

PEDAGOGICAL ASPECTS IN ENESCU'S PIANO WORKS

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Abstract: George Enescu is the innovator of modern Romanian music school. Outstanding artistic personality, who has made himself visible through his complex activity as a pianist, violinist, conductor, composer and pedagogue, gifted with modesty, passion and geniality, he took musical art to its height, granting its hallmark of universality and contemporariness. The present work stands for an invitation that George Enescu's unique creation should be included within the curricula of the interpretative music schools throughout the world.

1. Introduction

Late nineteenth century is, for professional Romanian music, a contradictory phenomenon triggered by the idea of creating a national language adapted to the forms specific to the universal music of the time. Whilst artistic forms of music are universal, yet every people seeks to introduce within them, the content of a particular soul, those elements defining its personality and national being. On a national level, considering the Romanian composers' quasi-Western formation – a development of the Romanian classical music in ongoing growth and withal an enlargement of the targeted audience may be noticed, nurturing the belief that success may be registered only by asserting the national specificity, based on the compositional techniques of the time. [1] As regards the manner of introducing 'national' elements in the professional music of the time, there obviously were different, even divergent opinions. This way, in the creation of the composers endeavouring to introduce some structural attributes of the popular melodies – meant to provide local colour, we find: orientation towards the enriched modal ethos, interweaving of pre-modal systems, especially of the tetrachord, pentachord nature – leading to an accentuation of the musical discourse in terms of chromatism, modal structure allowing permutations, sequencing and processing, popular rhythms (*parlando*, *rubato*) and their processing, treatment of the rhapsody, ballad, *doina* (elegiac song typical of Romanian lyrical folk music) – at higher level, specific to symphonism. George Enescu's musical creation evolves, looking for its centre of gravity between the national and the universal, finding the solution of the original synthesis in the spirit of the universal tendencies wherein the genuine national values should enter the great European symphonic culture. [2] His vocation for synthesis helped him to achieve a creation of major mental complexity, through the invention of some new expression procedures and a new musical language, stylistically supplied with the main directions in music, extant until around 1900. Enescu addresses in his creation all genres of classical music, his compositions ranging from sonatas for solo instruments, through chamber groups, to the complex vocal-symphonic apparatus. [3] At the dawn of his creation, George Enescu synthesized the European compositional techniques with the Romanian folklore, a 'fashionable' idea within the Romanian compositional art during late nineteenth century. Enescu's widening of the folkloric inspiration from the songs in

divisional rhythmic system to the *rubato* rhythmic system was solved by transforming its expression means. In the innovating and somewhat free association of the thematic elements, the new musical flow accrues from the deep laws of the unconsciousness. [4]

2. Enescu's style

In late nineteenth century, in the Romanian compositional art, one may notice a mixed character given by the bivalence *Classical-Romantic* encountered in its authors' orientation – an axis ever-returning in the art of the nineteenth century throughout Europe. This axis is first seen and solved at higher level in George Enescu's creation. In late nineteenth century and early twentieth century, in the Romanian creation, attitudes coexist or rather intermingle, with respect to ambiguous and contrary creations, such as: contrary-idyllicism constructivist tendencies, musical ethnographism, appeal to Western styles and also inclinations towards the urban fiddler's folklore. [5] The universal musical creation during the first decades of the twentieth century has a rich, mobile spectrum, in mosaic. Names of composers resounding with Romanticism, tradition, emerge: Gustav Mahler, Richard Strauss, Nicolai Rimski-Korsakov, Gabriel Faure, and a series of other composers enlarging the stylistic horizon: Claude Debussy, Arnold Schonberg, Igor Stravinski, Bela Bartok, Maurice Ravel and so on. – who develop the musical thinking towards the development of new compositional procedures. The music at the turn of these two centuries searches for new expression styles, the Impressionism coming thus to life (through Debussy), with a discrete, rarefied expression, brilliant through its timbral effects, which plays a special part in the assertion of modern national schools. The direction of national music prominently stands out, through the new generations of composers; this way, the twentieth century begins with a wide, mobile and rich stylistic range. The Romanian composers launched after 1900 are largely influenced by the French music, by Impressionism, also due to their studies in Paris. [6] In terms of style clarity, Enescu succeeds not only in ensuring highly complex constructions (the undulating tensional profile, similar to the relief of the homeland); but, furthermore, to go through, with a single philosophical common sense, an entire variety of styles outlining a unifying philosophical idea. (Suite op 18 for Piano is triggered by the idea of destiny). By contrast, in Sonata the II-rd op 24, the clarity

