

# ENESCIANA

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## Univers enescian

### Noi mărturii privitoare la prezența lui George Enescu în spațiul artistic nord-american

Reconstituirea voit integrală a itinerariilor artistice ale marelui muzician român pe vastul continent nord-american, începută cu câteva decenii în urmă, este departe încă de a se fi încheiat, iar înfăptuirile de până acum circumscrise proiectului, fie și parțiale ori secvențiale, semnifică tot atâtea îndemnuri și repere de la înălțimea cărora strădaniile pot și merită a fi continuate.



Este binecunoscut faptul că George Enescu – stimulat desigur și de timpuria comprehensiune prin care America devansase Europa în perceperea și recunoașterea laturii componistice asupra celei interpretative a personalității sale – a efectuat, vreme de aproape trei decenii (între decembrie 1922 și mai 1950), numeroase turnee peste ocean, înfruntând dificultățile generate de distanțe, de mijloace de transport și comunicații, de schimbarea mediului și, în final, de șubrezirea sănătății, toate compensate însă prin audiența și dragostea publicului meloman, prin interesul și recunoștința discipolilor, precum și prin reacția cvasitotal elogioasă a criticii de specialitate față de opera, de măiestria artistică ori de însușirile didactice ale marelui muzician. Specialiștii mai știu că nu puține

dintre mărturiile apostolatului artistic enescian în Lumea Nouă au fost scoase la iveală de-a lungul anilor și valorificate diferențiat, fie în cuprinsul academiceii monografii *George Enescu* din 1971, fie în cel al lucrărilor generale ori al studiilor speciale apărute până astăzi. Însuși autorul acestor rânduri s-a încumetat nu

demult să ofere o lucrare specială pe această temă: *George Enescu în spațiul artistic american* (1994), lucrare întemeiată, deopotrivă, pe bogatul material informativ provenit din presa și publicistica americană a vremii, precum și pe valorificarea critică a rezultatelor demersurilor anterioare în domeniu. Cu gentilețea dar și cu autoritatea-i recunoscute, prefațatorul acelei lucrări, care nu e altul decât coordonatorul unicei monografii enesciene premiată de Academia Franceză, Mircea Voicana, exprima la acea dată "fireasca credință că vor mai fi existând, pe alocuri, în vastul continent nord-american, și alte materiale de presă, de mai mare ori mai mică dimensiune și importanță, rămase încă neinvestigate și desigur necuprinse în volum; neîndoielnic însă, descoperite, ele nu vor fi în măsură să modifice datele de ansamblu ale tabloului general ce se desprinde din lucrarea de tip crestomatic elaborată acum" (p. 9).

O primă mărturie în acest sens a venit din partea profesorului David H. Williams din Pella-Iowa (SUA), a cărui comunicare prezentată în cadrul simpozionului internațional "George Enescu", desfășurat la București în septembrie 1995, cu prilejul Festivalului muzical omonim, oferea numeroase și interesante detalii asupra activității didactice și artistice a lui Enescu în cadrul Universității Urbana-Champaign din Illinois, în aprilie 1950. Întemeiată pe surse arhivistice universitare și pe relatările presei locale ("The Daily Illini" și "News Courier" al Universității Champaign-Urbana), comunicarea lui D. H. Williams, "George Enescu's Residency at the University of Illinois, Urbana-Champaign, April 1950", a văzut lumina tiparului doi ani mai târziu, când același pasionat enescolog, organizând Festivalul Internațional de Muzică în chiar inima Americii, la Pella-Iowa (17-20 aprilie 1997), a adunat în volum (*Celebrating George Enescu. A Symposium*, edited by David Williams, Preface by Lord Yehudi Menuhin, Washington D. C., 1997) textele prezentate la simpozionul dedicat memoriei marelui muzician român, manifestare științifică de prestigiu inclusă în cadrul Festivalului.

Câteva noi argumente de aceeași factură și pe aceeași linie, lăsând desigur cale deschisă și altor contribuții în materie, oferim în cuprinsul paginilor următoare, rod al unei recente și fugare călătorii a semnatărilor lor în Statele Unite și Canada.

