

## Enescu's Musical Language in Suite *Impresii din copilărie* [Impressions of Childhood]

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**Abstract:** The musical language of George Enescu (1881-1955) is sprinkled with symbolic valences that carry the imprint of the Romanian musical culture. For more than half of a century (57 years), Enescu wrote musical works inspired by the folkloric tradition. Between the *Romanian Poem*, written when he was 16 (in 1897) and the *Chamber Symphony*, when he was 73 (in 1954), Enescu also composed: *Romanian Rhapsody* No. 1 (A major), op. 11 (in 1901), *Romanian Rhapsody* No. 2 (D major), op. 11 (in 1902), *Sonata for piano and violin* No. 3, A minor (in 1926), *Caprice Roumain, for violin and orchestra* (in 1928), *Orchestral Suite No. 3* (From the country), op. 27, D major (in 1938) and the programmatic suite *Impresii din copilărie* [Impressions of Childhood for violin and piano], op. 28 in D major (composed in 1940). The paper presents the temporal-spatial structure of the musical masterpiece which reveals a cyclical thinking based on a presentation of the exterior images, followed by the interior images and a return to the exterior. And by an extrapolation of meanings, I created an analogy with the stages of life: childhood, maturity and old age. This article also deals with elements of the musical language used by George Enescu in a manner that reveals a re-created Romanian folklore in a way which bears the imprint of personality and originality of the composer.

**Keywords:** melody, rhythm, harmony, heterophony, tonality.

### 1. Introduction

At the age of 4, Enescu began to study the violin with the fiddler Nicolae Chiorul. A year later, he was led by Eduard Caudella from the Conservatory of Iași and then continued his specialization at the conservatoires from Vienna (1888-1894) and Paris (1895-1899).

After completing this stage of artistic training, carried out under the direct influence of the musical context in the West, Enescu returns to the universe of the Romanian village, which he considers to be a compositional ferment of national character and equally original.

The way in which he wishes to highlight certain aspects of the Romanian folklore and village (Cosma, 2016, p. 192) determines him to present the musical message in a programmatic manner. In Enescu's acceptance, folklore is

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the most direct musical expression of the cultural memory of the people. Thus, he considers that these traits also arise if the composer does not use a purely folk language, but through absolutely personal tools, inspired by folklore and expressed through his own musical language.

This principle has also been applied in the programmatic suite *Impressions of Childhood*, whose structure carries a whole variety of images made through cyclical links, sometimes difficult to detect, which offers continuity to the musical material.

Enescu appeals to a complex of procedures arising from the transfiguration of the elements of the fiddler's style of performance, the violinist-composer absorbing and rendering in a deeply personal formula the refinement of colors and contrasts, the technical procedures of the autochthonous instrumentalists, the spontaneity and the unpredictability.

## **2. *Impressions of Childhood* – Structure and Sense**

Composed in 1940 and dedicated to the composer and educator Eduard Caudella, the suite was performed at the first audition in Bucharest, on February 22, 1942, at the Romanian Athenaeum, with Enescu playing the violin and Dinu Lipatti the piano.

The score was published in 1952 at Salabert Paris and re-published in 1964 at Editura Muzicală from Bucharest. From the titles of the 10 parts of the suite it can be seen the organization of events and the linking of the scenes from childhood. Thus, the first three parts: *Lăutarul*, *Bătrânul cerșetor*, *Pârâul din spatele grădinii* [*The Fiddler*; *The Old Beggar*; *The Stream at the Bottom of the Garden*] present exterior themes in the general sense of a gradual approach to the house; the fourth and fifth part: *Pasărea din colivie și cucul din perete*; *Cântec de leagăn* [*The Bird in the Cage and the Cuckoo on the wall*; *The Lullaby*] represent scenes from *interior*: his parents' home; from the sixth to the ninth part: *Greierele*; *Luna pătrunde pe geam*; *Vântul în horn*; *Furtuna în noaptea de afară* [*The Cricket*; *The Moonlight through the Window*; *The Wind in the Chimney*; *The Storm outside in the Night*] is presented the *exterior* seen from the interior, that is the outside world, perceived as in a dream from the deep of the baby's bed; at the end, the final part, *Răsărit de soare* [*The Sunrise*] demands the return to the exterior.

Pascal Bentoiu (1984, p. 448) noted that this organization of the parties is based on the exterior-interior binomial. If it were to reproduce it in the form of an image, this sequence of the parts and the cyclic valences of starting and returning to the outside, I made a graphic entitled *The exterior-interior binomial*.

