

# A perspective on the Romanian Chamber Music. Composers, Genres and Musical works in the Second half of the Nineteenth Century

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**Abstract:** *In a diachronic overview, Romanian Chamber Music is concentrated in the musical audience opinion, by its most successful and appreciated works and through a constant performance activity, preponderantly in the first five decades of the twentieth century. However, in order to achieve a significant level of expression, the Romanian compositional path begins in the previous century with the creation of the predecessors, in their legitimate search to affirm, first of all, their own aesthetic and stylistic search, in individual connection with the ethos of the Romanians and not the least, for the first time, a coherent, modern and national written musical language. The Suite, works for mixed ensembles, Vocal works, String Quartet, Sonata, become the perfect ground for exploring and debating, in which the personal and collective experience of our first composers to form a previous school of composition (Alexander Flechtenmacher, Iacob Mureșianu, George Stephanescu, Eduard Caudella, Eduard Wachmann, Ciprian Porumbescu and Constantin Dimitrescu) will begin to show their fruits. The few remaining works give us an accurate radiography of these beginnings, prerequisites for a deserved blossom in the decades of the next century, in the creations of a collection of outstanding young composers, grouped around George Enescu's fascinating musical personality.*

**Key-words:** *musical pioneering; genres; Enescu; society cultural reconstruction; first Romanian national composition school; the Romanian XIX Century*

## 1. Introduction

In the territories since ancient times lived by Romanians, the nineteenth century remains the chronological period with the most accelerated social evolution and cultural reforms of its own history. In less than 100 years in the context of the inherent social changes, the many effects, left by the revolutionary mass eruptions (from 1821, 1848), by the organic regulations that aligned an outdated society of Oriental-Eastern type with the European legal and social precepts, by the Unification of two of the Romanian Principalities (in 1859)-culminating with the social ideologies of nationalist cultural groups in all Romanian territories (as one of the "Școala Ardeleană" in Transylvania or of the "Societatea Filarmonică"<sup>2</sup> in Muntenia and Moldova)- are traveling at an unimaginable speed. Decisive steps are made, in order to quickly synchronize to the European reality a quite Eastern-oriental type of society and to rediscover the Romanian cultural identity by exploring the folkloric sources as an engine of novelty and evolution of stylistic language in all cultural layers. All these transformations come to shape a new type of society -of a strong Romanian roots imprint- not encountered before, from its deepest foundation, in search for an identity character, starting with a broad

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<sup>2</sup> The Philharmonic Society, founded in 1833 in Bucharest by Ion Câmpineanu, together with Ion Heliade-Rădulescu and many other affiliated illuminist young people from aristocratic boyars families, is the first all-integrated association supporting political, social and cultural ideas. From the statutes that were published in 1835 in a booklet entitled *The Works of the Philharmonic Society* from December 1, 1833 to April 1, 1835, it turns out that the stated purpose of this society was "the culture of the Romanian language and the establishment of literature, the extension of vocal and instrumental music in the Principalities and the formation of a National Theater" Isidor Weinberg.1967. *Momente și figuri din trecutul muzicii românești*. București:Editura Muzicală a Uniunii Compozitorilor din RSR, p. 19.

consolidation of the written spoken language in the Latin alphabet<sup>3</sup>, the birth of literature and the mass journalism, the establishment of the specific institutions of the Western European modern states in their functional form (in legal, political, educational areas).

The stages of consolidating a cultural society according to the European models, cannot be carried out without a refining work of *the taste for the art*, in the spirit of its aesthetic ideals and of the approved manifestation and forms, found in the type of society taken as a model to be followed. Leading groups of young people from the enlightened boyar aristocratic generations, part of them educated in important conservatories in Germany and France (*Ioan Heliade Rădulescu, Alexandru G Golescu, Ion Ghica, Nicolae Bălcescu, Vasile Alecsandri, Gh. Asachi, Alecu Balș, Iacob and Andrei Mureșianu, Mihail Kogălniceanu, C. Negruzzi C. Bolliac, Gh. Lazăr. S. Haret*, s.a.m.d.), from all Romanian territories will get into action, driven by the spirit of reintegration and affirmation of the National Identity, with it debuts their activities in the first four decades of the nineteenth century European. They will lead a wide activity of *initiation of progressive ideas and mechanisms both in political and cultural social level*, through which a bourgeois open minded society can be asserted in as quick as possible, in formation.<sup>4</sup> All along the century, young people go to study in European cities and back home, in-the-family education is gradually disappearing from the traditional background. Literature, Theater (in all forms, musical or prose) and Music will occupy an important place, and the ideas of Continuity, of Latin origins and Unity of our people, will stimulate the research of the ancient roots of our folklore. *I. Heliade Rădulescu* encourages his intellectual comrades *to write without delay*, to create methodological bases in literature, in journalistic expression or just composing music, to spread their progressive ideas for a quick public opinion formation. *M. Kogălniceanu*<sup>5</sup> asked the creators to approach the historical subjects, to restore the old Romanian customs and realities, as well as to cultivate the authentic popular creation in all its forms. The nineteenth century is after all, the cradle of the first National Schools affirmation throughout Western, Central and Balkan Europe. What other proof of synchronism well understood and at the same time useful to the noble cultural action, of resurrecting an ancestral ethnic culture, we must search for more?

