

"Perfection.....does not interest me.
What is important in art is to vibrate oneself and make others vibrate."
(George Enescu)

George Enescu
His influence as a violinist and pedagogue

by
Ji Won Kim

Master of Music (Research) Performance
2011

The University of Sydney

Statement by author

This thesis has been submitted in partial fulfilment of requirements for Master of Music degree at the Sydney Conservatorium, University of Sydney.

Acknowledgements

I would like to express my sincere gratitude and enormous respect to Associate Professor Goetz Richter who has been an inspiring supervisor for this work. His encouragement and support has made this humble thesis possible. I also would like to thank my mother and brother who have been patient and supportive throughout.

Abstract

George Enescu, a timeless figure in music history, inspired me to write this thesis. His statement "perfection.....does not interest me. What is important in art is to vibrate oneself and make others vibrate" truly captivated me. His pedagogy seemed to be unlike any other teachers that are known today. Enescu's intuitive artistry and his self-effacing approach to music making identify him as a special musician. His life, playing style and instrumental characteristics, his pedagogy and legacy are investigated in this thesis. I argue that the holistic characteristic of the comprehensive musician Enescu should inform contemporary approaches to violin performance and violin pedagogy and are able to contribute to a more authentic and truthful way of music making.

Contents

Acknowledgements	2
Abstract	3
Chapter 1: The Life of George Enescu	6
1.1. Enescu's Childhood	8
1.2. Studies in Vienna	10
1.3. Studies in Paris	14
1.4. Concert and Teaching Career following Graduation.....	19
1.5. Summary	21
Chapter 2: Enescu's Style and Aesthetic Roots	23
2.1 Influences.....	24
2.2. Aesthetic roots.....	26
i. Lautari	26
ii. Franco-Belgian School	29
iii. Viennese School	30
iv. French school	32
2.3 Enescu and Bach	33
2.4 Characteristics	34
i. Improvisatory performance and holistic creative impulse.....	34
ii. Sound.....	35
iii. Glissandi.....	37
iv. Intonation	39
v. Importance of Bach.....	40
2.4 Summary	41
Chapter 3: Enescu's Technical Characteristics	42
3.1 What is technique?.....	42
3.2 Flesch and Steinhausen	43
3.3 Relevant technical features	45
i. Bow arm / hand	45
ii. Trills and left hand function.....	48
iii. Vibrato	49
3.4 Summary	50

Chapter 4: Enescu’s Pedagogy	52
4.1 Method	53
4.2 Flesch and Enescu	55
4.3 Flesch’s pedagogical paradigm	57
4.4 Enescu’s pedagogical paradigm.....	58
4.5 Limitations of both paradigms.....	62
Chapter 5: Enescu’s Legacy	63
5.1 The influence of Enescuism.....	63
5.2 Enescu’s pedagogical influence.....	64
5.3 Enescu’s contemporary significance	66
Bibliography	69
Discography.....	78

Chapter 1: The Life of George Enescu

George Enescu was a Romanian composer, an accomplished conductor and a performer whose immense contribution to violin playing remains influential to date. Enescu's abilities extended over the mastery of multiple musical instruments. The author of *Violin Virtuosos*, Henry Roth, describes him as a violinist "of vastly diversified talents."¹ A contemporary of Enescu, Carl Flesch, says that "it is impossible to say which of his gifts deserves to be regarded as the greatest since his qualities as composer, conductor, violinist and pianist were about equally outstanding".² His charisma as a musical performer and his spirituality as a composer and conductor make Enescu unique in music history where he has no rival. Numerous testimonies identify Enescu as an ingenious teacher and his influence continues to resonate until today.

One can question what made Enescu such a unique figure both as a performer and as a teacher. Are the individuality and the character of both activities related, and if so, in what ways? What makes him different to other virtuosos and pedagogues? Did his ability as a composer make him a different performer and a more effective teacher? Why was his pedagogy so seemingly different to that of his contemporaries Carl Flesch or Otakar Sevcik? Can we even compare his intuitive pedagogy to more systematic and analytical methods?

