The influence of some characteristics of Romanian folk music on the Romanian Rhapsody no. 1 opus 11 by George Enescu

An arrangement for 2 piano's

Research report

Andrea Vasi

Main subject : classical piano
Student no. : 8374
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Teacher : Ellen Corver
Research coach : Theo Verbey

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Chapter 1: Introduction

I wanted to work on a research subject that means something to me personally. I wanted not only to do research, but also to have some creative output at the end of the process. I loved courses such as 'stylistic copy of the classical sonata', 'stylistic copy of the German lied' and 'arranging' which I took in my Bachelor studies, and I wanted to do something which included writing. These were my last years at the conservatory, and my last chance to be coached by a professional composer.

I have a father who comes from Bucharest, Romania, and I grew up listening to many recordings and live performances of Romanian folk music, played by incredibly virtuosic and expressive musicians in streets, bars etc. The music is 'in my blood', so to speak, but I never had the chance or the time to dive into it (although I sometimes played along with some fantastic musicians!). I knew how the music sounded, and that there was a famous Romanian (classical) composer named George Enescu (or 'Enesco', as he started calling himself after he moved to France). But that was about it… So when I had to come up with a research subject (and question), I felt the urge to do some research on my own musical background. I knew BélaBartók did lots of research on Hungarian and Romanian folk music by traveling around the country sides, and he documented lots and lots of very interesting musical details from many parts of eastern Europe. But since I knew someone who already chose Bartók and his music as a subject (AkosKertesz, cello), I wanted to do something different. Besides, Enescu was a Romanian himself (Bartók was not), and much more unknown and therefore more interesting for me to do research on. These were the reasons I chose for Enescu.

This man was not only a good composer, but a world class violinist, pianist, conductor and teacher at the same time. He is very famous in Romania, but not so much in other parts of the world (although he is the most well-known composer of Romania). I really liked his first Romanian Rhapsody. The beautiful melodies, exciting rhythms, and the typical 'Romanian' sound are popular in quite many concert halls throughout the world. But since it's a piece written for orchestra and I'm a pianist, I would never be able to actually play it. Until now! I'm giving quite many concerts at locations where there are two (grand) pianos available (sometimes together with friends, sometimes together with my teacher), so I decided to make an arrangement for two pianos (since it would be almost impossible to include all the musical layers of the piece in an arrangement in which I would only use one piano). Writing for quatre mains (so two players, one piano) was also an option, but my research coach advised me to use two pianos because in this setting, there are many more possibilities.

I wanted to look at a piece which was also written for orchestra, and later arranged for two pianos. As an example, I took the two piano-version of 'The Planets' by Gustav Holst. I wanted to learn how to write an orchestral score for two pianos, and this was the ideal piece for me to study. Both pieces were written at the beginning of the twentieth century.

I've known Mr. Theo Verbey for quite some years now, and he is the perfect coach for me since we get along well and he is a professional composer himself. I knew he would be able to both help me making this arrangement and coach me on the more 'intellectual' side of my research at the same time.

There were two goals I wish to achieve with my Master research. First of all, I wanted to be able to perform my own arrangement of the first Romanian Rhapsody by Enescu on two pianos, at 'normal' concerts and at my final Master's exam in June 2014. This is to

spread the Romanian folk and classical music combined, and this composer and this piece in particular. Second, I also liked to know how exactly Enescu used and adapted Romanian folk music in this work. What's so typically 'Romanian' about it? I tried to find out a.o. where the harmonies, melodies and rhythms come from. So my main question was:
What's the nicest way to make an arrangement for 2 pianos of the first Romanian Rhapsody opus 11 no. 1 by George Enescu, and how has this piece been influenced by Romanian folk music?

I hope, that by listening to my arrangement and reading the following chapters, you'll get a clear answer to this question.

Research process

My (Romanian) father, who is also a professional musician, helped me in the sense that he told me his views on what Romanian folk music was, which I took as a starting point. Throughout my childhood, I listened to Romanian folk music a lot (every week, we went to a café in The Hague where Romanians would play their music), so I have quite much personal experience with it as well (I sometimes played along, and had my own 'gypsy' ensemble). Only one valuable book on Enescu has been published in the west, in 1990, namely 'George Enescu: His Life and Music' by N. Malcolm. A lot of biographical and musicological information on Enescu I could find in here, but I really needed my father to translate the Romanian sources I had collected. I had the chance to quote Enescu himself, because he did some extensive interviews with B. Gavoty. As for the arrangement, I am a pianist myself, and played and studied a lot two piano-pieces in the past. With the help of my coach, composer Theo Verbey, I made my own arrangement for two pianos of Enescu's Romanian Rhapsody no. 1 opus 11.

Chapter 2 George Enescu

George Enescu (Liveni, 1881 – Paris, 1955) was a composer, violinist, pianist, conductor and (violin) teacher from Romania.

2.1 Education

2.1.1 Moldavia

Both Enescu's father Costache and mother Maria were amateur musicians."… some of his first experiences of music came from the local fiddlers and players of Moldavia (in the north-east of Romania), where he spent his early childhood. In 1951 he recalled, among his earliest memories, listening at the age of three to a gypsy band (composed of panpipes, a few violins, a cimbalom and a double bass), and hiding away in an orchard in order to hear an old gardener playing the flute." [1]
The family of Enescu had connections to the Romanian church and its music. His uncle, Ioan, was a famous cantor of the church of Zvorișteа. There is a story (published by a local priest) about the young Enescu returning from a service in a speechless daze, having been overwhelmed by the music, the incense and the sunlight streaming through the windows. [2]

He received his first violin lessons at age four, from NicolaeFilipa.k.a. LaeChioru ('one-eyed Nicolae'). This was a gypsy violinist, who was at least musically illiterate. This meant he taught Enescu how to play the violin by imitating him by ear (this is a very common practice among gypsy teachers).
The young boy showed such talent that his father took himto the conservatoire of Iași (Moldovia's capital), to play for its violin professor and director Eduard Caudella.Caudella recognized his talent, and suggested the most important thing for him to learn now was to learn to read music. His parents agreed, and stimulated their son to start playing piano as well. He started composing almost immediately. "Learning notation and playing the piano also enabled him to satisfy what was to remain one of the most powerful demands of his musical personality, his craving for polyphony."[3]
When he was seven, he returned to Caudella, who was impressed by his progress, and made the completely altruistic decision to send Enescu to the conservatoire of Vienna, with his recommendations. It was his wish to provide Enescu with the best training possible, and at the time, Vienna's reputation was the best. Again, his parents agreed, and sent their son to Austria. (They actually wanted to go with him, but his mother got sick and *Figure 02:*they had to return.)