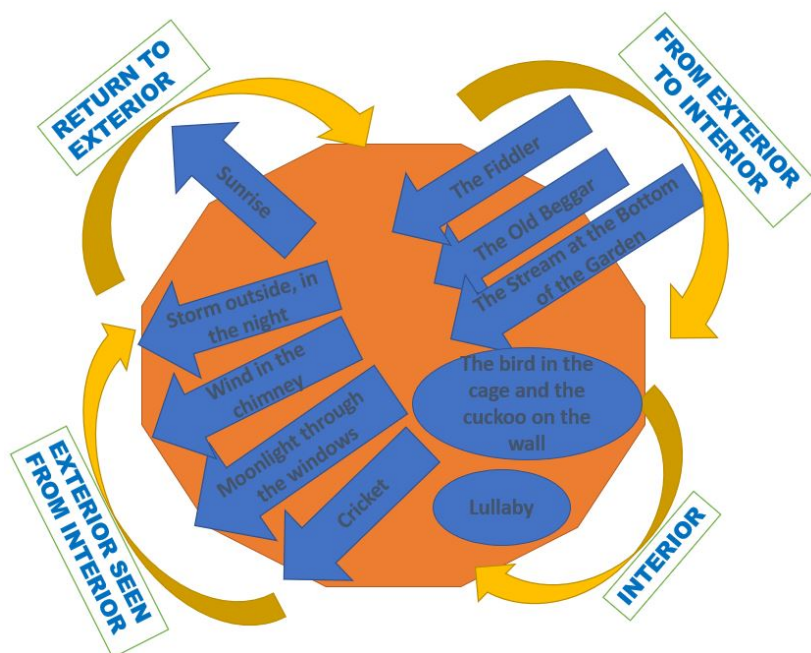


Fig. 1 The exterior-interior binomial

Looking at the actions from a temporal point of view, it could be deduced that the scenes are marked by 3 coordinates: the morning, the evening and a new morning. (Fig. 2)

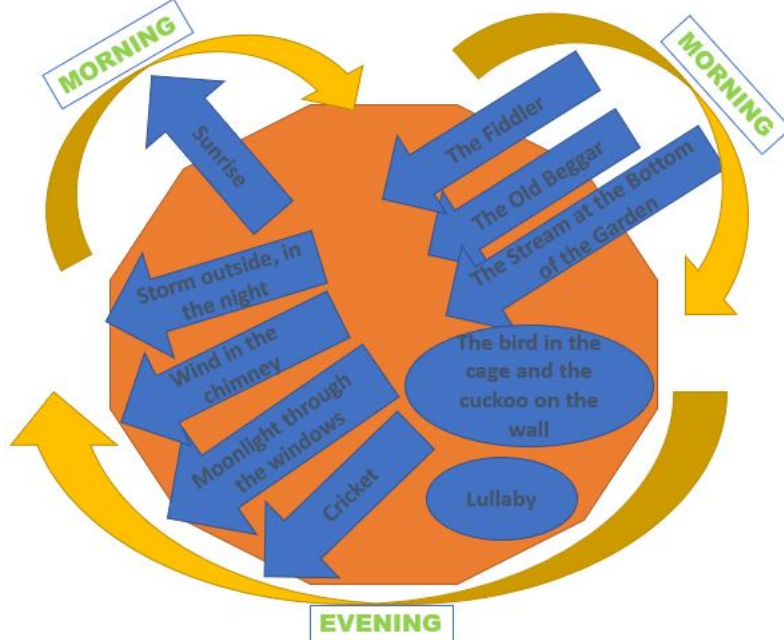


Fig. 2 Time coordinates

And if we were to extrapolate the symbolic valences of the organization and meanings of the titles, an analogy could be made from a chronological perspective on life: childhood, maturity, and old age (Fig. 3). The images that follow one another “are not impressionistic snapshots or naturalistic scenes, but the musical language of Enescu’s soul states relived on the brink of old age” (Vancea, 1968, p. 274).

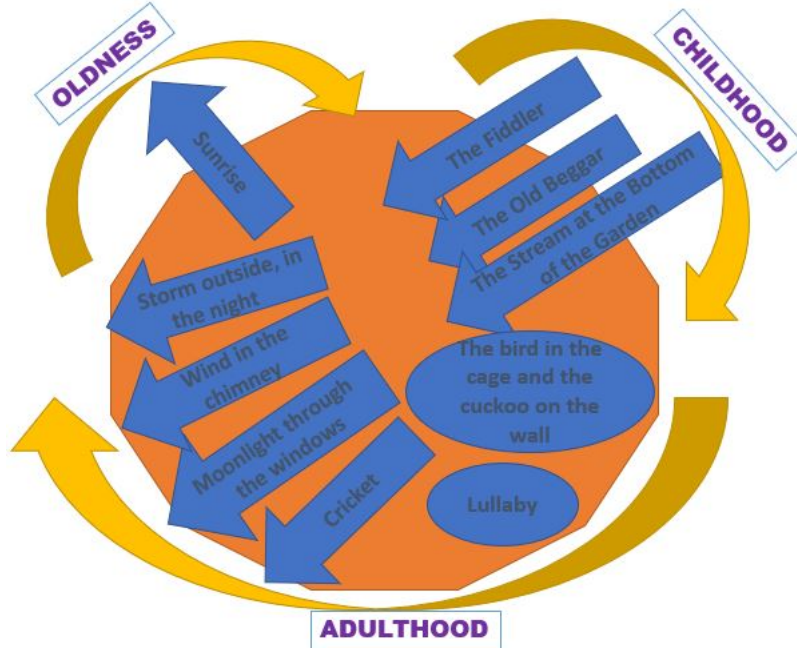


Fig. 3 Chronological perspective on life

In addition to an autobiographical significance, the elements included also carry symbolic features:

- *The Fiddler* – represents the echo of the music that was imprinted in Enescu's first memories, his first violin teacher being a fiddler;
- *The Old Beggar* – represents the man overwhelmed with needs;
- *The Backyard Brook; The Bird in Cage and the Cuckoo on the Wall; Lullaby* – they are the symbols of the happiness of parents’ home;
- *The Wind and Storm* – are the forces of nature, hostile powers that threaten the peace and quiet of parents’ home;
- *The Sunrise* – expresses the optimism and confidence of man in life.

In *George Enescu: Monograph* (Voicana et al., 1971, p. 959) it is stated that “the unity of the work relies mainly on a cell made up of an augmented fourth and a minor second” ( $G - C\# - D$  a cell represented by the symbol “y”),

which comes from the first piece of the suite, *Lăutarul* [The Fiddler] (Fig. no. 4 mm. 1, 2, 6, 7). In measures 1 and 7, note B is considered a note of connection between G and C#.

Fig. 4 George Enescu, *Suita Impresii din copilărie pentru vioară și pian*, op. 28 [Impressions of Childhood for violin and piano, op. 28], *The Fiddler*, the “y” cell, indicated in mm. 1, 2, 6, 7

Pascal Bentoiu (1984, p. 448) argues for the presence of three cells that span the entire suite (with various frequencies and functions) and to which he assigns the following aesthetic meanings:

- the “x” cell that suggests restlessness, depressive state in part II of *Bătrânul cerșetor* [The Old Beggar], through the intervals of minor third and minor second ( $B - D - E \text{ flat}$ ), the note C being considered a connection note between B and D (see example no. 5, mm. 3-4);

Fig. 5 *Bătrânul cerșetor* [The Old Beggar], the “x” cell, indicated in mm. 3-4

- The “y” cell that suggests anxiety, inexplicable; in part I, *Lăutarul* [The Fiddler] the “y” cell ( $G - C\# - D$ ) is composed of an augmented fourth and a minor second, both intervals being ascending (see Fig. 4) and in part VIII, *Vântul în horn* [The Wind in the Chimney], the “y” cell is present both in the reverse version (minor second and augmented fourth, both intervals being descending) and in the initial version (augmented fourth and a minor second, both intervals being ascending), according to Fig. 6;

VENT DANS LA CHEMINÉE 19

- animando molto - al - Allegretto moderato  
(♩ : 58) *sempre*

- animando molto al Allegretto moderato  
(♩ : 58)

TEMPÊTE AU DEHORS, DANS LA NUIT

27

angoscioso

corda sino al segno

Detailed description: This figure shows two systems of musical notation for 'Vent dans la cheminée'. The first system is for the flute, marked 'mp' and 'C.A. - C.3.'. It features a circled 'y' cell (G-C#-D) in the first measure. The tempo is 'animando molto' followed by 'al Allegretto moderato' (♩ : 58). Performance instructions include '>bp quasi sul ponticello, un poco flautato scivolando, non vibrato' and 'pochiss. poco'. The second system is for the piano, marked 'PPP' and 'perci'. It includes the tempo change and the instruction 'p sempre un poco flautato, scivolando'. The piece concludes with 'angoscioso' and 'corda sino al segno'.

Fig. 6 *Vântul în horn* [The Wind in the Chimney], the “y” cell indicated in m. 1

- The “z” cell that suggests silence, reconciliation, inner balance in part V, *Cântec de leagăn* [The Lullaby], through descending intervals of minor second and major third ( $C - B - G$ ), see Fig. 7.

CHANSON POUR BERGER (♩ : 65)

Con moto moderato

Con moto moderato  
(♩ : 65)

P.s.v. semplice

Detailed description: This figure shows two systems of musical notation for 'Chanson pour berger'. The first system is for the flute, marked 'mp' and 'C.3.'. It features a circled 'z' cell (C-B-G) in the first measure. The tempo is 'Con moto moderato' (♩ : 65). The second system is for the piano, marked 'P.s.v. semplice'. The piece concludes with 'p' and 's.v.'.

Fig. 7 *Cântec de leagăn* [The Lullaby], the “z” cell, indicated in mm. 1, 6

## 2.1. *Lăutarul* [The Fiddler]

Enescu dedicates the first two parts of the suite to some characters representative to the Romanian village, as well as the humble they are so alive they are kept in the composer's memory: the fiddler and the beggar.