Overall it seems that Enescu's major interest and enthusiasm focussed on composition above anything else. This may have resulted in the fact that history has given more attention to his compositions rather than his work as a performer and pedagogue. Enescu's life and work as a composer has been researched and documented in a number of

¹ Henry Roth, *Violin Virtuosos from Paganini to the 21st Century* (Los Angeles: California classics books.: 1997), 104

² Carl Flesch, *The Memoirs of Carl Flesch*, (London: Rockliff, 1957), 178.

publications. These include *Enescu; His Life and Times* by Koltyarov and *George Enescu* by Noel Malcolm. Yehudi Menuhin, who was a pupil of Enescu for many decades, elaborates the teaching of Enescu in a number of books such as *Conversation with Menuhin* and *Yehudiana* by Philip Bailey. The most useful resource for this thesis was Bajenescu's book, *Das Leben des Tonkuenstlers George Enescu* and the *Memoirs* by Carl Flesch. These works offer important insights into an understanding of Enescu as a violinist and teacher. Flesch especially, who was a contemporary of Enescu and witnessed him on numerous occasions, made thoughtful observations about his playing style and pedagogy. In Bajenescu's book, whole chapters are devoted to Enescu as a pedagogue and Enescu as an interpreter (especially of the music of Bach). Bajenescu also compiles a chronology of Enescu's concerts and teaching activities which provides important facts. For example Bajenescu's chronology showed when and how many concerts Enescu had performed each year. Nonetheless there are many significant facts and characteristics of his life and his artistry that have not attracted attention in spite of their great importance, such as the aesthetics of his performance and the details of his actual instrumental skills.

In this opening chapter, I will review the life of George Enescu in regard to his importance as a violinist and teacher. I believe that this will lay the foundations to expose his influence as a violinist and pedagogue which deserves a closer investigation. In particular I will focus on Enescu's childhood and years of education during which Enescu's musical persona and character were formed. Enescu's time spent in Vienna and Paris in the late 19th century allowed him to take advantage of learning in the two most important centres of classical music at the time. I will trace Enescu's milestones and musical development, with particular emphasis on his formative years. By examining these formative years, I intend to show how Enescu's latter performance and teaching style was firmly rooted in his early childhood and in his educational experience.

1.1. Enescu's Childhood

George Enescu was born in 1881 in Liveni in the North of Moldavia into a family with deep musical roots. Costasche Enescu, his father, was a competent violinist and a choir conductor who would often invite Gypsy musicians to the family home. These performers made a strong impression on Enescu and as a boy he was "deeply impressed by their exotic appearance and the way they played."³ Enescu's mother, Maria Cosmovici, played piano and guitar and Enescu's grandparents were also musical. Music was thus an important cultural and personal activity in which George Enescu grew up. It seems obvious that he inherited an exceptional interest and talent from his family and culture.

Prior to Enescu's birth the family lost seven children to illnesses. Not surprisingly, Enescu's mother was extremely protective of her only surviving son. His childhood was unusual as he was kept at home when other children would be able to play outside with friends. This seems to have laid the foundation for an introverted intensity: at the age of eleven and as a student in Vienna Enescu would diligently practice and study for sixteen hours a day.⁴ Enescu's inner life was directed towards active imagination and thought rather than towards external distraction and physical activities.

Enescu grew up in a religious context. He attended church services from an early age with his parents and seems to have remained a fervent believer throughout his life. While studying in Vienna and Paris he continued to attend church. He commented at a later age that he believed

³ B. Kotlyarov, trans. Kotlyarov and E.D Pedchenko, *Enesco His Life and Times* (Neptune City: Paganiniana Publications, 1984), 15.

⁴ B. Kotlyarov, *Enesco*, 21

“fervently in God.”⁵ It is most likely that Enescu’s religious views significantly influenced his artistry and intuitive pedagogy. At the end of the 19th century, an analytical approach to violin teaching and playing was prevalent. Exponents of this approach, such as Sevcik and Flesch, embraced a new ‘scientism’ or ‘positivism’ in their teaching. This approach contrasts with Enescu’s methods. Enescu sought to preserve the romanticism of the intuitive artist at a time when belief systems and paradigms turned towards the positivistic sciences. He did not write analytical treatises and firmly embraced intuition as a source of his playing. As a strong believer in religion and faith, Enescu’s intuitive approach is not surprising. His approach will be discussed further when his pedagogy is examined.