Rânduite cronologic, cele 11 piese documentare – diferind prin întindere, substanță și proveniență, dar foarte apropiate sub raportul semnificației – vizează câteva momente distincte din biografia artistică enesciană. Primele patru (anexele I-IV) se circumscriu celui dintâi concert pe care muzicianul român l-a susținut în îndepărtatul oraș canadian Vancouver în ziua de 27 ianuarie 1928. Prezența sa în urbea vizitată anterior de Kreisler sau Elman a beneficiat de o mediatizare corespunzătoare în presa locală ("Vancouver Sun"), care, reproducând necesarele repere biografice, alăturate unor sugestive expresii ale cronicarilor, prilejuite de recitalurile "faimosului violonist al lumii" susținute la San Francisco, Los Angeles ori Victoria, găzduia ulterior și o elogioasă cronică a concertului, semnată de J. Cheltenham. Interesantă ni se pare în acest grupaj, dincolo de elementele de

repertoriu și de aprecierile superlative la adresa actului artistic și a măiestriei interpretului, remarca gazetarului privind legătura sufletească dintre Enescu și foarte tânărul său discipol Yehudi Menuhin, legătură devenită notorie de timpuriu și în măsură să consolideze "priza" maestrului la publicul meloman prezent cu miile în sălile de concerte de pe coasta americană a Pacificului.

Următoarele două piese (anexele V-VI) ilustrează, pe de o parte, prezența lui George Enescu în mijlocul melomanilor canadieni din Toronto, la 18 februarie 1939, în tripla-i ipostază de compozitor, dirijor și interpret, iar pe de alta, proiecția continuării unui program de concerte - considerate cu teme "evenimentele anului" - și pentru următoarea stagiune (rămasă din păcate nematerializată, din pricina războiului). Potrivit informațiilor furnizate de cronicarul muzical al cotidianului local "Saturday Night", Hector Charlesworth, el s-a dovedit un admirabil dirijor al propriei creații, *Rapsodia a II-a*, exercitând o "stăpânire aproape hipnotică asupra orchestrei" și un inegalabil interpret al "celelaltei mai frumoase piese clasice pentru vioară", datorată lui Beethoven. Același cronicar mai preciza că, după sosirea muzicianului român în Toronto, cea mai populară creație a sa, *Rapsodia Română nr. 1*, a fost radiodifuzată în interpretarea orchestrei simfonice din Montreal, avându-l la pupitru pe Rosario Bourdon din New York.

Grupajul documentar cuprinde alte patru piese (reproduse în anexele VII-X) datând din 1949 și privind îndeosebi latura didactică a lui George Enescu în Statele Unite. Astfel, publicația new-yorkeză "Musical America" din ianuarie acel an, notificând omagierea maestrului român la Clubul Primăriei din metropolă, cita un fragment din telegrama transmisă cu acel prilej de Yehudi Menuhin, invocând cunoscuta secvență pariziană cu manuscrisul *Sonatei pentru vioară și pian* a lui Ravel, spre a ilustra astfel memoria fenomenală a mentorului său. Despre personalitatea marelui artist român, despre contribuția sa la îmbogățirea, răspândirea și înțelegerea muzicii ca "artă a vieții" și despre alte opinii ale creatorului, interpretului și dascălului (circumscrise, desigur, fenomenului muzical) au scris atunci Edward Burlingame Hill și Rose Heylbut în "The Etude 67" (anexele VIII, X), iar buletinul informativ al Universității Illinois îi anunța vizita de o lună în primăvara anului 1950, în tripla-i ipostază: de dirijor, interpret și profesor al Școlii de muzică, care-l mai avusese oaspete în două rânduri (anexa IX).

Ultima piesă a grupajului documentar reprodus în cuprinsul acestor pagini (anexa XI) este omagiul postum închinat maestrului român și semnat de Joseph Szigeti în publicația "Musical Courier" din New York în septembrie 1955. Sunt rânduri pătrunse de o îndreptățită încercătură afectivă din partea unui alt artist care a avut privilegiul să-l cunoască, să-i admire harul și să-i pătrundă tainele înaltului profesionalism, rânduri ce completează seria evocărilor postume datorate lui Frank Milburn Jr., Helen L. Kaufmann, Jacques Malkin și, mai ales, Yehudi Menuhin.

Judecată în ansamblu, valoarea acestor piese documentare este conferită de posibilitatea detalierii și nuanțării dimensiunii americane a biografiei artistice enesciene, dimensiune care, adăugată celei europene, proiectează cu sporită evidență imaginea geniului în universalitate.



