A PERFORMANCE GUIDE TO GEORGE ENESCU’S VIOLIN SONATA NO. 3
IN A MINOR, OP. 25, EMPHASIZING ITS USE OF ROMANIAN
LĂUTARI VIOLIN TECHNIQUES AND STYLE

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In Romanian, the word *lăutari* refers to highly skilled professional Romani (Gypsy) musicians. By interacting with Romanian culture and tradition, the *lăutari* settled down in the country and developed a unique musical tradition. Their music is characterized by intricate, elaborate, and refined ornamentation; its execution requires a highly level of technique. George Enescu, regarded as Romania’s most influential musician, was affected by *lăutari* music. He created a unique musical language that recreates Romanian character by using *lăutari* elements.

This dissertation examines how to approach Enescu’s Violin Sonata No. 3 and perform it by understanding the characteristics of *lăutari* music as well as the work’s use of such *lăutari* violin techniques as diverse expressive slides, vibrato, double stops, various ornaments, artificial harmonics, imitation of folk instruments, and a variety of bow strokes.

Enescu’s Violin Sonata No. 3 is regarded as a challenging work in the violin literature requiring a high level of violin technique. Although the standard violin repertoire is enormous, many violinists are looking to rediscover new and challenging repertoire, distinguish themselves from others, and promote themselves as professional performers. Therefore, this study should help violinists to approach the idiomatic violin writing of Enescu’s sonata, especially its *lăutari* techniques and style.
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By

Yuri Noh
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CHAPTER 1
INTRODUCTION

_If I do not transplant myself into the eighteenth century when I play a sonata by Bach, if I do not imagine myself to be Beethoven when I tackle the Kreutzer Sonata, it seems to me that I am unable to perform them well._

George Enescu

This quotation shows how George Enescu (1881-1955) viewed interpretation: as a complete immersion into a style. He also mentions that “The author of a masterpiece is a stimulating illusion, thanks to which a performer can most effectively identify himself with that magician whose humble interpreter he is called upon to be.”\(^1\) Although the standard violin repertoire is enormous, many violinists are looking to rediscover new and challenging repertoire, both to distinguish themselves from others and to promote themselves as professional performers. Most violin repertoire written in the late nineteenth and early twentieth centuries demanded new technique at that time, as composers transferred their particular musical language and unique compositional style to the violin. Along with understanding any compositional style and musical language, the essential duty of violinists is first and foremost to interpret works in the spirit of the composer. As Boris Kotlyarov puts it, “The interpretation does not amount to a mechanical reproduction of a given musical text, but requires a truly artistic rendering of its contents, and this can be achieved only when both the author's [i.e., composer’s] and the performer’s personalities are welded together into a single concept.”\(^2\) In order to interpret composers’ works in a manner that honors them, a comprehensive understanding of the composer and the background of the work is vital.

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\(^1\) Gavoty, _Souvenirs_, 112.

\(^2\) Boris Kotlyarov, _Enesco, His Life and Times_ (Neptune City, NJ: Paganiniana Publications, 1984), 8
The ethnomusicologist David Taylor Nelson observes that “Béla Bartók (1882–1945) birthed the field of ethnomusicology as an academic discipline through his tireless pursuit of Hungarian folk music.” Another composer-ethnomusicologist of that time and place, Zoltán Kodály (1882–1967), is regarded as a pioneer in documenting the Hungarian tradition of folk music. Just as Bartók and Kodály made an in-depth study of the folk music of their native Hungary, Enescu was immersed in the traditional lăutari music of Romania.

The professional Romani (Roma) musicians in Romania known as lăutari developed a unique musical tradition. Their music is characterized by intricate, elaborate, dense harmonies, and refined ornamentation; its execution requires great technical skill. These lăutari usually perform as a small ensemble known as taraf. Although the Romani traditional music is monodic, it was played against drones from aerophonic instruments such as cimpoi (bagpipe) and double flutes. The taraf then fit their melodies into Western European music, which influenced the harmonic backdrop of Romani music. Also, the taraf enriched the relatively limited timbral range of Romani music with imported instruments from East and West.

Enescu remarked: “I have derived a great deal from the music of the lăutari.” Before becoming recognized as a composer, he was regarded as an expert violinist. Along with his

5 Essena Liah Setaro, “Solo Violin Works Influenced by Romanian Lăutari Music” (DMA document, University of South Carolina, 2018), 41.
6 The term “Gypsy” is considered a derogatory term for the Romani people. In this paper, the term “Romani (Roma)” will be used instead. Also, the term began to be used as a noun for the entire ethnic group.
7 Ian F. Hancock, *We Are the Romani People = Ame Sam e Rromane Džene* (Hatfield, Hertfordshire, UK: University of Hertfordshire Press, 2002). XX.
8 Ibid., V.
extraordinary artistic taste and talent in violin playing, Enescu used the extensive and creative characteristics of lăutari tradition in his compositions. He simply adapted and assimilated aspects of the lăutari style into his primary conservatory-trained musical language. The unique virtuosity of the lăutari players—their elaborate ornamentation, fast and slow vibrato, use variety of bow strokes, different types of slides, imitation of the sound of folk instruments, and unique rhythms such as giusto syllabic, parlando-rubato, and aksak—influenced many of Enescu’s works, especially the Violin Sonata No. 3 in A minor, Op. 25 (1926). The British musicologist Jim Samson observes that in some of Enescu’s work the “Idiom of traditional music was imaginatively recreated to establish a new ‘Romanian’ sound world; in others it became a discreet presence in an impressionistic landscape; in yet others it receded to the background, influencing progressive aspects of the music rather more than melodic substance.” However, he incorporated it, the lăutari music served as a significant source of inspiration for Enescu as he developed several unique and progressive compositional techniques based on the characteristics of its musical tradition.

Enescu’s Violin Sonata No. 3, subtitled Dans le caractère populaire roumain (In the Romanian popular character), shows his ability to create a unique musical language that recreates the Romanian character without quoting any folk material directly. In Boris Kotlyarov’s

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12 Maria Zlateva Zlateva, “Romanian Folkloric Influences on George Enescu’s Artistic and Musical Development as Exemplified by His Third Violin Sonata” (DMA document., University of Texas at Austin, 2003), 84.
16 Setaro, “Solo Violin Works,” 43.
opinion, “This work is a remarkable example of how a popular atmosphere, painted in national color, is brought about as a result of a creative re-evaluation of the idiomatic intonational features of Romanian music.”

This sonata is regarded as a valuable piece in the violin literature of the twentieth century because it demands a highly complicated technique, contains unusual elements of the lăutari violin technique, and displays stylistic differences from the Western European post-Romantic sonata tradition. Facing this sonata, many contemporary violin players are overwhelmed by the extensive use of these elements, especially the various slides that play an important part in the work. Roberto Alonso Trillo’s notes assert that “The extensive use of different types of glissandi strikes the contemporary violin player when facing this work.”

Perhaps this is one of the reasons why this worthwhile piece has been so little played and studied, and Enescu’s music as a whole remains largely unknown 50 years after his death, even to professional musicians. This dissertation will shed more light on this sonata by suggesting how to approach and perform it with an understanding of the characteristics of lăutari music.

Significance

Since World War II, many works from the leading composers in Eastern Europe such as Bartók, Karol Szymanowski (1882–1937), and Leoš Janáček (1854–1928) have become part of the standard concert repertoire. Just as these composers, Enescu also was without doubt the most renowned Romanian violinist and composer of his time. He made an immense

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18 Kotlyarov, Enesco, 73.
20 Pascal Bentoiu, Masterworks of George Enescu: A Detailed Analysis, trans. Lory Wallfisch (Lanham, MD: Scarecrow Press, 2010), V.
contribution to violin playing as well as to composition. Henry Roth, the author of *Violin Virtuoso*, describes Enescu as “A violinist of vastly diversified talents.”\(^{23}\) Also, Kotlyarov mentions that “Enescu retains a very important place in the history of world performing art.”\(^{24}\) However, Enescu’s reputation as a composer was left unattended in his native Romania for half a century after his death because of the restrictive Communist regime, but his name has been consistently recognized since the fall of the Communist party leader Nicolae Ceaușescu (1918–1989) in 1989.\(^{25}\)

As Leon Botstein declares, “The time has come for Enescu, not only in Romania but throughout the world.”\(^{26}\) Lord Yehudi Menuhin, Enescu’s beloved student, predicted that Enescu would be re-evaluated at the beginning of the twenty-first century, and it was the wish of many other musicians.\(^{27}\) Helen Katharine Ayres points out that there were only a few paragraphs about Enescu in *Grove’s Dictionary of Music and Musician* in 1954, the year before Enescu’s death. “It shows that the neglect of Enescu was most apparent during his lifetime.”\(^{28}\) However, the completely rewritten *New Grove* (1980) and its second edition (2001) allotted Enescu increasing space, shedding more light on him as a gifted performer, teacher, and composer of international importance.\(^{29}\)


\(^{24}\) Kotlyarov, *Enesco*, 151.

\(^{25}\) The Socialist Republic of Romania collapsed in 1989. Nicolae Ceaușescu (1918–1989) was the second and last Communist leader of Romania. During the Romanian Revolution in December 1989, he was arrested then executed by the Provisional Government because he carried out a ruthless, bloody repression of anti-government demonstrations.

\(^{26}\) Botstein, “Rediscovering George Enescu,” 141.

\(^{27}\) Gavoty, *Souvenirs*, foreword.


\(^{29}\) Ibid.
The Italian composer Alfredo Casella (1883-1947) in his memoir *Music in My Time* (1941) shrewdly predicted that “Enescu had remained somewhat apart from the general world movement, and today his music is little known even to musicians; however, his personality could easily be put in quite a different light in the future by one of those processes of revaluation of which history is so full.” As Casella prophesied, the centennial of Enescu’s birth in 1981 was an opportunity for significant revivals of his works, including the opera *Oedipe* (1922) and various chamber works, featured at the Menuhin Festival in Gstaad, Switzerland, and at the Kennedy Center in Washington DC. Enescu’s rising recognition has resulted in a growing number of recordings of his symphonic and chamber works. Yet despite the recordings and performances in many concert halls, the impact of his works is still meager in comparison with those of his contemporaries such as Janáček and Bartók. In order to establish the significance of Enescu’s oeuvre, much more exposure is crucial.

Essena Liah Setaro observes that Enescu’s compositions are a fusion of elements of German Romanticism, French Impressionism, and traditional Romanian *lăutari* music. Ayres explores “The notion of Enescu as the ‘complete musician’ by examining the link between violin virtuosity and composition in his works.” In this dissertation, in parallel, I will explore how Enescu relates to the meaning of virtuosity in his Third Violin Sonata.

Jiwon Kim mentions that Enescu’s major interest and enthusiasm seemed to have been focused on composition, so that scholars have paid relatively more attention to his compositions

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31 Bentoiu, *Masterworks of George Enescu*, V.

32 Ibid.

33 Setaro, “Solo Violin Works,” 42.

34 Ayres, “George Enescu,” abstract.
than his career as a performer and pedagogue. Kim, however, like Ayres, describes Enescu as possessing the holistic characteristics of a comprehensive musician. “Enescu informed contemporary approaches to violin performance and violin pedagogy, and was able to contribute to a more authentic and truthful way of music making.”