Eduard Caudella

[1]Gavoty, 1982, p. 17
[2]Hodoroabă, 1933, p. 32-33
[3]Malcolm, 1990, p. 31

2.1.2 Vienna

In 1888, at the age of seven, Enescu was accepted at the conservatoire of Vienna. His harmony and counterpoint teacher became Robert Fuchs; he had taught a.o. Mahler, Sibelius and Zemlinsky as well. Other teachers were Sigmund Bachrich and Josef Hellmesbergerjr.(violin, the latter was also teacher of Fritz Kreisler), and Ernst Ludwig (piano). His concerts in Vienna as a violinist were very successful; he particularly performed pieces by Brahms (whom he knew), Mendelssohn and de Sarasate. He developed himself as a composer very rapidly as well – at eleven years old he wrote some overtures which were clearly inspired by Wagner, and a FantaisiefürKlavier und Orchester"in the spirit of a Konzertstück by Weber, though by a Weber who had heard Brahms". [4]Although there was a big difference between people who admired Wagner and people who admired Brahms in Vienna (the 'Wagnerians' versus the 'Brahmsians'), Enescu never chose a side. He said the following: "Certain Wagnerian chromaticisms have been in my bloodstream since I was nine: to renounce them would be like amputating a limb." [5]Also Wagner's "elaborate forms, large proportions and intense sonority" are recognizable in his pieces. [6]

Figure 03: *George Enescu*

2.1.3 Paris

Although his violin career was very promising, Enescu decided that composing was going to be his main priority.This is the reason why he moved to Paris in 1895, since he wanted to study composition with Jules Massenet. This was a good choice, he later recalled "Massenetwas the most approachable, talkative and enthusiastic person I've ever known […] highly intelligent, a born musician and a great teacher". [7]His early compositions were still written in the 'Germanic' tradition of Schumann, Beethoven and Brahms. He studied with Théodore Dubois and Ambroise Thomas (harmony) and Martin-Pierre-Joseph Marsick (violin) as well, but Enescu was not enthusiastic about them. Another big positive influence came from André Gédalge, his passionate counterpoint and fugue teacher, who was also the teacher of Maurice Ravel. Enescu: "I was, am and always shall be Gédalge's pupil: what he gave me was a doctrine to which I was already naturally attuned." (This 'doctrine' meaning that the essence of music is about musical lines.) "Polyphony is the essential principle of my musical language; I'm not a person for pretty successions of chords. I have a horror of everything which stagnates. […] Harmonic progressions only amount to a sort of elementary improvisation. However short it is, a piece a piece deserves to be called a musical composition only if it has a line, a melody, or, even better, melodies superimposed on one

[4]Voicana, 1971, p. 106
[5]Gavoty, 1982, p. 52
[6]Kotlyarov, 1984, p. 20
[7]Kotlyarov, 1984, p. 20

another."[8]His teachings resulted in a.o. the String Octet opus 7.In 1896, Massenet was replaced by Gabriel Fauré, who became Enescu's new composition teacher. Fauré's influence in Enescu's works can be recognized by its elegant ('French') melodic lines, and subtle harmonies.

2.2 Career and oeuvre

Although Enescu was a very skilled violinist, violin teacher, pianist and conductor, he considered himself from early on to be mainly a composer. (He frequently complained about the fact that his activities as a performing artist led him to have too little time to compose.) His PoèmeRoumain opus 1 (1897), written while he was already living in Paris, launched his name at once, both in France and in Romania. In France, it was performed by the Colonne orchestra, and the reviews were astonishingly positive. When it was performed in Bucharest, he immediately became a national celebrity. His most popular (and most regularly performed) works remain his two Romanian Rhapsodies, but his oeuvre consists of much more than that. He wrotea.o. three symphonies, three orchestral suites, the opera 'Oedipe', three violin sonatas, two cello sonatas, two string quartets, much other chamber music, three piano suites and two piano sonatas, and songs.

Highlights of his career as a performing artist include his concerts on the violin while he still lived (and studied) in Vienna. In 1923, he made his successful American debut as a conductor in Carnegie Hall, New York, and was asked to return many times after that. It was in the States as well that he made recordings as a violinist. He conducted the Orchestra Symphonique de Paris in 1935 and the New York Philharmonic in 1937-1938.

As a violin teacher, he trained many pupils who had very great careers afterwards, including Yehudi Menuhin, Arthur Grimuaux, IvryGitlis and Ida Haendel.

[8]Gavoty, 1982, p. 36

Chapter 3 Romanian folk music

Folk music (and dance) plays a significant role in the life of the Romanians. It is performed by professional musicians during all kinds of occasions. Romania is a big country, and because of many invasions and shifts of its border, influences by surrounding countries are obvious. Every part of Romania has therefore its own musical characteristics.

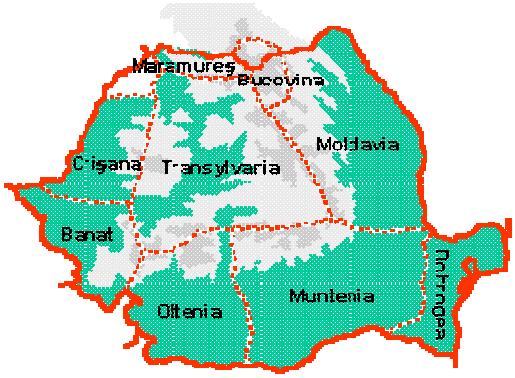

Figure 04:
Romania

3.1 Romanian folk music

Folk music (and dance) plays a significant role in the life of the Romanians. It is performed by professional musicians during all kinds of occasions. Romania is a big country, and because of many invasions and shifts of its border, influences by surrounding countries are obvious. Every part of Romania has therefore its own musical characteristics.

