

We shall proceed by recalling that the first *Sonata for Piano and Cello in F minor*, which was later on brought together with the *Second Sonata in C Major* under the opus number 26, was written by Enescu in the autumn of 1898 (when the composer was only seventeen years old) and was thus congeneric with the *Variations for two solo pianos on an original theme* op. 5. Hence the sonata was among those quickly growing accumulations that were responsible for the leap to the composer's surging personality in the *Second Sonata for Piano and Violin* op. 6 and his commendable *Octet* op. 7. The immediate neighbourhood of the masterpieces may have itself overshadowed the First Sonata for Piano and Cello, which though well-written and enduring in point of value, was not that fortunate and went unprinted and, hence, barely known.

Without disapproving earlier opinions on the Romantic way of prevailingly Viennese mood looming about this sonata, we shall dwell on some classical, particularly Baroque stamps which may be traced both in the overall setting and in several details of the *écriture*. In doing so, we shall however show that the young musician attempted to re-melt these inherently assimilated technical and expressive data into an already well-individualized formulation.

Even at a first glance, the succession of the four movements of the piece expresses reference to the classical canons of thought as concerns the markedly reified sonata form in the first part. Additionally, it is reminiscent of the preclassical instrumental cycle through the fogato style of the second and fourth parts. The third part is a tri-strophic *lied* cast in an enwrapping Romantic mood.

This analytical approach is also illumining for other interesting aspects of formal

## SOME REMARKS ON ONE OF ENESCU'S EARLY WORKS: THE FIRST SONATA FOR PIANO AND CELLO OP.26 NO. 1\*

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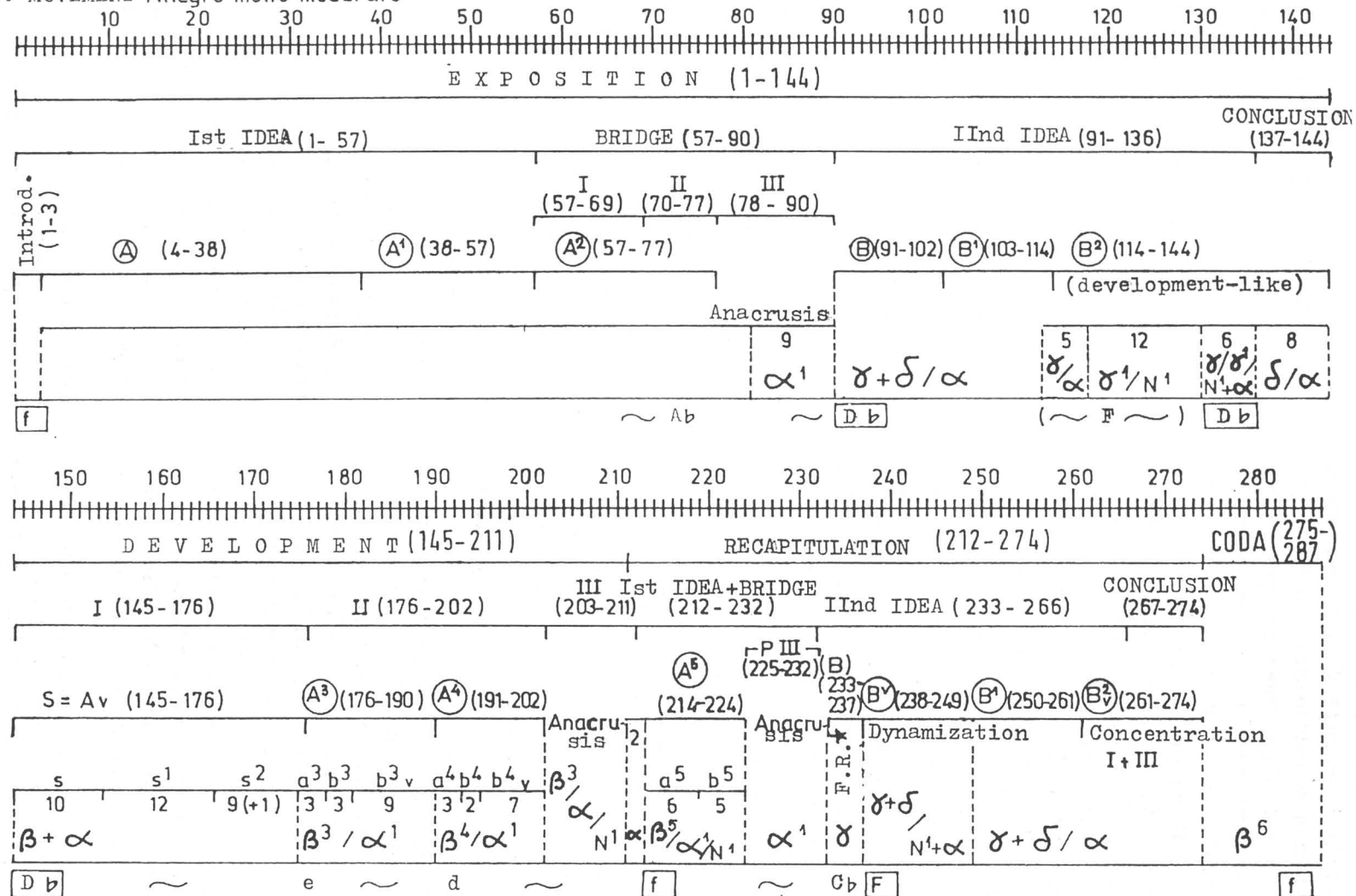
treatment (see in this respect the diagrams appended at the end of this study). Thus, in the first part, *Allegro molto moderato*, the above-mentioned sonata form, which is built on a kind of tonal opposition (F – D) that is reminiscent of Beethoven's "third relations", mingles with variation in the full statement of the main theme under six distinct hypostases: (A and A<sup>1</sup>) in the theme exposition proper at the beginning of the Exposition, the third (A<sup>2</sup>) functioning as a bridge passage, the next two (A<sup>3</sup> and A<sup>4</sup>) in the second phrase of the Development, after an earlier fragmentary unfolding in the first (A<sup>1</sup>), and the last one in the Recapitulation (A). A two-part tailoring is also at hand, given the overall proportionality of the rubrics (Expositions 143 bars, Development + Recapitulation + Coda – 144 bars, 287 bars altogether), which suggests a pattern frequently met within the Baroque Suite. This suggestion is strengthened by the widely spanning tonal development (F – D / D – F)