Unlike Enescu’s two previous violin sonatas, the third emphasizes a different style that includes elements of lăutari. Professional Romani musicians in Romania are called lăutari, a term that means “lute player” or “fiddlers.” Most often, the lăutari are members of a professional clan of Romani (Gypsy) musicians by tradition. Despite the closeness of the name “Romani” to Romanian, the so-called gypsies originated in Northern India and settled in Romania as far back as the fourteenth century. They developed a colorful and unique musical tradition, featuring virtuosic, improvisatory, ornamental, and complex musical techniques. As already noted, the lăutari form ensembles called taraf. The most typical ensemble is comprised of instruments such as violin and cobza; violin and portable cimbalom; violins and double bass; violins, cimbalom, and double bass; and violin, accompanying violin and double bass. As is evident, the violin is the principal solo instrument. According to Tiberiu Alexandru, the lăutari, who perform in most parts of the country, have played an essential part in the musical life of the folk. Their music mainly shows off the players’ virtuosity and artistic worth based on arpeggios and scale fragments, repeated at various steps. Many composers in the late nineteenth and early twentieth

37 The cobza is a multi-stringed instrument of the lute family of folk origin popular in Romanian and Moldovan folklore.
38 Alexandru, Romanian Folk Music, 108.
39 Ibid., 107.
centuries were inspired by Romani musicians in other countries, as demonstrated in such well-known violin works as Maurice Ravel’s *Tzigane* (1924), Pablo Sarasate’s *Zigeunerweisen* (1878), and Vittorio Monti’s *Czardas* (1904).40

Although Enescu did not quote or use any folk music melody, various folk elements appear in the Violin Sonata No. 3, especially several types of slides (portamento and glissando), vibrato, bow strokes, double stops, ornaments, quarter-tones, simulations of lăutari instruments, and the *doina* style.41 Enescu even created a way of notating a particular type of portamento (“from low to high on the beat”), as shown in Fig. 1.

![Figure 1: George Enescu, Explanatory note for a type of portamento, Violin Sonata No. 3, p. 2](image)

This dissertation presents three approaches that are different from existing research: the direct influence of lăutari violin techniques on Enescu’s Violin Sonata No. 3, a comparison of the parallel gestures of the techniques and style of the lăutari violin and Western violin, and performance suggestions and practice guidance for the Sonata.

Review of the Literature

Enescu’s violin works have become part of the standard violin repertoire and been discussed in a number of articles, books, and dissertations. However, the writings about Enescu’s Violin Sonata No. 3 have focused mainly on its artistic and structural aspects, or compositional elements and idiom, less on its Romanian folkloric influences. For instance, Maria Zlateva

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41 *Doina* is a style of Romanian music used to express the qualities of melancholy and dreaming to the utmost.
Zlateva asserts that Enescu combined the rhythmical and intonational characteristics of Romanian folk music in the sonata.\textsuperscript{42} Marka Gustavsson approaches the stylistic and formal uniqueness of the sonata as well as Enescu’s \textit{Impressions d’enfance}, Op. 28 (1940).\textsuperscript{43} Lynette Carol Ritz analyzes Enescu’s three violin sonatas, offering a few performance considerations for the Violin Sonata No. 3, but not exploring the influence of \textit{lăutari} violin techniques.\textsuperscript{44}

Only two dissertations have explored the influence of \textit{lăutari} music on Enescu’s works: those by Essena Liah Setaro and Stanislas Renard.\textsuperscript{45} Setaro focused on \textit{lăutari} violin playing and offered performance suggestions, but only in Enescu’s unaccompanied works, \textit{Airs dans le genre roumain} (1926) and “Le Ménétrier” from \textit{Impressions d’enfance} (1940). Renard examined quotation and assimilation of the \textit{doina}, a contribution of \textit{lăutari} to Enescu several works, including \textit{Poème roumain}, Op. 1 (1897), \textit{Second Romanian Rhapsody}, Op. 11 (1901), \textit{Doina} for Baritone, Viola, and Cello (1905), the Piano Sonatas, Op. 24, No. 1 (1924) and No. 3 (1934), the Third Violin Sonata “in Romanian Folk Character,” Op. 25 (1926), and \textit{Impressions d’enfance} for Violin and Piano, Op. 28. No dissertations until now have addressed the direct influence of \textit{lăutari} violin playing on Enescu’s Violin Sonata No. 3.

\textsuperscript{42} Zlateva, “Romanian Folkloric Influences.”
\textsuperscript{43} Marka Gustavsson, “Compositional Idiom in Two of the Late Violin and Piano Works of George Enescu” (diss., City University of New York, 2005).
\textsuperscript{44} Lynette Carol Ritz, “The Three Violin Sonatas of George Enescu” (diss., University of Kentucky, 1991).
CHAPTER 2
THE LIFE AND WORKS OF GEORGE ENESCU: AN IMMENSE CONTRIBUTOR TO VIOLIN PLAYING AND COMPOSITION

George Enescu (1881–1955; in French, Georges Enesco) was born in Liveni, in northeastern Romania, on the border with Moldova, as the twelfth and only surviving child of Costache and Maria Enescu. His father conducted a choir and played the violin; his mother played the guitar and the piano. Along with this music-making home, Enescu grew up hearing traditional lăutari music from childhood. In Souvenir, he reminisced about hearing his first performance by a taraf (lăutari ensemble) at a surprisingly early age:

I was just three years old when I happened to hear a Gypsy band play in a spa not far from our village. Strange band, consisting of a panpipe, a few violins, a cimbalom, and a double bass! However, I must have been quite impressed since, the next morning, I spent my time attaching a piece of sewing thread to a piece of wood, and, convinced that this was a violin, I imitated what I had heard the evening before. I whistled to imitate the pipe and “played” the cimbalom with wooden sticks.46

When he was a young boy, Enescu received his first violin lessons from a local Romani lăutar, Nicolae Filip. The man could not read musical notation, so he taught Enescu to imitate simple folk songs by ear. Enescu later used and quoted these simple melodies in such works as the Poème roumain, Op. 1 (1897), and the two Romanian Rhapsodies, Op. 11 (1909).

Enescu’s memory from childhood is reflected in his Impressions d’enfance (Childhood Impressions) for Violin and Piano, Op. 28 (1940). Each movement depicts a typical day in the village where Enescu spent his childhood.47 Ayres observes that “The most illuminating insight into Enescu’s first experience of Romanian folk music comes, ironically, from one of his last

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46 Gavoty, Souvenirs, 31.
works.” He advised Enescu, who was 5 years old at the time, to learn musical notation. At the same time, Enescu began to learn the piano. Then he satisfied his delight in polyphony by starting to compose. With Caudella, Enescu made such rapid progress that his teacher recommended moving Enescu to the Vienna Conservatoire at the age of 7.

At this tender age, in 1888, Enescu was accepted into the Vienna Conservatory (now Universität für Musik und darstellende Kunst Wien), which had been founded by the Gesellschaft der Musikfreunde in 1817. There he studied violin with Joseph Hellmesberger Jr. (1855–1907) and Sigismund Bachrich (1841–1913), harmony with Robert Fuchs (1847–1927), chamber music with Joseph Hellmesberger Sr. (1828–1893), and piano with Ernst Ludwig (d. 1915). From 1891, Enescu stayed in Hellmesberger Jr’s house. A close neighbor, Johannes Brahms (1833–1897), visited the house and heard Enescu’s violin playing. Enescu later wrote a cadenza for Brahms Violin Concerto in D major, Op. 77 (1878). Also, Enescu participated in the private first performance of Brahms’s Clarinet Quintet as the first violin player. Enescu

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49 His teacher was Henri Vieuxtemps (1820–1881), a Belgian composer and violinist who occupied an important place in the history of the violin as a prominent exponent of the Franco-Belgian violin school in the mid-19th century.

50 Malcolm, George Enescu, 31

51 The Gesellschaft der Musikfreunde in Wien (Society of Friends of Music in Vienna), also known as the Musikverein (Music Association), was founded in 1812 by Joseph Sonnleithner, general secretary of the Court Theatre in Vienna, Austria.


53 Malcolm, George Enescu, 37

54 It was published in 1903. The violinist Gidon Kremer (b. 1947) recorded this concerto with Enescu’s cadenza under the baton of Nikolaus Harnoncourt in 1997.

55 Malcolm, George Enescu, 38.
reminisced about Brahms’ piano playing: “He played with a real virtuoso’s technique but
hammered at the keys as if he were deaf.” Brahms’ music fascinated Enescu and he admired
the man.

While studying with Fuchs, Enescu enjoyed the study of harmony. Also, Enescu was
inspired by Richard Wagner (1813–1883), admiration for whom was depicted primarily through
some of Enescu’s overtures. In Souvenirs, Enescu expressed his interest in Wagner:

Sometimes people ask me with an amused smile if I still like Wagner: my answer is that I
shall always love him. Love is a serious, permanent thing. Ever since I was ten years old,
certain Wagnerian chromaticism have entered my bloodstream; to deny them would be
like cutting off my leg or my arm.

Even though he fell in love with Wagner’s works, in the rest of the surviving manuscripts
(predominantly early piano pieces) in this Vienna period Enescu shows the apparent
influence of Brahms, the successor to the Viennese Classical style, rather than Wagner.

For the first two years in Vienna, Enescu studied the violin with Bachrich, a versatile
violinist and composer. Enescu learned how to become a virtuoso violinist and take multiple
roles as a musician. Also, he mastered a wide range of repertoire: Etudes by Pierre Rode
(1774–1830), Rodolphe Kreutzer (1766–1831), Louis Spohr (1784–1859), and Pietro Rovelli
(1793–1838), Concertos by Charles Auguste de Beriot (1802–1870) and Henri Vieuxtemps
(1820–1881), and a highly technical piece, the Souvenirs de Faust (1865) by Pablo de Sarasate
(1844–1908). Enescu became acquainted with the difference between the Viennese School and

56 Ibid., 38
57 Kotlyarov, Enesco, 19.
58 Gavoty, Souvenirs. 43.
59 Gavoty, Souvenirs, 42.
60 Malcolm, George Enescu, 44
61 Kim, “George Enescu,” 10-11
the Franco-Belgian School of violin playing. Hellmesberger Jr. advised Enescu to play octaves slightly out of tune, because audiences preferred interpretation rather than perfect intonation in a performance. According to Kim, perfection intonation was not a matter of primary importance to violin playing in the late nineteenth century. Kotlyarov mentions that “While Enescu stayed in Vienna, he acquired a substantial amount of knowledge which enlarged his artistic horizons by switching from one kind of work to another.”

In 1895, Hellmesberger Jr. recommended Enescu to move to Paris to continue studying composition. In the late nineteenth century, Paris was an attractive city to many musicians from around the world. Enescu remembered: “Without having delved too deeply into music history, I knew enough about it to conjure up a marvelous vision of Paris.” In order to complete their technical studies on the violin, many violinists, including Fritz Kreisler (1875–1962) and Carl Flesch (1873–1944), had experience growth in passing from Vienna to Paris. At the Conservatoire Enescu studied composition under, among others, Jules Massenet (1842–1912), Gabriel Fauré (1845–1924), and André Gédalge (1856–1926) for counterpoint and fugue, and Martin Pierre Marsick (1847–1924) for violin. His fellow students included Maurice Ravel (1875–1937), Carl Schmitt (1888–1985), Jean Roger-Ducasse (1873–1954), and the violinist Jacques Thibaud (1880–1953). Enescu improved his violin playing and broadened his repertoire under Marsick, who said of him that “This pupil possesses in the highest degree all

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62 Setaro, “Solo Violin Works,” 10
63 Kim, “George Enescu,” 11-12
64 Kim, “George Enescu,” 11-12
65 Kotlyarov, Enesco, 21.
66 Gavoty, Souvenirs, 45.
67 Malcolm and Sandu-Dediu, “Enescu, George.”
68 Gavoty, Souvenirs, 51.
the qualities which belong to a great virtuoso, in timbre, intonation, technique and profundity of style.’’ However, at that time Enescu wanted to develop his knowledge and aesthetic of music more than technique.70

In the Paris Conservatoire, there were restrictions on international students, who were not allowed to participate in the instrumental competition until their second year. Also, foreigners were excluded from the composition prize, the Prix de Rome.71 During his first year, 1895–96, Enescu could not compete in the competition due to this Romanian citizenship. In the second year, he could not compete because he hurt a finger in an accident. Since he had been feeling divided between playing the violin and composing, this accident was a turning point of Enescu’s composition path. He completed *Poème roumain*, Op. 1 (1897), a successful orchestral piece that was given his first mature opus number. It is a symphonic suite in a classical harmonic language that also quotes Romanian folk dances heavily and concludes with the Romanian national anthem, giving an idiomatic Romanian flavor.72 Enescu wrote about his accident:

> To be truthful, I was in no way disappointed; on the contrary, I was extremely relieved. I was fifteen and a half, and was writing my Romanian Poem: ah, yes, always the fight between the violin and the music paper! The doctor put my arm in a sling, and I accepted my fate, nevertheless with a little shame at being consoled so easily….73

In 1898, he was awarded a second prize. In 1899, finally, he earned a first prize in the competition and graduated from the Conservatoire.