lies in discovering the miscellaneous senses acquired by the same thematic presences, which stand for means to transcend the variegated experiences. The style purity is ensured by: variational axis – nothing is identically repeated, primordial melodism and preponderant use of heterophony, the mediation of the philosophical idea through the used language and its dominance on this one is another characteristic feature of Enescu's music. One can speak of an evolutionary axis accrued from the deviation of the dialectic conflict in succession of non-conflicting states, which transcends the sonorous material, in a well defined sense; starting from (accompanied) melody, the work develops through polyphonic areas, with a climax of syntactic combinations characterized by a well defined sense; the tendencies to rhythmical scattering towards iridescence areas detached from a minimally generating material may be noted.[7] One can also mention a stylistic axis accrued from chronologically crossing variegated stylistic areas (case of Suite the III-rd). In this context, the culminations are not thought, in most cases, in punctualist, but in tensional terms. The coherence of Enescu's style is ensured by: In this context, the culminations are not thought, in most cases, in punctualist, but in tensional terms. The coherence of Enescu's style is ensured by: discourse dramaturgy, doubled by the performer's talent to optimally manage the stages of the musical time, use of a minimally generating material, Romantic-type touch of the themes, use of several Classical-type enshrined themes, such as: 1) bipartite, tripartite lied form, 2) sonata form, 3) free rondo form, scherzo with trio, 4) combinations among sonata, theme with variations, lied, 5) use of related tonalities (in Suite the III-rd- G Major, E minor, A Major, D Major, A flat Major, E flat Major). All these concur to defining Enescu's style by language, through the issue of the analytical or descriptive stylistics, in the light of the differences between signifiers and significations, reaching to the conclusion that different signifiers concur to drafting the same significations or that analogous signifiers determine different or even divergent significations.

3. Performing aspects

The performers of Enescu's creations must frame the studied work into a style, in order to avail themselves of a landmark in performance. In general, for the songs composed in Impressionist style, the sonorous effects are of importance, similar to Impressionist paintings, wherein the contours are vague; the aim being to grasp the feeling, the effect of the moment and not its concrete reality.[8] The sonorous effects arise from the musical text itself and from the composer's indications, too. Enescu is renowned for his thoroughness, for his dedication in noting the musical details: pedalling, phrasing, mode of attack, tempo, changes in agogics. Therefore it is important to observe the composer's indications. The orchestral thinking in Enescu's pianistic performance is noteworthy. Cella Delavrancea claimed that Enescu "played the piano with orchestral geniality." [9] Consequently, the same is required from the performer of his creations. In terms of performance and pedagogy, while playing the piano

works by George Enescu, the performer finds a very fertile ground for manifesting his power of expression, in the unique synthesis of the stylistic features entering the equation, the creative fantasy of a language glimpsed by a sensitive intuition in decoding a text unfolding on several levels which lead, through unprecedented stages of the invention, towards psychoanalyzing a profound artist. The performer faces the situation of achieving the unity of Enescu's creation from fragmentary visions, from sometimes isolated insights, which complete, throughout Enescu's oeuvre, a temporal unit constructed from the variegated colours of meditative moments. The difficulty in performing Enescu's works lies not necessarily in the technical achievement, but in recounting the ultimate detail of a fresco in manifold parts to their entirety. The richer in significations are the works, the more is the whole required to display the ability of an insight into the spiritual essences of two types. 1. Socialized – folkloric motives, vivid rhythms of dance, as well as the main entertaining themes with spherical, vigorous, youthful ethos. 2. Individualizing – tending towards soliloquy (psychoanalysis), stands, in the secondary themes, for the slow parts or folkloric islands, particularly rendered by the doina, mounted as high-priced diamond in the key points of the architecture, especially of the 'sonata form'. Enescu's creations require from the performer more a 'contemplation' effort after judgement and reasoning than a Classical or Romantic-virtuosic performance effort. We approach thereby a new language, which asks for translation by the performer through the Impressionist-Expressionist relation of a personal type of language. Knowing the creator of the performed music remains decisive. Therefore, in closing, we deem very useful the advice offered by George Enescu to performers, whom he urges first and foremost to know the 'composer's personality and intentions.' Enescu claimed that '... in order to know a composer, you must know not only his bibliography, but most of his compositions, you must compare them and place them in a fair relation.' [10] The performer's task in front of Enescu's text hardly seems to be simple; as, beside the decoding problems (at micro and macro structure) and the in-depth research problems for sensing sonorous planes (with a view to enlarging the space in between), the pianist must follow the conductive thread of the work; a permanent synthesis effort being called for. The philosophical-dramatic presentation of an idea (kaleidoscopic coverage of several styles, from the archaic to the modern ones) is of paramount importance in Enescu's creations. The semitone fall (ex. B-B flat from *Melody of Suite no 3 op 18* conveys the anticipation of death (axis sound) expressed by the religious men's chorus and bell ringing (likewise used in the shonbergian creation, in *Erwartung op 17*, where the sound B stands for the ominous sound.) George Enescu finds new timbral possibilities in the homogeneous personality of the piano, creating a spatial poetry by the use of pianistic flageolets (glissando on the white and black keys), by the sound, losing its consistency towards the acute through the metamorphosis of the ornamental notes into real sounds [11] The rhythmical dynamics does not suppose