\* The sonata was printed after the elaboration of this analysis: *Sonata pentru pian și violoncel op. 26, nr. 1*. Ed. supervised and introduction in Romanian

and French by Clemansa Liliana Firca (*Indivizualitate et consensus historique dans l'Opus 26 n°1 de Georges Enesco*), Bucarest, Musée «George Enescu», 1994.

## APPENDIX I

Ist MOVEMENT Allegro molto moderato



★ F.R. = False recapitulation





and by the obvious symmetry of the thematic insertions (Appendix I – for the “reading” of the diagrams, see Appendix IV). The polyphonic *début* of the second part – Allegretto scherzando in B flat Major – is just a strict four-voice fugue Exposition. However, the composer framed it as a *main idea* also against a *sonata* form, with elliptic reprise, which assumes the *rondo* characteristics in terms of quick development and spares unwonted repeated bars (Appendix II).

The inspired part – *Molto andante* in D flat Major – combines a rigorously strict architectural symmetry with the classical, improvising tone of the thematic sequences (Appendix III), while the final – *Presto in F Major* – resumes, in a more elaborate manner, the earlier tentative blend of the *fugue* and *sonata* patterns and brings the whole concoction to such a degree that a two-fold formal interpretation can be envisaged. Worth noticing here are also the structures of various functions ( $S^1$ ,  $S^2$ , ... a.s.o.), which, when fully resumed, yield a third architectural level (Appendix IV).

A palpable evidence of the marked rational character of music-writing is that these ingenious formal solutions of almost experimental tinge are free of the slightest stroke of conventionalism or ostentation. Thus, the musical discourse thrives throughout an accomplished easiness and freshness, which are all the more commendable as the cyclic treatment of subject handling complicates the sonata all through. Referring to this aspect – already noticed by other researchers – let us note that the cyclic treatment is applied in various manners, depending on the possible development of the basic thematic pattern; from the quotations reminiscent of the *leitmotif* to the refined permutational and variational transcriptions, from plurimelodic overlapping to centonic juxtaposing.

