

George ENESCU

THE UNKNOWN ENESCU, VOLUME TWO

CAPRICE ROUMAIN FOR VIOLIN AND ORCHESTRA

ROMANIAN RHAPSODY NO. 1

VALSE LENTE 'L'ENJÔLEUSE'

IMPRESSIONS ROUMAINES

SONATA TORO

IMPROMPTU

REGRETS

ADAGIO

Sherban Lupu, violin
Viorela Ciucur, piano
Sinfonia da Camera

Ian Hobson, piano and conductor

INCLUDES FIRST RECORDINGS

THE INTERNATIONAL RECEPTION OF GEORGE ENESCU

by Valentina Sandu-Dediu

The name of George Enescu (1881-1955) appears more and more frequently in recitals and recordings. Gradually the public has become familiar with the discreet figure of the Romanian-born musician, who studied in Vienna and Paris (with Gabriel Fauré and André Gedalge, among others). There are only a few recordings of Enescu on the violin, but history has preserved the evidence of the brilliant career of a violinist, who, after obtaining a First Prize in performance at the Paris Conservatoire, played on the world's most important stages with Alfred Cortot, Jacques Thibaud, Pablo Casals and many others. All the sources attest to the magnetic talent of a major performer with an amazing memory.

But much less has been said about Enescu the composer, and it is only recently that his works have begun to find a wide audience outside his native country. Caught up in the hustle and bustle of concert life, a meticulous perfectionist in his compositions but reluctant to promote them, Enescu left a legacy of just over 30 published works (among them the opera *Œdipe*, three symphonies, three orchestral suites and numerous chamber works); there is also a sizable number of unfinished manuscripts, preserved in the Enescu Museum in Bucharest. Although he was proclaimed in Romania as a composer of national importance, the international public has discovered him much more slowly, either as the result of a lack of appropriate marketing or because of the complexity and sophistication of his scores, not all of which make a strong impact on first hearing. The reception of Enescu's music has changed fundamentally only in the past three decades, but there is still a long way to go before he reaches the fame of his contemporaries, who – like him – were located on the borders of Europe (Jean Sibelius, for example).

During his lifetime his works were programmed only sporadically (though in 1911 Mahler conducted Enescu's First Orchestral Suite on a tour of the United States), the fame of Enescu the violinist far outstripping that of Enescu the composer; and the success of the *Romanian Rhapsodies* often overshadowed knowledge of his later compositions, which are often complex and less easy for audiences to grasp. The Communist regime in Romania speculated on the name of Romania's best-known musician after his death when it established the George Enescu International Festival and Competition in 1958 but international knowledge of the early years of the Festival faded considerably in the 1980s, during which time Nicolae Ceaușescu succeeded in isolating Romania almost without notice from the outside world. Fortunately, the Enescu Festival and Competition were revived and regained their lustre after 1990, and their contribution to a deeper knowledge and international reappraisal of Enescu's music can no longer be doubted. Similarly, the many recent productions of *Œdipe* (1931) in some of the major opera houses around the globe are finally bringing this important twentieth-century opera to the attention of an international public.

Worldwide, the most important narrative discourses of German, French and English musicology continue to ignore Enescu. Hermann Danuser (in 1984, in *Die Musik des 20. Jahrhunderts*¹) emphasises the importance of the modernity of the Viennese school and of Arnold Schoenberg's change of direction. Antoine Goléa (in 1961, in *L'aventure de la musique au XXe siècle*²) and other French writers highlight Claude Debussy, Maurice Ravel, Eric Satie and the Groupe des Six. Each author is guided by his or her own ideology, and they all ignore Enescu. Even in the monumental undertaking of Jean-Jacques Nattiez, co-ordinator of the series *Musiques. Une encyclopédie pour le XXIe siècle*,³ Jean Molino makes no reference to Enescu, nor to Romanian music more generally, in the (otherwise exceptional) pages devoted to 'Pour une autre histoire de la musique. Les réécritures de l'histoire dans la musique du

¹ Laaber-Verlag, Lillenthal.

² Le Point, Souillac and Mulhouse.

³ Actes Sud, Arles, 2003–7.

XXe siècle.⁴ The same is true of Richard Taruskin's six-volume *Oxford History of Western Music*, published in 2005–9.⁵

Basically, after the First World War, the major histories of music examine how the two aesthetic camps, the Parisian (which includes Stravinsky, temporarily established in that city) and the Viennese, are configured. No one was looking east as yet, because everyone was still preoccupied with understanding and explaining the new, effervescent phenomena of central and western Europe. Looking east would require its own nuances. Composers from Hungary (Kodály, Bartók), Czechoslovakia (Janáček), Poland (Szymanowski) and Romania (Enescu) are concerned to varying degrees with inserting fertile indigenous folk-elements into music written in modern western European styles. They all come from schools of music only recently established (mostly in the nineteenth century); some feel marginal, provincial, and always tend towards synchronisation with western models, frequently giving rise to expressions of 'tension between the national and the universal' that became a kind of mantra when discussing artists perceived as nationalist.