"Romanian folk music embraces widely different genres and styles: ballads, carols ('colinde'), pastoral music, dances, wedding-songs, funeral laments and so on. […] And the Romanians have assimilated techniques and materials from all the various peoples who have lived among them, ruled them or inhabited their borderlands." [9]

Constantin Brăiloiu, one of the first and most important Romanian ethnomusicologists, stated that the terms 'peasant' and 'folk' have in essence the same meaning, which means that 'folk music' is mainly the music which is played in rural areas. Bartók agreed to this idea, stating that music from urbanized areas was "less pure": folk music is "all music which the village folk spontaneously use as expression of their musical instinct and feeling." [10]

3.1.1 Characteristics according to Enescu

Even though Romanian (folk) music has clearly Arabic, Slavic and Hungarian influences, Enescu has said it has its own peculiar character. "The general characteristic which stands out in the music of our country […] is: sadness even in the midst of happiness. […] This yearning ('dor'), indistinct but profoundly moving is, I think, a definite feature of Romanian melodies."

[9]Gavoty, 1982, p. 36
[10]Gavoty, 1982, p. 36

[11](‘Dor’ can be compared to the German word ‘Sehnsucht’.) He mentioned the fact that often third, sixth and seventh degrees are mobile, creating an atmosphere which shifts between major and minor (there are many clear examples of this phenomenon in his PoèmeRoumain, opus 1, and his second Romanian Rhapsody, opus 11).

3.1.2 Instruments

Like the other characteristics of Romanian folk music, every region has its own, fairly unique sound, and thus its own combination of instruments. Throughout the centuries, instrumental combinations have changed, e.g. due to the influence of (nomadic) gypsies. Romanians were very often willing to adapt to more contemporary, popular sounds. [12]

For many centuries, many various types of pipes have been played throughout Romania. Examples are: fluier (all over the Balkans), caval (in Oltenia, Muntenia, south Moldavia), tilincă (in north Transylvania and Bucovina), nai (panpipes, around the world), bucium (alphorn, in the Moldavian Carpathians of Vrancea and Neamţ, and Muntenian Carpathians of Argeş and Prahova), fluiergemănat (in Mureş), fifă (in Oltenia), ocarină (in Wallachia and Oltenia), cimpoi (bagpipe, by the 16th century it was a popular instrument around Europe, but nowadays it is hardly in use anywhere), taragot (in Transylvania).

Figure 05:
Romanian pipes

Later, the cobza (Romanian lute) accompanied the pipes (and violins). Its soft sound and short neck make it an instrument which only plays an accompaniment role. It used to be widespread (now only in the Moldavian Carpathian regions of Vrancea and Bucovina), but has been taken over by the more popular ţambal(similar to the Hungarian cymbalum) all over Romania. Played with two hammers, it is mostly used for (arpeggiated) chordal accompaniments (in Transylvania and Banat) and rhythmical support (in Muntenia and Wallachia).In Oltenia, the

[11]Şerban, interview with Enescu, MirceaVoicana, George Enescu.Monografie, two volumes, 1971, p. 400
[12]Malcolm, 1990, p. 25

cobza was replaced by the zongora, a kind of guitar (also held vertically). This instrument has a limited amount of chords which can be played.

		
cobza	ţambal	zongora

Figure 06:
Romanian string instruments

The violin is currently the most important melody instrument all over the country. The 'modern' violin came to Romania in the 18th century. Nowadays, the 'normal' tuning system (as we know it) is in use, but originally some other systems occurred as well (depending on the area, e.g. influenced by Turkish tuning systems). Sometimes, some adaptations are made, three in particular. In Transylvania, the bridge is flattened, so that it becomes easier to play chords (playing three strings at once). This is done on the violin which plays the (harmonic and rhythmic) accompaniment ('vioarabraci').Playing both on and off beat chords as an accompaniment is called 'Romanian style' ('românesc'), playing only off beat is called 'German style' ('nemţesc'). In Oaş, the bridge of the instrument is placed next to the fingerboard. The sound becomes very shrill, 'false' in our ears. It is used to play in high pitched tuning. Before there was the possibility of electrically modifying sound, there was an instrument called the 'Stroh' violin, 'vioară cu goarnă' ('violin with horn') in Romanian. With the help of a mica resonator and a horn, the sound is being amplified. They still exist in Bihor. Cellos and basses (also smaller versions than the ones we know, only having three strings in order to make transportation easier) have been in use since the 19th century. Bass lines in (Romanian) folk music are as simple as possible, mostly playing the root note (and fifth) of the chord.In the eastern Carpathians, the instrument can also be used as a percussive instrument, hitting the string(s) with a stick.[13]

	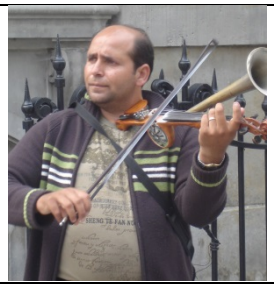
vioarabraci	vioară cu goarnă

Figure 07:
Romanian violins

[13]Romanian traditional musical instruments, July 14th 2013, http://orizontculturalt.files.wordpress.com/2011/04/some-instrumente-traditionale-romanesti-en1.pdf

3.1.3 Scales and modes

As for applied scales and modes, there is a wide variety that can be found. Diatonic scales are, like in all Eastern Europe, very much in use. But because of a clear Arab (Turkish) influence, chromatic elements are widespread as well, as are pentatonic scales. An element that can be found throughout the country is the augmented fourth (as part of the gypsy scale). The most common scale in Romanian folk music is the Lydian mode, with a flattened seventh degree:

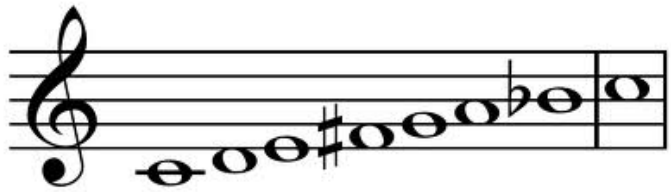

Figure 08:
Lydian mode flat seventh degree

It consists of a lydiantetrachord and a doriantetrachord. This scale is also known as the 'acoustic' scale, since it contains all first eleven overtones. (It is regularly used by Claude Debussy.)