## **Enesco spends quiet day to play tonight**

Georges Enesco, world-famous violinist – the first to visit Vancouver since Kreisler in 1923 and Elman in 1925 – will play for Vancouver theatre, and today in his hotel Vancouver suite he is spending the hours quietly.

Quick discussion in French with his friend and accompanist Sanford Schluskel, occasional glances toward North Vancouver's rim of mountains to compare them with the peaks to be seen from his home in Sinai(a), Rumania, snatches of exquisite music on his precious violin, meeting a few – a very few – of the Canadians who have been interested in his meteoric musical career. It will be a delightfully quiet day for Enesco.

## **Modest in practice**

Practice he will – but the Hotel Vancouver guests may not hear it. In spite of his 30 years' experience on the public concert stage, Georges Enesco is still extremely retiring in the matter of trusting the sound of practice music upon those who may be near him, in train, boat or hotel.

"When we travel by train across the continent, I practice in the baggage car or in the train barber shop", said the handsome dark artist with his slow smile. Sometimes I have an audience. The conductor, the porters and baggage men stop to listen. One time, the people in my car were most kind. They let me practice there, and they obligingly listened. We had a happy time."

In hotels Enesco is likely to lock himself into the innermost room of his suite to practice pianissimo, so that he may not disturb other guests, relates his accompanist. And this is the man who a few days ago attracted an audience of 4000 in San Francisco, with an audience of 9000 at a second concert four days later!

## **Meets child prodigy**

It was in San Francisco that Enesco met again the 11 year-old child prodigy, Yehudi Menuhin, who last year studied with him in Rumania. Queen Mary and Princess Ileana heard the Syrian-Californian boy play in Enesco's house and they admired the maturity and ease of his performance. Recently on his 11th birthday, Yehudi gave a recital in San Francisco. Enesco referred to it yesterday with kindly interest. He was sympathetic. At one time he, too, was a prodigy and he remembers the encouragement which "Carmen Sylva" and her nephew, the late King Ferdinand of Rumania, gave him in the early years.

## **Bachelor and Farmer**

Enescu is 46 years old. He is a bachelor and farmer with many acres in northern Rumania, where his forefathers have been farmers for generations. He is

a composer, devoting six months each year, from July to December, in composing at Sinai(a). Twenty years ago, he offered a prize in Rumania for compositions in music and the competition brought to light much excellent work. Today, there is an association of 40 composers and about 15 of these are extremely worthwhile, he says.

This is his first visit to Vancouver and after tonight's concert he will proceed at once to New York to begin a round of activities which will occupy him completely until he sails for Europe about the middle of February. Several who heard him play in Seattle or in Victoria are coming to Vancouver to hear him again tonight.

("The Vancouver Sun", Thursday, January 26, 1928, p. 5)

II

**L. J. Laverock presents  
TONIGHT! TONIGHT!  
World-Famous Violinist  
E N E S C O  
One concert only!  
Vancouver Theatre  
8:30 p.m.  
TONIGHT! TONIGHT!  
E N E S C O**

"The greatest violinist of all" – Mrs. P. A. Irving (Victoria). "Enescu aroused 9000 persons to the utmost enthusiasm by his beautiful tones and exquisite artistry" – San Francisco Call and Post, Jan(uary) 11. "Listeners were electrified" – Los Angeles Express.

(Vancouver Sun", January 26, 1928, p. 6)

III

**Enesco thrills hearers with recital here**

by J. Cheltenham

Interpretative art of a breadth, beauty and fire to be found all too seldom in a lifetime of recitals was revealed to those who heard the violin playing of Georges Enesco at the Vancouver theatre on Thursday night.

Throughout a program so crowded with rich and rare delights as to tax the hearers' aesthetic capacity to the outmost musical Vancouver – represented by a large and brilliant audience – alternately sat enthralled, and burst into prolonged

demonstrations, of that quality which expresses an appreciation as informed as it is heartfelt.

The result, while just another triumph for an acknowledged virtuoso, was a memorable event indeed in this city's musical history. One notable feature was the program itself: at all times Enesco gave of his best, and even in the many recall items, yielded perforce, he was always found exploring music of unusual inspiration and distinction.

