensibility." (Cosma, 1988, p. 455)

It is precisely from the perspective of this stylistic symbiosis that Enescu's work stands out as a unique artistic phenomenon in European music, revealing, in the opinion of the renowned musicologist Clemansa Liliana Firca, "the romantic effusion, the expansiveness of the solo singing—shaped somewhere between cantilena and declamation—the richness and fullness of the harmonic language, the cyclical structure of Franckian lineage" (Firca, 1974, p. 33), all of which give voice to "the nostalgic lyricism of Romanian doina singing" (Firca, 1974, p. 33). In this regard, the researcher notes "features that not only set Enescu's works apart within the local compositional landscape, but also define them as a unique case within European Romantic and Late Romantic art itself" (Firca, 1974, p. 33).

In her investigation of this artistic phenomenon, she defines it through the concept of "Enescu-style Romanticism," a term subsequently adopted by several Romanian authors, who continue to analyze its characteristic features. Thus, in Adrian Rațiu's study, the phenomenon is identified through "the musical construction (...) with a programmatic foundation derived from Berlioz and Liszt, the Wagnerian technique of leitmotifs, and Franck's cyclical principle" (Rațiu, 1968, p. 205). Valentina Sandu-Dediu evaluates this artistic phenomenon as a complex, multifaceted one, recognizing "Enescu's Romanticism" as a consequence of the assimilation of the Viennese Classical tradition (formal balance, Beethovenian polyphony), of certain principles from Brahms (Romantic lyricism and massive construction), Wagner (chromatic harmony), or Franck (the principle of cyclical thematic development). It is a mature, synthetic style in which the melody bears an

original imprint: though not folkloric, it denotes subterranean, ineffable connections with Romanian melos, and its association with the rhythmic aspect suggests the improvisation and lyricism of the doina. It is interesting and significant how the combination of French and German influences operates in Enescu's work to establish a Romanian musical language, without altering its distinctiveness" (Sandu-Dediu, n.d., p. 4).

And according to musicologist Laura Vasiliu, this concept reveals "the image of the creator discovering himself within the romantic vein of Romanian spirituality" (Vasiliu, 2007, p. 92). She argues that "the type of synthesis shaped in Enescu's work (...) through the incorporation of traditional and modern, national and universal elements" (Vasiliu, 2007, p. 89) is expressed in their assimilation through a compositional attitude and approach that is "specifically Romantic – essentially subjective" (Vasiliu, 2007, p. 89). In this context, the author considers significant "the accumulation of purely Romantic artistic means (culminating dramaturgy, the cyclical structure of the work, the primary function of melody, direct or implied programmatism), with those derived from the incorporation of folklore (the rhapsodic character, the coloristic function of modal harmony) and with neoclassical features (the emphasis on formal coherence, imitative polyphonic techniques)" (Vasiliu, 2007, p. 90). In particular, the musicologist emphasizes that throughout his entire creative output, in the process of applying the "innovations of the first half of the 20th century" (Vasiliu, 2007, p. 89) "his belief in the sincerity of expression and the subjectivity of his vision shine through clearly in every work, regardless of the techniques used" (Vasiliu, 2007, p. 90).

In tracing the origins of Enescu's Romanticism—eloquently manifested in the musical style of the composer's early violin sonatas—it is important to emphasize that these works, long celebrated as masterpieces of the global concert repertoire, played a defining role in the international recognition of Romanian classical music. At the same time, these works hold significant importance in the development of the violin-and-piano sonata genre in the works of Romanian composers.

The Romantic affiliation, expressed through Enescu's conception of Romanticism, is strikingly evident in the violin sonata by Stan Golestan (1875–1956), the Romanian composer whose entire career unfolded in direct contact with European musical art, as he was based in Paris, studied at the *Schola Cantorum*, and became a disciple of renowned musicians such as Vincent d'Indy, Albert Roussel, and Paul Dukas (Golestan, *Wikipedia*).