Fortunately, beginning in 1990, several European musicologists published studies devoted to Enescu, improving knowledge of the man and his music in some of the major world languages: Noel Malcolm's *George Enescu, His Life and Music*, with a Preface by Sir Yehudi Menuhin (1990),⁶ Dieter Nowka's *George Enescu und die Entwicklung der rumänischen Musik* (1998)⁷ and Alain Cophignon's *Georges Enesco* (2006).⁸

Among the thousands of pages written in Romanian on Enescu, the volume by the composer and musicologist Pascal Bentoiu, *Capodopere enesciene* (1984,⁹ translated by Lory Wallfisch and published in English as *Masterworks of George Enescu* in 2010¹⁰), stands out, focusing on the rigorous morphological and stylistic analysis of a large

⁴ *Musiques. Une encyclopédie pour le XXIe siècle*, Actes Sud, Arles, Vol. 4, 2006 pp. 1386–440.

⁵ Oxford University Press, New York.

⁶ Toccata Press, London.

⁷ Wissenschaftliche Schriften, Pro-Universitate Verlag, Berlin.

⁸ Fayard, Paris.

⁹ Editura muzicală, Bucharest.

¹⁰ Scarecrow Press, Lanham (Maryland).

number of the 33 works to which Enescu gave opus numbers. Bentoiu undertakes this selection with determination and elegance, preferring to focus on 26 of the published compositions, explaining that 'I chose the scores that appear to me as masterpieces, those that add dignity to the musical world, considering no other criteria but their very substance'.¹¹

Masterpieces, Transcriptions and Unpublished Works

Another type of investigation was carried out in the archives of the George Enescu Museum in Bucharest (established after 1990) by the musicologist Clemansa Liliana Firca and the violinist Sherban Lupu, both of whom are passionate about discovering, cataloguing and restoring compositional sketches, school projects, exercises of all kinds, unpublished manuscripts and the like. In this way 'new' works have emerged, to be completed by other composers, which can then enter the repertoire. The most important example to date is the *Caprice Roumain* for violin and orchestra, launched thanks to the tireless enthusiasm of Sherban Lupu and his collaboration with the composer Cornel Țăranu from Cluj, who completed the score from Enescu's sketches. In assessing the stature of this piece, it is telling that it was heard twice in the programme of the 2021 edition of the George Enescu Festival, with David Grimal and Dmitry Sitkovetsky – the violinists of today have adopted it.

The recordings on this album emphasise the 'relevance of the secondary' (to paraphrase the title of a book by Clemansa Firca on Enescu, published in Bucharest in 2005¹²). Charming transcriptions, sketches or miniatures (the provenance of some of them rather mysterious) join the *Sonata Torso* for piano and violin and the aforementioned *Caprice Roumain*, both of them unfinished works, but of definite structural and musical breadth and coherence – even though it was Cornel Țăranu who established the final structure of the *Caprice Roumain*.

The success of the first *Romanian Rhapsody* for orchestra (Op. 11, No. 1, in A major, composed in 1901) can be measured firstly by its firm presence in the symphonic

¹¹ *Ibid.*, p. xi.

¹² *Enescu, relevanta 'secundarului'*, Editura Institutului Cultural Român, Bucharest, 2005.

repertoire, but also by the large number of transcriptions, various instrumentalists having been seduced by the impetus, dynamism and freshness of this music. Enescu himself prepared a version for piano (in 1949), and there are arrangements for piano quartet by the Austrian violinist-composer Thomas Wally (b. 1981), for piano quintet by 'N. Rudd' (a pseudonym of the music publisher Jacques Enoch) and even for harmonica (by Larry Adler, recorded with Les Colin on the piano). Although such transcriptions inevitably lose the colours of a 'devilishly skilful' orchestration' – and this one [1], prepared by the French composer and violinist Marcel Stern (1909-89) and published by Enoch in 1957, is no exception – they brilliantly preserve 'the liveliness and rhythmic continuity, not aggressively exotic, as much as can be accepted and digested by almost any respectable person on this planet' (to quote Pascal Bentoiu¹³). The succession of folksongs, each more exhilarating than the last, is transformed into a dance apotheosis which the listener can immediately and enthusiastically support.

