

Virtuosity and *Dor*: George Enescu and the *Hora Lungă*¹

Belinda Jean ROBINSON

University of Oxford, Faculty of Music

Jesus College, Turl Street, Oxford, OX1 3DW

E-mail: Belinda.robinson@jesus.ox.ac.uk

(Received: March 2017; accepted: May 2017)

Abstract: George Enescu's aptitude as a virtuoso musician, developed at the conservatoires of Vienna and Paris, built on childhood experiences with Romani-Romanian musicians (*the muzica lăutărească tradition*), and Romanian folk music. The *doina*, a folk genre constructed from improvisatory repetitions of melody, and particularly associated with the concept of *dor*, "longing," served as an inspiration throughout Enescu's compositional career. This study examines virtuosity in relation to Enescu's musical expressions of *dor*, specifically in his approach to the *hora lungă*, a sub-class of the *doina*. The virtuosic zenith of his Third Violin Sonata involves blurring the lines between emulation of *muzica lăutărească* performance with traditional vocal *hora lungă* delivery. The later Second Cello Sonata is contextualised with reference to Lucian Blaga's formulation of the "stylistic matrix" as a means for depicting *dor* in connection to the temporal. Virtuosity here rather relates to interpretation: evoking the unconscious and the "mioritic space" by contrast to emulation of *muzica lăutărească* or the spontaneity of improvised *hora lungă* performance. Considering these examples with reference to personal and historical context, the present study suggests these passages perform the traditional function of the *hora lungă*: catharsis.

Keywords: Enescu, *dor*, *doina*, *hora lungă*

1. The author is grateful for feedback of an earlier version of this study presented at "Virtuosity: an Interdisciplinary Symposium" at the Liszt Academy of Music, Budapest, 4 March 2016. Thanks are also dedicated to Daniel Grimley and Benedict Taylor for valuable criticisms in early drafts, and a special thanks to Bianca Țiplea Temeș for advice on sources and her criticisms of a later version of this paper.

1. Introduction

The Romanian carries music in himself. In the loneliness of the mountains and plains, it calms his fears, it helps him sing his Dor, that inexpressible nostalgia that breaks his soul.

George Enescu²

Towards the twentieth century, several composers in Romania sought to create works from national sources; the typical route to establishing a “national school” in European contexts involved drawing on folk traditions. Building on the early nineteenth-century trend centred on emulations of folk melodies, by the end of the century composers had begun to establish a repertoire of operatic and orchestral works based on native sources.³ Amidst this musical-cultural climate, George Enescu, who would become the first composer to achieve significant international stature sublimating Romanian traditions into art music, was born in the Moldavian town of Liveni, Botoșani County (now renamed George Enescu) in 1881.

The *dor* idiom, translating roughly as “longing,” is evident throughout Enescu’s legacy, manifest in several, often intertwined, themes. Impressionistic influences in his works, particularly in relation to nostalgia have garnered attention; evocations relating to childhood and memories of landscape and “home” have been identified in various chamber and orchestral works.⁴ Landscape also performs an integral role more broadly in much of his *oeuvre*: alongside programmatic elements in works such as *Poema română* (*Poème roumain*) (1897), analyses

2. Mircea Voicana et al., *George Enescu – Monografie* (Bucharest: Editura Academiei, 1971), 493. Quoted in Simina Alexandra Renea, *George Enescu’s Concertstück for Viola and Piano: A Theoretical Analysis within the Composer’s Musical Legacy* (PhD diss., Louisiana State University, 2011), 7.

3. George Stephănescu (1843–1925), serving as conductor and artistic director at the *Opera Română* in Bucharest, made significant strides in music considered by contemporaries as “Romanian” in character. Stephănescu is now widely credited for his composition of the first Romanian symphony in 1869, and several of his stage works formed the basis of a national operatic tradition. The slightly younger, but shorter-lived Ciprian Porumbescu (1853–1883) also played an important role in encouraging Romanian musical life in his native region of Bukovina. Porumbescu’s operetta *Crai nou* (“New Moon,” 1882), performed frequently in Bucharest, even enjoyed limited international success in Vienna. Octavian Cosma, Adriana Sirli, Speranța Rădulescu and Anca Giurchescu, “Romania,” in *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie (London: Macmillan, 2002), vol. 21, 581–594. What may be termed a “national school” of Romanian *lieder* emerged in the late eighteenth century, with several composers continuing this tradition of setting original Romanian poetry throughout the nineteenth century. See Paula Boire, *A Comprehensive Study of Romanian Art Song*, vol. 1 (New York: The Edwin Mellen Press, 2002), 18.

4. See Jim Samson, *Music in the Balkans* (Leiden: Brill, 2013), 397–406 for an overview of impressionism and nostalgia in Enescu’s works. For analyses addressing Impressionist influences in specific works see for example the discussion of Enescu’s Suite for Piano op. 10 in Pascal Bentoiu, *Masterworks of George Enescu: A Detailed Analysis*, transl. Lory Wallfisch (Lanham, Toronto and Plymouth: Scarecrow Press, 2010), 83–95, Știrbăț’s chapter on the Second Suite for Piano in Raluca Știrbăț, “George Enescu’s *Klaviersuite* in D-Dur, op. 10 no. 2 (*Des cloches sonores*, 1903),” and “Eine einzigartige Verschmelzung von Impressionismus, Neobarock, Spätromantik und rumänischem Melos,” in Thede Kahl (ed.), *Von Hora, Doina und Lautaren: Einblicke in die rumänische Musik und Musikwissenschaft* (Berlin: Frank & Timme GmbH, 2016), 313–342.

have also discussed form and tonality as evoking space and memory.⁵ Although such studies may mention *dor*, specific and comprehensive exploration is further required to attain fuller understanding of this idiom in Enescu's works.

The present study considers musical manifestations of *dor* in Enescu's approach to *hora lungă* melodies. The works considered, though necessarily limited in number, seek to offer further, specific examinations of *dor* as expressed through allusions to this virtuosic tradition. Early manifestations function as programmatic devices in the form of stylistic emulations. Passages in later chamber works involve pyrotechnics, as found in his Third Violin Sonata, or a more subtle approach to interpretation, as in the Second Cello Sonata. Reflecting on these differing devices, we can examine the role of virtuosity in the composer's depiction of *dor*. Contemplated within personal and historical context, the present study suggests the function of these passages correlate to the original performance practice of the *hora lungă* tradition as a cathartic genre.