## 2. Issue & Objectives

After a clear domination of Oriental styles- (Ottoman art), the first attempts are timid, but they reflect *the artists' need to assimilate Western culture forms and assert the national specificity*. The process took place under very difficult political conditions, because of the Ottoman suzerainty, short or long Russian and Habsburg's occupations, all putting their mark on the secular musical of many and contradictory influences on the repertoire. *The appropriate framework had to be built first*. In the first two decades of the 19th century the elements of cultural life of western type (modern) were rarefied. There were no musical institutions, no seasons of concerts and events, not even an adequate press to promote such an agenda. There were no native composers with a varied production of music written in the traditional Western style and very few musical soirées were organized, mainly with few

<sup>3</sup> It is the period of the Romanian literary language's genesis through press (*Albina Românească*, Iași, *Curierul Românesc* Bucharest, 1829, *Gazeta Transilvaniei*, Brasov, 1838), through literature, theaters production and schools with promoters of the new culture, writers, poets and intellectualist as *V. Alecsandri, I. Heliade Rădulescu, Gh. Asachi, C. Negruzzi, M. Kogălniceanu, D. Bolintineanu, N. Filimon, C. Bolliac. Gr. Alexandrescu, I. Odobescu, Al. Russo*.

<sup>4</sup> "for all time and in all the realms, a progressive group of the aristocratic ruling class with savvy education was opened to foreign novelties, ready to import them. The invention can sometimes start from the lower classes of the people, but to spread it needs a high social summit, a kind of social water castle from which the uninterrupted cascade of imitation must descend. " [my translation from Romanian] Gabriel Tarde.1924. *Legile sociale*. București:Ed. Cultura Națională, p. 87.

<sup>5</sup> In the first issue of "*Dacia Literară*" a magazine published on January 30, 1840 in Iași, under the editorship of *Mihail Kogălniceanu*, the founder publishes an article with the title *Introduction* – as a manifesto program that synthesizes in few points the cultural ideals of a generation of Romanian reformers.

vocal romance and ballads mixed to Oriental party songs by the local fiddles bands, for certain anniversary occasions. Some tours of foreign vaudeville and opera companies were singular events, hosted in an improvisatory way, in the house of a great state governor.

For an authentic creation and a desired establishment of a national composition school to happen, of any musical genre (theatrical, chamber, symphonic) it was necessary to prior have:

- an effervescent cultural and musical life populated with many events, premieres, concert seasons of vary repertoire, from all musical eras especially as of late, good quality local musicians, the delights of famous European musicians tours;

- musical institutions (philharmonic associations, institutions<sup>6</sup> and specific buildings to support such events - venues, music saloons, public concert halls);

- experienced instrumentalists, with a good reading of the western musical scores, with an extended repertoire and good interpretation skills, proper to play the consecrated musical styles;

- composers dedicated to the study of classical, romantic and post-romantic music styles who can synthesize all this secular experience in their own style and which would have been best to be inspired by the melodic roots of the territory from which they were drawn, for a distinctive national imprint, worthy of a National School in composition affiliation, in tune with European times.

The recoveries are made in quick steps, thus, towards the middle of the century we have over eight newspapers with newspapers with many subscribers and circulation in thousands of copies in different Romanian provinces, from outside and inside the Carpathians, which hosted temporary or permanent, sections on musical cultural events (most established during the 4<sup>th</sup> and 5<sup>th</sup> decades of the century). The first musical critics (*Cezar Bolliac, Nicolae Filimon, Gh. Asachi, Grigore Ventura, Ullyse de Marsillac*), inform and comment about new companies and musical theatrical premieres, concerts of foreign musicians' recitals, musical premiere by local composers ("*National Overture*" by *Josef Hefner* cantatas, "*Moldovan Overture*" by *Al. Flechtenmacher, Gh. Burada's National Overture, Wachmann's National Overture* - fantasies, romances, choral songs, operettas, vaudeville, with Romanian texts). Musical instrument shops location, instrument courses held at education establishments of young middle and high class boyar by foreign musicians<sup>7</sup> were often mentioned, not to speak about the mega-tours of the greatest European musicians as the cellist *Bernard Romberg*, the pianists *S. Thalberg* and *Franz Liszt* in the Romanian Principalities, Transylvania and Cernauti (1846-1847 season) *Johann Strauss-son* (in two consecutive seasons 1847 and 1848), all with great fast organized and no less than in other European centres, in effervescent music salons of the rich aristocrats or even better, in public concert halls of the big cities.<sup>8</sup>

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<sup>6</sup> "*Musical Societies*" only for church and choral concerts, prior appears also in Cluj (1818) and in Satu-Mare (1820). The Philharmonic Society facilitated the establishment of a "*School of vocal and instrumental music*", led by *Ioan Andrei Wachman*. The same goal had the *Philharmonic-Dramatic Conservatory* in Iasi, founded by *St. Catargi, Gh. Asachi* and *V. Alecsandri-the father*, in 1836. The graduates of the school will hold different theater performances with music. Also in Transylvania, music schools appear in the big cities: in Cluj in 1819 (transformed into Conservatory in 1825), in Sibiu in 1832, in Braşov, in Arad in 1834, and in Timișoara in 1845, all have an important role in boosting the artistic life. The first choral groups were born in Oradea (in 1824), in Sibiu ("*Hermania*" in 1839), in Lugoj (1840).

<sup>7</sup> In the homes of more and more middle-class families, will resonate accessible instruments, such as piano, guitar and harp. Such a successful acquisition was the piano that the merchant *Hagi Pop* from Sibiu imported pianos from Vienna (since 1826, he also had a factory), and *Karl Hasse* opened a store for pianos between 1812-1818 in Iași. At the girls' pension run by the *Germon* family in Iași, music, pianoforte and singing were learned. Also during these years, the private schools from Iași led by *Cuculi* offered to the elderly nobles courses of pianoforte, harp and guitar, the young people giving many accompanied performances.