A change in the compositional register can be seen with *Impressions roumaines* for solo violin (1925) [2], showing one of Enescu's constant preoccupations: the filtering and transfiguration of music from Romanian folklore into the violin-writing and structures of European tradition, which would lead to the famous Third Sonata for piano and violin, *Dans le caractère populaire roumain*, Op. 25 (1926). These 'impressions', sketches preserved in the Enescu Museum in Bucharest, were discovered by Sherban Lupu, who assembled them into a suite in four contrasting parts, with allusions to the style of Moldavian *lăutari* (fiddlers) transposed into *molto rubato* and presented in an improvisatory style based on timbral indications outlined by the composer (ornaments, *glissandi*, etc.).

Obviously, it is impossible to reconstruct all of Enescu's sketches (many are either too brief or are illegible), and some are of interest only to researchers of his style. Some can be offered to the concert circuit with varying degrees of contribution from other musicians. About 30 bars of the *Impressions* survive, originally conceived for violin and piano, of which only the violin part has been written down (according to Clemansa Firca¹⁴),

¹³ Bentoiu, *Masterworks of George Enescu*, p. 43.

¹⁴ Firca, *Noul catalog tematic al creației lui George Enescu* ('New Thematic Catalogue of Enescu's Output'), Chamber Music, Vol. 1, Editura Muzicală, Bucharest, 2010, p. 209.

and they join other exercises or essays that seem to prepare the Enescian discourse of the Op. 25 Sonata or ‘The Fiddler’ from the suite *Impressions d’enfance*, Op. 28 (1940). Enescu himself had a confession to make about his research and experimentation in this direction, as evidenced by a letter to Marc Pincherle:

Before writing the sonata in Romanian folk character [...] I waited for the fusion of the essentially rhapsodic Romanian folk mode with my nature as a born symphonist. It took me a long period of organic assimilation before I managed to reconcile these two apparently incompatible genres as harmoniously as possible.¹⁵

In the end, he succeeded in this subtle undertaking – to create a melodic discourse that embodies an ‘imaginary folklore’: without exactly quoting it, Enescu managed to recreate a style that was uncannily characteristic of the Romanian folk fiddle.

The first part of a sonata for violin and piano in A minor (1911) [3] occupies a special place among the unfinished compositions on which Enescu worked during the years 1909–14; the Romanian composer Tudor Ciortea (1903–82) christened it a *Sonata Torso*.¹⁶ Its chronological position is interesting, halfway between Enescu’s Second and Third Sonatas for piano and violin (No. 2 of 1899 and No. 3 of 1926), which are stylistically very different from each other. Here the *Sonata Torso* seeks the ‘Romanian folk character’ (the style made explicit only with the subtitle of the Third Sonata, Op. 25) in the main thematic group, but also retains in the secondary thematic group the Romantic and Impressionist influences evident in the Second Sonata, Op. 6.

Why did Enescu abandon work on this sonata, of which this substantial first part is perfectly finished? He was in a period of stylistic exploration and indecision, as one can see in a number of abandoned projects; and there were also difficulties in his private life, ranging from health problems and the public failure of the *Symphonie concertante* for cello and orchestra (a masterpiece, as it happens) to the tragic event of the death of his mother in March 1909. Its disturbed origins notwithstanding, this *Sonata Torso* now has a well-deserved place in the concert violin repertoire, thanks to its rhythmic fluidity, the

¹⁵ Letter of 1935, quoted in *George Enescu*, ed. Mircea Voicana, Editura Muzicală, Bucharest, 1964, p. 49.

¹⁶ Bentoiu, *Breviar enescian*, Editura UNMB, Bucharest, 2005, p. 38.

delicate and intimate dialogue between the two instruments, the abundance of colours and gestures and, of course, the fragile, ineffably delicate coda that follows the pathos-filled climax.

The *Impromptu concertant* for violin and piano [4], which was not given an opus number, dates from 1903, four years after the Second Violin Sonata, Op. 6. The similarities with that work and with the *Sonata Torso* are obvious, except that this charming miniature has more of the flavour of Parisian salon music. It does not aim at the elaborate architecture of sonata form: although the outlines of a sonata exposition are sketched out, the work adheres to the improvisatory nature suggested in its title.

The next two miniatures are transcriptions of solo-piano pieces from around the same time. In Paris in 1898 Enescu wrote a waltz for piano in G flat major, entitled *Regrets*, and this transcription for violin and piano [5] seems to date from the same year (according to Clemansa Firca's research¹⁷). But Enescu left only a single page of this version, and so Sherban Lupu has completed the score. This melancholy piece, with its hint of Parisian waltz rhythm, is not without its moments of impetus, and its harmonic progressions are far from anodyne, placing this music beyond the salon setting.