Especially in the 'colinde' (pre-Christian carol), the finalis (final note) is the second degree (so in this case, the d). That means that, in our ears, the music ends on a 'half-cadence'. [14]

Furthermore, we often see the Dorian mode (sometimes with an unstable fourth degree, meaning it can vary between a perfect and raised fourth), Phrygian and Aeolian modes, and the Mixolydian mode. It occurs not only in the Lydian (flat seventh) mode that the finalis is in fact the second degree of the scale.

Diatonic modes are heard most. The most frequently used chromatic modes are: the Dorian mode with a sharpened fourth and flattened seventh degree, the Lydian mode with a sharpened second and flattened seventh degree, and the Mixolydian mode with both second and sex degrees flattened.[15]

3.1.4 Meter and rhythm

In vocal music (e.g. 'colinde', meaning 'carol song'), the bichronal rhythm is used very often, both hexasyllabic and octosyllabic, resp.:

q e q e q e and q e q e q e q e

Figure 09:
Bichronal rhythms

[14] Bartók's variations of The RomanianChristmas Carols, July 20th 2013, http://www.humanities.mcmaster.ca/~mus701/mmac_v4_2005/articles/mihaela.html

[15] Romanian Folkloric Influences on George Enescu's Artistic and Musical Development as Exemplified by His Third Violin Sonata, July 21st 2013, http://repositories.lib.utexas.edu/bitstream/handle/2152/1854/zlatevamz61135.pdf

As can be seen, the bichronal rhythm is clear, though the order of the values can change and becomes unpredictable.

Bartók proved that in most instrumental music, a 4/4 bar is very much in use, the majority of the melodies lasting 16 bars. Especially in fast music, pretty much all sixteen sixteenth notes are audible throughout the bar, sometimes in combination with eighth notes. The dotted version of the rhythm occurs in so called 'heroic' melodies:

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x xxx          e x x          xx e      x. y x. y
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The Bulgarian influence is that in fast Romanian dance music, an eighth note is either eliminated or added to the rhythm. Meaning, in our 'western' ears, the music has a limping feel. The music has a great swinging feel to it, but if you're not used to it, it sounds very irregular (which, in fact, it is!). The most widespread time measure in use is the 7/8 bar (divided 2+2+3). Some irregular dances:
In the Danube region, where Romania and Bulgaria share their musical heritage and traditions, one can find three types of irregular dances:
- rustemul: this dance has two beats (short-long), and is mostly played in a 5/16 bar. The 2+3 timing is slightly imperfectly done, and as a consequence one might hear the music in 3/8. And if this too is not perfectly done, the result is a symmetric rhythm of 2/4.
- geampara: here we have three beats (short-long-short) in a 7/16 bar.
- șchioapa: has four beats (short-short-short-long) and is written down like a 9/8 bar, divided 2+2+2+3. The version of the șchioapa in south Transylvania and south Moldavia is different; here we find a 5/4 bar (2+2+2+4).

The rhythm of the music of Transylvania is quite hard to notate because of its stretched beats. The most common (recognizable) time measure is 7/8. The most famous dances of this area are:
- purtata: there are two types, in the Transylvanian plains there are two very slow beats per bar, the music is, as if it were, 'hesitating'. The type of the southern part of Transylvania is found in 7/8 (3+2+2), 10/16 (4+3+3) and 11/16 (4+3+4) bars.
- învârtita: only in the south, 10/8 (4+3+3) bar.
- fecioresca: only in the south, 7/8 bar.

In Banat, the 'brâul' is very popular, it's a men's chain dance. There are both symmetric (2/4 bar) and asymmetric (7/8 bar, divided 3+2+2). The long-short-long rhythm is its characteristic; we find this in other nearby countries as well, including Albania, Bulgaria and (eastern) Serbia. [16]

3.1.5 Ornamentation

Ornaments play an important role in Romanian folk music. Because of its improvisatory

[16] Asymmetric rhythm dances, July 20th 2013, http://www.eliznik.org.uk/RomaniaDance/uneven.htm

character, they are not fixed, and are created on the spot. Particularly in Romania, ornaments are used excessively, and as a result it might be hard to distinguish the actual melody. [17]

In Bihor, it is said: "Usually when the singer is in a bad mood, he hurries on and does not insist on ornamental notes;but if he is in a mood for singing, he tries to show off, singing more slowly, prolonging certain sounds, and using many more ornamental notes." [18]

3.1.6 Doina

'Doina' means 'shepherd's lament' and is a typically Romanian type of song. Its mood is melancholic and sad, and the psychological goal of it is to 'ease one's soul' (in Romanian: 'de stâmpărare'). They are usually about the bitterness of life, longing ('dor', see above), asking God to relieve pain, and so on. Originally, it was sung by a solo singer, but nowadays instrumental versions are just as popular (mostly performed on simple instruments, e.g. different types of flutes, although gypsy versions also use instruments such as violin, clarinetand accordion). [19]

Both melody and rhythm are very free. The use of the so called 'uncertain' mode, in which the third, fourth and seventh degrees are variable, give the doina an improvisatory character. Both the fourth and fifth degrees are often prolonged. There is in a way a melodic framework, skeleton if you like, around which is being improvised. As for rhythm, Bartók used the term 'parlandorubato', meaning 'in a free, speaking rhythm'. The doina is usually very richly ornamented, up to an extent that it becomes almost impossible to separate the ornaments from the actual melody. Inflections and vocal effects are also typical. It is very melodic, and shows similarities to what we call 'recitative', many notes being repeated and/or accentuated, and the accompaniment being very slow, almost only serving as a harmonious background.

Because of its expressive qualities and possibilities, Enescu liked the doinaparticularly. Besides writing a 'Doina' for baritone, viola and cello, he used this musical genre in his first and third piano sonatas, and his third violin sonata ('dans le caractèrepopulaireroumain').[20] Meaning, he didn't quote an original melody of a 'doina', but created some of his own.