<sup>8</sup> We refer to extended tours, in 2-3 locations for the same city. In Bucharest, *Franz Liszt*, 35 years old, in full extent of his interpretive ability, has performed both at the *Mamulo concert hall* and in the Music Salon of the Palace of the aristocrat *Ghica*. In Iași at the *New Theater* and in the Musical Salon of the boyar *Alecu Balș*, at Cernăuți, in the ceremony room of the

A defining factor for the impetus of the chamber and the symphonic repertoire is supported by the appearance of the following evolutions. More and more foreign musicians are settling in these places, setting up orchestras and animating the chamber concert life. In the sixth decade, music conservatoires appear in the big cities (Bucharest, Iași)<sup>9</sup> that form the first generations of musicians and indigenous composers. Young musicians of the second generation, complete their knowledge through traineeships at prestigious musical institutions (in Vienna, Paris, Leipzig).

No wonder, in exclusive music magazines that will appear in the second half of the 19th century, like “*The Romanian Woman*” (by *Maria Flechtenmacher*), or in “*Buciumul*” (founded by *Cezar Bolliac*<sup>10</sup> in 1862), we will read from the seventh decade, extended *musical chronicles*, in which are described chamber concerts that promote both European music from the past times and the premieres of the young Romanian composers.

An essential contribution to the outline of a Romanian colour in the writing of new compositions, will have the publication of many *collections of popular songs*, among the first anthologies of rural and urban folklore, extracted from the practice of the in vogue fiddles. This inspirational (folkloric) material from accessible urban sources, often accompanied by a stylized accompaniment at the piano<sup>11</sup> or guitar, leads in the creations of the Romanian composers of the period, to the practice of:

- strict quotation;
- first attempts to musical tonal stylization;
- an early rhapsodic style.

### 3. Material and Methods

For the beginning, the most difficult it seemed to be to set up a professional music guild. Without these prerequisite, no form of musical composition or form of reading music (including performing in concerts) was possible.

Until the establishment of the first Romanian music schools and later, to ensure professional corpus and professional elements for orchestras and for local musical chamber ensembles, the contribution of musicians of foreign origin was capital.

Among the foreign musicians who settled in Romanian territories, the most famous were *Josef Herfner*, *I. A. Wachman* and *Ludovic Wiest* (in Bucharest), *Al. Flechtenmacher*, *Elena Teyber*, *Fr. S. Caudella*, *Fr. Rujitki*, - (in Iași), *A. Hubacek* in Sibiu, *Philipp Caudella*, *G. Ruzitska* in Cluj. All were teachers, composers and good performers, who worked in different orchestral and chamber ensembles of European type music. Another aspect worth considering, some of them were also concerned with the theoretical side of European music

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boyar *Hurmuzachi*, and many other recitals in Timișoara, Arad, Lugoj, Cluj, Sibiu, a total of 17 performances. *Johann Strauss -the Son* returns for two consecutive seasons in Bucharest, as well as the cellist *B. Romberg*. *F. Liszt* after the visit of the Romanian territories will be impressed by the folk music of these lands and will compose a *Romanian Rhapsody*, later discovered by *Béla Bartok* (four decades after the composer's death) in a collection of manuscripts in Weimar and reported to the Romanian musicologist *Octavian Beu* to be published and performed by all interested musicians.

<sup>9</sup> By a decree signed by the ruler Ioan Al. Cuza, “*Conservatories of Music and Declamation*” are founded in 1864 on the basis of some pre-existing music schools in Bucharest and Iași. More music schools were established, in different provinces and other territories with Romanian population, outside the United Principates.

<sup>10</sup> “*From 1858 we start to hear songs whose musical essence is entirely European. This revolution is caused by the extension that the European music culture has taken in our society. The scepter of the musical composition escaped from the hands of the old fiddles*” [my translation from Romanian], writes in an article, *Nicolae Filimon* (no. 311 of *Buciumul* from 21 of November 1864). *Isidor Weinberg*. 1967. *Momente și figuri din trecutul muzicii românești*. București: Ed. Muzicală a Uniunii Compozitorilor din RSR, p. 147.

<sup>11</sup> *Constantin Steleanu Hori naționale românești* (1847), *Anton Pann Spitalul amorului sau Cântătorul dorului* (six brochures published until 1850); *Carol Miculi 12 Aarii naționale românești* (four brochures published between 1848-1854) *I. A. Wachmann Romania; Buchet de melodii valahe originale; Ecouri din Valahia; Malurile Dunării* (four brochures published between 1846-1860); *Alexandru Flechtenmacher – Colecțiune de cântece naționale* (1869).

writing rules, having a very strong mentoring role for young people, passionate about music, young which will graduate the native music schools, and among the most talented ones, will go to Vienna or Paris for more instruction. *Practical principles of composition* by Martin Schneider, *General principles of modern European Music* by I.A. Wachmann, *Elementary Principles of Music* by Gh. Burada *Elementary Music theory* by P. Mezzetti (1864), *General notions of music* by Ed. Wachmann (1877), *Course of Vocal Music* by G. Musicescu (1877), *Principles of Music* by Th. Burada, *About the Vocal Mechanism* by George Ștephănescu (1896) are some of the most used materials in local conservatories of those times. Lately, notable successes were reputed by our first chamber music, concert and opera soloist/performers: pianists *Carol Miculi*, *Carol Filtsch*, *Eliza Circa*, *Olga Ghica*, violinists *Eduard Caudella*, *N. Voinescu*, *Gh. Burada*, singers *Cornelia Crețu Höllosy*, *Eufrosina Popescu*, *Elena Teodorini*, *Haricleea Darclée* in the country but also abroad. Also noted were the organists *Michael Theil*, *Johann Bielz* (Sibiu), *Ștefan Barthos* (Cluj) and *Peter Schneider* and *Heinrich Mauss* (Brașov).<sup>12</sup>