2. "Dor"

Dor translates roughly into English as "longing," yet this term is charged: multifaceted, in its full meaning.⁶ From the Latin *dolor* (regret, pain), the English words commonly associated with this term are homesickness, nostalgia, melancholy, craving (or aspiration) and the "pain of love."⁷ The term is likened to the Portuguese word *saudade*, which translates roughly as "nostalgic longing,"⁸ and to words from other Latin-derived languages such as *duolo* in Italian, and *dolu* in Sardinian.⁹ Essentially, *dor* is the Romanian term for deep-felt yearning: a want, which causes pain.¹⁰ This idiom finds expression throughout forms of Romanian culture; in philosophy, folklore, art, literature, and music.¹¹ To cite prominent ex-

5. Recently, Benedict Taylor has proposed contexts through which to examine Enescu's works with regards to the temporal and the spatial: Benedict Taylor, "Landscape–Rhythm–Memory: Contexts for Mapping the Music of George Enescu," *Music & Letters* 98/3 (Summer 2017), 132–147.

6. A recent discussion of the complexities of translating this term with relation to globalisation is found in Ruxandra Trandafoiu, "Music in Cyberspace: Transitions, Translations, and Adaptations on Romanian Diasporic Websites," in Simone Krüger and Ruxandra Trandafoiu (eds.), *The Globalization of Musics in Transit: Music Migration and Tourism* (Abington: Routledge, 2014), 198–217.

7. M. D. Rucsanda and I. Scârnciu, "The Longing Paradigm in Enescu's Work," *Bulletin of the Transilvania University of Braşov* 5/2 (Summer 2012), 67.

8. Dennis Deletant, "Romanians," in Manfred Beller and Joseph Theodoor Leerssen (eds.), *Imagology: The Cultural Construction and Literary Representation of National Characters; A Critical Survey* (Amsterdam: Ropodi, 2007), 224.

9. Octavin Buhociu, "Folklore and Ethnography in Rumania [and Comments and Reply]," *Current Anthropology* 7/3 (Summer 1966), 300.

10. Lucian Boia, *History and Myth in Romanian Consciousness* (Budapest: Central European University Press, 2001), 147.

11. "Wesentliches Element einer Doina ist neben dem freien Rhythmus der Ausdruck des *dor*... jenes Gefühls aus Sehnsucht, melancholischem Weltschmerz und "Traurigkeit inmitten der Freude" (George Enescu), das den rumänischen Volks und Nationalcharakter wie kaum ein anderes Phänomen prägt und das von

amples, this concept is explored in the works of artists such as Nicolae Grigorescu (1838–1907), regarded as one of the finest founders of Romanian classical painting,¹² and nationally celebrated writers such as Mihai Eminescu (1850–1889), particularly recognised for his lyric poetry.¹³

As in most folk traditions, musical forms unrelated to ritual, yet not simply for entertainment, exist in Romanian culture. This genre is the *doina* (plural: *doine*), “discovered,”¹⁴ or, more accurately: became known more widely to academics outside of the Romanian villages where it existed, when Béla Bartók began his ethnomusicological pursuits in Romanian territory in 1908.¹⁵ More recent studies have built-on, and corresponded to, Bartók’s studies of this tradition, establishing that the oldest form of these songs originate from the southern Romanian regions of Maramureş, where Bartók first encountered this song-type (in Bukovina, and in Northern Oltenia), in Mutenia (Wallachia) and Moldavia.¹⁶

There are two broad types of *doina*: the *hora lungă* (“long song,” or “long-drawn”)¹⁷ and the newer *hora* songs more commonly found upon the first ethnomusicological field studies in Romanian regions in the early twentieth century.¹⁸ As is common in territories with borders that have historically shifted, as well as frequently found in the musical traditions of neighbouring peoples more generally, the more recent *hora* songs share some features with melodies found in Hungarian and Slovak regions.¹⁹ The rarer *doina* songs, the *hora lungă*, however, seemingly survived without absorbing obvious outside influence, displaying features that allow this subgenre to be defined as at least partially unique to these regions. The “essen-

Dichtern, Schriftstellern, Philosophen, Komponisten und Leidern gleichermaßen bemüht wird, um die Mentalität des rumänischen Volkes zu beschreiben.” Kahl (ed.), “Von Hora,” 12.

12. For example, Lucian Boia, *Romania: Borderland of Europe*, transl. James Christian Brown (London: Reaktion, 2001), 255.

13. Eminescu explored this concept in several works. As Alex Drace-Francis puts it: Eminescu was “a folk-metaphysician *par excellence*.” Alex Drace-Francis, *The Traditions of Invention: Romanian Ethnic and Social Stereotypes in Historical Context* (Leiden: Brill, 2013), 176.

14. For example, Benjamin Suchoff, *Béla Bartók: Life and Work* (Maryland: Scarecrow Press, 2001), 187.

15. Bartók’s first ethnomusicological fieldwork, in various Hungarian rural regions, began in 1906, with friend and fellow scholar and composer Zoltán Kodály. His interest in Romanian traditions began in the formerly Hungarian Transylvanian regions of Torockó, in Romanian Trascău until 1960, today Rimetea and later in Máramaros (Maramureş) county in 1913, and academic study of collected materials preoccupied him until his death. His extensive fieldwork in Romanian regions was published posthumously in a five-volume study, Béla Bartók, *Romanian Folk Music*, ed. Benjamin Suchoff, transl. E. C. Teodorescu (The Hague: Martinus Nijhoff, 1975).

16. Valeriu Apan, “Romania,” in Timothy Rice, James Porter and Chris Goertzen (eds.), *The Concise Garland Encyclopaedia of World Music*, vol. 8: *Europe* (New York: Garland Publishing, 2000), 868–890.

17. Also referred to as *de codru* (“song of the forest”) and *de ducă* (“song of departure”) in various regions. Valeriu Apan, “Romania,” 868.

18. The Romanian ethnomusicologist Constantin Brăiloiu (1893–1958) often referred to as the “father of Romanian ethnomusicology” began academic study of Romanian folk music from 1921 and this occupied him throughout his life and career. Bartók and Brăiloiu collaborated in the collection of the melodies, published as Bartók, *Romanian Folk Music*, vol. 2, *Romanian Vocal Melodies*.