### **Plays Handel Work**

Entering with the Handel violin Sonata in D Major, he invested that charming opus with an enveloping breadth of treatment and arresting eloquence and atmospheric beauty. In the Adagio and the Allegri he combined technical mastery with imaginative grasp, but it was in the lovely Larghetto he produced that the audience caught the first full flavor of Enesco's great poetic quality.

This quality came out in brilliant rapture in the Vitali "Chaconne" which followed, fragrant, pulsing and reaching a glorious climax of rolling octaves. In great contrast then came "Tempo di Minuetto" (Paganini-Kreisler), in which Enesco performed amazing intricacies with equally amazing assurance.

### **Triumphs with Franck**

But the great triumph of the evening was his playing of the huge Cesar Franck Sonata in A for Violin and Piano. This work's colossal demands on technique and interpretative stamina were met by Enesco with what is best described as an omnipotence, and the effect produced was nothing short of marvelous.

Rapt, even swaying it seemed, with delineative concentration, he plunged lyrically into the glowing rhythms of the Allegro, paused to receive some thunderous applause, uttered the Recitative, explored the strange wonders of the Fantasia, and brought the Sonata's colors and contours together in the gorgeous tapestry of the final Allegretto whereat the applause thunders broke out anew.

### **Adventure to Hearers**

To hear this Franck Sonata as given by Enesco was a great mental and emotional adventure. One felt witness to a whole country-side of incident through a lifetime of experience, and it was uncanny how the violinist peopled the scene and filled it with spiritual drama.

Not content with this magnificent effort he played as his final program item the extraordinary hearer with fluent outpourings of its exotic colors and rhythms, "Tzigane" of Ravel, fascinating the through, which he interwove with consummate artistry its wealth of furtive whiperings and fragmentary cadences of anguish.

As accompanist and as co-principal in the Franck Sonata, Sanford Schlüssel proved a pianist of appropriate brilliance.

("Vancouver Sun", Friday, January 27, 1928, p. 7)

## IV

**Activities of week's music**

The visit of the Rumanian violinist Georges Enesco was the major event of the past week, an event which will long be cherished in the memories of those who heard him at the Vancouver theatre on Thursday night as an occasion of rare virtuosity and even rarer poetic artistry.

In a program which also included a Handel sonata for the violin, Vitali's "Chaconne", "Tempo di Minuetto" (Paganini-Kreisler), and ran into many recall items of equal worth, Cesar Franck's massive Sonata in A for Violin and Piano and Ravel's "Tzigane" were peaks of amazing interest. A full review appeared in Friday's issue of The Sun.

("Vancouver Sun", January 28, 1928, p. 3)

## V

**Musical events****The Symphony Needs money**

by Hector Charlesworth

Enesco concerts are becoming anual events with the Toronto Symphony Orchestra, and that of last week, when the triune Romanian composer, conductor and violin virtuoso was guest artist, was a triumphant affair. Nor was interest confined to the visitor, for the contributions of Sir Ernest Macmillan to the program were brilliant and stimulating (...).

Georges Enesco conducted the first performance in this country of the second of his three Roumanian Rhapsodies (! – n. red.). It came rather as a surprise to those familiar with his widely-know and flamboyant first Rhapsody, and those who were waiting for the fireworks to begin were disappointed. It is, however, much more subtle, poetic and beautiful. Instead of ending with a vociferous coda, it concludes with a lingering pianissimo for the flute of dreamlike Oriental character. National folk songs are the basis of the many themes of the complete work, and the composer explains that Roumania, though surrounded by Slavic contries, became a Latin colony at the beginning of the second century A. D. and culturally came under Byzantine influences. Hence its folk music is Oriental rather than Slavic in inspiration. Unlike most composers, Enesco is an admirable conductor of his own music, and exercised an almost hypnotic sway over the orchestra in obtaining lovely, characteristic and colorful expression.

His other appearance was as soloist in the greatest of all classic violin concertos, that of Beethoven in D, opus 61. It is a work of symphonic length, with

immense range of mood, enthrallingly emotional for the most part but in the final Rondo irresistably joyous. The magnificence of Enesco's tone, and his unlimited technical resources, were employed with the sole end of attaining beautiful and intimate utterance (...).