tioning the speech, but transcending towards an ever-higher area, across the 'melting' surface of the entire discourse in glissando. As regards 'Enescu's breaths', the composer submits a deployment on a broad area, of a breath-interspersed motivic succession, as if the theme did not have enough force to support the energy needed for its exposition. Enescu breathes many times to expose a thematic presence so dense that it requires huge energy consumption. The improvisatory and suggestive character of the vocal chant accrues from the frequent respirations. The sensation of melodic infinity is determined by a motive-character's cyclicity, who variedly appears every time in a new light, in new psychological states, never settling down and achieving this way the composer's creed on the essence of movement in art and horror of stagnation (through identical repetition). The impregnation of the material with motives-characters appears at several levels and registers (augmented, diminished, varied, improvised, recurrent, etc...) similar to an edifice built of a single material in various aggregation states, forms, sizes, colours.

4. Enescu's sonority

The register cyclicity, the gradual and successive involvement of the acute and supra-acute registers does not play a dramatically tensioning role, but of establishing an upward spiral sense for a deployment towards ineffable areas coinciding sometimes with the sphere of the non-audible. To listen does not mean to hear. Listening-experiencing-comprehending are distinct notions synthesized in the anticipatory hearing (combining the sounds in structures heard beforehand. In decoding Enescu's text, the performer must primarily consider the capacity to listen to music in his/her internal hearing by representing sonorous structures in the auditory imagination. Therefore an awareness of the sonorous construction with its rules is required, so as to exactly imagine what the author purposed in deducing the psychological resultant – so important to Enescu. The temporal discrepancy arising between the graphically noted sonorous structures and their hearing; likewise adding the time necessary for priming the gestures (adjusting in the effort of nearing the resulted sonorities, as compared to the initial or imagined mode), determines the performer to feel the urge for a time of the psychical-process deployment, of 'hearing' in the imagination (inner ear), of 'understanding' the feelings, of 'remodelling' the sonorous structures based on these ones, of 'executing', 'perceiving' and finally of 'adjusting' the resulted sonority. If one of these processes is disabled or is enabled down the wrong path, music will suffer later on. Listening to himself/herself, the performer will find the right path, through all these processes, there being almost impossible not to get the resonance between the composer's feelings, their achievement in sonorous structures and their recreation based on the composer's original experience. Basically, the performer plays in a kind of self-dictation wherein (s)he will have assimilated the structural and stylistic features of the variegated musical surfaces combined by Enescu, who innovates in terms of form, syntax, timbral colours feelings, expressions,

depths, tributary to a personal philosophy (idea of life and death, idea of destiny, loneliness, ethos, desire for self-improvement of the good, transcendence towards the ineffable). This becomes possible because of the attention to detail, envisaged from the height of the whole (in the performer's ear, the last sound must permanently remain) managing to control the various formal levels from motives framed into phrases, periods, sections, parts of the work or movements seen in transparency, in ramification, in what would be called 'tree of the form'. The paradox is that the performer cannot state he either achieves the whole from the detail, or only deals with the whole, losing significant details, but he constructs from the detail to the whole, considering the detail in terms of the whole. The composer's abundant indications do not have to be formally dealt with; but, being comprehended and heard, they will turn into motivations of the idea whereto the composer wanted to draw the performer's attention, when he had placed a certain sign. The anticipatory hearing may be pushed so far that the performer should substitute himself/herself to the composer, recreating the work while playing; but especially studying it mostly on mental level. In the analysis (to the purpose of the closest comprehension of the composer's intentions) of Enescu's oeuvre, is or not relevant to return towards the performer Enescu, who understood his performance in terms of deeply distinguishing the compositional procedures used in creating a work and of reactivating them during the performing act (musical time dedicated to anticipatively experiencing the compositional laws). [14] We notice tendencies towards using the entire keyboard, fully exploiting the expressive potential of every register; likewise tendencies towards going beyond registers, experiencing nuances so refined that the line bordering sound and silence seems to be reached. The progressive agglomeration of sonorous events and outcomes of the symphonic-suggestion sonority changes the piano into an immense orchestra, entailing a particularly complex instrumental technique. The special polyrhythmic solicitation involves, in terms of performance, the reasoning, especially the horizontal one, and the differentiated motor-actuating movement of the hands, fingers and arms. We notice an extremely difficult polyrhythm, which gives rise to a spatialization of the sonorous flow, with various degrees of depth (similar to Impressionist music). The different dosages of the respective sonorous planes suppose the science of differentiating the attacks by the fingertips of the same hand, in relation to the science of moving the arms and adequately dosing their weight, much as in the Impressionist piano technique. The bountiful dynamic indications even create new sonorities, originally scored for obtaining a special atmosphere ("pp delicatamente", "bp", "ppp misterioso", "molto moderato", "ff marcatis. ruvido"). All these bring forth semi-peddalling, steady pedalling, resonant pedalling, obtained by 'mutely' pressing the keys opening the strings, which begin to vibrate by 'mutely' pressing the keys or harmonics of sounds emitted beforehand or afterwards. In this respect, Enescu has his own scoring system, the notes being achieved from rhombuses, analogous to the violin