For a musical creation of reference in the important musical genres, consequently the establishment of an authentic composition school, there were still stages to go. As well observed over many decades later, by professor and composer W. G. Berger “concerns about the genre of instrumental chamber music are felt later, appearing on the basis of previous experiences acquired in other types of creation”.<sup>13</sup> Experimenting with musical genres in the area of dramatic art (operetta, opera), symphonic (potpourri, overtures and even short symphonies), new repertoire that can be included in the chamber genre makes its presence felt, in a first phase, as characteristic pieces of the concert genre, miniatures in pastoral, lyric tones or as pieces of virtuosity and romantic instrumental brilliance (fantasies, themes with variations, poems, ballads, caprices, concerts for solo instruments and piano\orch).

As for *the vocal chamber repertoire*, the transition from the operatic style, newly agreed by the Romanian musical audience, is much easier made. Nowadays, we still praise and sing creation of Romanian folkloric influence and good quality German (lied) vocal miniature type from composers with notable studies in singing technique, such as *George Ștephănescu*<sup>14</sup>, *George Dima*<sup>15</sup> and chamber vocal music (different songs or cycles of lied) of *Gheorghe Scheletti*<sup>16</sup>, *Ciprian Porumbescu* and *Eusebie Mandicevski*<sup>17</sup>(from abroad).

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<sup>12</sup> George Pascu and Melania Boțocan.2003.*Carte de istorie a muzicii*, vol. I-II, Iași: Editura Vasiliana.

<sup>13</sup> [my translation from Romanian language] W. G. Berger. 1965. *Ghid pentru muzica instrumentală de cameră*. București: Editura Muzicală a Uniunii Compozitorilor din RSR, p. 322.

<sup>14</sup>*George Ștephănescu* (1843-1925), Romanian composer, pedagogue, conductor, graduates the Bucharest Conservatory led by *Eduard Wachman* in 1867, and the Parisian one, in composition with *Ambroise Thomas* and classical singing in 1871 with *Dell-Sedie*. In 1872 returns to the country and creates the singing department of the Bucharest Conservatory, compose symphonic music, instrumental and vocal and instrumental chamber music. Since 1877 has appointed as musical director of *the National Theater Orchestra* in Bucharest and from this position decisively helps to be establish *the first Romanian Opera* institution (1921).

<sup>15</sup> *George Dima* (1847-1925) is Romanian composer, conductor and teacher, since 1919 honorary member of *the Romanian Academy*. He follows the technical profile school, first in Vienna and then at the Polytechnic in Karlsruhe (Germany).

In this period G. Dima shows for the first time interested in music and will first take singing lessons with Professor *Heinrich Giehna*, and with *Otto Uffmann* (Vienna). Determined to dedicate himself to music, he will move to Graz, under the guidance of *Ferdinand Thieriot*. In his youth he sang at *Opera Houses* in Klagenfurt and Zurich. After returning to his hometown, Brașov, he practiced as a music teacher and conductor, being director of the *School of Gymnastics and Singing* (1875 - 1879; 1899 - 1914) and the first director of *the Conservatory of Cluj*. He composed lied, cantatas, choirs and folklore inspired miniatures.

<sup>16</sup> *Gheorghe Scheletti* (1836-1887) studied at *Gheorghe Asachi's* school in Iași and after a few decades continued his musical training in Berlin at the *Stern Conservatory*, having as teachers *Julius Schulhoff* and the pianist and composer *Theodor Kullak*, where he befriends composer *Giacomo Meyerbeer*. Between 1867 and 1870, he perfected his musical knowledge in Vienna and met *Johann Strauss-son* who influenced him to write many waltzes and vocal miniatures.. He returned to the country and, in 1877, was appointed piano teacher at *the Conservatory of Music* in Iași, a position he held until the end of his life. Gheorghe Scheletti composed pieces of instrumental music, many of them of military character or waltzes, some taken in the repertoire of the concert by *Johann Strauss-son*. He also composed also pieces of vocal music on lyrics by national poets like *Vasile Alecsandri*, *Grigore Alexandrescu*, *Theodor Șerbănescu*, *V.A Urechia*. However, the best known work of his, remains the song “*Ce te legeni, codrule*” on lyrics by *Mihai Eminescu*.

With *George Enescu's three Melodies op. 4* (texts of *Jules Lemâtre* and *Sully Prudhomme*) we close the showcase of the vocal chamber music of the nineteenth century. These are composed by a composer aged 16 (May-June 1898) and dedicated to *Mathilde Colonne*, the wife of friend and conductor *Eduard Colonne*, who will program with great benevolence *Poema Română* to be heard in Paris in the year of his writing. *Le Désert*, *Galope* and *Soupir* are all three melodies of substance, of great value. First, the piece on Lemâtre's text is slightly gloomy, loaded with passionate post-romantic tension, with a melody of a particular beauty. The part of the piano punctually follows all the inflections of the text and the interpretative strictness imposed also on the medium range vocal part. As a whole it is a generous piece, which compliments the dramatic and interpretive skills of an experienced singer of lied. The other two pieces, on Prudhomme's texts, have a different character, narrative, much more loose, in French style with a higher vocal tessitura. The whole cycle is appreciated even today by the singers who approach with a predilection, the Romanian vocal chamber genre.