19. These features include four-line melodies (of which the final note of the first and third lines correspond), use of modes, and fixed rhythmic structures derived from a dotted quaver followed by a semi-quaver. Bartók, *Romanian Folk Music*, vol. 5: *Maramureş County*, 12–21.

tial element” is expression of *dor*;²⁰ texts frequently contemplate life’s hardships and the loss of love.²¹ Dr. Grigore Leșe describes the function as *de stâmpărare*: “to ease one’s soul.”²² As the *hora lungă* is a highly personal and expressive musical form, it is traditionally sung unaccompanied.²³ It is not only a solo genre, but often sung for oneself alone, without expectation or aim of a listener.

The performance style is characterised by *parlando rubato* (a term Bartók coined), a form of partially spoken, partially sung vocal delivery, dictating the rhythmic structure. It is an expressive tool allowing each performer, on each performance, to create a unique interpretation. Bartók defined *parlando rubato* thus:

Singing in recitative, whereby the rhythm of the text at times changes the form of the melody in every verse.²⁴ ... A mode of performance, difficult to notate, where the melodies are not performed in strict rhythm as notated, but with many, hardly perceptible abbreviations and elongations.²⁵

The more common *hore* songs usually comprise verses of three or four lines, adhere to a general format of eight syllables per line, and are modal. The *hora lungă*, freer in form, rhythm, and melody, commonly use diatonic scales with a raised (or natural) fourth and are characterised by the third from the final note (usually different to the opening “tonic” – Bartók found that melodies often began on D, and concluded on G) varying between the major and minor.²⁶ Although an improvisatory genre, *hora lungă* typically contain between three to eight syllable lines and are commonly structured in three general sections, which may be “repeated or interchanged without any rule.”²⁷ An improvisatory and richly ornamented middle section comprised of melodic variation follows a sustained opening phrase. A *parlando rubato* passage on the final note concludes. The improvisatory section involves ample repetition and variation of melodic fragments, usually with liberal application of ornamentation and melisma. This usually follows the loose form of stretching and repeating melodic patterns according to the performer’s spontaneous preference. In its original context, the *hora lungă* also involves what we may term “word painting” in the form of vocal effects such as glottal “clucking,”

20. Kahl, “Von Hora,” 12.

21. Boire, *A Comprehensive*, 11.

22. Interview of Dr Leșe by Stelian Gombos, 2009, for “Crestin Orthodox,” posted to their website at: <<http://www.crestinortodox.ro/interviuri/interviu-artistul-grigore-lese-126034.html>>

23. Out of curiosity in exploring the significance of the *doina* as a solo genre, Bartók requested performers to attempt to sing a rendition simultaneously, which the performers insisted they could not. “Several women of an Ugocsa village made an attempt... but they had to confess... that it was impossible for them.” Bartók, *Maramureș*, 11.

24. Bartók, *Maramureș*, 77.

25. *Ibid.*, 264.

26. Béla Bartók, *Studies in Ethnomusicology*, ed. Benjamin Suchoff (Lincoln–London: University of Nebraska Press, 1997), 136–137.

27. Bartók, *Maramureș*, 136–137.

or “hiccupping” sounds (referred to as *noduri*, “knots”) evocative of sobbing (further discussed in relation to Violin Sonata op. 25, no. 3).

Alongside a strong association with landscape and the pastoral,²⁸ the expressive nature of the *hora lungă* is discussed in metaphysical terms in Romanian philosophy. Longing, contested Lucian Blaga (1895–1961), is “the Romanian aspect of human existence,”²⁹ finding an outlet in the “melancholy song,” otherwise known as the *hora lungă*.

3. The Popular and the Folkloric

Within Romanian musical traditions, alongside folk music, is the *muzica lăutărească*: music of *lăutari*³⁰ ensembles, or, Romani-Romanian musicians. *Muzica lăutărească* is a tradition of adapting village melodies, usually dances, into virtuosic performance practice.³¹ Before his international training began, Enescu’s first musical instruction – in violin at age four – came in the form of a Romani musician who taught by ear. Enescu was already accustomed to this tradition: “strolling fiddlers were welcome guests” in Enescu’s childhood home,³² and his native Moldavia is recognised as a musically rich county of both village and *lăutari* musics.³³ This early contact with both practises of localised village folk and *muzica lăutărească* meant Enescu had a foundation of native sources to draw upon as his compositional career progressed. Leaving Moldavia as a child to pursue his musical education,³⁴ rather than a suppression of native practises during early periods abroad, Romanian musical references are evident from these periods of honing his compositional craft under the guidance of such figures as Massenet and Fauré.³⁵

The sketches of Enescu’s first composition of any significant success, a student work *Poema română* (*Poème roumain*) op. 1 (1897), indicate that the only surviving idea is a flute *doina*.³⁶ The pastoral association of the *doina* derives from the original settings: the echo of singing in villages located in rolling landscapes,

28. Boire, *A Comprehensive*, 8.

29. Lucian Blaga, *The Mioritic Space* (Bucharest: Humanitas Publishing House, 1994), 164, quoted in M. D Rucsanda and I. Scârnciu, “The Longing Paradigm in Enescu’s Work,” *Bulletin of the Transilvania University of Braşov* 5/2 (Summer 2012), 69.

30. Singular: *Lăutar*. This term historically hails from the association with Romani musicians adopting the Western lute on their arrival in Europe, and variants of the term *lăutari* is used in several European languages. See Anna G. Piotrowska, *Gypsy Music in European Culture: From the Late Eighteenth to the Early Twentieth Centuries*, transl. Guy R. Torr (Boston: Northeastern University Press, 2013), 4–5.

31. See Samson, *Music in the Balkans*, 175.

32. Maria Zlateva, *Romanian Folkloric Influences on George Enescu’s Artistic and Musical Development as Exemplified by his Third Violin Sonata* (PhD diss., University of Texas at Austin, 2003), 9.

33. Lucian Boia, *Romania*, 221.

34. Firstly at the Vienna Conservatoire (1888–1895), subsequently at the Paris Conservatoire (1895–1899).

35. Noel Malcolm, *George Enescu: His Life and Music* (London: Toccata Press, 1990), 47.

36. *Ibid.*, 64.

but also with improvised melodies of shepherds. Here, the characteristic features of the *hora lungă* function programmatically: emulating the shepherd's pipe in depicting pastoral scenes. Assigning this passage even in the earliest stages specifically for solo flute demonstrates not only his familiarity with the original setting, but a keenness to retain authenticity.