A day or so after Georges Enesco's visit to Toronto, where his performance of the Beethoven violin Concerto was broadcast over the national network, his most popular composition, the first Roumanian Rhapsody, was broadcast by Les Concerts Symphoniques de Montreal, with Rosario Bourdon conducting. Mr. Bourdon, long a popular radio conductor in New York, has been living in his native city this winter and his work with this orchestra as associate of Wilfrid Pelletier has been impressive. Among other compositions heard on the same occasion were Saint-Saens' "Le Rouet d'Omphale" and Debussy's "La Plus que Lente" (...).

("Saturday Night", Toronto, vol. 54, February 18, 1939, p. 22)

## VI

### 1. George Enesco

World famous conductor, composer and violinist, who will be guest conductor next season with the Toronto Symphony Orchestra, following Sir Thomas Beecham.

("Saturday Night", vol. 55, May 18, 1940, p. 30)

### 2. George Enesco

Romanian composer, violinist and conductor, whose concert at Massey Hall, Toronto, in February has been canceled. Mr. Enesco is unable to leave Romania.

("Saturday night", vol. 56, January 18, 1941, p. 26)

## VII

### Musical America

"A striking tribute to the musicianship of Georges Enesco was read at the dinner in his honor at the Town Hall Club in New York recently. Yehudi Menuhin wrote by air mail from Guam, in praise of his former teacher and friend: "As an example of the power of his musical mind I would like to recall an afternoon session in Paris when Ravel appeared with his new Sonata for Violin and Piano still in manuscript. He asked Enesco if he would consent to play it that very evening before the board of directors of the publishing firm Durand et Fils, as it was their custom to listen to every work before they published it. Enesco proceeded to play



the work through, carefully following the manuscript on his music, stand with Ravel at the piano. He then put the music stand aside and asked Ravel if he wouldn't mind to go through the work a second time. Enescu played it this time from memory" (...)

("Musical America", New York, January 11 1949, p. 15)

## VIII

### Musical Boston in the gay nineties

#### Recent Visitors at Harvard

by Edward Burlingame Hill

For some time Professor Spalding had established a fixed policy in the music department of supplementing the regular courses with short periods of instruction or the availability for consultation by distinguished European personalities. These guests from across the Atlantic often gave lectures or informal talks which were open to the public, even if originally designed to stimulate the student body. This practice was similar to the custom at the Library of Congress in appointing consultants in various fields to guide the researches of scholars in their several specialities.

Perhaps the earliest of these visitors was the celebrated Rumanian musician, Georges Enesco, a superb violinist, an excellent conductor, and a remarkably gifted composer, whose works, with few exceptions, are far too little known in this country. Thus he brought to the musical course the fruit of a thorough technical training, a wide experience, and an inspiring penetration into all esthetic problems which were virtually priceless.

A striking instance of his ability occurred one day in the orchestration class. The first horn player of the Boston Symphony Orchestra had come to Cambridge to exhibit the varied resources of his instrument. He had brought to the class Mozart's E-flat Concerto for Horn and Orchestra. Noticing that the orchestral score of the Concerto was upon the piano, Enesco placed it upon the music rack and accompanied the horn from the orchestral score with as much ease and assurance as if he were reading from the piano reduction. The mere presence of Enesco acted as a stimulus upon the students, but it should be noted that relatively few among them were sufficiently advanced to profit by his brilliant attainments and his vast store of knowledge pertaining to a large range of musical literature. (>>>)

("The Etude 67", May, 1949, p. 290)

## IX

### Violin and violinists

Edited by Ernest N. Doring

Vol. 10, nr. 1, August-September 1949, p. 243

“...Georges Enesco, internationally known composer, violinist, pianist and conductor, will spend a month at the University of Illinois next spring, as artist-in-residence at the School of Music. Enesco, who has appeared with the University of Illinois Symphonietta on two previous visits to campus, will appear as a performer and conductor with both the 75-piece U(niversity) of I(llinois) Symhphony Orchestra and Symphonietta, a string orchestra of 35 members. In addition, he will conduct seminars in composition and interpretation for students enrolled in the School of Music.

The visit is scheduled for the month of April 1950.”