In France, he had enjoyed a highly successful career, establishing himself as a prodigious composer in various musical genres, writing numerous symphonic, chamber, choral, instrumental, and vocal works, etc., becoming a member of the SRC (Society of Romanian Composers) in Bucharest and of SACEM (Société des Auteurs, Compositeurs et Éditeurs de Musique) in Paris. At the same time, for over two decades he served as a professor of composition at the École Normale de musique, giving lectures in England, Belgium, Switzerland, Italy, Romania, etc., He also worked as a music critic, writing a

column in *Le Figaro*, founding the magazine *L'Album Musical*, and publishing articles in *România muzicală*, *Muzica*, *Rampa*, *Larousse Illustre*, *Le Soir* etc.¹ Thus, Stan Golestan, ranking among the most prominent figures in French musical culture, became known not only in Paris - the city that launched his career - where he made a name for himself through his compositions and the concerts he organized and conducted; but, at the same time, he was equally appreciated in other European countries, and even in China, where he earned the applause of music-loving audiences.

Although he lived in the French capital for six decades, Golestan remained deeply attached to his homeland, following in the footsteps of George Enescu both in continuing the Romantic tradition and in drawing on Romanian folklore, while actively promoting Romanian art in Western circles. Among his most acclaimed works are *Symphony in G minor in Romanian style*, *Romanian Rhapsody No. 1*, *Romanian Concerto* for Violin and Orchestra, the symphonic poem "*Dâmbovița*", the *Moldavian Concerto* for Cello and Orchestra, *10 folk-style songs on poems* by M. Eminescu, *Sleepy Little Birds* for voice, flute, and piano, on poems by M. Eminescu (in his own French translation), etc. Thus, Golestan's works are imbued with the freshness of folk melodies, which soothed his homesickness and, when set against the structural rigors of Western music, infused his entire oeuvre with life, lending it a distinctive picturesque quality. From this perspective, the Parisian newspaper *Le Monde* compares S. Golestani's work to "a suite of paintings in varied colors, yet in which even the brightest hues reveal a touch of nostalgia" (Stan Golestan, muzicianul care a promovat doinele românești în Europa).

The same stylistic affinities can be detected in other works as well, but particularly in his only sonata for violin and piano, through which Stan Golestan managed to carve out a unique place in the history of Romanian violin music. *Sonate en Mi bémol majeur pour Piano et Violon* (Golestan, 1919), composed between 1906 and 1908 in Paris, is his earliest work, yet also the most representative in terms of Romantic influences, exhibiting, in particular, significant associations with Enescu's Romanticism. Marking a genre debut in the chronology of 20th-century chamber music in the Romanian region, the Sonata pays homage to his teacher Vincent d'Indy, with the dedication "*À mon maître Vincent d'Indy*" noted on the score (Ex. 1).

As C. L. Firca notes, Golestani's work reveals clear "influences of French Romanticism – even to the point of borrowing – in the musical motifs and chord progressions, drawn from the music of Franck" (Firca, 1974, p. 33). And O. L. Cosma quotes an article published in the Parisian press after the premiere of the Sonata, in which it is described as "a spiritual great-granddaughter (...) of the serene César Franck" (Cosma,

¹ For his prolific body of work and his many achievements, Stan Golestan has been honored with numerous awards and distinctions, including: the George Enescu First Prize for Composition, the Verley Prize from the Golschmann Concert Society in Paris, and the French Legion of Honor in the rank of Officer

1988, p. 470) . However, the article also praises the artistic value of the work, as well as the creative maturity of the composer, who demonstrates his attachment to Romanian culture: "With a solid structure, this work, among the most significant to have emerged from the pen of a Romanian composer, (...) reveals a well-defined musical personality, a personality that betrays its Romanian origins in certain passages" (Cosma, 1988, p. 470).

A work of impressive concertante scope, Stan Golestan's Sonata was premiered by George Enescu² together with Maurice Dumensnil³ on February 15, 1908, during an artistic soirée; the reverse side of the score's title page bears the inscription: "Premiere performance in Paris by M.M. Georges Enesco and Maurice Dumesnil at the Art Evening on February 15, 1908" (Figure 1):

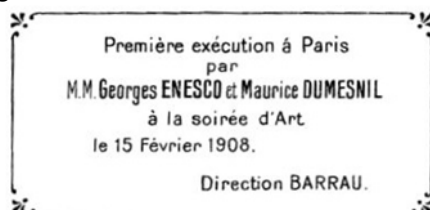


Figure 1. The reverse side of the score's title page

Stan Golestan's Sonata – a pioneering achievement in 20th-century Romanian violin music

A work of pronounced romantic sentimentality, the *Sonata in Es-dur for Piano and Violin* features a musical language marked by transparent echoes of the music of the great figures of European Romanticism – with Wagnerian and, in particular, Franckian influences, and a cyclical structure achieved through "wandering" intonations, with coloristic effects, enharmonic modulations, and other expressive devices that signal the phenomenon of an undeclared program. At the same time, however, the work's artistic style reveals a striking connection to the rhythmic-intonational substrate of Romanian folk music.