After graduation, Enescu began to earn a living through both performance and

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69 Malcolm, *George Enescu*, 59–60

70 Ibid., 49.

71 Ibid., 47.


composition, based in France as a violinist and pianist and in Romania as a composer.\textsuperscript{74} Enescu completed the two Romanian Rhapsodies, Op. 11, in 1901. As mentioned earlier, he quoted two tunes that he had learned from his lăutar violin teacher when he was young. The First Rhapsody (see Ex. 1) begins with the folk song “Am un leu și vreau să-l beau” (I want to spend my shilling on drink) (see Ex. 2). Also, the main theme that follows the introductory statement in the Second Rhapsody is taken from “Pe o stînca neagră, într-un vechi castel” (On a dark rock, in an old castle).\textsuperscript{75} All of these folk tunes came from Enescu’s childhood memories of the local lăutari.\textsuperscript{76}

\textbf{Example 1: George Enescu, Romanian Rhapsody No. 1, Op. 11, mm. 1-4}

\textbf{Example 2: Folk song “Am un leu și vreau să-l beau”\textsuperscript{77}}

In his other early works, such as the Violin Sonata No. 2, Op. 6 (1899), and the Octet for Strings, Op. 7 (1900), Enescu shows his mastery of compositional technique and emotional strength, achieving a blend of the modernity of the French musical style and a Classical and Romantic foundation in the German musical tradition. Enescu said of his achievement: “I felt

\textsuperscript{74} Malcolm and Sandu-Dediu, “Enescu, George.”

\textsuperscript{75} Zlateva, “Romanian Folkloric Influences,” 17

\textsuperscript{76} Renard, “Contribution,” 98.

myself evolving rapidly, I was becoming myself…. Whatever the case, beginning with this Sonata I was myself.”78 Yet, although Enescu had absorbed these influences, as a Romanian composer he found his own way.79

Between 1900 and 1914, while Enescu’s reputation as a performer was increasing, his devotion to composition was challenged by many performances and other forms of music-making.80 He began to tour several European countries, and from 1923 onwards visited the United States of America, where he was persuaded to make a small number of recordings as a violinist and had opportunities to conduct many orchestras. Yehudi Menuhin (1916–1999), one of the most celebrated violinists of the twentieth century, was inspired by Enescu’s performance in San Francisco.81 Ayres mentions that “This led Enescu to one of the most important relationships in his life; that with Menuhin. Through Menuhin, we have been granted the privilege of many Enescu recordings, and their concerts together remain among the most treasured performances of the twentieth century.”82

Despite his arduous schedules of concert tours, in 1922 Enescu completed the opera Oedipe (Oedipus), one of his large-scale works that also includes three symphonies. Enescu remarked about this opera that of all his compositions: “What I can say with assurance is that it is the one dearest to me.”83 Carl Flesch commented on the work: “He struck me as far more mature, balanced, and perfect technically than before.”84 Along with the Third Violin Sonata (1926),

78 Gavoty, Souvenirs, 83.
79 Kotlyarov, Enesco, 36.
80 Malcolm, George Enescu, 82.
81 Malcolm and Sandu-Dediu, “Enescu, George.”
82 Ayres, “George Enescu,” 12.
83 Gavoty, Souvenirs, 93.
84 Carl Flesch, The Memoirs of Carl Flesch (London: Rockliff, 1957), 180
Enescu began to compose a lot of chamber music, including the Piano Quintet (1940), Second Piano Quartet (1944), Second String Quartet (1951), and his last work, the Chamber Symphony (1954).

During World War II, Enescu stayed in Romania, and he made several valuable recordings, including the Second and Third Violin Sonatas, with his godson, Dinu Lipatti (1917–1950). After the war, as the Communist Party gradually took control, Enescu went into exile in 1946.85

For his whole life, Enescu maintained musical connections with many significant musicians, such as Kreisler, Pablo Casals (1876–1973), Flesch, Jacques Thibaud, Eugène Ysaÿe (1858–1931), Bartók, Camille Saint-Saëns (1835–1921), and Claude Debussy (1862–1918). Enescu was the dedicatee of Ysaÿe’s Violin Sonata No. 3, Ballade (1924), the most popular of his six sonatas for solo violin.86

Despite his hectic schedule, Enescu devoted time to promoting and preserving Romanian culture, such as founding the Enescu Prize for Romanian composers in 1912, forming a symphony orchestra in 1917, creating the first national opera company in 1921,87 and having several benefit concerts in aid of starving children in the country.88 Enescu is regarded as the greatest composer of the twentieth century in Romania. Nowadays there are a variety of signs of respect and appreciation of Enescu: the George Enescu Music Festival and International Competition, the George Enescu Philharmonic Orchestra, a music high school, a museum, a street in Bucharest, and the village where he was born all bear his name now. Furthermore, his

85 Malcolm and Sandu-Dediu, “Enescu, George.”
86 Malcolm, George Enescu, 86.
87 Malcolm and Sandu-Dediu, “Enescu, George.”
portrait appears on the 5 lei bill of Romania. Enescu was also regarded as a great humanist. Kotlyarov mentions that “Enescu had unselfishly devoted his long eventful life to the service of the art.” Malcolm and Dandu-Dediu remark that “As a performer, Enescu also had a gift for communicating a kind of reverence for the music itself; he avoided showmanship, aiming at a self-effacing performance in which all attention would be focused on the music, not the player or his technique.” Enescu said of his own work and life: “The aim of art is to lead people forward on the way to the better.”

90 Kotlyarov, Enesco, 229.
91 Malcolm and Sandu-Dediu, “Enescu, George.”
92 Kotlyarov, Enesco, 7.
CHAPTER 3
WHO ARE THE LĂUTARI?

The Origin and History

In Romanian, the word lăutari refers to highly skilled professional Romani (Roma) musicians. Following their tradition, they actively perform today as singers and instrumentalists in a wide variety of genres. The term is derived from the Romanian word for “lute players” or “fiddlers,” although today it has come to mean essentially the violin, and by extension, Romani musicians. Despite the closeness of the name “Romani” to Romanian, the so-called gypsies originated in Northern India and settled in Romania in the fourteenth century.

The lăutari have interacted with Romanian culture and tradition. While living in the countryside, they earn a living by providing entertainment for village weddings and other ritual events. Tiberiu notes that “None of these events can take place without lăutari” and also that the lăutari have carried on a rich tradition of music. Most of the lăutari are male: sons in lăutari families follow in the footsteps of their fathers, who train them. Margaret Beissinger remarks said that “This tradition is transmitted within the family, from father to son, and

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96 Beissinger, Art of the Lăutar, 15.
97 Tiberiu, Romanian Folk Music, 5.
98 Beissinger, Art of the Lăutar, 15.
performed for the community.”\textsuperscript{100} According to Renard, “The term lăutari can be understood in both an ethnic and an occupational sense.”\textsuperscript{101}

Romania is situated in southeastern Europe in the Balkan Peninsula. Romanians form the majority of the population; other ethnic groups include Hungarians, Germans, Ukrainians, Serbs, Croats, and Romani.\textsuperscript{102} The Romani are actually comprised of many different groups. They came from several regions of modern-day India and began to migrate to Europe and North Africa via the Iranian plateau around 1050. They spent time in Armenia and Persia, then moved into the Byzantine Empire after the Seljuk Turk attacks on Armenia. During the Byzantine period, they dispersed into the Balkans, entering Moldavia in 1370 and Wallachia (modern-day Romania) in 1385 before both areas fell in conquest to the Ottoman Turks.\textsuperscript{103} The inflow of other tribes and the Romani way of life led to hostilities with the local population.\textsuperscript{104} According to Paloma Gay y Blasco, this way of life still leads to hostilities from the people of their host nations.\textsuperscript{105} Although today the vast majority of Romani settled down in their permanent areas, many people still regard them as wandering nomads.

The Romani were certainly wandering entertainers and tradesmen for a long time, in Europe, North Africa, the Middle East and northwest India. Where the Romani people have settled down, they have become known as musician. Renard mentions that “There is … a strong

\textsuperscript{100} Beissinger, \textit{Art of the Lăutar}, 15.
\textsuperscript{101} Renard, “Contribution,” 54.
\textsuperscript{103} Renard, “Contribution,” 46
\textsuperscript{104} Ibid., 46.
tradition of Romani music in Central and Eastern Europe, notably in countries such as Hungary, Romania and the former Yugoslavia, also known as their heartland, and they became sedentary although some remained nomadic.”106

According to Beissinger, the lăutari increasingly moved into rural communities, where they developed a peasant repertory and became talented masters of folk music and contributors to it. In the eighteenth century, many lăutari also settled in urban areas, such as Bucharest and Iasi, where they had many opportunities to perform in public and created their own performing style.107 The situation of lăutari in Romania provides a particularly incisive example of the role of Romani musicians in East European societies. The single largest population of European Romani in fact live in Romania, comprising a significant and widespread minority.108

Immediately after the Romani settled in the Romanian Principalities, they were sent into slavery.109 Beissinger cites a document about the buying and selling of Romani slave musicians.110 The first references to slave musicians, lăutari, in Wallachia date from the late fifteenth century; the first concrete reference to lăutari as slaves in neighboring Moldova is from 1570.111 Beissinger mentions that the “Romani were subjugated by princes, boyars, and at monasteries; eventually, the state also owned them. They were subject to sale, transfer, and abuse by their owners.”112

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106 Renard, “Contribution,” 49.
107 Beissinger, Art of the Lăutar, 19.
110 Beissinger, Art of the Lăutar, 18.
111 Ibid., 29–35.
By the early nineteenth century, there were two large groups of Romani in the Romanian Principalities. One of them was nomadic slaves, engaged in service that involved itinerant labor. Another was sedentary slaves, further divided into “field Romani” and “household” or “court Romani.” The lăutari were included among the “household Romani.” In 1864, Romani slavery was fully abolished in the Romanian Principalities.\textsuperscript{113} In the late 1950s, Romani had a hard time because of the Romanian Communist Party, experiencing both social and economic discrimination, and the Romani language, cultural expression, and music in public were all prohibited under Communist rule.\textsuperscript{114}

The Influence of Romani and Romanian Folk Music

After the emancipation of the Romani slaves, numerous lăutari relocated to villages and cities where they could pursue their occupation or had worked previously. Romania has a large Romani population, but there are a few wanderers, and professional musicians are seldom found among them, partly because it is difficult to fulfill engagements if one is constantly on the move.\textsuperscript{115} Renard says “It is important to realize that the lăutari are ‘sedentary,’ or settled Romani.”\textsuperscript{116} They have adopted local and regional musical or performing styles, generating a mixed repertoire.\textsuperscript{117} The Romani of Europe do not have a common musical language or common melodic treasury. Their folk music does exist, but it is different in each country, displaying many features of the local folk music.\textsuperscript{118}

\textsuperscript{113} Renard, “Contribution,” 54.
\textsuperscript{114} Ibid., 55.
\textsuperscript{115} Ibid., 66.
\textsuperscript{116} Ibid., 66.
\textsuperscript{117} Ibid., 54.
\textsuperscript{118} Bálint Sárosi, \textit{Folk Music: Hungarian Musical Idiom} (Budapest: Corvina, 1986), 23.
In Romania, the connection between Romanian folk music and the Romani professional music (lăutari music) is close. Romanian folk music has two distinct types: peasant music and fiddle music. The peasant instruments include giant alphorns, many kinds of bagpipe, and various forms of flutes. The fiddle music is fast, furious, and exotic, whereas the peasant music is not. Also, the fiddle music incorporates the cimbalom and the panpipe, which belongs to the professional musician, the lăutari.\textsuperscript{119}

Most of the professional musicians in Romania were originally the Romani; later, the Romanian peasant musicians became part of the lăutari. The lăutari can be divided into two categories: village/rural and urban/town. The urban lăutari play in restaurants and concert halls, as suits an urban audience. They do not have a strong tradition. In contrast, the rural lăutari are more conservative, and they play on weekends for dances, weddings, and ceremonies. They have a strong sense of tradition; also, their repertoire is based largely on music of local character, such as folk-dance music, ritual music, and a certain number of lyrical and epic ballads. The music of rural lăutari has unique characteristics, such as a more expressive melismatic character, microtonal pitch modifications, and frequently an intense sense of drive.\textsuperscript{120}