(“University of Illinois News”, vol. 10, nr. 1,  
August- September 1949, p. 243)

## X

### Building musicianship

#### A Conference with Georges Enesco, internationally Renowned Composer and Violinist

by Rose Heylbut

Georges Enesco, distinguished Roumanian violinist and composer, was born in Moldavia, in 1881. He first won recognition as a child prodigy, beginning his studies at the age of four and entering the Vienna Conservatory at seven. Four years later, he was graduated with the Conservatory’s highest award, the Gesellschafts-medal. At thirteen, he went to the Paris Conservatoire, where he worked under Massenet, Gabriel Fauré, and Gédalge, and where, in 1899, he won First Prize for violin. When he was sixteen, his “Poema Romana” was publicly performed by Colonne. Mr. Enesco’s eminent career is notable for its versatility (he is accomplished as pianist, conductor, and teacher), as well as for the searching truth of his musicianship. Although many recognized artists have studied or coached with Enesco, his most famous pupil, perhaps, is Yehudi Menuhin.

Editor’s Note

The building of musicianship is not to be confused with taking music lessons or with studying books on music. It partakes of those elements, of, course,

but reaches far beyond the scope of either. The goal of musicianship is that ultimate and complete penetration of the sum-total of musical meaning which alone can open the door upon vital, significant musical expression. This is true, whether one studies for the original creation of composition, or for interpretation. The acquisition of genuine musicianship is the labor of a lifetime – there is no point at which the “course” may be considered complete!

### More than a Study of notes

The first point in approaching musicianship is a clear understanding that music, though symbolized by notes, is more than a study of notes. Music is an important and natural human expression. As a part of life, music, in some form or another, is probably as old as life. The music that has come down to us represents an unbroken continuity of people’s thoughts and feelings through the ages. It is good to keep this in mind – partly as a means of evaluating the music of the past, and partly because, at some time in his progress, the student must come to regard himself as a part of this ever-flowing life-force. This is a different matter from the mere learning of notes!

Yet, the learning of notes is the first step. Musicianship begins with books and lessons – with the most thorough and alert mastery of solfège, scale and key relationships, theory, harmony, counterpoint, advanced counterpoint, polyphony, form structure, musical history - you have only to consult the course of study of a good conservatory to find the names of the various subjects. The names of the subjects, however, are not the equivalent of musicianship! It is quite possible to learn a multitude of facts on music without becoming a musician. The test consist in how one learns – how one applies himself to become learning.

I had my first experience with this all-important kind of study when I was still a boy. At eleven, I completed my work in Vienna. The Vienna Conservatory is an excellent school, and the completion of its course presupposed a knowledge of theory, harmony, conterpoint and so on. I had done all my work. I completed all my exercises in three and fourvoiced fugues, and I thought I knew what I was about. Later I went to Paris and learned better! For one thing, I learned that I did not know quite so much as I had supposed. Exercises and analyses were put before me; and no matter how original the musical development, the presence of one wrong note invalidated the whole piece of work! Each task had to be perfect or it did not count. Young as I was, I quickly felt this challenge, and urged myself on to meet it. I began really to learn conterpoint under the discipline of my Paris masters. Of them, the most impressive, perhaps, was the elegant Gédalge. One would bring him a difficult exercise in fugal writing, plain or with syncopation – one had labored and suffered over it. Gédalge would look it over calmly, with dispassionate justice put his pen down on one single note, and say: “Ah – this is wrong!”. Now, the facts of musical law are the same in Vienna, in Paris – all the world over. What helped me so that, to this day, I have never forgotten it, was the tireless, searching, painstaking discipline of working for perfection.

When a student comes to me, today, and gives his background in terms of what he has studied, I am, of course, only too pleased to hear about the various things he knows – but I am better pleased if, out of such study, he can demonstrate the discipline of being able to learn.

### Technique not Art

But let us proceed a step further, and suppose that a student has truly learned the techniques of musical science. He is still not a musician! No more than one who has perfectly mastered grammar, spelling, and punctuation, could properly be called a writer. While an artist cannot function without technique, technique alone is not art!

The most helpful application of purely technical knowledge lies in constant, never-ending study of the classic literature. Here it is that technique comes to life as musical utterance. Here it is that the study of music begins to broaden out into an equal study of human thought, its essence, its progress. You wish, let us say, to clarify the technique of the fugue. Very well – to do this, you go to Bach. But to know Bach, you cannot possibly content yourself with a halfdozen of his works. To know Bach, you must familiarize yourself with his concertos, his cantatas, his organ works, his compositions for the clavichord – you must get to know not merely notes, but the spirit which animates all that Bach wrote. A violinist should know the keyboard works, and a pianist should know the works for stringed instruments. To understand all this, in turn, you must know Bach's times, his land, the conditions under which he worked – the state of music in those days, the organization of the orchestra, the significance of tempi and dynamics.