However, observing that the whole sound fabric of this ample work springs from the Exposition of the *sonata* form in the first part, we shall focus just on these pages, whose characteristics are of peculiar interest. Thus, the melodic continuum in the cello over the main theme is codified in the pertinent notation system  $\alpha^2$  as a developing derivative of the trichord motif  $\alpha$  in the brief introduction, the first element of cyclic relevance being likewise seized as an incisive motto (Ex. 1)



Ex. 1.

The paradigm of the micro-cell development of  $\alpha$  in A and A' (Appendix V a and b) is the key to the interpretation of other subsequent melodic instances (as is the discontinuous part of the cello in A and A'). Additionally, it furnishes an eloquent illustration, though incipient in form, of Enescu's tremendously ingenuous command of a minimum of means, which comes off as the continual variation in his late works.

The unpaired individuality of the main idea in the first part of the sonata is not given by the cello part but by the piano chorale which is consistently backed up by the cello, and which represents the second element of cyclic value B. Basically, this is rather a chord-like structure of mixed kind, aimed to expend upon the vertical a melodic line relieving in sombre expression and such modal smattering which assume increasing pregnancy with the resulting harmony (see Ex. 2).

Although this harmony might be approached in terms of tonal function alone (*via* alteration in some steps or fugitive modulating inflections), it also allows a more comprehensive tonal-modal analytical view, based on the idea of a pertinent mode, a fairly symmetric *sui generis* undecatony, in which

f I II<sup>2</sup> ( I VI II<sup>+</sup> V<sup>6</sup> I  
 ( G bV-I )

*pp* V V<sup>6</sup> I ( A bV-I ) ( C V-I ) f IV V I

II<sup>+</sup> V [ Picardy cad./plagal cad. ] V ( A bV-I ) ( C V-I )

f II<sup>+</sup> V<sup>6</sup> IV V VI<sup>6</sup>-b (I) II<sup>+</sup> III<sup>6</sup> V - 5b II<sup>+</sup> IV II<sup>6</sup>b IV I  
 [ Picardy cad./Phrygian cad. ]

Ex. 2.

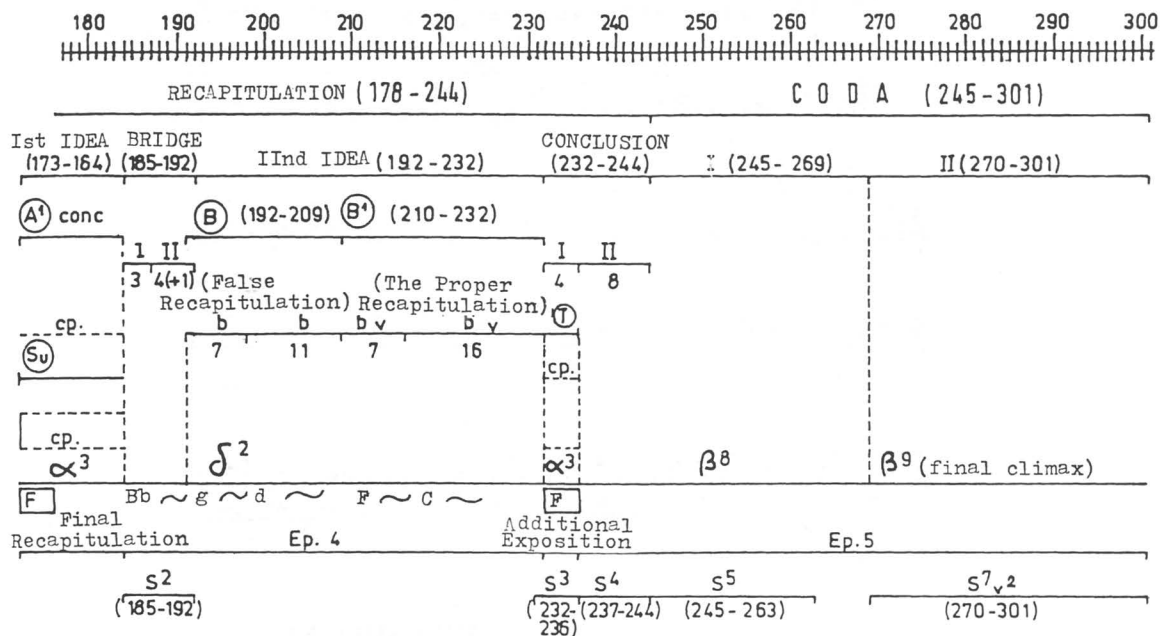
the mobility of some steps is still resting on a rigid trichord (see Ex. 3).