From the age of four Enescu’s initial musical training seemed to have been rather unique and unorthodox. His violin teacher was a *lutar* or gypsy fiddler who did not know musical notation. In accordance with the gypsy tradition Enescu learnt to play tunes by ear after the teacher’s example. It is possible that this *lutar* may have been a friend of Enescu’s father as gypsy fiddlers were frequently invited to the family home. While I will discuss further the aesthetic and musical relevance of gypsy music on Enescu’s musical orientation it is sufficient to emphasise here that Enescu learnt to play the violin almost entirely by instinct as distinct from learning within a particular method or system. This intuitive introduction to violin playing and performance strongly influenced the way he taught students later in his life.

Enescu’s prodigious talent was soon recognized. At the age of six he was presented to Eduard Caudella, a professor at the Lasi Conservatoire in Romania⁶ and became his private student. Caudella was a student of

⁵ Noel Malcolm, *George Enescu; his life and music* (Baskerville; Toccata Press, 1990), 29.

⁶ Malcolm, *Enescu*, 31.

the Belgian violinist Henri Vieuxtemps and it is not surprising that Enescu was taught the Franco-Belgian *Methode de Violon*. The *Methode* was devised by Charles de Beriot, Vieuxtemps' teacher, and embraced differing exercises and scales for two violins to be played simultaneously and in harmony and Enescu relished practising these.⁷ Enescu's motivation accelerated his learning pace and he worked through the *Methode* in a short period of time by himself. Enescu's early violin training thus was a combination of a gypsy-style of playing and the Franco-Belgian school. His musical talent and potential impressed Caudella and this opened the door for Enescu to further his musical and academic career at the Vienna Conservatoire.⁸

1.2. Studies in Vienna

Enescu studied at the Vienna Conservatoire from the age of seven to twelve (1888 to 1893). Being so young he had to be enrolled in the preparatory classes. As a violinist he became acquainted with the Viennese school that differed from his own early learning of Franco-Belgian school. The Franco-Belgian school was perhaps more focused on virtuosity whereas the Viennese school pursued logical and accurate playing.⁹ He was also immersed in a musical culture that was formed by some of the most important musical minds of the 19th century, namely, Brahms and Bruckner.

Enescu received violin tuition from Sigismund Bachrich for the first two years. Bachrich was a versatile musician, who had been a student of Joseph Boehm and held an important position in the Vienna Opera. He

⁷ Bernard, Gavoty, Yehudi Menuhin and Georges Enesco, (Geneva: Rene kister, 1955), 10.

⁸ Malcolm, *Enescu*, 36.

⁹ Kolyarov, *Enescu*, 151.

also played viola in the Hellmesberger Quartet and the Rose Quartet.¹⁰ The versatility of his new teacher would have influenced Enescu to understand that a musician can and must be versatile and inhabit multiple roles. With Bachrich Enescu seems to have made notable progress through the developmental and methodical material that conditioned violinists at the time. He studied Etudes by Kreutzer, Spohr, Rovelli, Rode and Dancla, two concerti by de Bériot, Vieuxtemps concerti and Sarasate's *Faust Fantasy*.¹¹ It is ironic that later in life Enescu did not seem to have acknowledged the importance of etudes and methodical studies when teaching students when he himself seems to have benefitted from studying etudes diligently. Towards the end of his time with Bachrich Enescu mastered one of the most difficult works in violin literature, the *Concerto in D major* by Nicolo Paganini, in only two weeks. Virtuosity was thus a firm attribute of Enescu's formative years. However, it did not seem to have interested him much¹² as he only performed this difficult concerto once later in life with the Philadelphia Orchestra.