Musical Characteristics of Lăutari

Alexandru describes Romanian folk music and its instruments in this way:

We have several times remarked that the richness and variety of Romanian folk music is incomparable. That this is no mere figure of speech is eloquently attested to by the inventory of folk musical instruments. Bearing in mind that this is the heritage of a single people, and the number of souls and the extent of the territory they inhabit, the treasury of their instruments appears extraordinarily manifold and substantial.\textsuperscript{121}

\textsuperscript{119} Renard, “Contribution,” 65.
\textsuperscript{120} Garfias, “Survivals of Turkish Characteristics,” 99.
\textsuperscript{121} Alexandru, \textit{Romanian Folk Music}, 89.
As mentioned above, many amateur folk musicians in Romania played for local events such as weddings and gatherings before the lăutari became the mainstream musicians in Romania. They played various traditional instruments such as the bucium (alphorn), cimpoi (bagpipe), and a variety of flutes, including the nai (panpipe) and the fluier (a wood end-blown instrument). These instruments were later adopted by the lăutari, playing in lăutari musical style. Setaro observes that:

Grace-note patterns were frequently based on common bagpipe figurations. On the violin, double stops and open-string drones were also used to evoke the sound of the bagpipe. Flutes are often part of the taraf, and lăutari violinists sometimes played entire melodies with artificial harmonics to imitate the flute timbre.\(^{122}\)

According to Garfias, lăutari music is characterized by the distinction between vocal and instrumental repertoires. The vocal repertoire consists largely of a lyric song form in free rhythm called doina and epic ballads. The instrumental forms are dance pieces such as hora, sârba, brâul, and batuta,\(^{123}\) played by the taraf, a small ensemble. This taraf was once comprised of only lăutari, but gradually groups of amateur folk musicians have replaced them to become the principal source of music in Romania today.\(^{124}\)

In instrumentation, the taraf traditionally consists of a melody instrument (violin), an accompanying instrument (cobza), and a double bass. But other instruments are also employed, including cimbalom (tambal) and nai. Beissinger mentions that as the principal musical instrument, the violinist always becomes the primas (leader) of a taraf and leads with both sound

\(^{122}\) Setaro, “Solo Violin Works,” 5.


and physical gestures. The other musicians usually accompany the main melody with rhythmic
figurations of basic chords and harmonies as well as take turns with occasional solos.\textsuperscript{125}

The influence of both Eastern and Western music is reflected in Romanian folk music
using a wide variety of scales and frequent modulations. Based on their scales and modes, the
lăutari employ scales featuring augmented second and Dorian mode with a raised fourth degree,
although many pieces are also composed in the Western major and minor scales, pentatonic
scale, variable pitches, and scales derived from Turkish makams.\textsuperscript{126} According to Garfias, the
Turkish makam system is subtle and complex, depending for its most developed manifestation on
specific concepts and practices not found in European music. Also, he explains about the makam
that:

\begin{quote}
The makam is defined not merely by the use of a particular scale or interval structure, but
by codification of the relationships and hierarchies between individual pitches in any
given makam. Turkish musicians recognize, to a very minute degree, the tendency of
certain pitches in makam to move in one direction or another.\textsuperscript{127}
\end{quote}

Pitches of the notes in Turkish music do not correspond to those in Western music. In the
Western music system, the octave is divided into twelve notes a semitone apart, which is known
as equal temperament when the semitones are equal. However, in the Turkish music system, an
octave is divided into fifty-three interval divisions known as the "comma."\textsuperscript{128} In Garfias’s
observation, “In this regard the Turkish system evolved the precise use of microtonal
adjustments of pitch to more subtly emphasize these melodic tendencies. This practice

\begin{flushleft}
\textsuperscript{125} Beissinger, “Occupation and Ethnicity,” 41.
\textsuperscript{126} Setaro, “Solo Violin Works,” 28.
\textsuperscript{127} Garfias, “Survivals of Turkish Characteristics,” 2.
\textsuperscript{128} David Parfitt, “Turkish & Arab Makams Music Theory For OUD,” Oudipedia,
\end{flushleft}
consequently gave rise to additional *makams*. Thus, the Turkish theoretical system requires the use of distinct types of sharp and flat.\(^{129}\) (see Fig. 2.)

![Figure 2: Accidentals used for Turkish makams\(^{130}\)](image)

Therefore, unlike the Western music system, in Turkish music system, each whole tone is an interval equivalent to nine commas. Figure 3 gives the comma values of Turkish accidentals between C and D.

![Figure 3: Comma values of Turkish accidentals\(^{131}\)](image)

In the eighteenth and nineteenth centuries, polyphony was used along with the drones of the *cimpoi* (bagpipe).\(^{132}\) While the bagpipe just produced a long drone, the accompanying instruments such as cimbalom played basic arpeggios or chords with the melody instrument,

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130 Ibid.
violin (as the *primas* of the *taraf*). According to Setaro, the most common harmonic accompaniment was based on just two chords: tonic and dominant. Occasionally the subdominant was used, and some modulations also occurred.\textsuperscript{133} Although the basic harmonic structure of the Romania *lăutari* was influenced by Western music, only major chords were used when the melody was modal or in the minor.\textsuperscript{134}

The syllabic giusto, *aksak*, and *parlando*-rubato: these three rhythmic systems are common in Romanian *lăutari* music. The giusto system is based on two units of duration in the proportion 2:1 or 1:2 (2:3 and 3:2): a short and a long, or vice versa. This rhythm predominates in vocal ritual songs, but it can also be found in *doina* by ornamentation and rubato.\textsuperscript{135} The *aksak* rhythm is of two rhythmical units, in the ratio 3:2, usually notated as a dotted eighth note and a regular eighth note. Theoretically, these binary *aksak* formulae could combine into numerous eight-beat patterns. However, in Romanian traditional music the binary *aksak* formulae are repeatable, which narrows the possibilities for their combination. *Parlando*-rubato dominates in the *doina* and is the most common system. Bartók was the first to introduce the phrase “*parlando*-rubato,” which means “in a free, speaking rhythm.”\textsuperscript{136} This rhythm does not have any rule, recurring pulse, or rhythmic pattern, but is the relaxation of the other rhythm systems such as giusto and *aksak*. It is also performed in the style of recitative or passages marked *ad libitum* in Western art music.\textsuperscript{137}

As the primary genre, the *doina* form is found in all *lăutari* music as well as in every

\begin{itemize}
\item \textsuperscript{133} Setaro, “Solo Violin Works,” 33.
\item \textsuperscript{134} Alexandru, *Romanian Folk Music*, 19.
\item \textsuperscript{135} Alexandru, *Romanian Folk Music*, 13.
\item \textsuperscript{136} *Grove Music Online*, s.v. “Rubato,” by Richard Hudson; accessed 3 October 2019.
\item \textsuperscript{137} Setaro, “Solo Violin Works,” 31.
\end{itemize}
region: Wallachia, Oltenia, Bucovina, and northern Transylvania. A doina is a lyrical, expressive, densely ornamented, and improvisatory solo piece with parlando-rubato.\textsuperscript{138} There is no set form, although most pieces constructed from certain traditional melodic formulas.\textsuperscript{139} Doina survives in both vocal and instrumental music. There are two types of doina tradition: the vocal-instrumental doina and the doina improvised in vocal-instrumental competitions by the lăutari.\textsuperscript{140}

The Romani brought their stylistic elements into Romanian musical culture; therefore, the boundary between the lăutari and native Romanian practices is difficult to define. Over the centuries, the lăutari had many essential roles: preserve the local folk music traditions of many countries, create a new genre of music, and be an intermediary, importing new instruments, performance practice, scales, and other musical features.\textsuperscript{141} Enescu expressed his appreciation for the lăutari in this way:

\begin{quote}
We should be thankful to the gypsies for having preserved our music, this treasure which we are now appreciating; they alone have brought it to light, passed it on and handed it down from father to son, with that reverential care which they feel for what is the most precious thing in the world: melody.\textsuperscript{142}
\end{quote}

\begin{footnotes}
\item[138] Ibid., 34.
\item[139] Alexandru, \textit{Romanian Folk Music}, 50.
\item[140] Radulescu, et al. “Romania.”
\item[141] Renard, “Contribution,” 63.
\item[142] Gavoty, \textit{Souvenirs}, 158.
\end{footnotes}
CHAPTER 4
A COMPARISON OF LĂUTARI AND CLASSICAL WESTERN VIOLIN PLAYING

Lăutari Violin

Typically, lăutari play stringed instruments, both strummed and bowed: cobza, guitar (chitară/ghitară), hammered dulcimer (tambal), and violin. Among those string instruments, the violin (vioară) is the most common. The violin and its antecedents have been the most characteristically played by lăutari for the past several centuries.\(^\text{143}\) The use of high bowed instruments in the Middle Ages was little known in Romania.\(^\text{144}\) But already in the early 1500s, a bowed instrument resembling a viol with six strings was played by lăutari. Beissinger mentions that a forerunner of the violin, the ceteră was first mentioned in 1610.\(^\text{145}\)

It is not clear when the violin was initially introduced to Romania; however, Alexandru asserts that an Italian monk traveling in Moldavia first mentioned the violin in 1633. This instrument may actually have been an early viol, and any number of such bowed instruments were played at the time in the Romanian principalities. He also mentions about the violin that “A Romanian ethnomusicologist has noted that some native lăutari adopted it; also they modified and learned its technique.”\(^\text{146}\)

According to Setaro, the Romani slave musicians used a bowed string instrument called a kemençe (kemenche)\(^\text{147}\) before the violin came to Romania in the 1600s.\(^\text{148}\) The kemençe (see Fig. 143 Beissinger, *Art of the Lăutar*, 165.
147 This instrument is similar to the basic violin structure, consisting of a resonating box, neck, strings tuned in fourths plus extra strings for resonance and a bow.
4) is played in a downward position by resting it between both knees or on one knee when sitting. It also is performed with the bow by holding it vertically with the tuning head uppermost. The way of playing is similar to violin playing, creating different pitches by pressing the strings on the side with the fingernails. The technique of the left hand permits extremely wide vibrato and many slides between notes. Diverse techniques of the kemençe, including note-bending, slides, fast ornaments, wide vibrato, drones, double stops, and vibrato trills, were employed and adapted by lăutari violinists.149

![Kemençe (Kemenche)](https://en.wikipedia.org/wiki/Kemenche#/media/File:Kemenche0.jpg)

Figure 4: Kemençe (Kemenche)150

During the eighteenth century, the modern-shaped violin spread throughout the urban centers of the Romanian principalities. In Muntenia and Moldavia, the violin replaced the kemençe. The violin became the ultimate instrument of the lăutari, a distinction that still holds true today. Beissinger expresses the quintessence of violin within the lăutari: “By the nineteenth century, it had reached virtually every corner of the Romanian world.”151

This standard violin was most common for the lăutari, but local craftsmen created some unique modified violins: a horn-violin, the Oaș violin, and the contraviolin. Having an unusual shape similar to the Stroh violin (see Fig. 5), the horn-violin (Vioară cu goarnă and higheghe)

151 Beissinger, Art of the Lăutar, 166.
was used in the Bihor, stretching along the western border of Romania with Hungary. It was built by incorporating a gramophone resonator with the metal horn, which is placed on the violin's wooden body. The metal resonator produces a louder and more penetrating sound.