3.1.7 Gypsies

"The subject being folk music, I made my collections exclusively from peasants and from people who either were an essential part of village community life or else fitted musically into this life by functions which gave them importance in it (gypsy violin players). Gypsies living in villages are completely assimilated musically according to the type of people among which they live; therefore, there is no reason to exclude them. They are, anyway, but a few melodies sung with text by them. As to instrumental music, we are definitely depending on gypsies in certain areas where only gypsies are "professional" musicians."[21]

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[17]Volksmuziek, July 21st 2013, http://www.sztolyan.nl/index.php/volkszmuziek
[18]Bartók, 1967, p. 5
[19]Doina, July 14th 2013, http://en.wikipedia.org/wiki/Doina
[20]Malcolm, 1990, p. 23
[21]Bartók, 1967, p. 4

These ‘professional’ musicians are called ‘lăutari’ (the actual meaning of the word is ‘fiddlers’, but it is used for all professional musicians, not only violinists). “The impression has somehow arisen that gypsy music consisted of the most degenerate sort of urban café-chantant repertoire; this was scarcely true in Hungary, and it was even less true in Romania, where they played such an integral part in the musical life of the countryside.” [22]They played an underestimated role in preserving the music. (Enescu was very thankful for this.) They were professionals, playing whatever they were asked to play; according to Malcolm “they were more the servants of popular taste than the masters of it”.

However, they brought some stylistic elements of their own, such as an even more lavish use of ornamentation, and gypsy violinists play, compared to other Romanians, much more often in high positions on the E string, as a sign of virtuosity. Typical is their (more) frequent use of ‘special effects’ like glissando, pizzicato, etc. (Non-gypsy Romanians use these effects too, sometimes, but merely as musical ‘jokes’.)

3.2 BélaBartók


Figure 11: BélaBartók

3.2.1 Ethnomusicologist

“The study and publication of Rumanian folk music generally, and especially that of Transylvania, is my life’s passion and ambition.” This is what Bartók (1881-1945) wrote in a postcard to Ion Bianu, Bucharest. He collected and analytically studied folk music from many countries in Eastern Europe, and became one of the founders of ethnomusicology. According to Wikipedia, ethnomusicology is “an academic field encompassing various approaches to the study of music (broadly defined) that emphasize its cultural, social, material, cognitive, biological, and other dimensions or contexts instead of or in addition to its isolated sound component or any particular repertoire.” [23]“The quality of Bartók’s devotion to creative and folkloristic fields alike is unusual, and among composers of equal stature, almost unique. Vaughan Williams did some folksong collecting, but compared to his composing interest and activity it remained of negligible weight. The Spaniard, Felipe Pedrell, and the Finn, Krohn, in the front rank of ethnomusicologists, have not achieved eminence as composers. Zoltán Kodaly is, to my knowledge, the only other exception to this general rule.”[24]On Romanian folk music alone, he wrote five entire books/volumes, consisting of 3,404 melodies which he collected within a period of 37 years.

3.2.2 Difficulties

“[…] study on Rumanian songs and music had considerable handicaps. A Rumanian state had not existed until the Treaty of Paris in 1856, and even then it remained part of the Turkish

[22]Malcolm, 1990, p. 24
[23]Ethnomusicology, July 13th 2013, http://en.wikipedia.org/wiki/Ethnomusicology
[24]Bator, 1967, Vol. 1 p. xi

Empire until the Treaty of Berlin made it an independent country 1878. Transylvania, Bihar, and Mumureș, where Bartók did his collecting, were all parts of Hungary. Thus, national consciousness, "common pride in a glorious ancestry," and attachment to the art and culture of all Rumanians has only recently become embedded in a community with ancient traditions that are comparable to those of the Hungarians. Studying and honoring these traditions were not parts of a nationally unified culture to the extent that they were in Hungary. In short, the Rumanians were imperfectly grounded in their own culture. In a letter of April 29, 1910, to Demitrie G. Kiriac, who played a substantial role in making his compatriots conscious of their national culture, Bartók referred to Kiriac as "the only one in Rumania, who takes interest in their folk music." With local enthusiasm lacking, a work in Rumanian music could not engender a secondary wave of interest abroad. Curiosity about Hungarian national music, on the other hand, reached wide circles outside Hungary."[25]

3.3 Influence on Enescu's works and reputation

Enescu wrote a couple of pieces of which the titles suggest a direct Romanian background/connection to the piece. These include his PoèmeRoumain opus 1, his two Romanian Rhapsodies opus 11,his third violin sonata opus 11, 'dans le caractèrepopulaireroumain', and 'Doina' for baritone, viola and cello. But his complete oeuvre is much more extensive than that. The actual percentage of works which are inspired by Romanian folk music (either by quoting existing traditional melodies or by using the music's characteristics) is way lower than his reputation, a 'Romanian' composer, might suggest. "By the end of his life Enescu was heartily sick of the success enjoyed by the Rhapsodies, which had eclipsed all his other works."[26]Except for his very early childhood, he had lived and studied mostly outside of Romania, being educated by many well-known non-Romanian professors. Unlike Bartók, he didn't do any (scientific) field research on (Romanian) folk music whatsoever, so the Romanian folk music he knew he heard mainly in his childhood, or heard/read about while he was abroad.

[25]Bator, 1967, p. xvii
[26]Şerban, interview with Enescu, MirceaVoicana, George Enescu.Monografie, two volumes, 1971, p. 1051

Chapter 4: Romanian Rhapsody no. 1 opus 11

4.1 Influence of Romanian folk music

4.1.1 Enescu's ideas on using Romanian folk music

The two Romanian Rhapsodies opus 11 are the only works in which Enescu quotes original folk tunes. He finished the first Rhapsody by the age of 19, so we could consider them to be 'early' works. There is much speculation on how he collected the tunes, whether they were musical childhood memories (maybe heard from his first violin teacher, a Romanian gypsy) or that he gathered them later on. Anyway, on treating these melodies, he said the following: "I will repeat what I have so frequently said to my Romanian colleagues: folklore itself is perfect and should not be dressed in unsuitable garments. To combine folkloric material with an unsuitable scoring is vandalism! Folklore as a motive for inspiration – yes, but its treatment must be original, free of school dogmas and far-fetched complications. The simpler a popular melody is presented, the more strikingly it shines in all its beauty." [27]He has often said that the only two ways one can develop a folk tune, is by dynamic progression and repetition. In a letter to the composer Sabin Drăgoi in 1942 he explained that at most a few contrapuntal ornaments could be added to a folk tune 'with extreme caution and discretion': in an interview in 1928 he said that 'an essential feature of folk song is the way it distances itself from harmony: the lightest harmonizing is the most authentic' [28]
Enescu used the following 'traditional' melodies in his first Romanian Rhapsody:

1) "Am un leuşivreausă-l beau" – starting in bar 1
2) "HoraluiDobrică" – starting in bar 33
3) "Mugur – Mugurel" – starting in bar 102
4) "Ciobănaşul" – starting in bar 112
5) "HoraMorii" – starting in bar 146
6) "Ciocărlia" – starting in bar 282

In his more 'mature' works (e.g. the third Violin Sonata), we see a totally different approach towards using Romanian music in a 'classical' form. As stated before, he was against the idea of subjecting folk melodies to "complicated musical development" [29]and therefore searched for another way to include the music of his homeland in his works. He did so by creating his own folk music, meaning he didn't quote any traditional melodies anymore, but wrote music in which " all the atmosphere and melodic coloring is deeply Romanian, but the themes are incorporated from the start into his own individual processes of melodic and harmonic development." [30]Characteristics of 'his' folk music he liked to use were modes, rhythms (e.g. *parlandorubato*) and ornamentations. He never used any truly Romanian musical instruments in his works, but he does sometimes imitate e.g. the ţambalby giving arpeggios to the harp (in his orchestral works, such as the Rhapsodies) or piano.

[27]Gavoty, 1982, p. 301
[28]Enescu, 1981, p. 9
[29]Malcolm, 1990, p. 182
[30]Malcolm, 1990, p. 183

4.1.2 General characteristics

4.1.2.1 Enescu

As stated above, 'dor' (yearning, 'Sehnsucht' in German) is a very crucial characteristic in Romanian folk music, according to Enescu. When one listens to the second Romanian Rhapsody, it is clearly filled with this 'Sehnsucht', and constant switching between major and minor is a fact. As for the first Romanian Rhapsody, this is not the case. It is a quite happy piece in general, and the only passage I could find with a recognizable 'dor' is the theme presented in bars 102-109.

4.1.2.2 Instruments

Enescu uses a totally 'normal' or 'classical' symphony orchestra, he didn't add any 'authentic' Romanian instruments such as panpipes, taragot, cobza, ţambal, etc. The one classical instrument which is able to imitate the ţambal is the harp, and he does use it in this way in order to create accompaniment (rhythmically and/or harmonically). For examples, see bars 8-11, 30-33, 50-58, etc. As mentioned above, there are many types of flutes in Romania. The classical flute is not entirely the same, but comes quite close to the sound of Romanian flutes – it does play an important role in the piece throughout. There are sections in which the second violins have the same role as the vioarabraci, namely playing the afterbeat (see e.g. bars 20-25, from bar 146 as well, in this case the first violins play along).

4.1.2.3 Scales and modes

As we saw, an important characteristic of Romanian folk music is the raised fourth degree. It appears already in the very first theme presented in the piece, although only in ornaments. From bar 73 on, the g sharp is very clearly a raised four (when one analyzes it in D, not in A). The theme starting in bar 266 is totally designed around the raised fourth degree (the D sharp in A), and this is a large passage.

The beginning only consists of Ionian and Aeolian scales, but these two scales can be found throughout the piece. Other characteristic scales are the following:the 'Posément' in bar 89 is a Mixolydian scale, when one doesn't consider the very first note. The unstable fourth is very clear (the b and b sharp in F sharp). This theme is repeated in bar 102. A very large Mixolydian passage starts in bar 146. In bar 266, we see the very characteristic Lydian flat seventh presented, as is from bar 326. The 'Allegrement' in bar 581 is Mixolydian, although with a flat sixth degree. The piece begins and ends in a shining A major.

4.1.2.4 Meter and rhythm

Even though the piece starts in 4/4, it mainly consists of 2/4 and 6/8 bars. There is not one irregular bar (e.g. 7/8), meaning there is no Bulgarian (rhythmical) influence to be found in this particular work.
Bartók's observations on fast pieces prove to be right, because in nearly every fast section, almost all 16^{th} notes are played (whether in the actual melody, as from bar 156 or 306 on, or in the accompaniment, as from bar 30 on). The phrases (all) consist of a regular amount of bars (like 16, as Bartók suggested), a clear example can be found at the very beginning of the piece.

The famous q e rhythm (originally from the 'colinde') is present too, many times in fact. As from e.g. bar 33 on, the accompaniment exists of this long-short-long rhythm (although notated slightly different, namely with two eighth notes and a rest in between).

4.1.2.5 Ornamentation

Ornamentation is quite widespread throughout the piece, but in a very structured, 'classical' way – not as excessively as in some Romanian folk music.

4.1.2.6 Doina

I couldn't find any examples of 'doina' in the piece.

4.1.2.7 Gypsies

Sometimes, the violins play in high positions on the E string (as from bar 390 on), which can be traced back to a 'gypsy' way of playing (it is a sign of virtuosity). Also, frequent use of glissandi was introduced by them, in this piece it is mainly the harp which makes the glissandi (a.o. bars 42, 64, 111). Pizzicato comes from them as well (of course this already existed in classical music too); it is used for accompaniment in many sections (e.g. bars 136-140).

4.2 Making an arrangement for 2 piano's

4.2.1 Original and existing transcriptions

The original instrumentation of the piece is as follows: 3 flutes (1 piccolo), 2 oboes, English horn, 2 clarinets in A, 2 bassoons, 4 horns in F, 2 trumpets in C, 2 cornets in A, 3 trombones, tuba, 3 timpani, percussion (triangle, cymbals, snare drum), 2 harps, violins 1 and 2, violas, cellos and basses. A version for piano solo (by the composer) and a version for violin and piano (by Marcel Stern) already existed. This meant I had two versions I could perform already, but I wasn't satisfied with either one of them. The violin-piano version focuses too much on the violin's virtuosity, the piano part is not interesting at all, pretty much only accompaniment (with some exceptions). The solo piano version seems to be an 'as complete as possible' summary of his orchestral big brother, meaning that as many possible layers of musical material are placed on top of each other, resulting in an almost unplayable result. It's simply too polyphonic, too much material has to be divided between the pianist's two hands.