The other transcription, of the *Adagio* which is the third of the four movements of the First Piano Suite, *Dans le style ancien*, Op. 3 (1897) [6], was made in 1932 by the violinist Sandu Albu (1897-1978), a student of and close collaborator with Enescu, who in turn gave Sherban Lupu some violin lessons and handed him this score. The Baroque passagework has the character of a chorale, complementing the sarabande of the first-movement Prelude and the second-movement Fugue, and offering a contrast with the virtuoso *Presto* which follows and closes the suite. This *Adagio* is a reflective, introspective piece, with echoes of Bach and Handel, which the very young Enescu (who was not yet sixteen) melds into his own language, anticipating the neo-Baroque style adopted by many composers in the following decades as they distanced themselves from Romanticism in the early years of the twentieth century – a trend that Enescu helped to initiate.

¹⁷ Firca, *Noul catalog tematic al creației lui George Enescu*, pp. 163 and 201.

Enescu's legacy includes enigmatic pages full of symbols, such as a six-part canon labelled *Sphinx* (1898), and the idea of the mythological Sphinx haunted him until he transfigured it in the opera *Cedipe*. A different kind of mystery surrounds a piece of music that is not mysterious in itself, as music, but is intriguing because of the story that surrounds it. It is the slow waltz *L'Enjôleuse* [7] (the word means 'seductress' or 'deceiver'), which the score says was composed by Camille Grozza and transcribed for violin and piano by MONGE (in capitals). It is now known that Grozza was Enescu's pseudonym, used only once, for this waltz, which is in a light, entertaining, sentimental style, very different from that of the composer's 'serious' masterpieces.

The musicologist Elena Zottoviceanu has shed light on a charming detail of Enescu's artistic biography.¹⁸ In the Deutsche Staatsbibliothek in Berlin there is a letter, dated 1902, from Enescu to SACEM, the French copyright agency, requesting that they register the pseudonym, Camille Grozza, which he used when writing 'the rather light music of my composition'. Three different versions of this waltz have survived, all published by Enoch in Paris. Research in the Enescu Museum archives only deepens the mystery, since one of them, for solo piano, is attributed to the popular Hungarian composer István Kotlár.¹⁹ Apparently, Kotlár only arranged Enescu's waltz for piano, but the publisher preferred to keep him as the composer, since he was more marketable at the time than the unknown 'Grozza'. Since the waltz was successful, the name of the real composer then appeared in later editions (under the Grozza pseudonym, of course). The arrangement for violin and piano is attributed to 'F. Fernandez de Monge'; and there is also a version orchestrated by Victor Charmettes²⁰ for solo piano and small orchestra. Another mysterious detail may be linked to the name Monge: Sherban Lupu believes that Enescu, a master of wordplay, himself signed this transcription with 'Monge', being a contraction of 'mon nom GE',

¹⁸ 'Un pseudonim și o problemă nerezolvată. Pe marginea unei piese necunoscute de George Enescu', ('A Pseudonym and an Unsolved Problem'), in *Studii și Cercetări de Istoria Artei*, Vol. 23, Bucharest, 1976, pp. 143–47.

¹⁹ Kotlár (whose precise dates have so far eluded research) was active in Paris in the last decade of the nineteenth century and the first of the twentieth. His output would appear to have consisted of salon pieces and of violin studies.

²⁰ Victor Charmettes was the pseudonym of the composer Edmond Filipucci (1869–1948), Turkish-born but based in Paris for most of his life. He worked as an arranger for a number of Parisian publishers; his own compositions seem to have been primarily of a lighter nature.

and the sophisticated fingerings would seem to corroborate this conclusion. The initial score for piano is quite simple; the one for violin and piano is obviously more elaborate: a rondo form with introduction, with thematic variety and harmonies that are by no means banal.

For decades, many commentators have wondered why Enescu did not write a violin concerto that he himself could have played during his appearances around the world. All sorts of answers and hypotheses are possible, of course, but the question itself may be misplaced: Sherban Lupu found a reference in Noel Malcolm's 1990 book to an unfinished manuscript in draft entitled *Caprice Roumain*. Malcolm quotes an interview Enescu gave in 1928, where he states: 'I'm working on a *Caprice* for violin and orchestra, in which I'm writing the equivalent of a dialogue between the playing of a gypsy lăutar and the accompaniment of his band.'²¹ Following this lead, Lupu searched the archives of the Enescu Museum in Bucharest (guided by the expertise of Clemansa Firca) and found the few pages of this score. He then turned to the composer Cornel Țăranu (born in Cluj in 1934), who, together with Pascal Bentoiu, already had some experience in the stylistic exercise of completing Enescu's scores.