In *the instrumental field of chamber music*, compositions are preferred for chamber ensembles that bring together several musicians: *the string quartet*, *quintets* in different combination and *the octet*. They also are written *sonatas for instrumental duo*, *variations on a theme* and *Suites and Sonatas for solo instruments*.

*The string quartet* remains a favourite genre in the creation of many Romanian composers from the second half of the 19th century. As is well known, from the prior Western European experience, in the compositional compendium of any creator the quartet is a good school in the preparation of writing symphonies. The creations of *J. Haydn*, *L. v Beethoven* and *W. A. Mozart*, symphonists par excellence, abound in genre creations (quartets, quintets). *Eduard Wachmann's String Quartet in F major*, the seven *String quartets* written by *Constantin Dimitrescu*<sup>17</sup> (over four decades, all published in Leipzig by *C. G. Röder*) and finally, in the end of the century, *the Piano Quartet* written by *Eduard Caudella*<sup>19</sup>, all prove a good mastery of the forms and combination of the instrumental colours in a classic, balanced expression. *A serene, classical music where idyllic romanticism is present, without missing*

<sup>17</sup> *Eusebie Mandicevski* or *Eusebius Mandyczewski* (1857-1929) composer, choir conductor and Romanian musicologist from Austria, originally from Bukovina (from an old family of Romanian Orthodox priests), studied at the *University of Vienna* (1875-1880), German philology and philosophy. In parallel he studied music theory with *Martin Gustav Nottebohm* and musicology, the history of music, musical aesthetics with *Eduard Hanslick*. In 1879 he met *Johannes Brahms* with whom he maintained a deep friendship until his death, which left him by guardian will of the succession mass. It was counted among the main initiators. of complete editions with the works of composers *Franz Schubert*, *Joseph Haydn* and *Johannes Brahms*. From 1879 to 1881 he was choir teacher at the *Wiener Singakademie* (now *Wiener Sängerknaben*) and was librarian and archivist of the "*Society of Music Friends*" (*Gesellschaft der Musikfreunde*) in Vienna. From 1896 he began to teach the history of music and the theory of instruments, harmony, counterpoint and composition at the *Vienna Conservatory* (*Wiener Konservatorium*). Where he taught to and formed great Romanian musicians, among them *Ciprian Porumbescu* and *Marțian Negrea*. He composed pieces for piano, cycles of lied (on the lyrics of poets such as *Taras Shevchenko*, *Iuri Adalbertovici Fedkovici*, *Vasile Alecsandri*, *Mihai Eminescu*, *Heinrich Heine*), men's choirs, (*the 12 Liturgies*). In 1897, as recognition for his musicology studies, Mandicevski was made *Doctor honoris causa* of the *University of Leipzig*.

<sup>18</sup> *Constantin Dimitrescu* (1847-1928) is a Romanian composer and cellist. He is studying the instrument with composer *Al. Flechtenmacher* and harmony with *Eduard Wachmann*, being one of the first generation graduates of the Bucharest Conservatory. In his formation he played an important role the scholarship from Vienna where he graduated with *Carl Schelssinger*, followed by another scholarship, at the Paris Conservatory working to the class of the renowned cellist *Auguste Franchomme*. Returned to the country he worked as a soloist, cellist and conductor at the *National Theater Orchestra*, then at the *Orchestra of the Romanian Philharmonic Society*. He taught several decades cello performance at the Bucharest Conservatory, and established the first permanent quartet ensemble of the country (since 1880). He writes a lot of instrumental chamber music, but also concerts with orchestra, opera and operetta.

<sup>19</sup> *Eduard Caudella* (1841-1924) was born in Iași from a family of foreign musicians established in the Romanian Countries. He trained as a violinist and composer in Berlin (1853-1857) with *Hubert Riess* (violin), *Carl Böhmer* (harmony), then in Dreieschenheim (1857) with *Henri Vieuxtemps* (violin), in Paris (1857-1858) with *Lambert Massart* and *Delphin Allard* (violin). Returning to Iași, he was a violinist of the court of *Alexandru Ioan Cuza* (1861-1864), at the same time, professor of violin (1861-1901), orchestra, and later, director of the *Conservatory of Iași* (1893-1901). Concert soloist violinist, *Eduard Caudella* has led many chamber music groups in Iași, being the Romanian violin professor of the little *George Enescu*. He writes in all genres, opera, operetta, symphonic instrumental music, concert and chamber music.

any denser moments, the expression is sometimes dramatized, within romantic features, or of pastoral feeling, general traits that seem to come from the Mendelssohnian type sphere.<sup>20</sup>

In his short and dramatic existence, *Ciprian Porumbescu (1853-1883)*, the figure of the romantic young hero-composer of Bukovina, always pictured with his violin, manages to gather a musical creation, not entirely published, but inventoried today in over 200 works, various genres (including operetta). Important compositional qualities and the inclination towards the inflections of the popular song that he had listened in his childhood in the native village intersected with a surprising professional formation. Noteworthy are the amazing meetings with personalities of European music who will have the opportunity to be a student to: *Carol Miculi* (piano disciple of *Frederic Chopin!*), from which he will learn, in his early age, the piano; later, at the Vienna Conservatory, *Eusebie Mandicevski* with whom he studies music theory, choral harmony by *Franz Krenn* and instrumental harmony by *Anton Bruckner*.<sup>21</sup>

The two quintets composed in 1875 (*String Quintet* and *String and Flute Quintet*) are written following the completion of the musical instruction in the country, before the scholarship obtained at the Vienna Conservatory. That music of romantic essence is rarely played and it would have deserved a better spread and knowledge among today's performers.