flageolets (harmonic sounds). Hence the agogics whereby the relation with time is in itself a source of expression. [15] The time unit gradually diminishes or increases its length both by resorting to the agogic terms ('accelerando', 'rallentando', 'calando', 'pechiss.rit', 'poco animando' etc...) and especially by creating 'false agogics', accrued from a thorough and subtle rhythmical variation, namely a gradual increase or decrease of the sound quantity within the time unit, which maintains its equality ('rallentando of values or accelerando of values'). There is important to interweave these compositional principles with the tendency to go beyond the sonorous space or with dynamic rises or diminutions; an example in this respect would be the culmination preparations, far from negligible as regards their achievement in terms of performance. To this end, the performer is required to prove, beside an instrumental technique of great virtuosity, also a total freedom of the arms (in continuous motion) and of the finger joints, their speed being correlated to a firm support going beyond the finalization of the musical phrase. The programmatic indications come to the support of the descriptive illustration of the atmosphere to be conveyed by the musical piece, in the idea of accomplishing a psychological and philosophical program.

5. Diversity in unity

For the pianist performing Enescu's oeuvre, the composer proposes a fertile ground of performing issues, with the following characteristics: distinction of the variegated styles making up his overall creation, exercise of identification with the composer in creating a unique synthesis of these ones in a predominantly Impressionist atmosphere, with new poetical and philosophical valences, the miscellaneous indications in Enescu's scores restraining the performance possibilities, directing the performer towards a rather singular performance, as a matter of fact calling for freedom, setting himself up for being a highly refined performer, the diversity in unity also ensues from going through the various movements (for instance Suite no.3 op 18), styles, genres, compositional procedures specific to the different creation epochs, reiterating an abstract of music history in its development (from the melodic to the densest harmonic-polyphonic deployment, and then to the melodic essence) through the path of a life's destiny whose essence is grasped in its landmarks (birth, discovery of the world, passionate love, deception, grotesque, sarcastic indifference, death in transcendence towards areas inaccessible to sonority), crossing the overall creation like a red guiding thread.[16]

6. Simplicity in complexity

The balance between the horizontal and the vertical is mostly in favour of the melody; Enescu would rather have induced various states through specifically arranging

the temporal surfaces instead of a functional-harmonic complexity. The construction generally follows a trajectory from the simple to the complex (monody, overlays of hetero-phonically amplified polyphonic-harmonic syntaxes, ornamenting the initial melodic pillars), the complexity being not necessarily of the architectural type, but passing the harmony as a resultant of the melodic-polyphonic overlays and their heterophony.

Conclusions

"I value to the utmost the gift of composing music and no mortal being can avail oneself of greater happiness".

[17] By this confession, we can define the artist Enescu, who manifested and developed his creative genius with a view to offering his fellow beings the joy of music. Cella Delavrancea, contemporary with Enescu and his collaborator, states: *"In genial Enescu's whole being, intuition intertwined with will, patience with talent, temperament with self-possession, poetry with logic, accomplishing one of the most exceptional personalities of our century."* [18] Enescu is the greatest Romanian composer, a complete musician, acclaimed as performer and conductor, appraised as composer. In his creation, he embraced elements of the Romanian national folklore, grasping the vigour, freshness and melancholy characteristic to the Romanian soul.

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