The same holds true for the study of musical forms. A sound approach to Mozart's sonatas presupposes a knowledge of Mozart – his life, his times, his operas, his use of melody – of every single thing, great or small, that went into the development of the person who produced the sonatas.

Another valuable lesson may be gained by a thorough study of the classics. It is a fact that while the form of music changes, its purpose does not. The purpose of music, as we have seen, is to express instinctive human needs. Also, to express them so that they will reach out to satisfy the instinctive human needs of those who listen. In other words, music must be pleasing to the ear, the mind, and the heart. All the music that has lived through the ages (and so has become great) is thus pleasing. That, precisely, is why it has lived!

Bach and Mozart are "classics" not because of any special structural laws, but because (almost regardless of laws) they are still able to reach us and move us. This, I believe, is enormously important. If, through centuries of changing forms, we find these demands of the ear, the mind, and the heart to be the test of great music, it should teach us not to deviate too willfully from what is agreeable to ear, mind, and heart. By all means, let us meet changing needs with changing (or developing) forms – but let us be careful how we proceed. A study of the more recent great composers shows us that their novelties of form did not break with the

past but, rather, grew out of it. Debussy was probably as deeply learned in the classics as was Brahms. That is why he could develop in a way that allows him to live on, as a modern “classic”, despite his non-classical individualities. To know classic form and to depart from it (or alter it) purposely is a very different thing from ignoring the background of music, or tossing it aside, as a means of being “individual”! Only time can determine the music that will live – but I am certain it will be only such music as is based upon the unbroken continuity of musical and human tradition.

### Tradition Plays a Part

A final step in the acquiring of musicianship is a recognition of tradition. In Vienna, I remember, we were quite steeped in the direct heritage of that city’s glorious musical tradition – the direct continued influence of Mozart, Haydn, Beethoven, Brahms; not to mention a host of lesser luminaries who had lived and worked there, communicating their musical essence, as a living thing, to those who knew them or came after them. In my day, Brahms was the great influence. I often saw him at the Conservatory, and the very feeling that here was Brahms gave a very special atmosphere to our work. Certainly, today’s students cannot work under the direct tradition of Brahms – many cannot work directly under any great tradition. Yet, for all, there is the tradition of great music itself. On my first visit to America, I was asked what I thought of her music, and I replied, sincerely, that it was excellent. “But what do we need here”, my questioner continued, “to make us better?” I answered, “only one thing – two or three more centuries!”

To build musicianship, then, requires more than mere book-learning. The best proof of this, perhaps, is to be found in the public criticisms of young artists who have passed all their classes and learned all their lessons, and are still found to be lacking in musical thought. Musicianship – the acquisition of this musical thought – takes all the book-subjects, all the techniques, for granted, using them simply as a basis of departure from which to release a continuity of musical meaning. It is built by study, plus the severest kind of self-discipline in reaching towards perfection. I cannot sufficiently stress the point that merely reading through a score without errors is not musicianship! The correctly played notes must bring to life the essence of the composer. The reading of a Bach Concerto, for instance, implies performance values as well as notes. The player’s rhythm must be grounded on a sure knowledge of the rhythms of Bach’s time. His tone, his emphasis of melody, his phrasing must be rooted in an exact understanding of what Bach meant. Such knowledge and such understanding can never be obtained simply by poring over a score and mastering details of fingering. It can grow only out of a penetration of Bach, in Bach’s own tradition. I have used Bach merely as an example; the same is true for every composer’s every work.

When the music student has begun to penetrate, not merely correct notes, but musical meaning, he has taken his first step along the road toward musicianship. And, if he is lucky, he will have found the one road for him to follow

throughout the rest of his life. There are no short cuts, no easy aids. Even great talent, while a necessary prerequisite for musicianship, is not musicianship itself. Only by study, self-discipline, and a reverent regard for musical tradition can one acquire the musicianship without which book learning and score reading must remain the mere mechanical sounding forth of meaningless notes.