As for larger chamber groups pieces, we remember *the Septet for strings, flute and piano* by *George Stephănescu*, *the Octet in G major for strings and woodwinds* by *Eduard Wachmann*<sup>22</sup> and several decades in the distance, practically appeared in the last year of the nineteenth century, the masterpiece of the young *George Enescu*, *the Octet op. 7* (1900).

An innovation from the point of view of the structure, where four different sections are united in a single unitary and balanced in an authentic monumental form of giant sonata with the first part the actual exhibition, the middle parts the development and the final a reprise of the generating material.<sup>23</sup> The ensemble is composed of four violins, two violas and two cellos, as a small chamber orchestra with solo entries. Here we have thematic richness of dynamic or lyrical support, a massive architecture and ingenious developments in polyphonic writing. The lyric moments follow one another with recitative-style appearances and contrasting moments of dramatic expression. The highlight is well exploited, quite impressive, due to the total unison of the instruments. The slow part is magical, a true lyrical chanting with modal inflections. The French cyclical principle crosses the work, throwing thematic fringes in perpetual development. The end or the return of the cyclical form of a gigantic sonata is a synthesis in which different rhythms alternate in an optimistic tone. Exploring a dear principle of his - a thematic unit through cyclical successions - *George Enescu* undeniable realizes one of the first masterpieces of the Romanian chamber genre.

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<sup>20</sup> W.G. Berger.1965.*Ghid pentru muzica instrumentală de cameră*. București: Editura Muzicală a Uniunii Compozitorilor din RSR, p.325.

<sup>21</sup> Luiza Han. "Compozitori și interpreți români, Ciprian Porumbescu". *Radio Romania Muzical*. Retrieved April 4,2020 from <http://www.clasic.radio/articol/ciprian-porumbescu/2436491/5331/2>

<sup>22</sup>*Eduard Wachmann* (1836-1908) conductor, composer and teacher, born in Bucharest, the son of German origins musicians (*I. A. Wachmann*) established in the Romanian Countries. His father gave him the first music lessons. He studied in Vienna with professors *Gustav Nottebohm* and *Dachs*, then in Paris with *Henri Reber* and piano with *Antoine-François Marmontel* (1787-1872).*E. Wachmann* conducted the orchestras of *the National Theater in Craiova* and *the National Theater in Bucharest* and was *director of the Romanian Opera*, within *the National Theater in Bucharest*. He founded *the Romanian Philharmonic Society in Bucharest (1868)*, where he worked as conductor and director. In total, he spent more than 30 years at the conductor's desk.

<sup>23</sup> Direct confirmations from the composer come to us, in support of this hypothesis, due to a preface (1955) of *The Octet* recording, in which G. Enescu himself speaks clearly about : "*this Octet is a cyclic work and has the following particularity: it has been divided into four distinct movements, in the classical way, but the movements are linked to one another, forming a single movement. It must be said that for a correct interpretation it is not necessary to insist on a strict and sterile course of the contrapuntal rhythms, but it is essential to allow the development of the themes and the melodic elements.*"[my translation from French language-original] *Emanoil Ciomac. Enescu*. 1968. București: Ed. Muzicală a Uniunii Compozitorilor din RSR, p.93.

As for the repertoire for *the instrumental duo*, the first Romanian work to be considered comes from *George Stephănescu*, which we should not forget, besides his major specialization in classical singing, he gets training in the art of composition, first in the country, from *Eduard Wachmann*, within the new Conservatory of Bucharest, later, between 1867-1871, at the Parisian one, under the guidance of composer *Ambroise Thomas*.<sup>24</sup> Two Piano Sonatas, amongst *Piano Sonata in G major* (1863) remained, non only for historical attestation in thematic selections for recital of some known Romanian piano performers. A sonata in three parts, of classical balance, with a Beethovenian expression (from the middle period of creation), both in the luminous, pastoral character and of the thematic developments, strictly followed. The middle part is graceful, with melodic lines of great amplitude and romantic inflections which are entwined in a pleasant, affable dialogue. The third part is a rondo con brio in the same clear Beethoven style with many thematic dialogues between registers, exploring colourfully the piano range. In the same sphere are located the other sonatas for instrumental duo of the same composer, *Two Sonatas for cello and piano*, works from the chamber music laboratory of a composer meant to give the best his achievements, in the operatic and vocal-instrumental field.

With *the Sonata in D major for violin and piano op. 2* (1897, published 1898)<sup>25</sup> written by the adolescent at that time, *George Enescu*, eminent student at the Conservatory of Paris, we enter to a path of gaining substance and originality in creation for the Romanian chamber music field of the instrumental duo genre. The three movements of the sonata show us different orientations. From the whole work, could be very well observed the strong symphonic nature of the young composer<sup>26</sup>, who explores a timbre diversity of the instruments on large sections with many sound plans, with a well-written piano part (sounded as a whole orchestra). In the first movement *Allegro vivo*, the canon style developed between the two instruments in an expressive note, alternating dramatic accents with candid notes, adds monumentality and originality in the same time (new combined to ancient), in a fresh neoclassical instrumental style, characteristic of the Enescu's creation, thinking on developments of this period. The second part, *Quasi adagio* is by many critics and performers considered to be the most valuable musical page of the whole piece. The melodic discourse, as we will observe much better in the later sonata (the second one op. 6), is multi cellular organized, allowing to any unit a possible development, according to the dramaturgical necessities. Some exegetes have noticed a similarity between one of the main themes of this part, with a theme from a future work (1900 - Octet op. 7). The compositional conception of the young composer, therefore, can be seen, traveling evolutionarily through each piece approached, both in the definition of the technical way of writing and of the personal accumulations domain. Finally, *Allegro* is a section that summarizes all material presented in the first parts in a polyphonic view. *Brahms Violin Sonatas's* influences are also felt and some from the area of the *Grande Sonata in A major* of *César Franck* (standard reference of a great sonata at the time). This sonata, without a doubt, announces the beginning of a very passionate approach, of the young composer and performer of his own works, of the chamber type of instrumental duo. Before the Bucharest premiere at *Romanian Athenaeum* he presents it as the first audition in Paris (a few days before) in the company of the French pianist *Alfred*