EXAMPLE 1 Enescu, *Poema română* op. 1, bb. 112–119, flute



The *Poema română* brought “sudden national fame.”³⁷ Similar success, internationally as well as nationally, came with his two *Romanian Rhapsodies* op. 11 nos. 1–2, of 1901 and 1902, respectively. As is well acknowledged, his *Romanian Rhapsodies* quote popular Romanian melodies, orchestrated as though from a “palette.”³⁸ The *hora lungă*-style passage in the second *Romanian Rhapsody*, closing the opening section, contains hallmark features: repetition of small motives, variations of melodic ideas, and improvisatory-style ornamentation (see *Example 2*). Again, the echo of the shepherd's pipe is suggested, this time in the interplay between flute and oboe. The function is in this sense both evocative of landscape and native traditions as well as functioning as a mode of transition between the introductory section and the following theme: adhering to the rhapsody legacy.

These early successes abroad furthered Enescu's stature at home. A close relationship with the Romanian royal family³⁹ and public dedication to compatriots contributed to his celebrated status. When Romania entered the First World War (allied with Russia, in 1916), Enescu performed extensively – often daily – to injured Romanian citizens and soldiers in a bid to inspire morale.⁴⁰ His violin

37. Zlateva, *Romanian Folkloric Influences*, 19.

38. Bentoiu, *Masterworks*, 58.

39. James M. Keller, *Chamber Music, A Listeners Guide* (Oxford: Oxford University Press, 2011), 189.

40. Malcolm, *Enescu*, 117.

EXAMPLE 2 Enescu, *Romanian Rhapsody* no. 2 in D major op. 11 no. 2, bb. 35–43,
flute and oboe

The musical score is written for flute and oboe in D major, 4/4 time. It consists of five systems of two staves each. The top staff is for the flute and the bottom staff is for the oboe. The music is characterized by rapid sixteenth-note passages, often with slurs and accents. Dynamics include *mf*, *f*, *p*, and *p̃*. Performance instructions include *expressif*, *animez*, *plus vite*, *diminuez et cédez*, and *p̃*.

System 1: Measures 35-36. Flute and oboe play a rapid sixteenth-note passage. Dynamics: *mf* *expressif*. There are triplets in measures 35 and 36.

System 2: Measures 37-38. Flute and oboe play a rapid sixteenth-note passage. Dynamics: *mf* *expressif* and *animez*. There are triplets in measures 37 and 38.

System 3: Measures 39-40. Flute and oboe play a rapid sixteenth-note passage. Dynamics: *f* *plus vite*. There are sextuplets in measures 39 and 40.

System 4: Measures 41-42. Flute and oboe play a rapid sixteenth-note passage. Dynamics: *f* *plus vite*. There are sextuplets in measures 41 and 42.

System 5: Measures 43-44. Flute and oboe play a rapid sixteenth-note passage. Dynamics: *mf* *diminuez et cédez* and *p̃*. There are triplets in measures 43 and 44.

student (later “Lord”), Yehudi Menuhin, described Enescu’s status as Romania’s *genius loci*.⁴¹

Despite attaining such adoration, stature as “genius loci” later became a source of suffering. Returning to Romania from Paris during the First World War, Enescu’s position as a nationally celebrated composer began to involve political implications. When King Charles of Romania died, his wife Marie shunned treaty obligations tying their forces to Austria-Hungary, and Romania entered the war with the understanding that Transylvania would come under Romanian administration as an outcome. However, the Bolshevik–German treaty in 1918 meant Russia denounced this responsibility to Romania, and like many of his fellow citizens, Enescu felt this was a “bitter” betrayal.⁴² Following this period witnessing such loss and sufferings, he returned to Paris to perform, teach, and compose. *Hora lungă* passages in his youthful output as homages to native traditions now develop into opportunities for cathartic expressions of *dor*. From his middle period onwards, *hora lungă* emulations become increasingly undetermined: sublimated into extension or modification of “classical,” that is, established, musical forms.

4. Spontaneity: Violin Sonata, op. 25, no. 3

In 1926, Enescu completed one of his most widely performed works, his Third Sonata for Piano and Violin op. 25, subtitled *dans le caractère populaire roumain* (in Romanian folk character). Enescu’s own virtuosity as a violinist is integral to his approach in this work, which explores the boundaries of the expressive performance practice of the Romanian *lăutari* tradition. This includes “profuse” ornamentation, and emulation of features challenging to compose: *portamento*, *parlando-rubato* rhythm, and what Jim Samson describes as “remarkable diversity of colours... ‘flute-like’ bowing on the fingerboard and a range of different vibratos.”⁴³ In this respect, Enescu builds on the legacy of predecessors such as Porumbescu who established attempts to capture characteristics of Romanian musical traditions in the form of “Western” notation.

The first movement alludes to the atmosphere of a *hora lungă*, but achieved through imitating the virtuosic performance style of *muzica lăutărească*⁴⁴ (although the thematic material is his own invention).⁴⁵ In this manner, the first movement, marked “melancholic,” establishes an “atmosphere of improvisation,”

41. Yehudi Menuhin, *Unfinished Journey* (London: Pimlico, 2001), 214–216.

42. Malcolm, *Enescu*, 120.

43. Samson, *Music*, 405.

44. Pascal Bentoiu has discussed how the upbeats in this opening passage reflect *lăutari*-fiddler performance tradition. See Bentoiu, *Masterworks*, 314–315. In the third movement of this work Enescu makes most comprehensive utilisation of virtuosic effect of the *lăutari*-fiddler performance tradition.

45. *Ibid.*, 232.

EXAMPLE 3 Enescu, Violin Sonata op. 25 no. 3, mov. 1, bb. 38–44



by means of meticulously detailed performance directions. Following the first presentation of the second subject material, Enescu, in his well-acknowledged ability to manipulate formal structure,⁴⁶ here creates a *hora lungă* passage (see *Example 3*). Further than an experiment in the possibilities of “composing” virtuosic improvisation, this creates an atmosphere that allows a *hora lungă* to be woven into the structure of the movement without “announcement,” or, venturing outside conventions of form. Thematically he creates this opportunity by blurring the lines between reoccurrence of material in sonata form with how repetition, variation and elaboration of a melodic idea, occurs in vocal *hora lungă* performance. Acting as a climactic transitional passage approaching the return of the first subject, the *hora lungă* is announced with a sustained opening G sharp³ (see *Example 3*). In this context, the return of material from the first subject presents an elaboration of melodic material as in a *hora lungă* improvisatory-style passage: the *hora lungă* insinuates an intensified return to the earlier atmosphere, despite comprising new material. Considering the original setting of performing for oneself alone, this approach to the *hora lungă* idiom in the context of a sonata suggests a fleeting outburst, as though Enescu wished to conceal this passage within the exposition. The effect implies the manner of improvised spontaneity found in the original setting of *hora lungă* performance: a cathartic outpouring.