*Lăutarul* [The Fiddler] represents the beginning and synthesis of the work, displaying, in a splendid composition for solo violin, the basic structural elements from which the entire suite will be developed later.

Regarding this part, Gheorghe Firca affirmed: "The acquisition of a maximum of expressiveness of the solo song, associates the figure of the fiddler and that of the rhapsode of all countries and all times." (Firca, 1960, p. 14). Enescu himself, defining the fiddler, said that "his disposition and song vary as the days, when bright, when mournful" (Gavoty, 1982, p. 36). The fiddler is portrayed through the prism of the two folkloric genres that reveal his art: the *dance* and the *doina* that are interwoven from the point of view of the form "between the limits of a small tristrophic lied" (Firca, 1960, p. 14) Pascal Bentoiu, argues that "Enescu pursued rather the writing of a *Prelude* to a very close acceptance of the musical baroque." (Bentoiu, 1984, p. 450). In this regard it refers to the English *Suites no. 4* and *5* of J.S. Bach, which opens with an exhibition, then follows a development consisting of a long harmonic journey of the theme and finally the recapitulation, in the initial tonality.

The musical material is structured into three distinct components: **A-B-Av** (according to musicologist Gheorghe Firca, 1960, p. 14) or Exhibition-Development-Recapitulation (Bentoiu, 1984, p. 450).

The discourse begins in a tempo *Allegro deciso con mosso* (the fourth = 96), *forte giocoso*, in character of dance, through an exciting rhythmic-melodic dance structure on its ascending route of two measures plus a time and a half of the second third (Fig. 8, segment "a", mm. 1-3).

MÉNÉTRIER  
Allegro deciso, non mosso  
(♩ = 96)

VIOLON

PIANO

Allegro deciso, non mosso  
(♩ = 96)

segment a

un poco più dolce

(--- ♩ = 88)

Fig. 8 *Lăutarul* [The Fiddler], segment "a", mm. 1-3

It follows a short transition segment with mixed lyrical character – on a descending path (Fig. 9, segment "b", mm. 3-4).

MÉNÉTRIER  
Allegro deciso, non mosso  
(♩ = 96)

VIOLON

*f* *giocoso* C.21

PIANO

Allegro deciso, non mosso (♩ = 96)

segment b

*mf* un poco più dolce (--- ♩ = 88)

Fig. 9 *Lăutarul* [The Fiddler], segment “b”, mm. 3-4

During time 4 of measure 4, the tempo quiets (fourth = 88) concurrently with the nuance, which decreases to *mf* and the character changes (*un poco più dolce*) becoming graceful and expressive, indicating the new segment: “c”. (Fig. 10, segment “c”, mm. 4-6).

MÉNÉTRIER  
Allegro deciso, non mosso  
(♩ = 96)

VIOLON

*f* *giocoso* C.21

PIANO

Allegro deciso, non mosso (♩ = 96)

segment c

*mf* un poco più dolce (--- ♩ = 88)

(--- ♩ = 96)

*di nuovo giocoso* > C.21

(--- ♩ = 88)

*mf* un poco più dolce *mp* C.2.

Fig. 10 *Lăutarul* [The Fiddler], segment c, mm. 4-6

In measure 6 it returns to the initial character by the indication *di nuovo giocoso* (fourth = 96) which, followed by *poco più dolce*, prepares part B (mm. 18) by plated and arpeggiated chords (mm. 11-12), agglomeration of chromaticism (mm. 13-17).

It is worth noting the attention paid by Enescu to the instrumental register, both from the point of view of the timbral coloration (the string *E* for the playful brilliance and the string *A* for the lyricism of that *un poco più dolce*), as well as the ambitus, which does not exceed a minor seventh (*F# – E* on the *E* string) respectively a major sixth (*A – F#* on the *A* string), all taking place within the parameters of *D* major tonality (Fig. 11).



Fig. 11 Lăutarul [The Fiddler], mm. 6-18

From measure 18 is presented part B or development in the dominant key (A major) with the texture of an instrumental *doina*.

In measures 18 and 19 the cantabile style is punctuated by a binary rhythm that gives it a discrete pathetic character. The following measures (20-25 inclusive) have a vocal character, both as ambitus and as a register and in the melodic line the pathos is highlighted by the ternary rhythms of triplets during the third time of measure 22 and time 1 of measure 23. We pay attention to the descending *glissandos* in measures 21 and 23, that have a special emotional-tension density. The rustic and dancing character at the same time is present in measure 34 where Enescu mentions *Con brio, ritmato, rustico*.

Due to the opposite nuances in measure 36, on fourth beat (*p sub.* with the graphic indication of *tenuto* «-») on the sound E, free string (unaccented, and expressive playing), then *f sub.* (m. 37); *pf* (on third beat, m. 38); *mf* (m. 39, first beat); *mp* (m. 39, third beat); *p* (m. 41, first beat); *pp* (m. 41, third beat) and *dim.* up to *ppp* (m. 41), the whole segment represents a violinistic “play” (in the sense of “jouer” in French) in the combination between the open string and the elements of latent polyphony on the next string.