![Figure 5: Stroh (horn) violin](https://americanhistory.si.edu/collections/search/object/nmah_606118, accessed 30 July 2019)

The Oaș violin (see Fig. 6) is a shrill, high-pitched violin, popular in the Oaș region of Romania. Setaro describes it as follows:

A small angular bridge is pushed up to the very edge of the fingerboard, and the strings are tuned higher than normal, creating a shriller, brighter, and more piercing timbre than a traditional violin. The unique tone quality of this set-up may reflect local tastes: singers from this region also prefer a bright, shrill vocal timbre, and both men and women sing at a very high pitch.¹⁵³

![Figure 6: Oaș violin](https://orizontculturalt.files.wordpress.com/2011/04/some-instrumente-traditionale-romanesti-en1.pdf, accessed 15 August 2019)

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The role of the contraviolin is in accompaniment. It has three strings, and the bridge is sanded flat to put all the strings on the same level. Because of the unusual bridge, the three strings are played simultaneously, producing simple chordal accompaniments. The violin is turned perpendicular to the floor and held against the chest, with the chin touching the side and the left wrist providing support. The bow is completely vertical to the ground. According to Setaro, the vertical bowing is less fatiguing, since the arm can be held down near the side of the body even when playing on the lower strings. The contraviolinists play short off-beats commonly, by placing the bow on the string at the frog.\textsuperscript{155}

More Stringed Instruments of the \textit{Lăutari}

The \textit{cobza} is a multi-stringed instrument, considered the oldest accompaniment instrument in the region of Romania. A typical ensemble includes the violin and \textit{cobza}: a melody instrument and an accompaniment instrument. Although it has been replaced by the hammered dulcimer in Romania, it still used in Hungarian folk music.

The guitar (\textit{chitară/ghitară}) was played with some frequency by urban \textit{lăutari}, then spread out to the countryside. The guitar used by \textit{lăutari} today generally has three strings.\textsuperscript{156}

The hammered dulcimer (\textit{tambal}) is an instrument specific to the \textit{lăutari} that is employed especially as accompaniment in the \textit{taraf}. A small hammered dulcimer is played mainly in villages in Oltenia, Muntenia, and Moldavia; a large one is found among urban musicians. By the late nineteenth century, it was a ubiquitous instrument in the urban \textit{taraf}. Its makers manufactured a large number of \textit{tambals} at a time, aiding the circulation and increasing use of the instrument. Consequently, it supplanted the traditional \textit{cobza} by 1916.


\textsuperscript{156} Alexandru, \textit{Romanian Folk Music}, 101.
The viola (bas or contrabass) is typically an accompaniment instrument. The cello, also referred to by some as the bas, is sometimes played instead. Both instruments usually have either two or three strings.

**Basic Posture of the Violin and Bow**

The standard violin posture and bow hold of the lăutari violinists are different from that of traditional Western violinists (see Table 1). The differences impact both technique and sound.\(^{157}\)

**Table 1: A partial list of the different violin and bow positions between classical Western violin players and Lăutari.**

<table>
<thead>
<tr>
<th>Violin Supporting (Violin Position)</th>
<th>Classical Western Violin Player</th>
<th>Lăutari Violin Player</th>
</tr>
</thead>
<tbody>
<tr>
<td>Violin Supporting (Violin Position)</td>
<td>• Left wrist is straight</td>
<td>• Left wrist collapses inward</td>
</tr>
<tr>
<td></td>
<td>• No contact exists between instrument and player’s wrist and palm</td>
<td>• Contact exists between instrument and player’s wrist and palm</td>
</tr>
<tr>
<td></td>
<td>• Violin balances between top part of thumb and base knuckle of index finger</td>
<td>• Player holds up the violin using left hand; palm and wrist support violin</td>
</tr>
<tr>
<td>Chin (Chinrest)</td>
<td>Player’s jaw rests on chinrest</td>
<td>Player’s jaw barely touches instrument because there is no chinrest</td>
</tr>
<tr>
<td>Fingertip on the fingerboard</td>
<td>• Player uses fingertips to press strings down</td>
<td>• More tissue of finger pads touches the strings</td>
</tr>
<tr>
<td></td>
<td>• All fingers are curved</td>
<td>• Fingers are flatter, not as curved</td>
</tr>
<tr>
<td>Bow hold</td>
<td>• Little finger rests on the top of bow</td>
<td>Little finger is placed over bow, similar to cello playing</td>
</tr>
<tr>
<td></td>
<td>• Little finger is curved</td>
<td></td>
</tr>
</tbody>
</table>

Unlike traditional Western violin players, who make a space between the wrist and the neck of the violin, lăutari violin players collapse their wrist inward. Also, because the lăutari

violins have no chinrest, the lăutari use the left hand to hold up and support the instrument, and the player’s jaw barely touches it (see Fig. 7).

Figure 7: The way of holding the violin of a lăutar.158

The way of holding the violin of lăutari affects the left-hand techniques such as shifting and vibrato. Because they hold the violin with the left hand, lăutari make very slow and audible slides as well as more expressive glissandi frequently and easily. Also, lăutari violinists use diverse slides much more frequently than traditional Western violinists.159 Enescu evokes the extensive use of different types of slides, both downwards or upwards, with various lengths, the same or different finger, and different speeds (see Ex. 3).

Example 3: Enescu, Violin Sonata No. 3, I, mm. 23–26


The way of holding the violin also affects the shape of the left fingers. The pads of the fingers touch the string more, so that all fingers are flatter, not so curved, whereas Western classical violinists use their fingertips to press the strings down, so that all fingers are curved.

The way of holding the bow of lăutari is also different from that of traditional Western violin players. When lăutari hold the bow, they drop the little finger over it, like Western cellists, although Western violinists usually put the little finger on the top of the bow and make the little finger curved. According to Setaro, by doing so, lăutari find the bow more flexible and holding it less fatiguing.\footnote{Setaro, “Solo Violin Works,” 18.} Also, the little finger has less of a role in leveraging the bow. This loose and relaxed bow hold permits astonishingly rapid detaché strokes using only wrist and finger motion.

Main Violin Techniques and Style of the Lăutari and Classical Western Violin

Many of the lăutari violin techniques and styles were derived from the kemence, which the lăutari used to play before the violin came to Romania, just as they later incorporated elements of Western violin techniques and style. A comparison of the main techniques and style between the lăutari and traditional Western violin playing shows how they used slides, vibrato, double stops, and ornaments (see Table 2).

When Western violin players change position, they usually use the shifting technique, regarded as an action of the entire arm and hand, including all of the fingers and the thumb. Also, the timing of the left and right hand needs coordination of the speed and pressure. Galamian stresses that “The speed of execution of the shifting motion should be proportional to the general tempo of the passage.”\footnote{Ivan Galamian, \textit{Principles of Violin Playing and Teaching} (Englewood Cliffs, NJ: Prentice-Hall, 1962), 26.} Moreover, Western violin players strive to hide the sound of the shift, and they use slides sparingly, for expressive purposes. Galamian mentions that “When the shift is
not just a technical function necessary for the changing of positions, but is used instead as a means of expression, then as a ‘glissando’ or ‘portamento’ its execution will differ.”

Table 2: Left-hand techniques

<table>
<thead>
<tr>
<th>Technique</th>
<th>Classical Western Violin Player</th>
<th>Lăutari Violin Player</th>
</tr>
</thead>
</table>
| Slides/ Shift | • Slides are used sparingly for expressive purposes  
• Players strive to hide sound of shifts | Slides are used much more frequently to connect most notes of a slow melody for emphasis in fast passages, and large leaps in pitch |
| Vibrato     | • Three types of vibrato (arm, wrist, and finger) are used in Western violin playing  
• Players usually use continuous vibrato | • Player uses arm vibrato instead of wrist vibrato  
• Players start notes without vibrato and gradually add it  
• Vibrato is broader and slower than in Western playing.  
• Short bursts of fast vibrato occur |
| Double Stops | Players usually hold down two strings with two fingers | Typically and most often played with open string or combination of open strings, including use of scordatura. |
| Ornaments   | • Ornaments function as part of melody  
• Trills, mordents, and appoggiaturas are usually played a half step or whole step from the notes | • Played as fast as possible regardless of the tempo  
• Played regardless of the mode or scale of a piece  
• Trills, mordents, and appoggiaturas are usually played a half-step from the main notes.  
• Various types of ornaments include fast broken appoggiaturas, escape tones, mordents, trills, and krekhts |

The lăutari incorporated this slide from both kemence and Western violin playing. Slides are used much more frequently to play expressive passages, to connect most notes of a slow melody, for emphasis in fast passages, and in large leaps. Trillo observes that “Expressive chromatic glissando plays a central role in the lăutari’s violin technique.” In analyzing
Enescu’s Violin Sonata No. 3, Trillo observed four different types of slides in lăutari violin playing, stressing the aspect of speed pattern, placement, fingering, and vibrato.

The first aspect, speed pattern, refers to the tempo of motion of the glissando, which might be the result of a steady or accelerated movement or one subjected to a gestural ritardando. The second feature, the rhythmic placement of the glissando, plays an important role as well; the slide might be started from the beginning, middle or very end of the note’s duration or it might be an on-the-beat slide that precedes a note after silence or within a new bow articulation…. The third analytical aspect, fingering, has been thoroughly considered in previous scholarship…. The use of different types of vibrato introduces a final discerning factor: the glissando might be done with or without vibrato or it might be subjected to other vibrato-like techniques such as that resulting in the intermittent ghost glissando.164

Because of the way of holding the violin, the wrist of the lăutari and the violin neck touch each other; therefore, lăutari frequently use an arm vibrato, slower and broader than that of Western players. The lăutari also are able to use wrist vibrato like Western players, because the finger pad, not the fingertip, is placed on the string, creating a wider and slower vibrato. Double stops are frequent and most often played on a combination of open string and tuned string (scordatura) in lăutari violin playing. Scordatura means tuning the open strings to different pitches than the standard tuning, a common technique in lăutari playing. According to Setaro, there are three different uses of scordatura: making certain double stops possible with open strings, using the fingers more easily in fast dance music, and creating different tone colors and effects.165 Another double-stop technique features the bariolage bowing technique: the alternation of notes on adjacent strings, one of which is usually the open string. This technique also creates a particular tone color.

Lăutari violin players make use of diverse ornaments, including single or double mordents, various types of appoggiatura, trills, short glissandos, and the krekhts. As an imitation

164 Ibid., 123.
of the sound of weeping or hiccuping, *krekhts* or *krekhtsn* is played with a combination of a backward slide and a flick of the little finger high above the base note, which is played by the first finger, on the violin. It imitates the break in the voice or catch in the throat when sobbing.166 Setaro mentions that “*Krekhts* is Yiddish for ‘sob’ and is a defining characteristic of Eastern European cantorial vocal traditions and Klezmer music. It was also absorbed into the *lăutari* approach.”167 As adopted by the *lăutari*, *krekhts* are created on the violin by percussively slapping the upper finger on the string with a light bow while giving tonal emphasis to the lower melodic note. The upper note is usually a major or minor third or perfect fourth above the main note.168

Trills and two types of mordent are the most common ornaments in *lăutari* violin playing. They are prevalent in dance and *doina*, also played regardless of the mode or scale, and usually a half step from the main note. Table 3 shows the right-hand technique (bow strokes and how to play them) and tone-color effects of *lăutari* violinists.

Unlike traditional Western violinists, *lăutari* violinists play fast *détaché* passages with small bow strokes on the string in the upper middle of the bow, because of the way they hold the bow.169 As mentioned earlier, *lăutari* violin players blend their techniques with elements of Western playing. The way of playing the *martelé* bow stroke is biting the string, articulated, and separated from each other. This bow stroke is similar to Western technique. For tone-color effects, *lăutari* violinists use various bow techniques such as *flautato*, *sul ponticello*, *sulla*

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167 Ibid., 25.
168 Ibid., 26.
tastiera, and artificial harmonics. Also, a dynamic swelling at various bow speeds is a common bow technique for expressive passages.