Aiding the establishment of the melancholic atmosphere, and paving the way for the *hora lungă* passage without disrupting the formal structure, is the use of *noduri*. As mentioned in the opening discussion of *dor*, vocal techniques suggestive of sobbing, which “break” held notes, are typical features of the *hora lungă*. During his fieldwork in Maramureș County, Bartók had been struck by this phenomenon he termed the “clucking” *appoggiatura*.⁴⁷ He described this as a

46. For example, see Jim Samson’s discussion of the relationship between structure and thematic development in Enescu’s First Sonata for Piano op. 24 no. 1 (1924) in Samson, *Music*, 401–402. In relation to Enescu’s *Concert overture* op. 23, see Constantin Secară, “Uvertura de concert op. 32 de George Enescu, de la ‘caracterul popular românesc’ la sinteza limbajului musical enescian,” *Studii și cercetări de istoria artei: Teatru, muzică, cinematografie* 4/48 (2010), 43–51. See also Bentoïu, *Masterworks*, 232.

47. Bartók, *Maramureș*, 10–11.

“sobbing” sound, claiming the effect is “virtually impossible for foreigners to imitate”⁴⁸ (see *Example 4*: a *hora lungă* melody transcribed by Bartók, particularly the notations of the melisma on the repetitions of “hă”).

Enescu’s emulation of this feature for violin involves acciaccatura, *portamento*, and oscillation (see *Example 5*: bars 12 and 14, later repeated in bars 24–26).

Alongside mimicking the *cimbalom*, the imitation of the *noduri* effect in piano in the following bars (see *Example 6*) suggest an echo effect of the previous material in violin, evocative of traditional pastoral *hora lungă* settings.

EXAMPLE 4 *Hora lungă* melody transcribed by Béla Bartók in *Vișăul-de-jos*, sung by Mărie Pop [a] lui Vasile⁴⁹

Parlando, rubato

Că De - așmuri hă - - - hă hă hă hă hă

pri - mă - va - ra, - - - Că De - aș mu-ri

hă - hă - hă - hă - hă

EXAMPLE 5 Enescu, Violin Sonata op. 25, no. 3, mov. 1, bb. 12–15

pf *f* *mf* *senza rigore* *mf* *p* *tranq. dolce*

In his Third Violin Sonata, Enescu develops his approaches to transcending the barriers of notation in attempts to provide authentic representations of Romanian musical traditions. Earlier approaches to including popular folkloric elements as found in the *Romanian Rhapsodies* present *doine* and other traditional folk forms

48. Bartók, *Maramureș*, 11.

49. Excerpt from Bartók’s transcription of a *hora lungă* melody, in Bartók, *Maramureș*, 61.

EXAMPLE 6 Enescu, Violin Sonata op. 25, no. 3, mov. 1, bb. 16–17

The musical score for Example 6, Enescu's Violin Sonata op. 25, no. 3, movement 1, measures 16–17, is presented in two systems. The first system shows the violin part (treble clef) and the piano accompaniment (grand staff). The violin part begins with a half note G4, followed by a half note A4, and then a half note B4. The piano accompaniment consists of a continuous eighth-note pattern in the right hand and a half-note pattern in the left hand. The piano part includes dynamic markings: *pp*, *mf*, *p*, and *mp*. There are also performance instructions: "Ped." (pedal) and "> ppp" (accent followed by pianissimo). The second system continues the piano accompaniment, featuring a half-note pattern in the left hand and a half-note pattern in the right hand. The piano part includes dynamic markings: *mf*, *p*, and *mp*. There are also performance instructions: "Ped." and "> ppp". The score ends with a double bar line and a repeat sign.

as part of a wider programmatic structure. In his Third Violin Sonata, by contrast, Enescu sublimates these native influences into a composition in which several traditions combine. The *hora lungă* emerges from the atmosphere of improvisation created by techniques emulating virtuosic *lăutari* performance practice, executed through sonata form. The “sobbing” *noduri* hint at the *hora lungă* tradition, before the sustained “cry” more directly expresses *dor* as traditionally manifest in this genre. This musical context of sublimated influences creates ambiguity as to which virtuosic tradition musical devices reference, such as evoking the *cimbalom* whilst simultaneously creating the effect of an echo in imitating *noduri*. The spontaneity involved in both the improvised performance practice of *muzica lăutărească* and the traditional *hora lungă* manner of delivery allowed Enescu to employ various virtuosic devices to express *dor* through sublimating these influences. The demands on the violinist in this virtuosic writing possibly also function as part of a broader metaphor. Enescu’s schedule as a touring virtuoso meant heavy demands on his time and energies, bringing frustration and suffering. The *hora lungă* passage in this work seemingly hints at this complicated relationship with the instrument, which at once brought success and livelihood, and yet involved exhausting tours and dedication. The virtuosity in this work is arguably a

reflection of these circumstances: stretching the capability of the instrument as a metaphor for Enescu's own situation as a virtuoso.⁵⁰

In 1946, Enescu left Romania for a tour of North America, never to return. He would die in Paris in 1955. In reality, Enescu received permission to live out his life in "voluntary exile."⁵¹ Circumstances leading to his final departure involve political implications: his loyalty to the Romanian royal family gradually stripped of power, and increasing pressures to show public support for the National Democratic Front party.⁵² Throughout these final decades, Enescu's dream of retiring to his quarters in the village of Cumpătu in the Carpathians, where he had bought a plot of land in the mountainous countryside, came to naught. Despite the decades of tireless touring and teaching in order to provide for the future, Enescu's finances dwindled following the devaluation of currency and the generally unfavourable state of the economy in the wake of the wars.⁵³ Suffering from a degenerative spine condition, Enescu endured physical hardship not only in performance, but also in daily life.⁵⁴ If the virtuosic intensity of the Third Violin Sonata is an outcry of pain and frustration, allusion to a *hora lungă* in Enescu's Second Cello Sonata is rather a meditation: a mental transportation to a private reality rejecting political and personal strife. As the composer himself divulged, the "dream state" was inherent to his creative process; such reverie the composer also considered as crucial to folk traditions.⁵⁵ To explore the idea of a composed "dream state" in relation to the *hora lungă* and *dor*, we can contextualise the discussion of the Second Cello Sonata within contemporary cultural philosophy, with particular attention to Lucian Blaga's still influential "mioritic space."