The abundant presence of accents in measures 44-47, accompanied by the indications of *tenuto*, respectively, *staccato* on the open string, prepare the

reprise, or the third section: Av, according to musicologist Gheorghe Firca, (1960, p. 14). (See Fig. 12)

The image displays a musical score for the piece 'Lăutarul [The Fiddler]' by George Enescu, specifically measures 40 through 48. The score is written for a single melodic line, likely for a violin or fiddle, with piano accompaniment staves shown below. The key signature is G major (one sharp) and the time signature is 5/4. The score is annotated with various performance instructions and dynamics. The first system (measures 40-44) features a melodic line with dynamics *p*, *pp*, *dim*, and *ppp*. The second system (measures 45-48) includes the instruction 'gettando l'arco' and 'à l'ord.' with dynamics *bf ruidoso e ritmato* and *f con fuoco*. The third system (measures 49-52) has dynamics *bf* and 'C2.1'. The fourth system (measures 53-56) has dynamics *sf* and 'C1'. The score concludes with a tempo change to '5/4 allarg.' and a 'Av' marking. Red circles highlight specific notes and dynamics throughout the score.

Fig. 12 Lăutarul [The Fiddler], mm. 40-48

The reprise, which starts in measure 48 (we note here the indication *5/4 allarg.*), takes melodic elements from original melody but modifies it rhythmically (mm. 48-56). The changes that occur at the level of rhythmic values are also highlighted in terms of *tempo*, ranging from the fourth = 96 (in the Exposition) to the fourth = 72 (m. 49) and the fourth = 60 (m. 56 from Reprise). Along of five measures Enescu prefers an exchange of measures from 5/4 to 3/4 and returns to 5/4.

The end of this part is prepared by repeated *decrescendos*, accents, platted and arpeggiated chords, *pizzicato* and indications such as: *bf* – *ben forte* (m. 58), *psf* – *piano sforzando* (m. 62) and the image of the fiddler is gradually lost in the spatiality of a *fermata* (Fig. 13).

Fig. 13 *Lăutarul* [*The Fiddler*], Reprise, mm. 48-65

## 2.2. *Bătrânul cerșetor* [*The Old Beggar*]

As a subtle playwright, Enescu proposes in the second part of the programmatic suite an absolute contrast: instead of the virtuoso fiddler, the old beggar who stands at the corner of the street and raises his voice to the people.

The initial indication of *Un poco andante, malinconico* may reflect the composer's feeling of trying to remember the beggar, who was knocking on the door of the parent's house.

In this part the violin suggests some human feelings, according to the composer notes: *un poco raucamente ma dolce e mesto* (m. 3-5); *lamentoso* (mm. 20-22); *tremando* (mm. 24-25).



### 2.3. *Pârâul din spatele grădinii* [The Backyard Brook]

Of a rare delicacy, the third part, *Pârâul din spatele grădinii* [The Backyard Brook], appears as a moment of reverie that draws attention to the waterlog. The stream becomes the subject that records the data of the outside world, as does the old beggar. The continuous restlessness of the material is nevertheless realized in an extremely meticulous movement led to the piano-violin, perfect as a clock mechanism. A simple glance at the score will be able to reveal the admirable connections between the two instruments.

The composer prefers the free form whose structure is meant to encompass the pastel image in a dynamic plan of this piece and the musical discourse does not contain a particular cell but a modal ethos presented in *sonorità acquatica* (according to composer's indication). The violin and piano are presented in a dialogue that oscillates between chromatic and diatonic on formulas of triolet, quintolet, sextolet combined with flageolets (Fig. 15, mm. 1-4).

RUISSELET AU FOND DU JARDIN  
Andante tranquillo e flessibile *harm.*  
(♩=52)

The image shows a musical score for the piece 'Ruisselet au fond du jardin' from measures 1-4. It features two staves: a violin staff and a piano staff. The tempo is 'Andante tranquillo e flessibile' with a metronome marking of quarter note = 52. The violin part is marked 'dolcissimo, diafano' and includes a triplet of eighth notes in measure 1. The piano part is marked 'dolcissimo, con una sonorità acquatica' and includes a sextuplet of eighth notes in measure 1. The score contains various musical notations such as triplets, sextuplets, and dynamic markings like 'p > dp' and 'delicatamente'. There are also performance instructions like '(senza rigore)' and 'lusingando'. The score is written in G major and 3/4 time.

Fig. 15 *Pârâul din spatele grădinii* [The Backyard Brook], mm. 1-4

Measure 22, where the composer notes *Molto tranquillo*, anticipates the first measure from sixth part, *Greierele* [The Cricket].