The work is structured in a three-part form following the traditional fast-slow-fast sequence: *Allegro energico* – *Andante sostenuto* – *Allegro animato*, and is preceded by an

² Toward the end of his life, while in poor health, S. Golestan sent a letter to the editorial office of the Parisian journal „Le Guide du Concert” (now preserved in the archives of the “George Enescu” National Museum), which served as a tribute to George Enescu: “thus paying tribute to the memory of the great figure of music, of the profound soul, whom I knew and admired” (Sârbu, n.d.). Recalling in the letter two moments in his life that had left a lasting impression on him, he first mentioned the occasion when his young compatriot gave the world premiere of the Sonata for Piano and Violin (Sârbu, n.d.).

³ Maurice Dumensnil (1884-1974) – French pianist, graduate of the Paris Conservatory (Isidor Philipp's piano class), scholar and researcher of Claude Debussy's piano works, to whom he dedicated his studies: «Comment jouer et enseigner Debussy», «Claude Debussy, Master of Dreams» etc. (Dumesnil, Wikipedia).

extended section, *Introduction* (33 m.), consisting of several alternating sections with contrasting motifs.

The sonata begins in the piano's low register, against the backdrop of the E-flat tonic note, played across three octaves with an intense *fff* dynamic, featuring strong accents and multiple repetitions over long durations, thus creating the auditory illusion of prolonged bell tolls and establishing the sonic context for the opening of a passionate and dramatic pianistic discourse in the Romantic spirit. This impassioned oration, "delivered" with iambic rhythmic organization, "clad" in a dense chordal texture, "perforated" sporadically by eighth-note rests, powerfully encodes an *interrogative* intonation. Externalized on the ascending major third intervals (I-II-III), with the repetition of the peak note ($es^2-f^2-g^2-g^2$), syntactically isolated by "breathing"-pauses, and insistently developed throughout the section, this intonation takes on the function of a semantic element of masterful imagery (Ex. 1):

A mon Maître VINCENT d'INDY

SONATE

EN MI b MAJEUR

I

INTRODUCTION

STAN GOLESTAN

pour Piano et Violon

Allegro energico

Ex.1. S. Golestan, Sonata, *Introduction*, m. 1-6.

The artistic significance of this intonation is specifically examined in researcher Iurie Gabay's study, which explores the psychological portrait of the romantic hero:

„The «motif of interrogation» has a symbolic content in Romanticism (...), giving it the meaning of a vector oriented beyond the limits of a «text» and beyond the boundaries of art (...); in fact, Romanticism is an «unanswered question»" (Gabay, 1987, p. 27).

The rhetoric of the discourse suddenly disappears, and in the ninth measure a contrasting episode (*Andantino*, 3/4) begins, featuring a plaintive melody in the violin part, which descends within the range of a tritone (c^2-fis^1), indicating, through the marking *p*, *espressivo*, the expression of emotions of tenderness and affection (Ex. 2):



Ex. 2. S. Golestan, Sonata, p. I, m. 9-12.

The third thematic motif in the Introduction (m. 23), in a quasi-Wagnerian style and sustained in Adagio tempo, is also presented in the violin part; its interpretation, suggested by the *molto espress.* marking, conveys the meditative and sombre character of the melody, and the romantic spirit is accentuated by the interweaving of tritone intervals (d^1 - as^1 , ces^3 - f^2) with *interrogative* intonations. These are complemented by descending motivic endings in semitones (es^2 - d^2 , ges^2 - f^2) in the violin's melodic line; at times these are also imitated on the piano (ces^2 - b^2). These motifs, which also carry an allegorical connotation, express, as noted by the author cited above, the striving toward the unattainable romantic ideal, ultimately becoming a "*striving toward the impossible*" (Габай, 1987, p. 16). In this context, the researcher addresses the issue of *romantic pessimism*⁴, elucidating the symbolism of another type of intonation – intonations with a *lamenting* semantic connotation (Ex. 3):



Ex. 3. S. Golestan, Sonata, p. I, m. 23-27.

