

# GEORGE ENESCU



*Bach · Schubert*

**George Enescu · A tribute by Joseph Szigeti**  
**Musical Courier · September 1955.**

It does not require a knowledge of graphology to be deeply touched by the barely legible, painfully executed few lines "*Cher collègue et ami, avec ma fidèle affection et profond reconnaissance, Georges Enesco*" (Dear colleague and friend, with true affection and profound gratitude, Georges Enesco), I received only a few months before the death (May 4 of this year, age 73, in Paris) of one of the greatest musicians of our time—Georges Enesco. But I suppose no one can be quite so poignantly affected by the graph of this trembling and cramped right arm as the violinist who still cherishes the memory of Enesco's eloquent and evocative playing of the opening of Chaussou's "Poème." To think that the admirably controlled bow arm that drew that compelling, sustained B-flat and molded the long solo exposition of the "Poème" in the way Enesco did was the same right arm that later was reduced to this impuissance, this struggle with the pen. The whole story of the stricken master is inscribed in these few lines for one who reads (rather, tries to decipher) them while listening to an Enesco recording of Bach or Mozart or Chaussou or Szymanowski. I was fortunate enough to hear Enesco when I was in my early teens and while he was still on the threshold of his great career. It was in Edinburgh, in 1907 or 1908, and Raoul Pugno, the great pianist partner of Eugène Ysaÿe, had brought Enesco to Scotland. "*Pugno's discovery,*" "*Pugno's protégé,*" I heard whispered around on every side before the concert. After hearing Enesco play Bach's Solo Partita in B Minor I was so spellbound by the intensity and eloquence of his performance that—in my boyish, single-minded preoccupation with the violin—I fear I did less than justice to the great French pianist's part in the proceedings! (The program consisted of two violin-piano sonatas and one solo work for each of the two artists.) A recital by Enesco in Brussels (1911 or 1912) is another unforgettable memory of these most impressionable years of

mine. It was soon after Kreisler's first collection of "Klassische Manuskripte" (as they were then called) was published. Rarely have I seen an audience so enthralled by such works as the Prelude and Allegro, Chanson Louis XIII and Pavane, the Variations in F Major, and other Kreisleriana. The thrust, meaningfulness, and musicality of his playing in all numbers, whether big or slight, were a revelation to me, although at that time I had already heard Ysaye, Kreisler, Thibaud, and Elman. We made a transatlantic crossing together in the more leisurely Thirties. He used to come to my stateroom after lunch and the conversation would usually drift to Bach; before the end of the session I was playing unaccompanied Bach. And the animated discussions that would follow! Once he asked me to read through his then new Third Sonata in the dining saloon before lunch, which I did amid the clatter of stewards polishing silver and setting table. One ocean-crossing like this brought us nearer to each other than many meetings in a large city, where contact was fleeting and apt to be superficial, preoccupied as we generally were by our own daily concerns. On shipboard, during long walks around the deck, I got to know him well, heard all about his early student years in Vienna and Paris, about his current plans as a composer, about the hardship he endured every fall limbering up his violin technique after a summer of composing. "Look at those fingers," he *"Imagine what it takes to loosen them up again after so much time away from the fiddle!"* As a composer, Enesco, who in his teens had already *"hit the bull's eye"* with his Roumanian Rhapsody, was one of the least "promoted" men of the first half of the century. His aloof attitude toward "combines" and his choice of publishers may have been somewhat responsible for this. Neither the Viennese, London, Leipzig, nor Berlin publishing circles championed his music, and his Paris publishers, probably skeptical of modern promotion methods, waited for his works to make their way unaided. It is tempting to speculate on the influence governmental backing might have had on the publicizing of his later works. But at that time Roumania had no Arts Council and, though a

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Georges ENESCO

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Parisian, Enesco was not a Frenchman. The comparatively small amount of concertizing Enesco did in Germanic countries, in Italy, even in a neighboring music center like Budapest, was always a curious phenomenon to an observer of the musical scene. It is our loss that he was never offered the post of conductor with one of America's major orchestras, though he was loved and respected here by musicians and public alike. Whatever opportunities were missed in taking advantage of his presence among us—as violinist, conductor, animator—we still have the opportunity to fairly reassess his output as a composer. Thanks to present recording policies (since the advent of LP), seven of Enesco's works are now in the record catalog. Though the violinist, conductor, and educator received less than his due during his years of activity, the composer, fortunately, can await the verdict of posterity.