4.2.2 The choice for two pianos

Every year, the organization of the NJO Muziekzomer (a classical music festival in the Netherlands) asks me to play in their 'Pianosalon', a concert series that focuses on piano repertoire of any kind. Usually, we (my colleague pianists, my teacher Ellen Corver and I) have two grand pianos at our disposal. In the Arnold Schönbergzaal of the Royal Conservatoire in The Hague, where my final Master's exam will take place, are also two grand piano's available. I have played pieces for two pianos before, and I love the 'orchestral' sound and possibilities of two pianos very much. Besides, some of my best friends are also studying piano at the KC, and I wanted to include at least one of them in my Master's exam. I don't like playing quatre mains (2 pianists, 1 instrument) that much, since I don't want to

share my own keyboard with someone who is sitting so close to me. And my coach, Mr. Theo Verbey, pointed out that writing for two pianos provides me with much more freedom and possibilities than writing for only one. The choice had been made: I would write an arrangement for two pianos. My version had to be well written for both pianos, meaning it didn't need to be a complete summary of the musical material occurring in the orchestral version, but had to be logical from a pianistic point of view. This would mean I'd have to eliminate some things, and adapt other things to make it my own '2 piano'-piece.

4.2.3 Examples of adapted material

Below, you'll find some examples of places in the piece I had to 'rewrite' for my arrangement. The underlined numbers are bar numbers from which the example I'm discussing starts.

30 In the first violins, we see fast repeated (sixteenth) notes. As I saw in other arrangements for one and/or two pianos of orchestral works, these don't literally appear in the piano versions as well, just because of technical reasons. To have a musical effect which resembles this, I octavated every second note. In this case, it's easy to play as a pianist, while the 'busyness' of the material remains. (This can be seen in the right hand part of piano one).
42 In the harp, we see a glissando of the A major scale. On a piano, this is not possible, since we have to deal with both white and black keys (a-b-c#-d-e-f#-g#-a). Because a glissando is not possible, the pianist has to play all notes of the scale separately. But because of its speed this doesn't make a lot of difference, because the effect we want – a fast upward movement – remains.
(74)
99This was one of the places where I actually added some material. In the orchestral version, in some winds we see heavily sustained notes, whereas the strings and remaining winds play a 'heavy' melody. Because of the fact that a piano in general cannot sustain notes since the sound of a played note immediately starts to decay, I had to find another way to make the melody (and the whole passage) sound as 'heavily' and sostenuto as they do in the original version. Like in the violin-piano arrangement, I used a tremolo (it can be found in the left hand of piano one) to create (or 'imitate') this atmosphere. This repeats itself from bar 112 on.
111 In this bar, I faced a practical difficulty – both I and my coach mr.Verbey couldn't find where and how to create a tuplet which consists of thirteen 32nd notes. In reality, one probably won't hear the difference because of its speed, but as one can see, I notated the descending scale as eight 32nd notes and a quintuplet.
188 For a long time, I wasn't sure whether or not to put the bass note and the off-beat in the same hand of one of the pianists, since this is what we normally see in these kinds of passages. However, in this case we're dealing with Romanian folk music, in which bass notes and off-beats are played by different musicians. Even though it might be a bit hard to play it rhythmically perfect, the way I wrote this passage suggests the sound (and the way both musicians have to respond to one another) of a 'band'.
294 The violins and most of the wind instruments have long, sustaining notes. It is not possible to do this on a piano, so in order to keep the sound, I added tremolo's in the right

hand of piano two.
322 In these bars, the descending line a-g-f#-e and the pedal note on a in the violins is most important, since these are some of the main characteristics of the quoted 'Ciocarlia' of GrigoraşDinicu. The way of writing though is not really comfortable to play on a piano, because of the repeated notes in a relatively fast tempo. I rewrote it so that the melody in the higher octave alternates with the pedal note a in the lower octave (it's in the right hand of piano one).
503 There is a large glissando (in the scale of E major) in both harps, lasting four bars. As we saw before in a.o. bar 42, the most important thing is that we hear a fast (both an ascending and descending) movement. I simplified and shortened the scale in order to make it playable for the pianist(s).

4.2.4 Examples of 'The Planets' by Gustav Holst

What I liked generally about 'The Planets', was the fact that both pianos were treated equally as for as the division of the (important) material, both accompany parts and main melodies. Neither one of the pianist is 'the soloist'.Voice leading-wise many parts are as well written as in the orchestral score, but still the two piano-score is very clear and uncomplicated (even though one tries to cover all orchestral instruments). Having four hands available, there are four 'registers' available at any time. Often, but absolutely not always, piano 1 is positioned slightly higher than piano 2 (see below). I noticed that choosing octaves is extremely important in writing for two pianos instead of an orchestra, because this is the main possibility when it comes to creating certain 'colours', or 'timbres' (which is much easier when one has many different instruments).

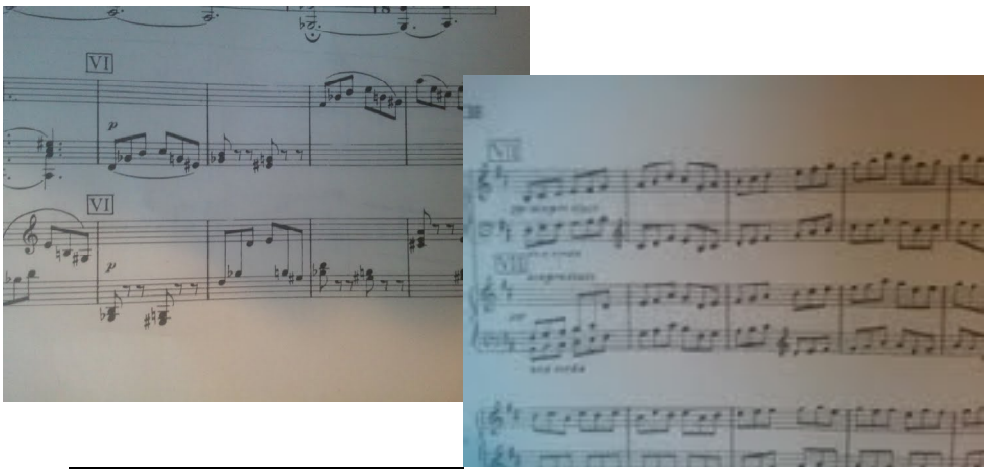

Figure 12:
Fragments of 'Mercurius'

As one can see in the left picture of figure 12, dividing motifs between both pianos is acoustically a wise thing to do, since it sounds as if different instruments comment on each other. It makes the music (more) three-dimensional in sound.

To create a big, ‘orchestral’ sound, the use of octaves is common, as well as tremolos (see below).Especially while using pedal, the sound ‘expands’.