The first movement, Allegro risoluto, Es-dur, 2/4, *f*, in sonata form, is structured around the contrasting imagery of two themes. The main theme (m. 34) begins with great verve in the violin part, possessing a majestic, energetic, and exalted character, with the opening motif ascending by a minor sixth (g^m - es^1), from the third degree (g^m) to the first

⁴ In addressing the issue of romantic pessimism, Iu. Gabay refers to Chateaubriand's striking antinomic statement: "We are disappointed without ever having known delight; we burn with desire, yet are already devoid of illusions. Imagination is wonderful and thrilling; existence – gloomy and desolate. We live with a full heart in a hollow world, and even before we have had our fill of anything, we are already bored with everything." (Gabay, 1987, p. 13).

(es^1), then – at a minor tenth interval (g^m-b^1) – toward the fifth degree (b^1), highlighted melodically by the addition of the lowered sixth degree (ces^2), and rhythmically through syncopation (m. 6) and anacrusic cells (mm. 1–2, 3–4). However, the “alertness” of the melodic line is “braked” in the accompaniment by the insistent repetition of the motif framed within a fourth range—versatily shaped ($es^m-d^m-es^m-fis^m-g^m-f^m$), with the mobility of the second degree (fis^m/f^m), forming an augmented second in the ascending direction (es^m-fis^m). The perpetual use of altered degrees (m. 1, 3, 5), the interweaving of syncopated rhythmic patterns (mm. 2, 4) or anacrusic cells (mm.2-3, 4-5) lends the pianistic discourse certain intonational-rhythmic affinities with folk music, particularly



with folk dance tunes (Ex. 4):

Ex. 4. S. Golestan, Sonata, p. I, m. 34-40.

The dynamic build-up and gradual rise in pitch lead to a tense moment (m. 63, *animato*, *ff*), with the melodic lines of the violin and piano parts unfolding in two octaves (Ex. 5):



Ex. 5. S. Golestan, Sonata, p. I, m. 63-66.

The secondary theme (m. 77, *Allegretto non troppo*, marked *espress. dolciss.*, *p*), in the key of *G-dur*, also presented on the violin, derives intonally from the violin theme of the *Andantino, Introduction* (Ex. 2). With a tritone range, it evolves through ascending sequences, standing in “contrast” to the *ostinato*-like movement with sixteenth-note durations in the accompaniment. Thus, descending intonatively from the introductory section, TS is metrically modified into duple meter, and the “percussive” background of the pianistic figurations, which support the development of the respective theme, suggests the sound of cimbalom jingles in folk orchestras (Ex. 6):



Ex. 6. S. Golestan, Sonata, p. I, m. 77-82.

The clash of these two elements leads to a developmental phase, after which the thematic subject returns (m. 109) in a new visual (*animato*, *ff*, *passione*) and tonal guise (in *a-moll*, a tritone away from the main key – *Es-dur*). Developed in the piano part with parallel octaves, it gains volume, firmness, and confidence (Ex. 7):



Ex. 7. S. Golestan, Sonata, p. I, m. 109-114.

The treatment (m. 137) begins in *b-moll* with the presentation of the counterpoint from the thematic section (Ex. 4) – in the piano's lower register (m.s., *una corda*), with abrupt articulation (*sf*), octave doubling, and the time signature changed from duple to triple (recalling the meter of some folk hora dances), accompanied by tumultuous iambic motifs (m.d.), against the backdrop of the *fis*¹(Ex. 8):



Ex. 8. S. Golestan, Sonata, p. I, m. 137-143.

The tonal shift (*g-moll, es-moll, e-moll* with the fourth degree raised) leads to the major key of *E-dur* (*Allegretto molto moderato*), in which the thematic material appears in augmented form (2/2) and in a dialogic presentation, with the violin part marked *dolce e tranquillo* (Ex. 9), then – *espress., molto dolce* (Ex. 10):



Ex. 9. S. Golestan, Sonata, p. I, m. 168-173.



Ex. 10. S. Golestan, Sonata, p. I, m. 176-180.