### 2.4. *Pasărea din colivie și cucul din perete* [The Bird in the Cage and the Cuckoo on the Wall]

Starting with the fourth part, *Pasărea din colivie și cucul din perete* [The Bird in the Cage and the Cuckoo on the Wall], the impressions are related to the

interior, and even if they come from outside (wind or storm in the night), they seem less scary when are perceived from the safe shelter of the home. In this part, each instrument is responsible for the mission of representing two different elements: the violin, with a predominant writing in its high register, suggests, through trills and its capricious play, the small prisoner in the cage and the piano, the cuckoo on the wall which also indicates its presence by the intervals of major thirds in measures 8 and 10, as can be seen in example no. 16.

L'OISEAU EN CAGE ET LE COUCOU AU MUR  
Andantino (♩ = 50)

*nostalgico non troppo p un poco staccato, non spiccato*  
(avec sourd<sup>a</sup>)

Andantino (♩ = 50)

*esitando* (♩ = ♩) (♩ = 44) (♩ = 44)

*mp dolciss*

*esitando* (♩ = 50) (♩ = 46) (♩ = 50) (♩ = 46)

*4 pichiss* *p* *mf un poco marc.* *mp*

*poco mp* *sempre*

Fig. 16 *Pasărea din colivie și cucul din perete*  
[The Bird in the Cage and the Cuckoo on the Wall], mm. 1-11

Combining the structural and the programmatic, Enescu organizes the whole movement in a bistrophic form **A-Av**.

From the point of view of the technical execution, *the bird in the cage* presents difficulties of intonation due to the high register of the passages and

the reduced sound intensity, only at the audible, and the indication *con sord* (noted by the composer right at the beginning of the part). Expressively, this mute mode amplifies the feeling of sadness (as an argument for the *nostalgico* indication), and stifles to the extinction the slight chirping of the little bird striving for freedom.

The triggering of the clock mechanism (by the thirds  $F\# - D$ ), this time attributed to the violin (mm. 18 and 19), and not to the piano, represents a contrasting bantering, coming from a non-being *vis-à-vis* the bird in the cage (Fig. 17).

Fig. 17 *Pasărea din colivie și cucul din perete*  
[The Bird in the Cage and the Cuckoo on the Wall], mm. 17-24

## 2.5. *Cântec de leagăn* [The Lullaby]

The bistrophic form (A-Av) from *Cântec de leagăn* [The Lullaby] is presented by the double exposure of the theme: once in the heterophony of the two instruments, where the piano repeats the theme (see Fig. 20), and the second time (starting with measure 10) in a more ornated form where the piano plays the *ostinato* rhythm of swinging while flirting with the melodic line.

The melodic discourse is performed in a tempo *Con moto moderato* (the fourth = 66) but *cantabile semplice*. It is worth noting that during the 19 measures (except the last two before mark 17), we do not find any indication of expression or character. The composer recommends the use of the mute until the final part. *The Lullaby* constitutes the maximum moment of spiritual

tranquility and is correlated with the passage from the conscious world into the dream world, from which only distant echoes of reality are perceived.

## 2.6. *Greierele* [The Cricket]

This part, which has only 5 measures, is an example of rare onomatopoeic ingenuity. In the first 3 measures, the violin, imitating the cricket, plays a permanent *B flat – A* (with the inversion *A – B flat*) in the high register and while the piano takes the same motif on the right hand, the violin anticipates the theme of the next part.

The image displays a musical score for the piece "Greierele [The Cricket]". It features two staves: a violin staff at the top and a piano staff below. The score is divided into three sections:

- GRILLON:** The first section, starting with a tempo marking of "poco rall." and a tempo of  $\text{♩} = 56$ . It includes instructions like "a T<sup>o</sup> tranq.", "gettando tarco", "P<sup>f</sup> saltando", and "poco mp". Red circles highlight specific rhythmic motifs in the violin part.
- LUNA A TRAVERS LES VITRES:** The second section, marked "Un poco agitato, ma non mosso" with a tempo of  $\text{♩} = 44$ . It includes instructions like "poco", "espress.", and "cant. flessibile". Red circles highlight motifs in both the violin and piano parts.
- LUNA A TRAVERS LES VITRES (continued):** The third section, marked "molto tranq." with a tempo of  $\text{♩} = 40$ . It includes instructions like "p tranq. delicatamente", "sognando, con grazia", "molto tranq.", "bp delicatamente", "p", and "pp". Red circles highlight motifs in the violin part.

Throughout the score, there are various performance markings such as "poco rall.", "poco", "espress.", "p", "mp", "pp", "p<sup>f</sup> saltando", "cant. flessibile", "sognando, con grazia", and "bp delicatamente". The piano part includes markings like "malinconico", "calando", "p<sup>f</sup> s.x.", "mormorando", "p", "mp", "p<sup>f</sup>", and "p<sup>p</sup>".