<sup>24</sup> To remember, *George Stephănescu* composes the first Romanian symphony “*Symphony in A major*” (1869).

<sup>25</sup> *The Sonata in D major for violin and piano op 2*. was presented to the Romanian public, in the year of its publication, in a successful live recital at the *Romanian Athenaeum* on February 28, 1898. *George Enescu*, as a brilliant violinist was accompanied by his friend and his study comrade in Vienna, the chamber music pianist *Theodor Fuchs*.

<sup>26</sup> No wonder, in the same year *Enescu* (16 years old!) composes *Poema Română* for the grand orchestra and presents it in a real triumph, both in Paris with the famous orchestra of the “*Colonne*” hall and the following year (on 1<sup>st</sup> of March 1898) in Bucharest. In Paris was conducted by *Eduard Colonne*, and at Bucharest at the *Romanian Athenaeum* (the orchestra prepared by *Eduard Wachmann*), by the young *George Enescu*.



*Cortot*.<sup>27</sup> The activity of a passionate performer of chamber music will feed, over the next few years, the desire of the composer (to write more works of this genre).

What we name today *Opus 26, no. 1: Sonata for cello no. 1 in Fa minor* is actually one of the *Allegro* identified in the Enescu's manuscripts by the musicologist *Clemansa Firca* to be actually written in 1898 (it is not exactly known) and is an unfinished material, abandoned, which over a century, will be completed (with a coda) in 1985 by *Hans Peter Türk*.<sup>28</sup> An unique movement with four distinct tempos of a magnetic beauty that literally haunts you, with dramatic accents of the main theme or with a candid, almost nostalgic expression. A such mysterious and profound post romantic melodic discourse we encounter here, with brahmsonian influences, using the same treatment of symphonic conception resumed in a polyphonic finale, also meet in the previous sonata. An impressive *torso* page, luring us into a *ténébreux symphonic universe* in which the genius characteristics of a young composer, still in vocational training, takes all of us, thinking of and wondering, without a question, to his new dimension to come.

About *The Second Piano and Violin Sonata in F minor op.6* (1899)<sup>29</sup> that composer and musicologist *Pascal Bentoiu* named it *the first chef d'oeuvre* in our chamber music history, we cannot only resume in some paragraphs. Detailed exegesis can be found in most studies from the 20th century dedicated to the great Romanian composer of renowned musicologists. Multi -Cellular melodic material, *alla Schola Cantorum* cyclic principles work very well, in all the splendor of the symmetry of this composition, this one being as great sonata as the studied model (The Great Sonata in A major by C. Franck). From the beginning it was approached by the violinists of the moment, especially by *Jacques Thibaud* (to whom it is dedicated) by the young *Carl Flesch*, by *Enescu* himself with *Dinu Lipatti* at piano, than by the maestro's pupil *Yehudi Menuhin* and many other contemporary performers. A three-part work (*Assez mouvementé, Tranquillement, Vif*) with a related, multifunctional thematic material that circulates in different prefaces throughout the piece. The unison of the instruments (present later in *Suite I for the orchestra*) is exploited for dramatic reasons in the first theme, in antithesis to the second theme, presented in an pre-impressionist Fauré style. Also all the piece seems to inspire (!) his very own professor from the Paris Conservatory (*Gabriel Fauré*) for his Second Sonata for violin and piano (to be composed many years later, in 1916) . The wide rhetoric, recitative sections, unexpected passages in different registers, transforms it into an extremely versatile interpretive piece, close to the theatrical representation. The instrumental writing is virtuous with many passages of difficulty, and not within the reach of any musician. Chromatic treatments, in the Wagnerian style, of the themes, carry us in modulatory inflections through many tonalities, uneasily to establish, through the entire first movement. The second part has the modal inflections of a song of grief, specifically Romanian, without resorting to quotation or direct references. Sound effects, use of tremolo in pianissimo and intense chromatic lines, exploit the audience's sensitivity to the maximum, hypnotizing it from the first listen experience. The third part, totally contrasting, is solar, playful, in French style, using neoclassical final solution with the canon between instruments. The sound material wears different masks, sonorities of carillon, or grotesque (by accentuating the main theme in a sarcastic and dry mode a tango rhythm),

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<sup>27</sup> From 1902 *Enescu* forms with *Louis Fournier* (cellist) and *Alfredo Casella* (pianist) a stable instrumental Trio ansamble and from 1904 will be the promoter of the "*Enescu Quartet*" (formed by *George Enescu, Henry Cassadesus, Fritz Schneider* and *Louis Fournier*). We can also remember the integrals for violin and piano on Beethoven's creation held in Paris with pianist *Eduard Risler* and hundreds of recitals from the interwar period in *Bucharest, Sinaia, Iasi*, playing either violin or piano with young Romanian performers and foreign guests.