**Table 3: Various right-hand techniques of Láutari violin players**

<table>
<thead>
<tr>
<th>Bow Strokes and Tone-Color Effects</th>
<th>Definition and the Way of Playing</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Fast détaché passage</strong></td>
<td>Played with small bow stroke on the string in the upper-middle of bow</td>
</tr>
<tr>
<td><strong>martelé</strong></td>
<td>• Similar to Western martelé&lt;br&gt;• Biting articulation with all notes clearly separated from each other</td>
</tr>
<tr>
<td><strong>bariolage</strong></td>
<td>• Multi-colored&lt;br&gt;• Alternation of notes on one or two strings, one of which is usually open</td>
</tr>
<tr>
<td><strong>flautato</strong></td>
<td>• Flute-like sounding&lt;br&gt;• Bow placed near the end of the fingerboard</td>
</tr>
<tr>
<td><strong>sul ponticello</strong></td>
<td>• Played with the bow close to the bridge&lt;br&gt;• To create cold and rough sounds or for timbre</td>
</tr>
<tr>
<td><strong>sulla tastiera</strong></td>
<td>Played at the fingerboard</td>
</tr>
<tr>
<td><strong>saltando</strong></td>
<td>• Proceeding in leaps or skips&lt;br&gt;• A technique of bouncing bow across strings&lt;br&gt;• Producing a rapid, staccato arpeggio</td>
</tr>
<tr>
<td><strong>punta</strong></td>
<td>• At the point or the tip&lt;br&gt;• Seen as a punta d’arco, or at the point of the bow</td>
</tr>
<tr>
<td><strong>tallone</strong></td>
<td>At the frog</td>
</tr>
<tr>
<td><strong>ricochet</strong></td>
<td>• The bow is dropped on the string and rebounds (bounces) on the string&lt;br&gt;• Several notes in the same bow direction</td>
</tr>
<tr>
<td><strong>a canta la fir de par</strong></td>
<td>• Played with a single hair&lt;br&gt;• Involves a single bow</td>
</tr>
<tr>
<td><strong>Artificial Harmonics</strong></td>
<td>• Flute-like sounds&lt;br&gt;• Holds down a note with one finger and uses another finger to lightly touch a point on the string&lt;br&gt;• Bow is placed closer to the bridge</td>
</tr>
<tr>
<td><strong>Dynamic swelling with different bow speeds</strong></td>
<td>• Played in middle of bow stroke&lt;br&gt;• Similar to classical messa di voce</td>
</tr>
</tbody>
</table>
CHAPTER 5
SELECTED ROMANIAN LĂUTARI VIOLIN TECHNIQUES AND STYLE IN ENESCU’S VIOLIN SONATA NO. 3

This chapter presents the historical background of Enescu’s Violin Sonata No. 3, analysis and influence of lăutari violin techniques and style on the work, and suggestions for performance practice. Each selected technique and style of the sonata is discussed individually in relation to lăutari violin techniques and style, such as slides, vibrato, double stops, ornaments, and diverse bow strokes. The suggestions consist of brief exercises with analytical description in score format, based on stylistic and technical principles drawn from Carl Flesch, Ivan Galamian (1903–1981), Demetrios Constantine Dounis (1886–1954), and particularly Otakar Ševčík (1852–1934), a well-known Czech violinist and influential pedagogue, who published analytical studies for dealing with difficult passages from the standard concertos of the time. He guided the learning and the practice process by constructing interval exercises, analytical exercises, and diverse bowing patterns, breaking down the problematic passages for violin players.

Example 4: Wieniawski, Violin Concerto No. 2 in D minor, Op. 22, I, mm. 68–71

Example 5: Interval exercise from Ševčík. Elaborate Studies on Wieniawski’s 2nd Violin Concerto,

Example 6: Analytical exercise from Ševčík. Elaborate Studies, 6

Example 7: Passage exercise with diverse bowing from Ševčík, Elaborate Studies, 7

Example 4 shows the four measures from the opening melody of Wieniawski’s Violin Concerto No. 2 and Example 5 is a corresponding exercise for those measures by Ševčík.

Examples 6 and 7 consist of excerpts from analytical exercises, showing phrasing, dynamics, and diverse bowing. According to Ai-Wei Chang, analytic exercises are written to develop various violin techniques such as bowing, phrasing, dynamics, and articulation by creating diverse ways to practice, from simplified to original versions. Exercise suggestions for Sonata No. 3 that are similar to what Ševčík did in his analytical exercises are shown in Example 7.

Historical Background

The great violinist Yehudi Menuhin wrote about Enescu’s Violin Sonata No. 3:

I especially love the Third Sonata for violin and piano, which is not only beautiful and unforgettable music, but perhaps the greatest achievement in musical notation I know.

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What Enescu did in this miraculous work was to transcribe a completely improvisational, spontaneous style onto paper so that, as a composition, it has perfect form and in all respects is an organic entity. It is not a simple and superficial work like a Sarasate ‘gypsy’ work. But anyone who carefully observes every little marking Enescu left in the score will play it exactly the right degree out-of-tune, will perform glissandi at precisely the right spots, and will convey the exact rhythmic attenuations. To be able to score these Romanian characteristics is like capturing the song of a bird on paper. The sonata is a masterpiece of construction.172

This sonata, dedicated to the memory of the violinist Franz Kneisel (1865–1926), was composed in 1926. The first performance was given by the composer with the pianist Nicolae Caravia in Oradea, Romania the same year. The score was published in 1933. In May 1946, Yehudi Menuhin gave a performance with the composer.173

As mentioned earlier, this sonata is subtitled “dans le caractère populaire roumain” (in the Romanian popular character). Kotlyarov mentions that

This is a remarkable example of how a popular atmosphere, painted in national color, is brought about as a result of a creative re-evaluations of the idiomatic intonational features of Rumanian music. Also, this work was inspired entirely by the theme of his native land expressed in elegiac tone through a pastoral atmosphere174

Enescu’s idea of “popular character” is based on the Romanian lăutari principles. In his early works, such as Poème and the two Romanian Rhapsodies, Enescu quoted some folkloric melodies, but he did not do so in this sonata. Instead, throughout he created a re-evaluation of the idiomatic features of Romanian music in the violin writing, such as a decorative and rhapsodic part and the development of a Romani-like motive. By incorporating the modes, rhythms, treatment of ornamentation, particular type of slides, simulation of traditional instruments, and

173 Bentoiu, Masterworks of George Enescu, 287, 305.
174 Kotlyarov, Enesco, 73.
diverse violin-bow techniques of lăutari music, Enescu created his own folk-like atmosphere throughout this Sonata.\textsuperscript{175}

Kotlyarov mentions that “This sonata shows very convincingly how musical material of a national character can be treated in accordance with the sonata genre.”\textsuperscript{176} The work is comprised of three movements: I. \textit{Moderato malinconico}, II. \textit{Andante sostenuto e misterioso}, and III. \textit{Allegro con brio, ma non troppo mosso}. These three movements seem to be contrasting, but all the contrasting sections are actually from a single source: lăutari music.\textsuperscript{177}

Around the year that Enescu composed this sonata, Maurice Ravel (1875–1937), one of Enescu’s classmates at the Paris Conservatoire, composed his Violin Sonata No. 2 (1923–27), inspired by American music, namely jazz and blues. As with Enescu, Ravel created some cohesion within the traditional framework of the sonata by employing unique violin techniques and a style of playing which is jazz-like, including slow portamenti and various forms of pizzicato. As mentioned earlier chapter, in lăutari music, improvisation plays an important part. Because the melody, played by lăutari, is re-interpreted and improvised each time, sometimes it has been compared to jazz.

Performance and Practice Suggestions: The Selected Lăutari Violin Techniques and Style

I have derived a great deal from the music of the lăutari.

-George Enescu

Enescu compositional style is indeed based on lăutari principles, including exploration of heterophony, frequent use of \textit{parlando}-rubato rhythm, aspects of \textit{doina} form, adoption of

\textsuperscript{175} Zlateva, “Romanian Folkloric Influences,” 30–31.

\textsuperscript{176} Kotlyarov, \textit{Enesco}, 74.

\textsuperscript{177} Ibid.
chromatic modes and melodic formulas, use of quarter tones, carefully notated expression marks, and directions based on the virtuoso performance style of lăutari violinists.\textsuperscript{178}

In the Violin Sonata No. 3, Enescu evokes the lăutari violin style and technical approach with meticulous notation of articulation, diverse glissandi and portamenti, special bow strokes, dense ornamentation, various tone-colors, such as flute-like harmonics (artificial harmonics), passages of \textit{sul tasto} and \textit{sul ponticello}, different speeds and widths of vibrato, and various speeds of bowing. Also, the appropriate character of each phrase is conveyed with terms, as seen in Table 4 (more terms from the sonata can be found in the Appendix).

<table>
<thead>
<tr>
<th>Terms from Enescu, Sonata No. 3</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>\textit{Al talone}</td>
<td>At the frog</td>
</tr>
<tr>
<td>\textit{Ben ritmato alla punta del arco}</td>
<td>In a good rhythmical manner at the tip of the bow</td>
</tr>
<tr>
<td>\textit{Calmo}</td>
<td>Calmly</td>
</tr>
<tr>
<td>\textit{Cantabile nostalgico}</td>
<td>Singing nostalgically</td>
</tr>
<tr>
<td>\textit{Con suono}</td>
<td>With sound</td>
</tr>
<tr>
<td>\textit{Flautato}</td>
<td>The sound of the flute is imitated by bowing near the end of the fingerboard</td>
</tr>
<tr>
<td>\textit{Gettando; Gettando l’arco}</td>
<td>An extreme energetic staccato</td>
</tr>
<tr>
<td>\textit{Lusingando.}</td>
<td>In a coaxing, caressing, flattering, or alluring style</td>
</tr>
<tr>
<td>\textit{Piacevole}</td>
<td>Roughly and rhythmically</td>
</tr>
<tr>
<td>\textit{Piangendo}</td>
<td>In a tearful, mournful or plaintive manner</td>
</tr>
<tr>
<td>\textit{Piacevole}</td>
<td>Pleasantly</td>
</tr>
<tr>
<td>\textit{Sivolando}</td>
<td>Draw a finger rapidly up or down the piano keys, also known as glissando</td>
</tr>
<tr>
<td>\textit{Strepitoso}</td>
<td>Boisterously; noisy, boisterous manner, clacking</td>
</tr>
</tbody>
</table>

The indication of quarter tones in the first part of the score implies the use of the microtonal gradation of pitch typical in the tradition of the lăutari (see Fig. 8).

\textsuperscript{178} Setaro, “Solo Violin Works,” 43.
Figure 8: Enescu, Explanation of unusual signs for microtonal gradation pitches, Violin Sonata No. 3, p. 2

The remainder of this chapter discusses the selected lăutari violin techniques and style, divided into four aspects: bow techniques, incorporation of bow techniques and articulations, slides, and dense ornamentation, including mordents, trills, graces, and krekhts. Although the slides, including diverse types of glissando and portamento, are ornaments, they are considered in a separate section because they play such an important role in the sonata. Each section has suggestions for performance and practice.

Bow Techniques

The saltando bow stroke dominates in the sonata. A bounced bow stroke, its name means “jumping.” The bow is rapidly bounced across the strings as in as staccato arpeggio. This short arpeggio is intended to evoke the sound of the traditional cimbalom accompaniment.179

Example 8: Enescu, Violin Sonata No. 3, I, mm. 73–74

As shown in Example 8, Enescu indicates two contrasting bow strokes by saltando and

lusingando within a single measure (I, m. 73). The bounced bowing, saltando, should change rapidly into the lusingando passage on the string. Also, the saltando bow stroke with strong articulation while string-crossing needs to be played “alla punta del arco” (at the point of the bow).

As a natural bounced bowing technique, the ricochet bow stroke is similar to the saltando bow stroke. In practice, many violinists today use an almost thrown bow, the ricochet bow stroke often seen in video recordings of this Sonata. Players need to find the feeling of the natural spring point of the bow, but begin with the notes at the point of the bow.

There are three steps to practice the saltando bow technique. First, players should let the bow rebound without interrupting the natural bounce,\textsuperscript{180} then stop the motion after the second note, retake the bow and place the bow at the starting point, repeating this process by adding one note at a time (see Ex. 9).

\begin{center}
\includegraphics[width=0.5\textwidth]{example9.png}
\end{center}

\textbf{Example 9: Saltando exercise 1\textsuperscript{181}}

Second, do the same exercise, but modified slightly by adding an extra note, taken with an up-bow on the end of each group (see Ex. 10). As in Example 9, players should gradually increase the number of notes.

\begin{center}
\includegraphics[width=0.5\textwidth]{example10.png}
\end{center}

\textbf{Example 10: Saltando exercise 2\textsuperscript{182}}

\textsuperscript{180}Galamin, \textit{Principles of Violin Playing}, 83.
\textsuperscript{181}Galamin, \textit{Principles of Violin Playing}, 82.
\textsuperscript{182}Ibid.
Last, keep doing the same process but with the open strings (G–D–A) for string-crossing practice (see Ex. 11). Changing the string should be done by moving the forearm quickly in one uninterrupted arch. After practicing these exercises, players should play as written in the music.