In 1890 at the age of nine, Enescu commenced lessons and studies in composition with Joseph Hellmesberger senior and junior, respectively. Hellmesberger senior was an accomplished conductor, composer and chamber musician whose students included Leopold Auer and Adolph Brodsky. He composed approximately 250 works including violin etudes, many of which are forgotten today. The music historian Walter Kolneder relates an interesting comment by Hellmesberger in his *Buch der Violine*. According to Kolneder, Hellmesberger advised, "one should play octaves slightly out of tune so that the audience realises it."¹³ This suggests that

¹⁰ Titu, I Bajenescu, *Das Leben des Tonkuenstlers; George Enescu* (Germany: Henschel, 2006), 28.

¹¹ Bajenescu, *George Enescu*, 28.

¹² Bajenescu, *George Enescu* 31.

¹³ Walter Kolneder, *Das Buch der Violine*, (Zurich; Atlantis, 1972), 406.

in comparison to today, violin playing in the late nineteenth century was not focused on perfect intonation. It stands to reason that audiences did not criticise imperfect intonation in a performance, as they were perhaps keener to listen to the musical attributes of an interpretation. It is clear that the expectations and experiences of an audience in the 21st century are drastically different to that of Hellmesberger's time. Due to the development of recording technology and artificially edited recordings (which project the image of a perfect technique and of impeccable intonation) "record standard" playing has become normal and expected by today's audiences. With this expectation comes a preoccupation with technical perfection and accuracy. Therefore, imperfect intonation is a ground for criticism for today's performer. Hellmesberger's comment on the other hand contradicts such perfectionism and suggests that imperfect intonation was regarded previously in fact as a useful aesthetic device to illustrate a musical point, in this case, the presence of two musical lines.

It is important that during Enescu's time in Vienna the Conservatorium there required a very high standard of orchestral playing. Hellmesberger senior conducted Brahms' symphonies (which would have been novelties at the time) when Enesco was leading the orchestra at the age of eleven. Occasionally Brahms would attend the rehearsals and provide suggestions. The Conservatorium Orchestra even performed his first *Piano Concerto in d minor* and the first *Symphony in c minor* under his direction. Enescu seems to have been greatly impressed by Brahms and this direct contact with the great composer increased his admiration. Brahms' music making was directed to music itself as opposed to the virtuosity of Paganini's music which seemed to exhaust itself in virtuosity itself. It is important to note that young conservatorium students in Vienna played the musically and technically challenging symphonic works by Brahms, and the Conservatorium musicians would have been one of the first to perform such new works. Enescu's direct exposure to new

music of this kind in a practical and even exposed way (as a concertmaster) and at an early age would have challenged and deepened his musical understanding significantly. Playing new music allowed creative interpretation and freedom of interpretation.

Enescu's style was also influenced by his tuition with Joseph Hellmesberger junior. The younger Hellmesberger welcomed Enescu to live with him in his home and taught Enescu.¹⁴ Their relationship was therefore more personal than a mere teacher and student relationship but resembled more of a discipleship. Enescu's work with Hellmesberger was not restricted to violinistic instruction. Enescu wrote in a letter at the time that he was receiving valuable and precise advice from Hellmesberger and Hellmesberger's brother about chamber music playing.¹⁵ Hellmesberger also often took Enescu to rehearsals at the Opera and Enescu learnt much about orchestral sound and conducting.

Hellmesberger believed strongly in Enescu's talent and encouraged him to study in Paris to pursue a career as a violinist. After his graduation in Vienna at the age of twelve, Enescu initially started to concertize in Romania playing largely virtuosic works. The repertoire for these concerts included Paganini's violin concerto and other virtuosic works.¹⁶ Enescu's technical abilities must have been exceptional as such pieces require a very high technical command and cannot ordinarily be played by twelve year olds. It is evident that Enescu had a prodigious talent and an

¹⁴ Hellmesberger junior had also taught Fritz Kreisler, who was a few years senior to Enescu, at the Vienna Conservatoire. There are interesting parallels between Kreisler and Enescu: both were taught by Hellmesberger junior and both moved to Paris to study, although for different reasons. Kreisler went to Paris for the sole intention to extend his violinistic aims (as did Carl Flesch) but Enescu's purpose was more comprehensive and his real intention was the study of composition.¹⁴

¹⁵ Bajenescu, *George Enescu*, 32.