("The Etude 67", July 1949, p. 401-410)

## XI

### Georges Enesco – a tribute

by Joseph Szigeti

It does not require a knowledge of graphology to be deeply touched by the barely legible, painfully executed few lines\*). I received only a few months before the death (May 4 of this year, age 73, in Paris) of one of the greatest musicians of our time – Georges Enesco. But I suppose no one can be quite so poignantly affected by the graph of this trembling and cramped right arm as the violinist who still cherishes the memory of Enesco's eloquent and evocative playing of the opening of Chausson's "Poème". To think that the admirably controlled bow arm that drew that compelling, sustained B-flat and molded the long solo exposition of the "Poème" in a way Enesco did, was the same right arm that later was reduced to this "impuissance", this struggle with the pen. The whole story of the stricken master is inscribed in these few lines for one who reads (rather tries to decipher) them while listening to an Enesco recording of Bach or Mozart or Chausson or Szymanowski.

I was fortunate enough to hear Enesco when I was in my early teens and while he was still on the threshold of his great career. It was in Edinburgh, in 1907 or 1908, and Raoul Pugno, the great pianist, partner of Eugene Ysaye, had brought Enesco to Scotland. "Pugno's discovery", "Pugno's protégé", I heard whispered around on every side before the concert. After hearing Enesco play Bach's Solo Partita in B Minor, I was so spellbound by the intensity and eloquence of his performance, that – in my boyish single-minded preoccupation with the violin – I fear I did less than justice to the great French pianist's part in the proceedings'. The program consisted of two violin-piano sonatas and one solo work for each of the two artists.

A recital by Enesco in Brussels (1911 or 1912) is another unforgettable memory of these most impressionable years of mine. It was soon after Kreisler's first collection of "Klassische Manuskripte" (as they were then called) was published. Rarely have I seen an audience so enthralled by such works as the Prelude and Allegro Chanson Louis XII and Pavane, the Variations in F Major and other Kreisleriana. The thrust, meaningfulness, and musicality of this playing, in all numbers whether big or slight, were a revelation to me, although at that time I had already heard Ysaye, Kreisler, Thibaud and Elman.

We made a transatlantic crossing together in the more leisurely Thirties. He used to come to my stateroom after lunch and the conversation would usually drift to Bach. And the animated discussions that would follow... Once he asked me to read through his then new Third Sonata in the dining saloon before lunch, which I did amid the clatter of stewards polishing silver and setting table. One ocean-crossing like this brought us nearer to each other than many meetings in a large city, where contact was fleeting and apt to be superficial, preoccupied as we generally were by our own daily concerns. On shipboard, during long walks around the deck, I got to know him well, heard all about his early student years in Vienna and Paris, about his current plays as a composer, about the hardship he endured every fall limbering up his violin technique after a Summer of composing. "Look at those fingers", he would say. "Imagine what it takes to loosen them up again after so much time away from the fiddle!"

As a composer, Enesco, who in his teens had already "hit the bull's eye" with his "Roumanian Rhapsody", was one of the least "promoted" men of the first half of the century. His aloof attitude toward "combines" and his choice of publishers may have been somewhat responsible for this. Neither the Viennese, London, Leipzig, nor Berlin publishing circles championed his music, and his Paris publishers, probably skeptical of modern promotion methods waited for his works to make their way unaided.

It is tempting to speculate on the influence governmental backing might have had on the publicizing of his later works. But at that time Roumania had no Art Council and, though a Parisian, Enesco was not a Frenchman. The comparatively small amount of concertizing, Enesco did in Germanic countries, in Italy, even in a neighboring music center like Budapest, was always a curious phenomenon to an observer of the musical scene. It is our loss that he was never offered the post of conductor with one of America's major orchestras, though he was loved and respected here by musicians and public alike.

Whatever opportunities were missed in taking advantage of his presence among us – as violinist, conductor, **animateur** – we still have the opportunity to fairly reassess his output as a composer. Thanks to present recording policies (since the advent of LP), seven of Enesco's works are now in the record catalog. Though the violinist, conductor and educator received less than his due during his years of activity, the composer, fortunately, can wait the verdict of posterity."

(Comentariul este însoțit de o fotografie a lui Enescu interpretând la vioară, cu legenda: Portrait of Georges Enesco, by Elie Cristo-Loveanu")

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\*) Reproduced above: "Cher colleague et ami, avec ma fidèle affection et profonde reconnaissance, Georges Enesco" (Dear Colleague and friend, with true affection and profound gratitude, G. E.)

("Musical Courier", New York City, Gig W. Waldrop and Henry W. Levinger, eds., September 1955, p. 11-41)