As the dialogue continues, the violin's melodic line evolves toward the section marked *poco animato* (Ex. 11), in which the *interrogative* intonation from the *Adagio, Introduction* (Ex. 3) is interwoven, modified so that the tritone interval is accentuated through augmentation (m. 183: es^2-a^1), then through an ascending extension up to a diminished octave (m. 185: a^1-as^2), simultaneously amplifying the sonic intensity and emotional tension of the instrumental discourse – *cresc. e passione* (Ex. 11):



Ex. 11. S. Golestan, Sonata, p. I, m. 182-186.

The melody then unfolds in an ascending sequence, with dynamic and temporal progression, reaching a climax in the main key of *Es-dur*, where the recapitulation begins (*Allegro risoluto, ff*). The presentation of the theme in the violin part, two octaves higher, with octave doubling, the volume increased to *ff*, supported by the pianistic counterpoint – which is also in parallel octaves – conveys an image of vigor and vehemence (Ex. 12):



Ex. 12. S. Golestan, Sonata, p. I, m. 207-213.

The secondary theme, in both of its tonal versions, is transposed a minor third upward from the exposition (*G-dur/a-moll*) to *B-dur/c-moll*, thereby enhancing its lyrical expressiveness (Ex. 13–14):



Ex. 13. S. Golestan, Sonata, p. I, m. 249-254.



Ex. 14. S. Golestan, Sonata, p. I, m. 281-287.

The movement returns to the main key, with the tempo and dynamics slowing down (*dim. e rall., ppp*). The movement concludes with a coda, which begins in the secondary key, *F-dur* (*Andantino quasi allegretto molto, pp*), with a theme derived from

the augmented counterpoint (2/2) of the main theme, presented on the piano (m.d., *una corda*) against a backdrop of sustained violin tones c^1 (Ex. 15):



Ex.15. S. Golestan, Sonata, p. I, m. 320-324.

Later (m. 350), the tritone motif from the *Adagio* theme in the *Introduction* (Ex. 3) suddenly enters the violin part with a striking dynamic contrast (*Allegro animato, subito presto, ff*)—in an ascending sequence ($f^1 - ces^2$; $as^1 - d^2$; $h^1 - f^2$), with excessive volume and an emphasis on the *interrogative* intonation, heightening the emotional tension and passionate character (Ex. 16):



Ex. 16. S. Golestan, Sonata, p. I, m. 350-356.

Part II, Andante sostenuto, c-moll, 4/4, is structured as a set of free variations, preceded by a brief piano introduction (m. 1–4), consisting of two motifs that convey an *interrogative* tone (derived from the *Adagio* theme, *Introduction*⁵); and the *fermata* on the high notes of the motifs (m.2 - e^1 ; m.4 - as^1) emphasizes the sense of *inquiry* (Ex. 17): The introductory passage is followed by a violin theme (m. 5, *molto espressivo*), which begins with a laconic intonation (mm. 5–6) played on the G string, shaped by two

⁵ At the same time, one can also discern connections to the theme in the Introduction to Wagner's opera *Tristan und Isolde*.



Ex. 17. S. Golestan, Sonata, p. II, m. 1-4.

The introductory passage is followed by a violin theme (m. 5, *molto espressivo*), which begins with a laconic intonation (m. 5–6) played on the G string, shaped by two descending motifs a minor second apart ($es^1 - d^1$, $as^m - g^m$), accented and highlighted by the rhythmic pattern (doubles–quavers). The plaintive and somber character of the motifs, clearly associated with *lamentative* semantics, determines the imagery of the movement; and this theme constitutes its architectural cornerstone (*nucleus*) (Ex. 18):



Ex. 18. S. Golestan, Sonata, p. II, m. 5-9.

Later in the same violin part, the introductory theme of the movement (m. 17) – first presented in the piano part – returns; here it is more musically developed through the expansion of phrases and range, an increase in tempo and dynamics, evolving from *Andante sostenuto*, *p* to *poco animato*, *cresc.*, *f* (Ex. 19)



Ex. 19. S. Golestan, Sonata, p. II, m. 17-22.

This approach leads to a variation on the main theme, which is played on the piano with the marking *dolce*, *pp*, “enveloped” – almost beyond recognition – in triplet figurations (Ex. 20):



Ex. 20. S. Golestan, Sonata, p. II, m. 30-33.

In the same movement, a melodic theme appears (*Andantino*, *p*), which is then taken up by the violin (Ex. 21):



Ex. 21. S. Golestan, Sonata, p. II, m. 44-49.