**French radio discography · George Enescu as violinist, pianist and conductor:**

**17 June 1948 in Paris, Salle de l'ancien Conservatoire**

Beethoven: Violin Sonata No.7 in C minor, Op.30/2

George Enescu (vln) · Georges de Lausnay (pn)

**30 November 1950 in Paris, Studio RTF 'Musique de chambre'**

Schumann: Violin Sonata No.2 in D minor, Op.121

George Enescu (vln) · Céliny Chailley-Richez (pn)

**07 December 1950 in Paris, Studio RTF 'Musique de chambre'**

Enescu: Violin Sonata No.2 in F minor, Op.6

George Enescu (vln) · Céliny Chailley-Richez (pn)

**04 January 1951 in Paris, Studio RTF 'Musique de chambre'**

Bach: Violin Sonata No.2 in A Major, BWV 1015

Bach: Violin Sonata No.4 in C minor, BWV 1017

George Enescu (vln) · Céliny Chailley-Richez (pn)

**01 March 1951 in Paris, Salle de l'ancien Conservatoire**

Beethoven: Septet in E-flat Major, Op.20

Ravel: Introduction and Allegro for Harp, String Quartet, Flute and Clarinet

Schubert: Octet in F Major, D.803

Ulysse Delecluse (cl) · Georges Alès (vln) · George Enescu (vln) · Pierre Jamet (hp)

Fernand Oubradous (bassoon) · Gaston Marchesini (vlc) · Jean Devémy (hrn)

Gaston Crunelle (fl) · Henri Moreau (double bass)

**06 September 1951 in Besançon, Casino 'Hommage à Dinu Lipatti'**

Lipatti: Symphonie Concertante for 2 pianos, Op. 5

Madeleine Lipatti and Béla Siki (pn)

Enescu: Romanian Rhapsody No. 2 in D Major, Op. 11

Bartók: Music for Strings, Percussion, and Celesta, Sz.106

Lipatti: Ziganes (Suite for orchestra), 3. Allegro

Orchestre National de la RTF

George Enescu (conductor)

**13 December 1951 in Paris, Théâtre de l' Empire**

Mozart: Violin Concertos No.3 · KV.216, No.4 · KV.218 and No.5 · KV.219  
Jacques Thibaud (vln)  
Orchestre Radio-Symphonique de Paris · George Enescu (conductor)

**08 December 1951 in Paris, Salle de l'ancien Conservatoire**

Enescu: Dixtuor in D Major, for wind instruments, Op.14 (1906)  
Ensemble instrumental de conservatoire national de Paris · George Enescu (conductor)

**11 January 1952 in Paris, Salle Gaveau**

Brahms: Violin Sonata No.3 in D minor, Op.108  
Schumann: Violin Sonata No.2 in D minor, Op.121  
Enesco: Violin Sonata No.3 in A minor, Op.25  
George Enescu (pn) · Serge Blanc (vln)

**13 March 1952 in Paris, Salle Gaveau**

Enescu: Orchestral Suite No.2 in C Major, Op.20  
Orchestre National de la RTF · George Enescu (conductor)

**20 June 1953 in Nice 'Printemps musical niçois'**

Schumann: Manfred-Ouverture, Op. 115  
Beethoven: Piano Concerto No. 4 in G major, Op. 58  
Aldo Ciccolini (pn)  
Strauss: Serenade in E-flat major, Op. 7  
Orchestre philharmonique de Nice · George Enescu (conductor)

**08 November 1953 in Paris, Salle Gaveau**

Mozart: Symphony No. 39 in E-flat major, KV. 543  
Samazeuilh: Cantabile et Capriccio  
Association des Concerts de Chambre de Paris · George Enescu (conductor)

**07 February 1954 in Paris, Salle Gaveau**

Bach: Orchestral Suite No.3 in D major, BWV 1068  
Bach: Double Concerto for 2 Violins, Strings and Continuo in D minor, BWV.1043  
Luben Yordanoff and Jacques Dumont (vln)  
Association des concerts de chambre de Paris · George Enescu (conductor)

# George Enescu

Beethoven

Violin Sonata No. 7

Georges de Lausnay piano

Beethoven

Septet Op. 20

Ravel

Introduction and Allegro

Ulyse Delecluse (cl), Georges Alès (vln),

Pierre Jamet (hp), Fernand Oubradous (bassoon),

Gaston Marchesini (vlc), Jean Devémy (trm),

Gaston Crunelle (fl), Henri Moreau (double bass)

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