50. Enescu describes the role of the virtuoso thus: "Sans doute faut-il à un créateur un grand courage pour accomplir son œuvre: il en faut bien davantage à un virtuose pour soutenir son effort quotidien, avec la perspective d'un moindre bonheur. Tout compte fait, je ne vois guère ce qui sépare une existence de virtuose et la vie d'un moine dans sa cellule – sauf que le moine sert humblement Dieu, tandis que le virtuose sert de cible aux critiques!" in Bernard Gavoty, *Les Souvenirs de Georges Enesco* (Paris: Flammarion, 1955), 104. See also 100–101.

51. Malcolm, *Enescu*, 228.

52. See Enescu's own account in Gavoty, *Les Souvenirs*, 128. Viorel Cosma discusses Enescu's disdain for the political persecution of artists in preface to the second volume of Enescu's correspondence, George Enescu and (ed.) Viorel Cosma, *George Enescu Scrisori* (Bucharest: Editura Muzicală, 1981), 8. See also "George Enescu and the Communist Regime" on *The History Show on Radio România International* by historian Stelîu Lambru on 23rd September 2013. Accessed via: <http://www.rri.ro/en_gb/george_enescu_and_the_communist_regime-6754>

53. In his own words, Enescu described these circumstances: "Pour moi, comme pour tant d'autres, l'horizon était sombre. Je voyais bien que, même dans l'hypothèse d'une issue victorieuse, il me faudrait renoncer au rêve que j'avais si longtemps caressé: celui de quitter la carrière de virtuose et de me retirer en Roumaine pour y composer de la musique, jusqu'à la fin de mes jours. Dans ce but, j'avais multiplié les concerts et joué du violon un peu partout. Mon père recevait mes économies et les plaçait de la façon qu'il croyait la plus sûre et la plus raisonnable. La guerre fit s'effondrer à la fois les valeurs et mes espoirs : adieu, veau, vache, cochon, couvées !" Gavoty, *Les Souvenirs*, 127. See also 128.

54. Malcolm, *Enescu*, 236.

55. For example Ștefan Niculescu, "George Enescu and 20th-Century Music," *Romanian Review* 8/3–9 (1981), discussed in Samson, *Music*, 402.

5. Escape: The Cello Sonata in C major (1935), op. 26 no. 2

Despite economic and social difficulties, the inter-war period brought progression in cultural realms in Romania. Musical developments include Enescu's own increasing international success, alongside notable advancements in cultural philosophy. The trend in the work of many philosophers during this period involved a distancing from previous historiographical imaginings of "the nation." The "stylistic matrix" associated with Blaga, rather, understands identity as transcending time. As Balázs Trencsényi puts it, in the stylistic matrix: "destiny compresses past, present and future into a supra-historical projection."⁵⁶

A philosopher and writer (of poetry, as well as academic essays), Blaga understood Romanian culture as fundamentally rooted in the unconscious.⁵⁷ The unconscious, he argues, helps us to understand common features found within a culture, as well as the converse: how several cultures may develop within one "spatial horizon". He contends: "only in the existence of an unconscious stylistic matrix explains so impressive a fact as the stylistic consistency of these creations."⁵⁸ Blaga based his theories on folkloric "evidence:" the village as a "constellation" of culture⁵⁹ and through the hundreds of variants of the "Miorița" found across regions. The folk ballad *Miorița* takes its title from an ewe who warns her Shepherd his life is endangered by fellow herders seeking his flock. Resigned to death, the Shepherd asks Miorița to tell his mother he has married a princess in a "celestial wedding."⁶⁰ This surrender to fate transformed into a divine wedding becomes symbolic of the transcendental.⁶¹

The thesis Blaga derived from the *Miorița* ballad, the "mioritic space," stems from Miorița's wanderings as she recounts the tale of her Shepherd's marriage. As Richard Collins puts it: "For Blaga, the path of Miorita's wandering delineates what he calls 'mioritic space,' a geography of the Romanian poetic imagination."⁶²

56. Balázs Trencsényi, "The Conceptualization of 'National Character' in the Romanian Intellectual Tradition," in Victor Neumann and Armin Heinen (eds.), *Key Concepts of Romanian History* (Budapest: Central European University Press, 2013), 351.

57. Several contemporaries of Blaga also gained various levels of international and national recognition for their work seeking to situate Romania into broader understandings of culture, notably Mircea Eliade (1907–1986), Eugen Ionescu (1909–1994), and Emil Cioran (1911–1995). Horia Pătrașcu, "The Morphology of Culture in Romania. Lucian Blaga (1895–1965) – The Passage from Axiology to the Ontology of Culture," *European Academic Research*, 1/1 (Spring 2013), 45.

58. Lucian Blaga, *Orizont și Stil* (Bucharest: Humanitas Publishing House, 1944), 217, quoted in Rucsan-da and Scărneciu, "The Longing," 68.

59. Trencsényi, "The Conceptualization," 352.

60. The celestial and the pastoral are fundamental to the allegory of the Miorița's tale: the shepherd asks Miorița to recount he has married the princess, the "world's bride" (*a lumii mireasă*), and "that the wedding was marked by a falling star and was attended by the elements of nature (the sun, the moon, mountains, trees, birds)," Tchavdar Marinov, "Ancient Thrace in the Modern Imagination: Ideological Aspects of the Construction of Thracian Studies in Southeast Europe," in Roumen Daskov and Alexander Vezenkov (eds.), *Entangled Histories of the Balkans: Shared Pasts, Disputed Legacies* (Leiden: Brill, 2015), 27.

61. Richard Collins, "Codrescu's Mioritic Space," *MELUS*, 23/3 (Autumn 1998), 89.

62. *Ibid.*, 83–84.