The sketches for the *Caprice Roumain* are scattered over more than two decades (1925-49), which shows just how long Enescu considered completing the work. All these sketches follow a dual path: 'on the one hand, the creation of a melodic discourse (violinistic, above all) homologous to the folk discourse of the fiddlers ..., on the other hand, naturally, the reconciliation of this type of discourse with the dialectic of the great classical forms', as Firca notes.²²

Cornel Țăranu undertook the task of collecting, comparing and analysing all the pages of *Caprice Roumain* that had been preserved, apparently in random order. He rightly noted that, because of the long intervals of time between each return to these sketches, Enescu approached them very differently: some variants are more chromatic, others more diatonic; some sketch a simple melodic line, whereas others contain

²¹ *Op. cit.*, p. 183.

²² Firca, 'George Enescu. Schițe pentru lucrări "românești" anterioare Opusului 25' ('Sketches for "Romanian" works prior to Opus 25'), *Muzica*, February 2005, Bucharest, p. 19.

indications of harmony, orchestration, etc. Finally, Țăranu picked up his own pen, making a piano reduction, and then orchestrating not only the first part, from which he was able to draw on fragments of the original orchestration (*Ben moderato* [8]), but also the second in *hora tempo* [9], the *Lento* third section [10] and the final *Allegro vivace* [11]. In this difficult process of reconstruction, Sherban Lupu advised on important violinistic details (effects, ornaments, etc.), taking his cues from the raw material in the sketches.

The first full performance of the work – by now a concerto in four movements lasting about 23 minutes – took place in 1997 in Iași, with Lupu as soloist. The score was published in Bucharest in 2004. In a note in the preface to this score, Lupu argues for the importance of bringing it to light:

Enescu the violinist returns to his roots, to a world of great ardent purity and musical simplicity, not without similarities to his Rhapsodies, recording at the same time for posterity the lost art of the virtuoso violin of Romanian fiddlers. *Caprice Roumain* is a living document of great historical value that will serve as a source of inspiration for future violin writing, while its rich and expressive musical content will establish it – without a doubt – as one of the most important violin works of the 20th century.

Valentina Sandu-Dediu, musicologist and pianist, graduated from the National Music University of Bucharest (NUMB) in 1990. She has been teaching at the same institution since 1993 (professor of musicology and stylistics). She has written or edited twelve books, over 40 studies and 300 articles, among them Rumänische Musik nach 1944 and Noi istorii ale muzicilor românești ('New Histories of Romanian Music', Bucharest, 2020). She was a fellow of the Wissenschaftskolleg zu Berlin and has been rector of New Europe College, Bucharest, since 2014. She received the Peregrinus-Stiftung Prize of the Berlin-Brandenburg Akademie der Wissenschaften in 2008.

She has also played piano on albums of chamber music (released in Romania with Aurelian-Octav Popa, in Germany on Neos with Dan Dediu, on Albany Records with Ray Jackendoff and on Divine Arts with Irina Mureșanu, both in the USA). She has scripted a series of programmes for Radio Romania and in 2010 founded Musicology Today (a NUMB journal).

Caprice Roumain
pour violon et orchestre

George Enescu

Ben moderato

I.

ten. poco rit. ppc

grands flûtes 1. *tutti*

1 Hautbois

1 Cor-Anglais

2 Clarinettes en la

2 Bassons

4 Cors chromatiques en fa

Timbales chromatiques
à indifférentement en la

1 Piano

Violon principal

Violons 1. 2.

Altos

Violoncelles

Contre-Basson

The first two pages of Enescu's Caprice Roumain for violin and orchestra

ten. meno rit. al tempo dim. rit. al tempo tring. Solo ten. ten.

C. A.
 Cl.
 (C)
 B^W

Trmb.

V^o princ.

Vnd. 1
 2

Alt.

V^o
 C.B.

(piano)

Sherban Lupu, born in 1952, studied at the Bucharest Conservatoire with George Manoliu. While still a student, he concertised throughout eastern Europe and performed on Romanian radio and television. He left Romania to study at the Guildhall School of Music in London with Yfrah Neaman and took lessons and master-classes with Yehudi Menuhin, Nathan Milstein and Henryk Szeryng, as well as with Norbert Brainin of the Amadeus String Quartet and with Sándor Végh. He won prizes in numerous competitions, such as the Vienna International, the Jacques Thibaud in Paris and the Carl Flesch in London. Subsequently he moved to the United States to study with Dorothy DeLay and, at Indiana University, with Josef Gingold and receive chamber-music coaching from Menahem Pressler. Until recently Sherban Lupu was professor of violin at the University of Illinois.