Fig. 18 *Greierele* [The Cricket]

## 2.7. *Luna pătrunde pe geam* [The Moonlight through the Window]

The seventh part, *Luna pătrunde pe geam* [The Moonlight through the Window], presents the melody derived from the *Lullaby*, and from a structural point of view it is a unitary whole. In measures 14-16 the echo of the lullaby is



heard and in measures 19-21 the “song” of the cricket. *Sognando* (dreaming), *con grazia*, notes the composer, after which he goes on to *dolcissimo*, *lusingando* and *quasi addormentando*. The memory of the song and the moonlight alternate in a world between dream and life, the melodic discourse being characterized by tonal flexibility.

### 2.8. *Vântul în horn* [The Wind in the Chimney]

The next part, *Vântul în horn* [The Wind in the Chimney], begins with the anxiety cell “y”: *G – F# – C* in descent way (see Fig. 6) and represents an onomatopoeic translation, a short fragment for solo violin (of 7 measures), built in a manner that suggests the wind whispering through ascending and descending chromatic scales. This part accentuates the role of the violin with a dramatic growth, through the double strings. Due to the structural color (chromatic sequences of fourths) and instrumental effects (*sul ponticello*, *little flautato*, *scivolando*, *non vibrato*) sounds give a naturalistic impression. There are, however, some moments when sensitiveness is exceeded and thus requests a special involvement of the performer through indications as: *patetico sostenuto* (the mark 30 in the violin score), *sost. appassionato* (mark 31<sup>-2</sup>), *violento* (mark 31).

### 2.9. *Furtuna afară în noapte* [The Storm Outside in the Night]

The eight part, *Furtuna afară în noapte* [The Storm Outside in the Night], starts with a cluster in the lower register and along the musical discourse had suggestive indications: *oscuro* or *sordamente*, *agitato ma sost.*

A language specific to the instrumental writing, helps to form the visual images: everything is built on chromatic passages which suggests the struggles of the storm, together with the triplets on minor thirds (mm. 8-9), perfect eight (mm. 10-11), and then a tremolo with changes of seconds and then again chromatic scales and in the m. 15 there are clusters on flageoletes. The violin, under the sonority of the mute, there is a permanence fight and to the performer is requested even nuances of *ff* (mm. 2 and 4 after the mark 31). Out of measure 27, the musical discourse is quiet, the composer notifies *calmato* and from the measure 28 *rallentando*.

### 2.10. *Răsărit de soare* [The Sunrise]

“It’s day! Arrows of light penetrate everywhere. The birds are chirping. The themes come back this time in major tonalities, calmed, transfigured. The child breathes, he is happy: he went through the night and through the storm.” – with these words Enescu himself describes this final part (Gavoty, 1982, p. 42).

The first measure starts with the perfect fifth *A – E* and has the indication *dolce chiaro* followed by *delicatamente con purita* (m. 2).

The ambience of the *plein air* and the purity of the atmosphere represented by the perfect fifths of the violin suggests the sunrise advancing



The theme from the fourth part, *Pasărea din colivie și cucul din perete* [The Bird from the Cage and the Cuckoo on the Wall] is presented with an onomatopoeic role, where the violin imitates the song of the bird, and the piano imitates the cuckoo on the wall through the major descending third *D#-B* (Fig. 20).

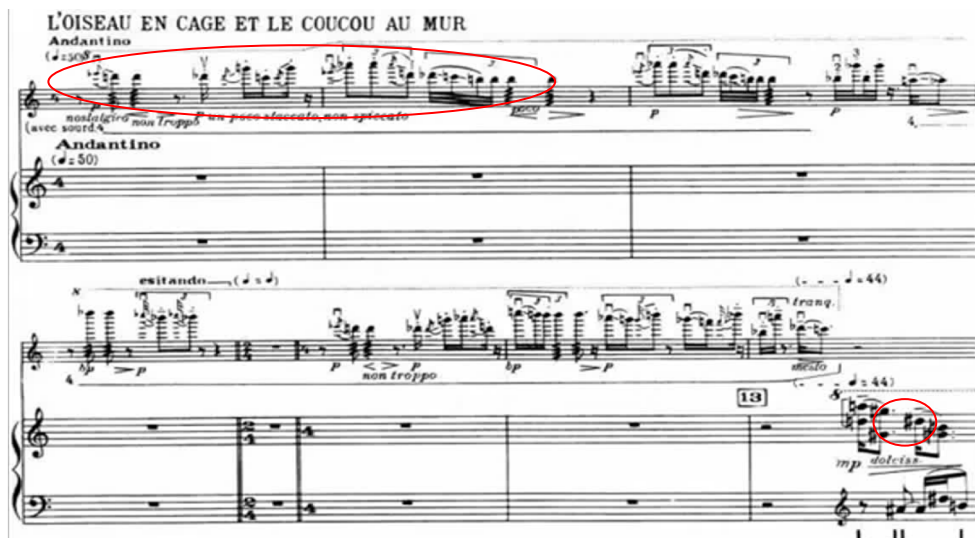


Fig. 20 *Pasărea din colivie și cucul din perete*  
[The Bird from the Cage and the Cuckoo on the Wall], mm. 1-8

In the sixth part, the onomatopoeic role is taken over by the violin, which imitates the song of the cricket through the minor seconds: *B flat – A* and *A – B Flat* (Fig. 18).