Blaga's understanding of the transcendence of time relates to "creative carriers" (persons generating cultural artefacts) who possess shared unconscious elements of their culture. Horia Pătrașcu describes this relationship in Blaga's theses thus: "...man's creative destiny is as eternal as man himself is. Culture is his creation, while creation is his purpose and destiny."⁶³

According to Blaga, the *doina* reflects the eternity of the "abyss disposition" in the unconscious of the "Romanian soul," he writes:

...in it [the *doina*], is expressed the melancholy... of a soul that climbs and descends, on a non-defined undulated space, farther and farther, again and again, or the longing of the soul that wants to cross the hill as an obstacle of destiny and which will forever have to cross another hill and another one, or the affection of a soul that moves under the signs of a destiny that has its climb and descent, its increase and decrease in level, in a repeated, monotonous and continuous tempo.⁶⁴

In other words, Blaga understands the *doina* as immersing the performer in the poetic space of melodic repetitions relating to destiny, in a manner disruptive of time. Mădălina Ruscanda phrases this understanding as "causing the sensation of temporal relaxation."⁶⁵ Understood through Blaga's relation of "creative carriers" and the temporal, the *doina* is a musical manifestation of the unconscious of the Romanian "mioritic space" where past, present and future do not exist, only infinite ascent and descent.

In opposition to prominent theories in cultural morphology, Blaga's "mioritic space" is transcendent of both the temporal and the physical landscape. In other words, the unconscious "spatial horizon" (as opposed to the physical landscape) and the "mioritic space" (as opposed to "Romantic" conceptions of national historiography) are the determining elements of culture.⁶⁶ The evocation of *dor* in the *hora lungă* passage of the Second Cello Sonata expresses time and place in a manner differing to prior established "conscious" musical descriptions. Here the *hora lungă* passage is presented as neither a reference to physical space, or, programmatic evocations of landscape, nor the constraints of time, or, within the "confines" of formal structure. The entrance of the piano interrupts the meditation of the opening, yet ultimately the cello recaptures "the infinite" of the opening ascent and descent, suggesting a cyclic, or, "an eternal, repeated monotonously ascending and descending" melody of the "creative carrier."⁶⁷

63. Pătrașcu, "The Morphology," 53.

64. Lucian Blaga, *Spațiul mioritic*, in *Triolgia culturii* (Bucharest: Publishing House for Literature, 1969), 16. Quoted in Mădălina Ruscanda, "The Melancholy Romanian song – Metaphysical Paradigms of the Romanian Space in Blaga's Work," *Bulletin of the Transilvania University of Brașov* 4/53 (2011), 66.

65. Mădălina Ruscanda, "The Melancholy," 66.

66. Horia Pătrașcu, "The Morphology," 49.

67. Blaga, *Orizont și Stil*, 52.

The third movement of Enescu's Sonata for Cello and Piano in C major op. 26 no. 2 is often interpreted as a theme and variation, though Pascal Bentoiu argues that the material following the introductory statement is rather a "leisurely modulatory journey through the scenery described by the solo instrument."⁶⁸ As an alternative interpretation, the present study proposes that reoccurrence of melodic material functions as in traditional *hora lungă* performance. Enescu the "creative carrier" of the Romanian "mioritic space" here creates an escape from the physical landscape: a suspension outside time and place. The "journey" is rather the ascents and descents within "mioritic space."

The structure of this movement adheres to the three-section criteria of an opening sustain (see *Example 7*, bars 1–2), a middle section comprised of melodic variation (bars 2–14), and a closing *parlando rubato* passage on the new tonic (bars 14–16). The practice of improvisatory ornamentation integral to *hora lungă* performance, and as used liberally in Enescu's emulations such as the Third Violin Sonata, functions more conservatively here. This is possibly a way of "concealing" this wholly personal, cathartic genre, but fundamentally, to suggest a surrender to timelessness: a suspension outside contemporary strife, past memories of home, or of physical landscape. The ornamentation and *noduri* of the opening movement of the Third Violin Sonata create a context for the subsequent effect of frustration and spontaneity (as well as an attempt to "disguise" the passage within *lăutari* performance style language). By contrast, the less "decorated" stretching and shortening of melodic phrases in the cello sonata suggest rather unconscious improvisations of a melodic idea. *Dor* here is the "dream state" of gentle meanders, rather than the affecting expressive devices of the Third Violin Sonata. A rejection of reality removed from the nostalgic frozen-in-time childhood memories that Enescu will evoke in *impressions d'enfance* a few years later in 1940, here the constant return to melodic material is rather a mental sustain of the "eternal" ascent and descent. This is suggested in the constant oscillations within phrases, in the oscillations of thirds, fourths and fifths (between a and g in bars 2–5, between f sharp¹ and e flat¹ in bars 6–7, descents before returning to a in bars 7–12, and between f and F in bars 12 to 16, see *Example 7*). The shift between major and minor further adds to the imagery of ascent and descent ([modern] Ionian mode in bars 1–5, G harmonic minor bars 6–7, modulating to Locrian in bars 8–9, Dorian in bars 10–12, before returning to Ionian).

With the closing *parlando-rubato* passage (bars 14–16), the piano entrance interrupts the meditation of the opening. Escape in the form of the "mioritic space" returns to a place where time and strife re-exist. The piano enters seemingly as a continuation of the closing *parlando-rubato* passage of the *hora lungă* (bars 15–16), proceeding to sublimate the repeated ascending material from the open-

68. Bentoiu, *Masterworks*, 391.

EXAMPLE 7 Enescu, Cello Sonata No. 2, mov. 3, bb. 1–16

Andantino cantabile, senza lentezza
con sord.

sf *p* *semplice teneramente* *calando*

mf *mp* *p*

mp *mp* *poco mp* *p*

più p *mp* *p*

pp

EXAMPLE 8 Enescu, Cello Sonata no. 2, mov. 3, bb. 15–18

smorz.

pp *ma un poco marc*

pp *ma un poco marc*

EXAMPLE 9 Enescu, Cello Sonata No. 2, mov. 3, bb. 36–39

cresc

mp *cresc.*

poco allarg. di più

A tempo
vibr, largamente

ff *ff largamente* *sempre ff* *apass.* *4*

ing material, now hinting at a more sinister reality through G minor (bar 17) and D-flat minor (bar 18).