![Example 11: Saltando exercise 3](image)

Four aspects should be considered in order to execute the *saltando* bow stroke successfully: not holding the bow too tightly, finding an appropriate part of the bow, using a natural bounce for the bow, and using forearm motion.

Enescu also includes the unusual technique of combining a rapidly bouncing bow stroke with a marking of *gettando*, which is similar to the *saltando* bow in the third movement, mm. 31–32 (see Ex. 12). All of the bounced bow strokes marked *gettando* and *saltando* are characteristic of *lăutari* dance pieces.

![Example 12: Enescu, Violin Sonata No. 3, III, mm. 31–32](image)

The fast and wild dances inspired by traditional *lăutari* music are full of virtuosic effects. From the last two sixteenth notes in m. 33 through m. 36 of the first movement (see Ex. 13), there is a passage of fast *lăutari* dance music. There is also an indication, *stacc. al talone*, which means “play with staccato at the frog of the bow.” Violinists need to stay at the frog using a short bow stroke.
Example 13: Enescu, Violin Sonata No. 3, I, mm. 33–36

In m. 44 of the second movement (see Ex. 14), *al talone* is used with a *martelé* bow stroke (hammered), evoking a mysterious sound.

Example 14: Enescu, Violin Sonata No. 3, II, m. 44

Considered the celebrated traditional *lăutari* violinists, Nicolae Neacșu (1942–2002)\(^{183}\) used the *lăutari* technique “*a canta la fir de par*” (to play on a single hair of the bow). According to Setaro, “This unusual tonal effect is created by tying a single well-rosined strand of bow hair around the G string. Also, it creates a distorted, gritty, groaning tone, as if bowing with sandpaper.”\(^{184}\) By using this technique, Neacșu created colorful but rough or scratchy sounds, similar to the *sul ponticello* bow technique. In order to play *sul ponticello*, the bow should be close to, not necessarily on, the bridge. It is used to create a rough sound, so the player puts more weight on the string through the bow. Enescu used the *sul ponticello* with the *marcato* bow stroke and with a chromatic glissando to give a rougher sound and stylistic effects (see Ex. 15).

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\(^{183}\) He was the leader of the Romanian *lăutari* band Taraf de Haidouks.

\(^{184}\) Setaro, “Solo Violin Works,” 75
Example 15: Enescu, Violin Sonata No. 3, III, mm. 254–55

The *sul tastiera* (*sul tasto*) is the opposite bow technique to *sul ponticello*. The bow is placed close to the fingerboard to create a softer and mysterious sound. The technique and sound are similar to *flautato* (the sound of a flute), imitating the *lăutari* pan flute sound by bowing near the end of the fingerboard. In Enescu’s sonata, the techniques of *flautato* and *sul tastiera* are found together, sometimes with portato (see Ex. 16) or staccato (see Ex. 17).

Example 16: Enescu, Violin Sonata No. 3, II, mm. 36–37

The combination of *flautato* and *sul tastiera* are with the portato needs to be played by releasing the bow pressure on the fingerboard.

Example 17: Enescu, Violin Sonata No. 3, II, mm. 46

Imitation of *Lăutari* Instruments

Through diverse bow techniques, Enescu also demonstrates the *lăutari* idioms by
imitating the various lăutari instruments, including cimbalom, bagpipe, and pan flute (fluier).

The opening of the second movement evokes the timbre and quiet sound of the pan flute. This flute-like timbre is played using artificial harmonics on the violin (see Ex. 18). At the same time, the piano accompanies with an ostinato that creates a rhythmic accompaniment to the slow and melancholic song.

Example 18: Enescu, Violin Sonata No. 3, II, mm. 1–5

Galamian mentions that “Harmonics and artificial harmonics are as much a bowing problem as a left-hand problem. Regarding the left hand, the fingers have to be placed precisely.” In order to play the artificial harmonic properly, the violinist has to make sure there is a different pressure between the lower finger and upper finger. Usually the lower finger is placed solidly, and the upper finger slightly touches the string. Example 19 shows the passage of artificial harmonics in the second movement.

Example 19: Enescu, Violin Sonata No. 3, II, m. 17

A suggested exercise is to play note by note with separated bow. After that, the player

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186 Ibid.
can practice two notes against one, down bow, and then the artificial harmonics can be played up bow (see Ex. 20).

Example 20: Artificial harmonics exercise 1

The purpose of this exercise is memorizing the distance between the first (lower) finger and the fourth (upper) finger. Players need to make sure that the distance between the two fingers becomes narrower when playing in a high position. Enescu’s marking “c.4” means to play on the G-string. Another purpose of the note-by-note practice is to aid the intonation of the lower fingers. Violinists have to reach each base note (F–E–F–E-flat–C#–E-flat–D–C–B) by placing the lower fingers solidly. Example 21 also shows various exercises with diverse bow patterns for the lower fingers.

Example 21: Artificial harmonics exercise 2

After the lower-finger exercise, players can practice the artificial harmonics by diverse
bow patterns, as in the artificial harmonics exercise (see Ex. 22).

Example 22: Artificial harmonics exercise 3

Another specific bowing technique to evoke the imitation of a lăutari instrument is flautato, used for its combination of sound quality and bow technique. This bow technique is played almost on the fingerboard (see Ex. 23).

Example 23: Enescu, Violin Sonata No. 3, II, m. 36

Enescu imitates other common lăutari instruments such as the bagpipe and cimbalom. Measure 11 in the second movement (see Ex. 24) shows the bagpipe passage. Playing the double stops on an open string is one characteristic of lăutari playing (see Ex. 25). The open D string plays the role of a long drone. The suggestion is that players listen to how the notes sound together. The first sixteenth note of the down beat starts $p$, after which the rest of the passage is played within one up-bow. Therefore, players have to begin the first note at the point of the bow.

Example 24: Enescu, Violin Sonata No. 3, II, m. 11
Example 25: Imitation of bagpipe from lăutari playing\textsuperscript{187} 

Also, there are many imitations of the cimbalom. This instrument, a type of hammered dulcimer, is played by striking the strings with soft mallets or plucking the strings. While the violin sustains a harmony, the cimbalom plays rapid arpeggios or chords to create balance for the melody.\textsuperscript{188} Enescu’s imitation of the cimbalom usually occurs in the piano part. This arpeggio is intended to evoke the sound of the traditional cimbalom accompaniment under a violin part (see Ex. 26). Enescu also evokes it in the violin part (see Ex. 27).

\textbf{Example 26: Enescu, Violin Sonata No. 3, I, mm. 37–41, evocation of cimbalom in piano part}


\textsuperscript{188} Setaro, “Solo Violin Works,” 5.
Example 27: Enescu, Violin Sonata No. 3, II, mm. 39–40, evocation of cimbalom in violin part

There is another instance of imitating the cimbalom with harmonics and an arpeggio of artificial harmonics, which produce an airier effect (see Ex. 28).

Example 28: Enescu, Violin Sonata No. 3, II, mm. 43–45

Incorporation of Bow Technique and Articulation

Enescu incorporates diverse bow strokes and articulations often employed by lăutari violinists to create expression and show off their virtuosity. The last section of the second movement at m. 85 has two contrasting tempo indications, *pochiss accelerando* and *rallentando molto ral*, as well as a bariolage bowing pattern. A typical lăutari violin technique, bariolage involves the alternation of two notes on adjacent strings, one of which is usually an open string. Enescu expands the effect by using the open string and adding dynamic markings (see Ex. 29).

Example 29: Enescu, Violin Sonata No. 3, II, mm. 87–88

Since the violinist uses two strings alternately, bariolage brings up the string-crossing
issue, on both separate and slurred notes.\textsuperscript{189} Bariolage requires two different bow placements: at the middle of the bow or middle to point, which is made by a flexible wrist, and at the frog, which is made by the finger.\textsuperscript{190} The performance suggestion for this passage is to use smooth wrist and arm movement in the right hand, minimize the bow angle between the two strings (G–D), and begin the bowing at the middle of the bow. In order to practice this passage, violinists need to figure out the angle of the two strings (G–D) by playing separate bows, then play two strings with slur, adding more notes (see Ex. 30).

After the string-crossing exercise, players can practice the given notes as double stops (see Ex. 31).

Then the passage can be played with a long one bow (see Ex. 32). Violinists need to minimize the angle between the bow hair and each string, which means that the bow hair should be close to the G and D strings. The upper arm and wrist are kept at the same level while only wrist motion is used.


\textsuperscript{190} Galamian, \textit{Principles of Violin Playing}, 129.
Example 32: Bariolage exercise 3

Galamian suggests some repertoire for practicing string-crossing with the “wrist” (see Table 5).191

<table>
<thead>
<tr>
<th>Composers</th>
<th>Repertoire</th>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rodolphe Kreutzer</td>
<td>42 Études for Solo Violin</td>
<td>Nos. 9, 13</td>
</tr>
<tr>
<td>Federigo Fiorillo</td>
<td>36 Caprices for Violin, Op. 3</td>
<td>Nos. 20, 23, 24, 29, 25, 30, 36</td>
</tr>
<tr>
<td>Pierre Rode</td>
<td>24 Caprices for Solo Violin, Op. 22</td>
<td>No. 18</td>
</tr>
<tr>
<td>Pierre Gaviniès</td>
<td>24 Studies</td>
<td>Nos. 4, 13, 14</td>
</tr>
<tr>
<td>Jakob Dont</td>
<td>24 Etudes, Op. 35</td>
<td>Nos. 5, 7, 13</td>
</tr>
</tbody>
</table>

There is another special bariolage bowing pattern that incorporates the indication *tutto l’arco* (the whole bow) and dynamic change. Violinists should play with a fast bow speed and move their forearm upward, at the same time being careful about the dynamics, which move from *pp* to *f* (see Ex. 33).

Example 33: Enescu, Violin Sonata No. 3, III, mm. 162–65

Setrato mentions that in Enescu’s sonata “Many pitches are repeated with free rhythm in the manner of reciting tones.”192 Many passages with repeated notes also use the portato bowing

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technique, evoking a sorrowful atmosphere. These passages may be divided into two different portato bowing techniques (see Ex. 34 and 35). Both these passages have repeated notes with the portato tenuto marking, but one has a dot and the other does not. Make sure to distinguish these two techniques.

Example 34: Enescu, Violin Sonata No. 3, I, m. 92

Example 35: Enescu, Violin Sonata No. 3, I, mm. 98–99

According to Ayres, in Example 36 Enescu’s tenuto markings on the first two sixteenth-note triplets, a descending augmented second, imply the yearning nature of doina.

Example 36: Enescu, Violin Sonata No. 3, I, mm. 3–4

Enescu also specifies portato in his score in the manner shown in Figure 9

Figure 9: Enescu, Explanation of the use of the portato, Violin Sonata No. 3, p. 2
Enescu also adds quarter tones to the slides, an important effect in the lăutari style of playing (see Ex. 37).

![Example 37: Enescu, Violin Sonata No. 3, II, mm. 80–81](image)

**Example 37: Enescu, Violin Sonata No. 3, II, mm. 80–81**

Diverse Ornaments

The dense combination of a variety of ornaments adds to the character of doina. Enescu’s sonata reflects a variety of different characters and colors with different ornaments, including mordents, trills, grace-notes, appoggiaturas, and krekhts, all taken from lăutari technique. According to Setaro, “In general all mordents, trills, and grace-notes should be played as fast as possible and accented slightly with the bow in the lăutari style.”

Mordents and Trills

In lăutari performance practice, mordents and trills were used frequently. Curiously, Enescu uses mordents only in the first and second movements, and trills only in the third movement. Ayres mentions that Enescu regards ornamentation as part of the melody and he distinguishes between quick ornaments and tranquil or melodic ornaments, as in lăutari style. The simple motif at the beginning of the first movement is embellished by a mordent (see Ex. 38). As already mentioned, the mordent should be played as fast as possible, even though the tempo marking is Moderato malinconico.