Of equal interest is that the sound used to build choras yields another genuinely symmetric mode (see. Ex. 4).

Arguments for these interpretations are both the phrase-ending cadences (as is, for instance, the combined Picardy, Plagal and Phrygian closes) and the fairly diverse inner chord relations (sixteen of which, i.e. a third, are Plagal) and a fugitive tritone (see Ex. 5),

together with the main fact that altered steps are used as substitutes and not as chromatic derivatives of the natural ones (Appendix VI). Despite these aspects, the tonal balance is kept up due to the prevailing presence of the three main steps (see Ex. 6).

Finally, the second theme B in D flat Major, which encompasses the other elements of cyclic value ( $\delta$  and  $\gamma$ ), shows an obvious major-minor shuttle and the unexpected occurrence of the cell x, which



## NOTE

The intermingling instances, i.e. the "intruding cadences" were not marked in the outline of the form rubrics; they are only indicated by the marked number of bars. For instance: 1-57/57-90 or 12(+1).

## SYMBOLS USED

A, A<sup>1</sup> ..... B, B<sup>1</sup> = periods  
a, b ..... = phrases

α, β, δ, δ

= basic thematic elements of cyclic value

N<sup>1</sup>, N<sup>2</sup> .....

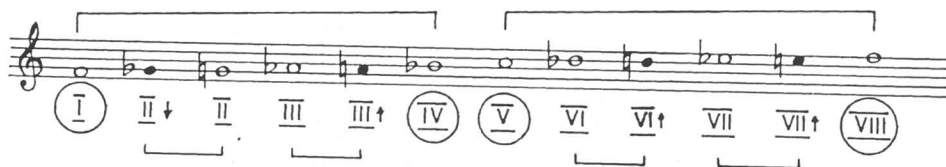
= other elements

I, II, III, .....

= stages in the discourse upon transition, development, conclusion, coda

S, s; P, p; C, c.

= development of episodic structures of periodic or phrase extension



Ex. 3.



Ex. 4.



Ex. 5.



Ex. 6.

## APPENDIX VI

PARADIGM OF HARMONIC SEQUENCES IN  $\Delta$  ( $\beta$ )

I m					
I m	II s				
I m				VI M	
	II $\downarrow$ M			VI M	
	II $\downarrow$ M		V M		
I m		IV m	V M		
		IV m	V M		
			V M		
I m				VII M	
	III M				
	II m		V M		
		IV m			
I m	II $\downarrow$ M				
I M		IV m	V M		
	II m	IV m	V M		
I m					
I m			V M	VII M	
	III M		V M		
	II m				
	II $\downarrow$ M	IV m		VI $\uparrow$ M	
				VI M	
I m	II $\downarrow$ M	III M+			
I m		IV m			
	II $\downarrow$ M	IV m			
I m					

The following notation has been used:

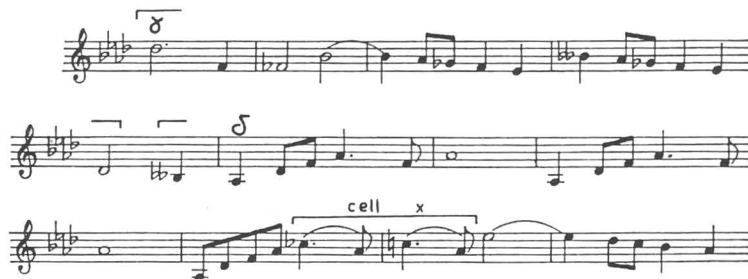
- M = major chord
- m = minor chord
- s = seventh chord
- $\downarrow$  = diminished chord
- $\uparrow$  = major chord with diminished fifth
- M+ = augmented chord
- $\downarrow$  = falling step
- $\uparrow$  = rising step



will gradually become emblematic of Enescu's style (see Ex. 7).

Being equally arresting for interpreters and the audience, the *Sonata in F Minor*

op. 26, no. 1 also provides sufficient data of technique and style which are of real interest to those theorising on Enescu's work.



Ex. 7.

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