The piano's "disruption" of the "infinite" solo *hora lungă* meditation continues to evoke *parlando-rubato* in the bass (see *Example 8*, bars 15–16). Previously emulating improvised vocal delivery, the diminished rhythms, reinforced by a minor sixth between voices (bars 17–18) now creates an agitated effect. The subsequent cello entrance attempts to maintain the "mioritic space," reintroducing the phrases of modal ascents and descents, but quickly sublimates into a struggle. Building to a climax, the rhythmic tension temporarily synchronises (opening of bar 39).

This rhythmic imitation of the semiquaver-quaver patterns from the opening *hora lungă* passage here depict a dialogue between the voices. The piano attempts to "disrupt" the cello's return to the opening material by "pre-empting" the rhythmic phrasing, and by moving in contra motion (particularly in bars 37–39, see *Example 9*).

EXAMPLE 10 Enescu, Cello Sonata No. 2, mov. 3, bb. 48–51

un poco lento Pizz poco rit. Arco A tempo tranquillo dim.

mf mp p < p un poco cant.

un poco lento A tempo tranquillo

pf mp p p dim

languido più tranq.

pp più tranq.

dim pp

p un poco cant.

The cello finally resits these attempts to transform the *hora lungă* material into an agitated depiction of the “conscious temporal” where struggles exist, as conflict with the piano voice suggests. A return to the opening idea of “unconscious” ascent and descent ensues, firstly, in the form of a low tessitura: a timid reintroduction of the opening mediation (see *Example 10*). Finally, allusion to the opening ascents and descents amidst sustains in high tessitura (see *Example 11*) ensures the *hora lungă* language permeates the piano voice: the “unconscious infinite” returns.

The extended closing phrases of sustains and *parlando-rubato* rhythms suggest a return of the opening solo passage; arguably, the entire movement is an extended *hora lungă*, or, a constant meander of the creative carrier in “mioritic space.” In Blaga’s words: “The man of mioritic space is feeling himself as being in an eternal swing advance in a waved infinite. The man of mioritic space feels his destiny as an eternal, repeated monotonously ascending and descending.”⁶⁹

6. Virtuosity and *Dor*

In the 1940s, Enescu began work on a fifth symphony, of which sketches demonstrate the intention to set Mihai Eminescu’s poem *Mai am un sigur dor* “I have but one last longing.”⁷⁰ The year prior to his death, Enescu completed *Three songs on poems by Fernand Gregh* op. 19, acknowledged as “atmospheric expressions of a French symbolist equivalent of the Romanian ‘dor’.”⁷¹ Despite a notorious reluctance to promote his own compositions,⁷² thereby making little income from publishing rights, Enescu nevertheless directed considerable energies into musical expressions of *dor* for the rest of his life. This suggests the motivation behind these efforts was not a desire for recognition or monetary gain, rather, these endeavours are outlets for the pressure on his time, energies, and an increasingly unattainable dream of retiring to compose at leisure.

Enescu the “creative carrier” who spent long periods away from Romania before his final “exile,” paid homage to his homeland in several manners throughout his career, perhaps in no more elusive form than in evocations of *dor*. The earlier programmatic and rhapsodic function of *hora lungă* melodies later become opportunities to develop musical language evocative of improvisation and spontaneity. Allusions to a poetic “home” in the form of the “mioritic space” in the Second Cello Sonata takes a differing approach to the pyrotechnics and frustration of the Third Violin Sonata. Here, *dor* and the “dream state” of Enescu’s creative process

69. Blaga, *Orizont și Stil*, 52.

70. Malcolm, *Enescu*, 227.

71. *Ibid.*, 131.

72. Simina Alexandra Renea has discussed how this one likely explanation for Enescu’s relative lack of attention in Western musicology, “George Enescu’s *Concertstück*,” 137.

EXAMPLE 11 George Enescu, Cello Sonata No. 2, mov. 3, bb. 56–60

The musical score is presented in three systems, each with a cello staff (top) and a piano staff (bottom). The key signature is two flats (B-flat and E-flat), and the time signature is 9/8.

System 1 (Measures 56-60):

- Cello staff:** Measures 56-57 feature a melody with a *ppp* dynamic and a *sfz* crescendo. Measures 58-60 continue the melody with a *molto* tempo marking and a *pp* dynamic.
- Piano staff:** Measures 56-57 feature a accompaniment with a *ppp* dynamic. Measures 58-60 feature a *sfz* dynamic and a *poco più largamente* tempo marking.

System 2 (Measures 61-65):

- Cello staff:** Measures 61-62 feature a *A tempo un poco lento* marking. Measures 63-65 feature a *rall* marking.
- Piano staff:** Measures 61-62 feature a *pp* dynamic and a *languido* marking. Measures 63-65 feature a *rall* marking.

System 3 (Measures 66-70):

- Cello staff:** Measures 66-67 feature a *più lento* marking. Measures 68-69 feature a *pizz* (pizzicato) marking and a *p* dynamic. Measures 70-71 feature an *Arco* (arco) marking and a *mp* dynamic. Measures 72-73 feature an *espress. dolciss* marking and a *pp* dynamic. Measures 74-75 feature a *molto lunga* marking and a *ppp* dynamic.
- Piano staff:** Measures 66-67 feature a *più lento* marking. Measures 68-69 feature a *ppp* dynamic and a *mp* dynamic. Measures 70-71 feature a *molto lunga* marking. Measures 72-73 feature a *molto lunga* marking. Measures 74-75 feature a *molto lunga* marking and a *ppp* dynamic.

intertwine. Suggestions of the infinite evoke eternal time and place outside the physical: a Romania untouched by childhood memories, strife of war, or the suffering associated with the dream of retiring to compose.

Studies concerned with Enescu's compositions mean we now understand much of the creative processes behind his works. However, there are still potential insights to gain from exploring interpretation of the complex *dor* idiom in his output in light of personal, historical, and cultural contexts. Though comprehensive evaluation of *dor* in relation to *doine* influences requires further analysis and comparison to draw definitive conclusions, the present discussion suggests approach to the virtuosic *hora lungă* tradition function as cathartic outlets in the Third Violin Sonata and the Second Cello Sonata. The contrast between pyrotechnics with the "dream state" are only two examples of Enescu's ability to explore *dor* through musical devices depicting native traditions. Broader understandings of *dor* in Enescu's compositions is required to guide performers and audiences alike if we are to improve our understanding, and ideally garner further interest in this repertoire.