Appearing frequently as a soloist in Europe and the United States, he has performed the complete cycle of Beethoven sonatas with Menahem Pressler, but he specialises in the music of his native Romania and eastern Europe as well as in the virtuoso Romantic repertoire. He has made solo appearances in the world's major concert-halls, among them the Kennedy Center, Royal Festival Hall and Carnegie Hall, and at the Gstaad and Aldeburgh Festivals. His recordings include works by Bartók, Bloch, Enescu, Ernst, Ginastera, Stravinsky, Wieniawski and Ysaÿe, for the Arabesque, ASV, Capstone, Continuum, Electrecord and Zephyr labels; his recording of the Bach Sonatas and Partitas for solo violin also appeared on Electrecord. He has also recorded for the BBC. In collaboration with the composer Cornel Țăranu, he completed and reconstructed Enescu's *Caprice Roumain* for violin and orchestra and performed it in a special concert at the World Exhibition 2000 in Hanover.

Much in demand as a pedagogue, Sherban Lupu is a frequent member of international juries, has given numerous master-classes and taught in the Czech Republic, England, Germany, Holland, Italy, Poland – where in July 2004 he received from the Ministry of Culture the Award for Outstanding Teaching – and Romania.

In 2000 Sherban Lupu received a lifetime achievement award from the Romanian Cultural Foundation for his promotion of Romanian culture and music internationally, and in May 2002

he was given the prestigious Arnold Beckman Award by the Research Board of the University of Illinois towards the recording of the complete works for violin and piano by Béla Bartók. In November that year he was awarded the title of Doctor *honoris causa* by the Academy of Music G. Dima in Cluj (Romania) and in January 2004 the President of Romania conferred upon him the title of Commander of the National Order of Merit and Service for his worldwide musical and cultural activities. Since 2002 he has been Artistic Director of the International Festival ‘The Musical Citadel of Braşov’, Romania. In 2007 he received another Arnold Beckman Award from the Research Board of the University of Illinois and was awarded a doctorate *honoris causa* by the Alexandru Ioan Cuza University of Iaşi, Romania.

In September 2005, together with the Romanian Cultural Institute, Sherban Lupu published six volumes of previously unknown works for violin by George Enescu – all of them discovered, edited and arranged by Lupu himself, and some of them recorded here – and since December of the same year he has been the Artistic Director of the George Enescu Society of the United States. For the academic year 2009–10 he was a Fulbright Senior Lecturer and also a recipient of the College of Fine and Applied Arts Creative Research Award at the University of Illinois.

For Toccata Classics he has recorded, with Ian Hobson, the first volume in this series, *The Unknown Enescu* (TOCC 0047), the first six volumes in the complete violin music of Wilhelm Heinrich Ernst series (TOCC 0118, 0138, 0163, 0189, 0310 and 0311), and *Byzantium after Byzantium* (TOCC 0131), a cycle containing a sonata for solo violin, a sonata for violin and piano and a violin concerto, all written for him by his compatriot Theodor Grigoriu (1926–2014).

Born in Bucharest, **Viorela Ciucur** graduated from the National University of Music in 1990, under the guidance of Constantin Ionescu-Vovu and Suzana Szörenyi. Immediately after graduation, she was employed, through competitive selection, as an assistant lecturer at the same institution, teaching accompaniment in the Piano Department. Since then, she has developed her career as a teacher, attaining the status of associate professor, which she has held since 2004. In 2000 she presented her doctoral thesis ‘Interferences, Language and Communication in the Romantic Vocal Miniature’, under the guidance of Grigore Constantinescu, obtaining the title of Ph.D. in Music. Her teaching spans a wide range of activities, and her students have shown a high degree of artistry, both in concerts and in national and international competitions. She has taught as a collaborative professor at the Music Department of the University of Craiova and was invited to give an international insight in online pluridisciplinary courses at Fairleigh Dickinson University in the United States. She is an active participant in intellectual

life through her presentations at conferences, both in Romania and abroad, and has published four books on issues concerning the vocal miniature.

As a concerto soloist, she has played throughout Romania and further afield, under conductors such as Ion Baciú, Gheorghe Costin, Ilarion Ionescu-Galați, Radu Postăvaru, Petre Sbârcea and Joost Smeets. Her piano recitals in Romania have been complemented by international tours, with Austria, Bulgaria, France, Germany, Greece, Italy, Moldova and the Netherlands among the countries she has visited; she is also frequently invited to the USA and Canada.