¹⁶ Malcolm, *Enescu*, 42.

advanced, virtuosic technique in his early teens. He was now ready to broaden his musical horizon.

Enescu's years of study in Vienna provided him with a diverse musical and violinistic understanding. As a violinist he became acquainted with the Viennese school that differed from his own early learning within the methods of the Franco-Belgian school. The franco-Belgian school was perhaps more focused on virtuosity whereas Viennese school pursued logical and accurate playing.¹⁷ He was also immersed in a musical culture that was formed by some of the most important musical minds of the 19th century, namely, Brahms and Bruckner. While he adapted to new styles and new technical aspects of violin playing he was about to experience another important school of violin playing and a thoroughly challenging musical context in Paris.

1.3. Studies in Paris

In the late 19th century, Paris was attracting many musicians from around Europe and had become, with Vienna, one of the most important centres of music in the world. Enescu moved to Paris to further his studies in 1895 following the recommendation by Hellmesberger junior. He was of the view that Paris and its excellent Conservatorium would give the young Enescu further opportunities not offered in Vienna. However the main reason for Enescu's move to Paris was in fact not related to violin playing: he desired to study composition with Massenet.

At his audition for the Paris *Conservatoire* a thirteen-year-old Enescu impressed the faculty. Enescu played a section of Brahms' *Violin Concerto in D* and the audition panel recommended him to study with Martin Marsick. Enescu also asked whether he could study piano and composition. Following his piano audition and an examination of his

¹⁷ Kolyarov, *Enescu*, 151.

compositions, the *Conservatoire* accepted the young multi-talented student and provided a curriculum to Enescu's wishes.¹⁸ From the beginning, Enescu's motivation was holistic and mindful of his "many faces". This distinguishes him from contemporary violinists such as Flesch and Kreisler.

Enescu began his studies in composition with Jules Massenet and in violin with Jose White and Pierre Marsick. He also attended harmony, fugue and counterpoint while simultaneously studying cello, organ and piano. He mastered these instruments and developed his immense musicality. In 1899 at the age of seventeen he won the *Premiere Prix* at the Paris Conservatoire's annual competition in violin after failing his first attempt in 1898. Although his main passion was the study of composition, his violin playing had evidently developed to the highest level at the Paris Conservatoire.

Noel Malcolm describes Enescu's violin tuition in Paris and states that Enescu did not seem to have been overly inspired by Marsick.¹⁹ This may well have been due to the fact that Enescu was focussed on composition and musical interpretation and he may not have appreciated Marsick's technical focus. However, Marsick nevertheless remains an important figure in the history of violin playing. While Marsick's playing was perhaps overshadowed by his contemporary violinist and composer Eugene Ysaye, Marsick left an important pedagogical legacy. He was a student of the Kreutzer student Lambert Massart and of the important Parisian teacher Hubert Leonard. Marsick published a series of finger exercises entitled *Eureka* and *La Grammaire du violon* in 1924. While there is no comprehensive documentation about the pedagogy of Lambert Massart, Marsick's teacher, we know him through series modifications of the *Studies* by Kreutzer, which would have been a seminal part of the

¹⁸ Bajenescu, *Enescu*, 44.

¹⁹ Malcolm, *Enescu*, 49.

Paris curriculum.²⁰ In addition, Massart has been credited with the invention of the French vibrato.²¹

Fritz Kreisler regarded Marsick as seminal to his development.²² In addition to Kreisler, Marsick produced some excellent pupils. They included Thibaud and Flesch who both spoke highly of their teacher. Flesch in particular describes the lessons as systematic. He states that students were made to practice etudes by Gavinies, Rode, Fiorillo, and Dont.²³ Every lesson, each student was to prepare a new study. Students received three lessons per week and Marsick seems to have been a demanding teacher urging students to fully explore their skills and to develop their technique²⁴. According to Flesch, Marsick inspired a clear view of violinistic foundations and priorities:

With him [Marsick] I believe that three essentials - absolute purity of pitch, equality of tone and sonority of tone, in connection with the bow - are the base on which everything else rests ."²⁵

²⁰ Flesch, *memoirs*, 18, 19.