<sup>28</sup> Raluca Știrbăț. "Sonatensatz în fa diez minor pentru pian (1912) sau 'missing link-ul' din creația enesciană". *Festival Enescu*. Retrieved April 12, 2020 from <https://www.festivalenescu.ro/stiri/sonatensatz-in-fa-diez-minor-pentru-pian-1912-sau-missing-link-ul-din-creatia-enesciana/> .

<sup>29</sup> *George Enescu* especially calls this sonata in its title, a sonata for piano and violin. Probably, to emphasize that the piano receives an equal importance, as does in Beethoven, Brahms or C. Franck 's sonatas for instrumental duo.

when grand, majestic mode or purely rhapsodic one (a quite surprising, never listen before in a serious stage classical music- the effect of cymbal accompaniment of the violin by the piano- for one section). The joyful atmosphere combines elements of the initial phrase, using first-generation cells in a dizzying swirl, in fast tempo, ironic at times, surprising and completed with much skill and ingenuity. All the pieces has a clear, logical architectural structure, without moments of weakness. Attributes of an undeniable genius: so much compositional skill and thematic richness we cannot understand how it is possible to be crystallized creatively into the mind of a young man of only 18 years.

The *Variations on an original Theme op. 5 for two pianos (1898)* are obviously, some very well done pieces that appeared as school homework for the young Enescu, even though they received the opus number in the creation catalog. The premiere of this piece was in Paris in 1899 and entrusted to famous and talented pianists of the time: *Eduard Risler* and *Alfred Cortot*. The composer and exegete *Pascal Bentoiu*, who has studied intensely the enescian work, affirms that finds similarities between this theme on 5\4 assymmetric mesure (that's sounds so elegant and in a fresh Art Nouveau style!) and different themes that Enescu will use later in the *Prelude in unison* and the *Menuet lente (the Suite I for Orchestra)*. The variations are grouped by three or four in a pack and go on a gradual development. The thematic and technical instrumental arrangement is divided almost equally between the two instruments. (with the difference that the first piano has more arpeggios figurations while the second piano carries more melodic material). The final variation is a monumental counterpoint, in the most neoclassical Baroque style. The preference for polyphonic or counterpoint treatments, to a lesser or greater extent, is extrapolated to almost every climax, during this compositional period.

Regarding the repertoire for solo piano, in 1897 we enrich our musical heritage with *the Suite no 1 in G minor "in the ancient style" op. 3* by *George Enescu*. Even if it is a school product, it deserves a number of opus in the catalog of the great composer. It is undoubtedly a refined baroque neoclassical type piece, referring to French (*Couperin*), Italian (*Tartini*, *Corelli*) influences as well as to *Bach* and *Haendel's* ones.

Consisting of four parts (*Prelude, Fugue, Adagio and Finale*), the suite follows a narrative thread that transcends any exemplification of the forms. The expressive quality of handling these old forms is even more amazing worked by a 15-16 year old composer. The *Prelude* remains the most played and appreciated part, with massive majestic sonorities alternating with the etheric ones, or deeply improvisatory developments, in the most baroque style. *The Fugue* is mastery built, with a lot of fluidity, following the narrative threads with a lot of understanding and skill. The third part, *Adagio* is an *arioso* of a disturbing beauty. A successful music page, which would have surely survived outside the Suite. The last part, The effervescent *Finale* was one of the composer's favorites, we often heard it performed by him in piano recitals or recorded. As *Pascal Bentoiu* many times said, the First Enescu's Suite for Piano is *a true high-class stylistic exercise*, which shows as an example that at any age, or stage of our creative evolution we approach the structures of the Baroque, from a neoclassical or postmodern perspective, at the height of a genius such as Enescu's, they will speak to us with the same naturalness and depth.

#### 4. Conclusions

Regarding *the objectives of a generation of composers* of behalf of the second half of the nineteenth century, we can easily observe that they are judicious and with honor achieved. In the difficult situation, both social and cultural in which were the territories occupied by the Romanians a few decades before, when a good work of reconstruction of a society was imperatively needed, a much better level could not to be reached.

The various accumulations on many and contrasting planes -*assimilation of a new compositional language and burning of some stages of creation*- both put their imprint on the chamber creations of the first of the Romanian composers. *A few glimpses of inspiration, a lot of consolidation and pioneering work* - all solid foundations for generations to come.

The vicissitudes of history have unified them in their cultural actions but have stopped them in the same time, from manifesting themselves in plenary. Only we can ask ourselves, what course of the Romanian music creation could have taken that of the talented composer Ciprian Porumbescu, for example, if his life had not been ended in his plenty youth by the terrible disease.

*The synchronization with the European styles and currents* is achieved for the first time in the musical history of the Romanians, because *a first National School of composition has already been established* by the assiduous work of few dedicated men and their promoting and courageous actions.

A major gain will be represented by *the formation of the audience's taste for the great music of the Western type*, the diversity of the artistic concerns, *the encouragement of the concert life* through the multiple tours and events with famous performers that the Romanian Countries will enjoy to welcome them. Equally important are *the establishment of those higher education institutions and orchestras, of the professional chamber ensembles*, who will keep this whole mechanism in full swing and will extend it at the beginning of the next century.

The emergence of a genius like the young *George Enescu*, coming as a shining meteor on a celestial vault in formation, pushes at the right moment all the efforts of his predecessors to the next era. His genius will blossom over the decades to come and will attract another plethora of composers, increasing in interest, substance and national value, the young Romanian Composition School.

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