Her enormous experience as a collaborative pianist means that she is often invited to appear as an official pianist in prestigious competitions. At the George Enescu International Competition in Bucharest (in the violin, singing and cello sections of the 2003, 2011, 2014 and 2016 events), the competitors with whom she played won prestigious prizes: Eugen Tichindelean won First Prize in the Violin and Cosmin Bănică the Second Prize (2003), Valentin Răduțiu gained Second Prize in Cello (2011) and Tony Rymer took Second Prize in Cello (2014). In the same competition (2014), she and Eugen Tichindelean also won the Special Prize for the Best Performance of Enescu's Third Sonata for piano and violin, *Dans le caractère populaire roumain*. Since 1999 she has participated as a collaborative pianist in the Jeunesses Musicales International Competition, and has also appeared at the Joseph Prunner International Double Bass Competition and the Ionel Perlea Lied Competition.

Among her recent accomplishments are recitals given during the Frederic Chopin International Year, organised in partnership with the Polish Cultural Institute, recitals at the Romanian Embassy in Washington, DC, and recitals at the Romanian Athenaeum, as well as a recital given in the Romanian Cultural Institute in Istanbul.



Ian Hobson, pianist and conductor, enjoys an international reputation, both for his performances of the Romantic repertoire and for those of neglected piano music old and new, and for his assured conducting from both the piano and the podium, renewing interest in the music of such lesser-known masters as Ignaz Moscheles and Johann Hummel. He is also an effective advocate of works written expressly for him by contemporary composers, among them John Gardner, Benjamin Lees, David Liptak, Alan Ridout and Roberto Sierra.

As a guest soloist, Ian Hobson has appeared with the world's major orchestras; those in the United States include the Chicago Symphony Orchestra and the Philadelphia Orchestra, the symphony orchestras of Baltimore, Florida, Houston, Indianapolis, Pittsburgh and St Louis, the American Symphony Orchestra and the Orquesta Sinfónica de Puerto Rico. Elsewhere, he has been heard with the Royal Philharmonic Orchestra, London Philharmonic Orchestra, Royal Scottish National Orchestra, Royal Liverpool Philharmonic Orchestra and Hallé Orchestra in the UK, and the ORF-Vienna, Orchester der Beethovenhalle, Moscow Chopin Orchestra, Israeli Sinfonietta and New Zealand Symphony Orchestra.

Born in Wolverhampton in 1952 and one of the youngest-ever graduates of the Royal Academy of Music, he subsequently pursued advanced studies at both Cambridge University and Yale University. He began his international career in 1981 when he won First Prize at the Leeds International Piano Competition, having previously earned silver medals at both the Arthur Rubinstein and Vienna Beethoven competitions. A professor in the Center for Advanced Study at the University of Illinois (Urbana-Champaign), Ian Hobson received the endowed chair of Swanlund Professor of Music in 2000 and is now the Swanlund Emeritus Professor.

He is also much in demand as a conductor, particularly for performances in which he doubles as a pianist. He made his debut in this capacity in 1996 with the Stuttgart Chamber Orchestra, and has since appeared with the English Chamber Orchestra, the Fort Worth Chamber Orchestra, the Sinfonia Varsovia (at Carnegie Hall), the Pomeranian Philharmonic and the Kibbutz Chamber Orchestra of Israel, among others. He also performs extensively as

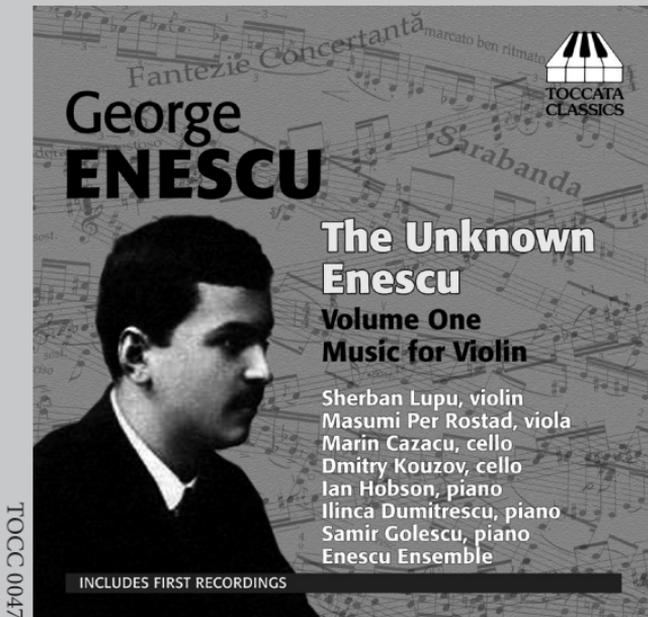


pianist-conductor with Sinfonia da Camera, a group he formed in 1984 and which quickly gained international recognition through its recordings.