Throughout this passage, one can hear the intonation of the movement’s main violin theme (Ex. 18), which is now shifted to the violin’s upper register, with a continuous increase in dynamics (*f*, then *sf*), conveying a sense of agitation and restlessness thanks to the turbulent figurations in the piano part (Ex. 22):



Ex. 22. S. Golestan, Sonata, p. II, m. 52-57.

An intense tonal flow accompanied by a surge in volume, culminating in *ff* and *sf*, followed by a pause with *fermata* (m. 65), signals the transition to the next variation of the main theme. Presented in the piano part, in three parallel octaves, *ff*, it continues, after a major dynamic contrast – from *ff* to *pp* – in the violin part (*Tranquillo e quasi andantino*, *pp*), supported in the accompaniment by the “rustling” of the “whispering” figurations (Ex. 23):



Ex. 23. S. Golestan, Sonata, p. II, m. 65-68.

Later, in the upper register of the piano, the augmented motif of the main theme emerges (Ex. 24):



Ex. 24. S. Golestan, Sonata, p. II, m. 73-75.

Next comes the development of the initial intonations of the theme (Ex. 25):



Ex. 25. S. Golestan, Sonata, p. II, m. 83-86.

Then they come together in *stretto* – violin / piano / violin / piano (Ex. 26):



Ex. 26. S. Golestan, Sonata, p. II, m. 87-90.

The tonal progression builds toward the climax of the second movement (in Esdur, m. 93), where the coda begins – initiated by the development of the of the main theme, marked *ff, con passione*, with instrumental doubling in octaves, against a backdrop of frenetic passages (Ex. 27):



Ex. 27. S. Golestan, Sonata, p. II, m. 93-96.

In the violin part features echoes of the phrasing from the *Andantino, Introduction*, marked *con sordine, molto espress. e delicato*, presented in an augmented form (Ex. 28):



Ex. 28. S. Golestan, Sonata, p. II, m. 109-111.

Immediately following in the same movement comes the initial phrase of the main theme – in the upper register, with a major modal character and marked "*più forte e con colore*" (Ex. 29):



Ex. 29. S. Golestan, Sonata, p. II, m. 115-119.

The theme continues, appearing at the same pitch in the solo piano part (Ex. 30):



Ex. 30. S. Golestan, Sonata, p. II, m. 122-123.

Immediately, in the main key of *c-moll*, the *Andantino*, *Introduction* theme, returns once again, but now played softly at *pp*, and the tempo slows to *Largamente* (Ex. 31):



Ex. 31. S. Golestan, Sonata, p. II, m. 124-126.

The movement concludes with the main theme in its original violin version, in which the *lamenting*, descending half-step motif – “sigh” ($es^1 - d^1$, $as^m - g^m$) with its gradual fading is imitated in the piano part (mm. 135–136) and repeated multiple times on the violin. The tonic appears after an extreme dynamic contrast of *fff* – *ppp* (Ex. 32):



Ex. 32. S. Golestan, Sonata, p. II, m. 135-143.

Part III, Allegro animato, Es-dur, 6/8, in sonata form, with a prominent concertante character, is preceded by an introduction structured as an instrumental dialogue consisting of alternating solo passages for piano (m. 1–5, *con fantasia*, *ff*) and violin (m. 5–8, *con fantasia animato quasi recitativo*). Its intonations, showing affinities with the *Recitativo-Fantasia* from C. Franck's Violin Sonata, also suggest certain associations with Verdi's operatic melos (Ex. 33):



Ex. 33. S. Golestan, Sonata, p. III, m. 1-8.

And the motif marked *Adagio espressivo* (m. 13), developed in the violin part and punctuated by pauses (with *fermata*), is a reminiscence of the key theme from the second movement (Ex. 34):



Ex. 34. S. Golestan, Sonata, p. III, m. 13-15.

The progression of the music leads to the introduction of the main theme of the final movement (m. 22) – in the violin part (Es-dur, 6/8), marked *Allegro giocoso*, *p*, accompanied by oscillating figurations on the piano. This duet, arranged according to the *melody-with-accompaniment* principle and reminiscent of folk dance music, conveys the optimism of this folk genre, imitating the interpretive style of traditional folk musicians (Ex. 35):



Ex. 35. S. Golestan, Sonata, p. III, m. 22-26.