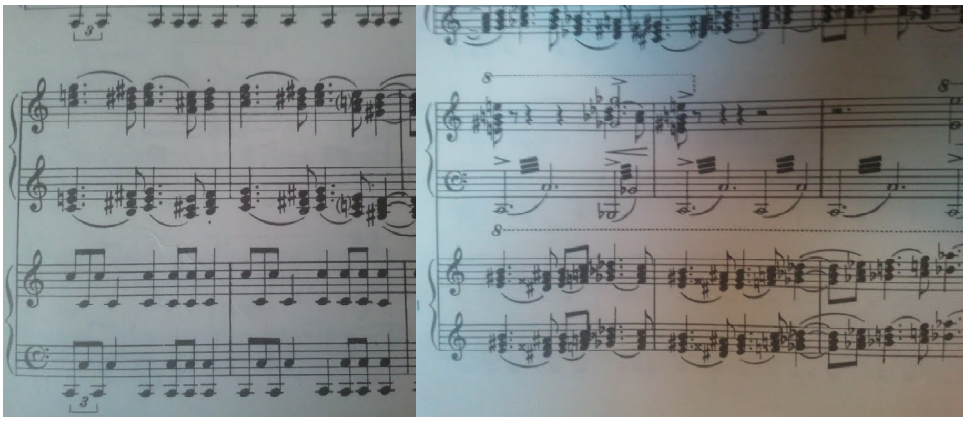

Figure 13:
Fragments of ‘Mars’

Also, the use of the whole piano range is necessary to achieve this:

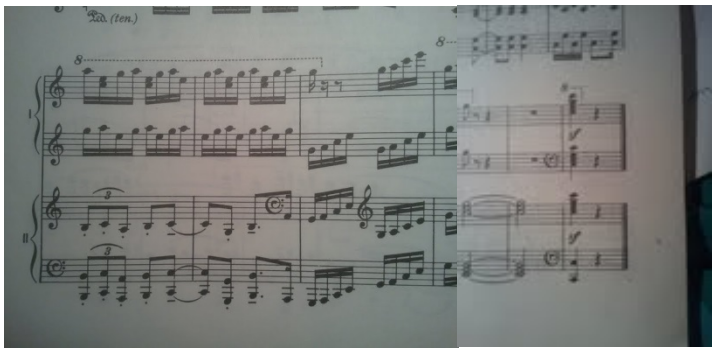

Figure 14:
Fragments of ‘Jupiter’

In both examples, piano 1 is situated in the higher position, piano 2 in the lower.

Not always using both pianos at the same time underlines the individuality and importance of both parts, and is acoustically interesting as well:

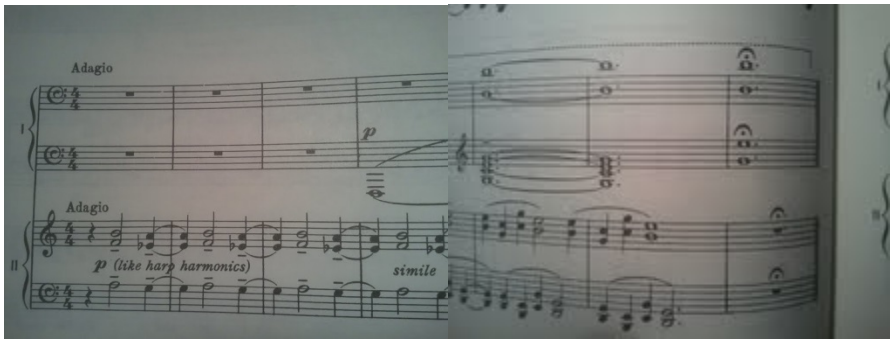

Figure 15:
Fragments of 'Saturn'

As one can see below, to create ‘noise’ or ‘chaos’, or simply ‘movement’, the combination of arpeggios and tremolos is ideal:

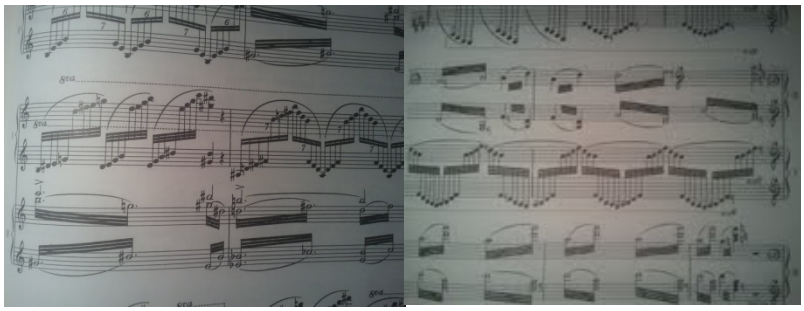

Figure 16:
Fragments of ‘Neptune’

Conclusion

As one would expect, the answer to the research question which is presented in the Introduction is twofold.

First of all, one can find the arrangement I made of the Romanian Rhapsody no. 1 opus 11 by George Enescu in the Appendix. When looking at this score, and reading chapter four, it becomes clear how I made this arrangement for two pianos, and why I made it like this. The main goals were to keep the material as much intact as possible, but while doing this, I wanted to make sure both piano parts were very 'playable', very 'pianistical'. With many thanks to Tim Sabel (my fellow pianist) and Theo Verbey (my research coach), I achieved the result I wished for.

Secondly, I wanted to know how this piece has been influenced by Romanian folk music. In order to be able to do this, I had to determine what 'Romanian folk music' actually is. This is a huge subject by itself, since first of all Romania's borders and inhabitants changed during the centuries, and in every small village or area, one could and can find some unique musical elements (this may consist of the used instruments, songs, way of playing, etc.). So I tried to narrow it down to the most distinct and prominent characteristics. I did this in chapter three, in which I started by quoting Enescu himself on the subject. According to him, the music of his country is full of 'dor' ('Sehnsucht'), and there is 'sadness even in the midst of happiness'. Shifting between major and minor also occurs frequently, I noticed.When I started analyzing songs I knew from my childhood, and started looking for characteristics on the internet, in chapter four, I showed that there are some elements which appear in most of Romania's folk music, concerning instruments, scales and modes, meter and rhythm, ornamentation, 'doina' and gypsies.

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