To date he has amassed a discography of some 60 releases, mostly on the Zephyr label, including the complete piano sonatas of Beethoven and Schumann, a complete edition of Brahms' piano variations and the complete piano works by Chopin. With the violinist Sherban Lupu he is recording, as pianist and conductor, the complete works of Ernst for Toccata Classics, for which label he has also recorded piano music by Edward and Kate Loder (TOCC 0322 and 0321) and Harold Truscott (TOCC 0252). He has released three albums in a pioneering series of recordings of the early orchestral works by Martinů, also for Toccata Classics (TOCC 0156, 0249 and 0414), and in the first album in the series of the orchestral music of Moritz Moszkowski, he conducts the Sinfonia Varsovia in Moszkowski's monumental symphonic poem *Johanna d'Arc* (TOCC 0523), its first-ever recording, received with astonished superlatives around the world. The second volume (TOCC 0557), which presented the Second and Third Orchestral Suites, Opp. 47 and 79, and the third (TOCC 0598), featuring Suite No. 1 in F major, Op. 39, the Prelude and Fugue for strings, Op. 85, and the early Overture in D major, both albums recorded with the Sinfonia Varsovia, were equally well received. More recently, he began a series presenting the late-Romantic orchestral music of the Viennese-born *Hitlerflüchtling* to the United States, Richard Stöhr (1874–1967), with the *Konzert im alten Stil*, Op. 68, for strings, piano and percussion (1937), and Suite No. 2 in A minor, Op. 120, for strings (1947), again recorded with the Sinfonia Varsovia (TOCC 0468). A review in *Fanfare* (September/October 2022) by Jerry Dubins was unstinting in its praise: 'The performances here by pianist Agnieszka Kopacka-Aleksandrowicz and the strings and percussion of the Sinfonia Varsovia under the leadership of celebrated pianist and conductor Ian Hobson are, in one word, awesome. This is a disc that belongs in everyone's collection.'

www.ianhobson.net

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—*Fanfare*



Recorded live on 15 March 2004 (*Romanian Rhapsody* No. 1) in the Krannert Art Museum, Champaign, Illinois, and on 2 February 2001 (*Caprice Roumain*) in the Foellinger Great Hall, Krannert Center for the Performing Arts, Urbana, Illinois, and on 7 and 8 April 2022 in the George Enescu Auditorium, University of Music, Bucharest (other works)
Producer-engineers: Christopher Ericson (*Romanian Rhapsody* No. 1), Jon Schoenoff (*Caprice Roumain*) and Florentina Hergheliegi (other works)
Mastering: Adaq Khan

Booklet essay: Valentina Sandu-Dediu
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GEORGE ENESCU *The Unknown Enescu, Volume Two*

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|----|---|-------|
| 1 | <i>Romanian Rhapsody No. 1 in A major, Op. 11, No. 1</i> (1901; arr. Marcel Stern, publ. 1957)** | 10:53 |
| 2 | <i>Impressions roumaines for solo violin</i> (1925; arr. Lupu, 2008)* | 5:42 |
| 3 | <i>Sonata Torso</i> (1911) | 14:43 |
| 4 | <i>Impromptu concertant in G flat major</i> (1903) | 5:19 |
| 5 | <i>Regrets</i> (1898; compl. Lupu, 2018)* | 3:42 |
| 6 | <i>Suite No. 1 in G minor, Dans le style ancien, Op. 3: Adagio</i> (1897; arr. Sandu Albu, 1929)* | 4:42 |
| 7 | <i>Valse lente 'L'Enjôleuse'</i> (1902)* | 4:36 |
| | <i>Caprice Roumain</i> (1925–49; compl. Cornel Țăranu, 1994–96)** | 23:15 |
| 8 | I <i>Ben moderato</i> | 10:25 |
| 9 | II <i>Tempo di Hora</i> | 3:39 |
| 10 | III <i>Lento</i> | 4:54 |
| 11 | IV <i>Allegro vivace</i> | 4:17 |

Sherban Lupu, violin

Ian Hobson, piano 1 conductor 8–11

Viorela Ciucur, piano 3–7

Sinfonia da Camera 8–11

TT 72:52

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