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194 Ayres, “George Enescu,” 40–41.
Grace-Notes and Appoggiaturas

Enescu’s use of a complex combination of grace notes with quarter tones creates a unique compositional language, based on the lăutari elements (see Ex. 39). As mentioned earlier, the lăutari adopted the quarter-tone technique from the makam system in Turkish music. Setaro observes that “Enescu is regarded as an early pioneer of indication microtonal inflections in classical composition.”

The use of many appoggiaturas and grace notes brings out the complicated ornamental melismatic characteristics of lăutari performance (see Ex. 40).

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Example 38: Enescu, Violin Sonata No. 3, I, mm. 1–2

Example 39: Enescu, Violin Sonata No. 3, III, mm. 81–83

Example 40: Enescu, Violin Sonata No. 3, III, mm. 49–50

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Krekhts

The krechts technique originated in klezmer music, then was adopted by lăutari violinists. Krekhts is the essence of the klezmer sound, a combination of slide and flick of the little finger high above the base note. Alicia Svigals (b. 1963), an eminent klezmer fiddler of today, explains how to play the krechts as follows:

1. Play the basic note long and at the end throw the third or fourth finger down and stop the bow simultaneously. Be sure not to hold the note out past the krechts, but stop the bow immediately.

2. Give the bow a little extra speed at the same time as you throw your little finger down to create that sobbing effect. Be sure not to give an accent at the beginning of the bow, but place it at the very end.196

The krechts can be done with the third finger as well, especially on the open string.

There is another type of krechts, more of a melodic figure, where you take two adjacent notes, which can be regarded as the ornament notes. In this case, the ornament notes are not vague or percussive but should be played with the same popping sound.

Enescu used the krechts technique to create a mysterious sound (see Ex. 41 and 42). Many violinists have used this krechts technique to imitate a sobbing sound in their video recordings when faced with this passage. As mentioned above, in order to play krechts, players have to use the third or fourth finger, although Enescu indicated the fingering as 1–1 for this passage. My suggestion for these passages is to play the basic notes B (see Ex. 41) or F# (see Ex. 42) with the first finger and at the end slide the first finger and stop the bow simultaneously, because Enescu indicated that the notes D# and F# should be staccato.

The *krekhts* can be heard in Enescu’s own recording, when he uses the same finger slide with short crescendo and accent marking.\(^{197}\)

**Slides**

Enescu employed many notated slides, both upwards and downwards, with various lengths and speeds, vibrato, and fingering to evoke the *lăutari* violinists’ diverse use of expressive glissandi. As mentioned earlier, Trillo divided the natural use of expressive glissando into four different types: speed pattern, rhythmic placement, fingering, and vibrato. Subsequently, he analyzed Enescu’s 19443 recording of Sonata No. 3 according to four key factors: time location, measure/beat location, marking-type, and glissando-type classification.\(^{198}\) Based on his classification, I categorize the various slides in the sonata into two broad types: glissando-type and marking-type.

Moreover, although Enescu notated slide markings in the score, there are also many un-

\(^{197}\) This recording was made by Enescu (violin) and Dinu Lipatti (piano) in 1943.

\(^{198}\) Trillo, “Enescu Performs Enescu,” 122–23
notated slides in his recording. After analyzing Enescu’s recording, Trillo wrote: “The result shows 25.3% of the glissandi performed by Enescu are not notated.”199 I will discuss several of these unnotated slides.

The glissando-type may be sub-divided into four different types: speed pattern, rhythmic placement, fingerings, and vibrato (see Table 6).200

<table>
<thead>
<tr>
<th>Speed Pattern</th>
<th>Rhythmic Placement</th>
<th>Fingerings</th>
<th>Vibrato</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Steady</td>
<td>• Beginning of the note</td>
<td>• Same finger</td>
<td>• With</td>
</tr>
<tr>
<td>• Slow to fast</td>
<td>• Middle of the note</td>
<td>• Initiating finger</td>
<td>• Without</td>
</tr>
<tr>
<td>(accelerando)</td>
<td>• At the very end of the note</td>
<td>• Arrival finger</td>
<td>• Other</td>
</tr>
<tr>
<td>• Fast to slow</td>
<td>• Enescu type: leading into a note following silence or</td>
<td>• Transfer</td>
<td></td>
</tr>
<tr>
<td>(ritardando)</td>
<td>after a new bow articulation</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The marking-type may also be sub-divided into four different categories: none, same-finger, notated, and Enescu’s special marking (see Table 7).201

<table>
<thead>
<tr>
<th>Marking-Type</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>None</td>
<td><img src="image" alt="Example" /></td>
</tr>
<tr>
<td>Same-finger</td>
<td><img src="image" alt="Example" /></td>
</tr>
<tr>
<td>Notated</td>
<td><img src="image" alt="Example" /></td>
</tr>
</tbody>
</table>

200 Ibid., 130 (Appendix 1).
201 Ibid., 133 (Appendix 2, Table 3).
The most common type of glissando is the same-finger slide, which predominates throughout the sonata (see Ex. 43). The indication of the same finger creates many expressive slides and sounds.

Example 43: Enescu, Violin Sonata No. 3, II, mm. 78–81

The beginning of m. 78 goes from mp to f with the same-finger slide. My suggestion for this passage is to use a sustained bow during the slide and keep the fingertip firmly on the string, with vibrato on the last note (A-natural) to make a more intense sound. Sliding up into the natural harmonic shown in m. 76 is the common traditional manner of lăutari violin playing. The second finger on G# arrives on the A with the same finger and natural harmonics. Right after the harmonics, the same second finger is placed on F-natural. In m. 78, Enescu also indicates the same-finger slide with the portamento bow stroke, evoking a sorrowful sound. My recommendation for this passage is to play with separated light pressure of the bow.

The upwards slide is often played as a chromatic glissando (see Ex. 44). Enescu gives the marking quasi scivolando (in the manner of a glissando). While playing the chromatic glissando, the finger pressure of the left hand should be solid. Galamian suggests that “The best way of practicing the long glissando is by small sections, such as four to six or eight notes, in tempo, to
get the driving feel of the hand. Also, as the sections are mastered, the whole glissando is played without pause.\textsuperscript{202}

\begin{figure}
\centering
\includegraphics[width=\textwidth]{example44.png}
\caption{Example 44: Enescu, Violin Sonata No. 3, II, m. 20}
\end{figure}

CHAPTER 6

CONCLUSION

George Enescu, the foremost Romanian violinist and composer of the twentieth century, grew up listening to lăutari violinists and other musicians in his native land. The lăutari are largely Romani (Gypsy) musicians who settled in Romania in the thirteenth century, adopted the violin as their major melodic instrument in the eighteenth century, and mixed with local Romanian folk musicians. In addition to using Western major and minor scales, variable pitches, and scales derived from Turkish makams, lăutari music includes elaborate ornamentation, fast and slow vibrato, various bow strokes, different types of slides, imitations of the sound of folk instruments, the genre of doina, and unique rhythms such as giusto syllabic, parlando-rubato, and aksak.

Enescu adapted and assimilated aspects of the lăutari style into his primary musical language, thus blending what he picked up during his training in Romania, Vienna, and Paris. His Violin Sonata No. 3 is a wonderful example of this blending of styles. The work is regarded as challenging, requiring a high level of violin technique. Not only for this reason, it has become one of the most valuable violin works of the twentieth century.

This dissertation has discussed aspects of the lăutari style and their production, and also given suggestions for practicing them. It should therefore help violinists approach the idiomatic violin writing of Enescu’s sonata, especially its lăutari techniques and style. Also, by enriching their repertoire with this splendid work, violinists will have an opportunity to distinguish themselves from the crowd and promote themselves as professional performers.
APPENDIX

TERMS USED IN ENESCU, VIOLIN SONATA NO. 3
<table>
<thead>
<tr>
<th>Term</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Al talone</td>
<td>At the frog</td>
</tr>
<tr>
<td>Ben ritmato alla punta del arco</td>
<td>In a good rhythmical manner at the tip of the bow</td>
</tr>
<tr>
<td>Calmo</td>
<td>Calmly</td>
</tr>
<tr>
<td>Calore</td>
<td>Play the passage with a “warm” timbre</td>
</tr>
<tr>
<td>Cantabile nostalgico</td>
<td>Singing nostalgically</td>
</tr>
<tr>
<td>Come sopra</td>
<td>As above</td>
</tr>
<tr>
<td>Con suono</td>
<td>With sound</td>
</tr>
<tr>
<td>Delicatamente</td>
<td>Delicately</td>
</tr>
<tr>
<td>Eguale</td>
<td>The same, equal</td>
</tr>
<tr>
<td>Estatico</td>
<td>Wonderful, blissful</td>
</tr>
<tr>
<td>Flautato</td>
<td>A violin technique in which the sound of a flute is imitated by bowing near the end of the fingerboard</td>
</tr>
<tr>
<td>Furioso</td>
<td>In a wild or furious manner</td>
</tr>
<tr>
<td>Grave</td>
<td>The slowest tempo in music: in a solemn, grave, or slow manner</td>
</tr>
<tr>
<td>Gettando / Gettando l’arco</td>
<td>An extreme energetic staccato</td>
</tr>
<tr>
<td>Impetuoso</td>
<td>In a vehement or impetuous manner</td>
</tr>
<tr>
<td>Intensita</td>
<td>With intensity</td>
</tr>
<tr>
<td>Intimissimo</td>
<td>Very tenderly, very expressively, warmly, with much feeling</td>
</tr>
<tr>
<td>Largamente</td>
<td>With a broad, full sound, broadly and consequently slowly</td>
</tr>
<tr>
<td>Lontano</td>
<td>From a distance, distantly, as from far away</td>
</tr>
<tr>
<td>Lusingando</td>
<td>In a coaxing, caressing, flattering, or alluring style</td>
</tr>
<tr>
<td>Misurato</td>
<td>In a measured or strict tempo</td>
</tr>
<tr>
<td>Nostalgico</td>
<td>A bittersweet longing for things, persons, or situations of the past. The condition of being homesick; homesickness. Those who are nostalgic are likely to favor traditions over the future’s potential to be the site of better things.</td>
</tr>
<tr>
<td>Patetico</td>
<td>In a pathetic manner or with great emotion with much feeling</td>
</tr>
<tr>
<td>Piacevole</td>
<td>Pleasantly</td>
</tr>
<tr>
<td>Piangendo</td>
<td>In a tearful, mournful or plaintive manner</td>
</tr>
<tr>
<td>Pochiss. (Pochissimo)</td>
<td>Used to modify tempo markings, as in pochissimo ritard meaning a slight ritard</td>
</tr>
<tr>
<td>Rustico</td>
<td>In a rustic, rural manner</td>
</tr>
<tr>
<td>Ruvido e ritmato</td>
<td>Roughly and rhythmically</td>
</tr>
<tr>
<td>Selvaggiamente</td>
<td>Wildly, savagely, ferociously, brutally, cruelly</td>
</tr>
<tr>
<td>Term</td>
<td>Definition</td>
</tr>
<tr>
<td>---------------</td>
<td>-----------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Sentimento</td>
<td>With feeling, emotion, delicate expression</td>
</tr>
<tr>
<td>Sivolando</td>
<td>This direction is usually for a pianist to draw the finger rapidly up or down the keys, also known as glissando.</td>
</tr>
<tr>
<td>Smorzando (smorz.)</td>
<td>The sound suddenly dying away. A direction to fade the volume of the music to silence in both tone and speed.</td>
</tr>
<tr>
<td>Strepitoso</td>
<td>Boisterously Boisterously Noisy, boisterous manner, clacking</td>
</tr>
<tr>
<td>Stridente</td>
<td>Clashing</td>
</tr>
<tr>
<td>Teneramente</td>
<td>Tenderly</td>
</tr>
<tr>
<td>Tutto l’arco</td>
<td>Whole bow</td>
</tr>
<tr>
<td>Veloce</td>
<td>Swiftly, with speed, rapidly, fast</td>
</tr>
</tbody>
</table>
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