The expressive connotations are very well highlighted in *Cântecul de leagăn* [The Lullaby], a part located exactly in the middle of the work. This image is emblematic not only for the traditional folklore but also for the universal music and represents an act by which the mother expresses her feelings towards her own child through song.

Also, another parameter of the musical language is heterophony, which is very well noted in *Cântecul de leagăn* [The Lullaby]. This compositional technique reproduces the melodic discourse from the perspective of two planes: the horizontal one intersected with the vertical one. Looking at the heterophony from a symbolic perspective, delays on certain notes of the piano or certain grace notes to the violin, could mean the beating of the two hearts: the mother and the child standing next to each other (see Fig. 21, mm. 7-22).

Fig. 21 *Cântecul de leagăn* [The Lullaby], mm. 7-22

The Melody is an essential element in the musical language and in this work it is based on cyclic elements both at the microstructural level (motivic cells that come back during the suite) and at the macrostructural level (thematic and cyclical returns at the level of spatial-temporal developments: scenes performed outside, then inside and return to the outside).

The Harmony is represented by an oscillation between the tonal and the chromatic language and on the vertical level, generally there are maximum 3-4 voices.

The Rhythm too which bears a folkloric substrate is characterized by *parlando-rubato* and *giusto-syllabic*.

The Tonal Plan is a very solid parameter for the Enescu's musical language. "Without being limited to the classical scheme of tonal relations, Enescu adds to those of fifth or third, the second, a technique that is grounded modern music, but which in this case is extracted from the latent parallelism of the neighboring tones existing in the folkloric song." (Firca, 1960, p. 17) Gheorghe Firca (1960, p. 18) presents the organization of the tonal plan in the form of this scheme:

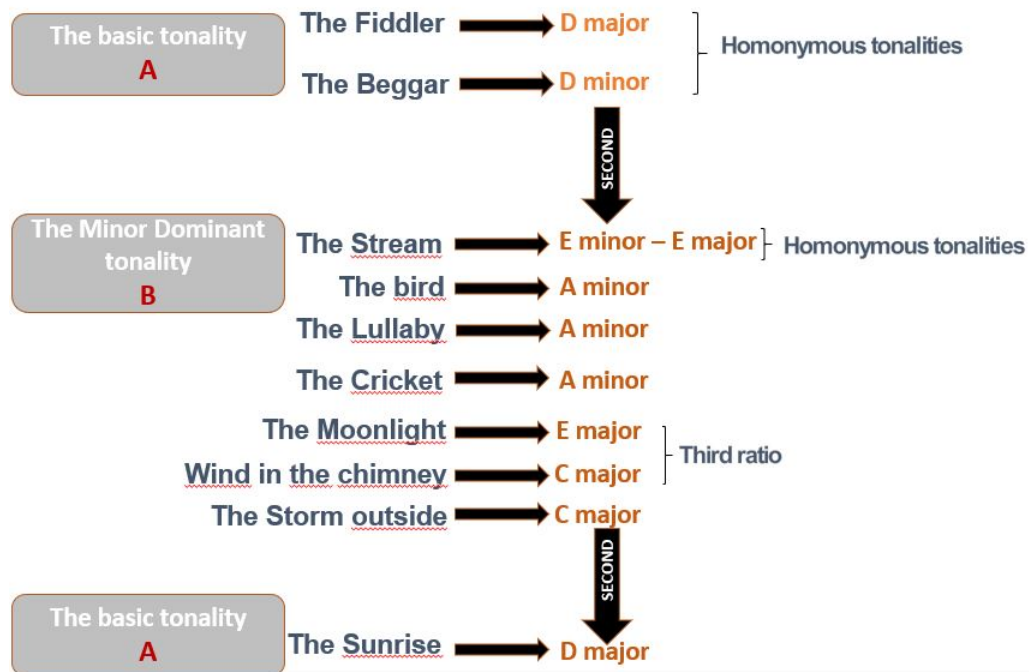


Fig. 22 The Tonal Plan Scheme

All the components of the Enescu's musical language – masterfully illustrated in the suite *Impresii din copilărie* [Impressions from Childhood], bears the unique imprint of the synthesis between spontaneous and elaborate, between tradition and innovation, between national and universal, having a musical material inspired by Romanian folklore but re-created in an original style by the composer himself.

Also, the work is representative for the fusion between the Romanian folklore and the European musical tradition respectively between national and universal, and thus Enescu offers “the image of the creator who finds himself in the romantic vein of Romanian spirituality.” (Vasiliu, 2007, p. 92).

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