The secondary theme (m. 62, 9/8), imbued with light and serenity, unfolds in the key of E-dur in the violin part, reprising—through augmentation—the descending motif from the *Andantino*, *Introduction* theme (Ex. 2), which had already been presented in this manner in the second movement. The violin melody, marked *molto espress. e dolciss.*, unfolding against the arpeggiated backdrop of the accompaniment, reveals certain Wagnerian influences, evoking associations with the “fate motif” from *The Ring of the Nibelung* (Ex. 36):



Ex. 36. S. Golestan, Sonata, p. III, m. 62-67.

The conclusion, which begins in the piano part in *cis-moll* (m. 86, 6/8, *marcante*), and is then imitated by the violin in the dominant key, completes the imagery of the main theme, evolving into a prolific instrumental dialogue, unfolding against a backdrop of a torrent of sixteenth notes, “spilling” across all registers of the piano (Ex. 37):



Ex. 37. S. Golestan, Sonata, p. III, m. 86-90.

The treatment begins with the return of the secondary theme in the violin part (bar 103, *con passione e molto espressivo*); this melody unfolds over diminished rhythmic durations against an instrumental backdrop of polyphonic texture, highlighting a spectrum of lyrical images (Ex. 38):



Ex. 38. S. Golestan, Sonata, p. III, m. 103-108.

The shifting of the key (*c-moll, b-moll, es-moll, B-dur*), the acceleration of the tempo (from *meno mosso* to *animato*), the sustained *B* note over the course of 15 measures, the sonic avalanche (from *p* to *ff*, from *dolce espressivo* to *stringendo*) leads to the movement's climax: in the piano part – the D9 chord of the main key is insistently repeated across an oversized range of four octaves, with dotted anacrusic rhythmic cells, suggesting “fanfare” motifs; and in the violin part – ascending passages persist (in a diminished seventh range, with thirty-second note durations), interrupted on the final high note – thus clearly revealing the interrogative intonation (Ex. 39):



Ex. 39. S. Golestan, Sonata, p. III, m. 151-154.

The recapitulation begins with the return of the main theme in an instrumental duet featuring the doubling and metrorhythmic synchronization of the parts (Ex. 40):



Ex. 40. S. Golestan, Sonata, p. III, m. 155-162.

The secondary theme (m. 185) unfolds in the main key without any substantial changes. The conclusion follows in the key of *c-moll* (m. 219), followed by the transition section (m. 256), similar to the one preceding the recapitulation, but the marking *cresc., fortissimo* changes to *animato fortissimo* (Ex. 41):



Ex. 41. S. Golestan, Sonata, p. III, m. 256-259.

The movement concludes with a final section that intervenes (like a recapitulation) at a climactic moment (m. 260) – the coda begins with a variation on the piano counterpoint of the first theme – in augmentation, marked *Meno mosso e ben marquante*, *ff*, with doubling in both parts and *stretto* imitation (m.261) in the piano's lower register (Ex. 42):



Ex. 42. S. Golestan, Sonata, p. III, m. 260-261.

As a summary – an epilogue to the Sonata – there appears a reminiscence of the main theme from the finale, which is reworked in duple meter and performed with the marking *Largo, fff*, on both instruments in octave doubling; and the chordal texture of the

piano part suggests the effect of orchestral sonority, highlighting the solemn, majestic, and imposing character of the conclusion of this work (Ex. 43):



Ex. 43. S. Golestan, Sonata, p. III, m. 280-281.

Conclusions

An analytical study of Stan Golestan's Sonata in E-flat Major for Piano and Violin – the first work of its kind in the 20th century – convincingly demonstrates that the development of Romanian classical violin music during that period followed a path of stylistic alignment with the genre model of the Romantic sonata, which was interpreted through the aesthetic conception of Enescu's Romanticism, promoting a compositional mindset and a musical language.

At the same time, we can conclude that the Sonata under investigation, by assimilating the imagery-semantic characteristics and architectural principles specific to the sonata genre as defined within the Romantic tradition – conceived from the perspective of Enescu's compositional vision – places musical creation within the Romanian cultural sphere within the logical chain of the development of European musical art. As journalist Aida Vermont wrote in 1929: "Through Stan Golestan, young Romanian music is gaining a firm foothold in France and throughout the civilized world" ("Stan Golestan, muzicianul care a promovat doinele românești în Europa", n.d.).

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