²¹ Silvela Zdenko, *A new History of Violin Playing: The Vibrato and Lambert Massart's Revolutionary discovery* (Sydney: Universal Publishers, 2001) 68.

(The vibrato was used much less than one hears in the recordings. Before Massart, Joachim and Auer would only vibrate particularly long notes or climactic moments. Kreisler brought sensation when he performed with continuous vibrato even in the fast passages.)

²² according to Zdenko's book.

²³ Carl Flesch, *The memoirs of Carl Flesch*, 18.

²⁴ *Fiona Vilnite, "The Invisible Violinist," Violin Journal, <http://musicforstrings.com/folio/2006/11/invisible-violinist.html> (accessed 20 September 2010).*

²⁵ *Frederick Martens, Violin Mastery: Interviews With Heifetz, Auer, Kreisler And Others* (New York: Dover Publications, 2006), 48



Enescu later commented that he learnt to improve his violin playing with Marsick but that it did little to advance his knowledge and love of music.²⁶ Malcolm interprets Marsick thus as 'stupendously arid and dull' as it seems out of character for Enescu (who was renowned to be humble and kind) to comment in such a way. While this may be an extreme interpretation, it does show that Enescu's prime concern at the time was not the development of his technique, but the development of aesthetic and musical aspects of violin playing. This places Enescu in contrast to Flesch who would later argue that a single-minded pursuit of aesthetic and musical characteristics in violin playing was harmful.²⁷

Enescu's seems to have benefitted greatly from compositional tuition with Massenet in Paris. He was also inspired by Andre Gedalge who taught him counterpoint and fugal composition. It is worthwhile to note here that the Paris Conservatoire's rejected Bach at the time. According to the Conservatoire's rules Bach's music was not allowed to be taught.²⁸ Nevertheless, Gedalge ignored this and referred Enescu to Bach's works which provoked Enescu's interest in polyphony. Massenet and Gedalge both considered Enescu's compositions at this time to be extraordinary

²⁶ Malcolm, *Enescu*, 49.

²⁷ Flesch, *Memoirs*, 180.

²⁸ Malcolm, *Enescu*, 56.

and spoke highly of him.²⁹ Some of his compositions at the Paris Conservatoire include two violin sonatas, (dedicated to Joseph Hellmesberger junior and Jacques Thibaud, respectively), the *Octet for strings*, two symphonies and the *Poem Romanian*. The second *Violin Sonata* was later praised by Carl Flesch who (despite his disagreement with the teaching methods of Enescu) stated that it was "one of the most important works in the whole literature of the sonata, and one which is most unjustly and entirely neglected."³⁰

Enescu never wrote a virtuosic piece or finished a concerto for violin in his life. An unfinished work entitled *Fantasy for violin and Orchestra in C major* was composed during his studies in Paris in 1895 and only one movement is extant. Unlike violinists such as Vieuxtemps, Ysaye, Paganini, Viotti and Wieniawski who were composers as well as violinists and wrote violin concerti or virtuosic pieces to perform and to perhaps promote themselves, Enescu had no self-promotion in mind and nor did he regard himself as a virtuoso as such. His interest lay in the meaning of music rather than in technical brilliance.

Enescu gave a successful debut concert in Bucharest in 1894 at the age of thirteen. Whilst remaining a student at the Paris *Conservatoire*, Enescu began to give regular concerts around Europe. He toured Romania and gave recitals in Vienna with a program including virtuosic pieces by Vieuxtemps, Wieniawski and Sarasate. Audiences at the time expected to hear violin virtuosos. Occasionally, however, Enescu also included more substantial works in his programs including the *Violin Concerto in e minor* by Mendelssohn and even some of his own piano works.³¹ Only later in life would Enescu perform sonatas frequently and gradually cease to perform as a mere virtuoso.

²⁹ Malcolm, *Enescu*, 54, 56.

³⁰ Carl Flesch, *The art of Violin Playing Vol. 2*. (New York: Da Capo, 1979), 124.

³¹ Malcolm, *Enescu*, 70-71.

By the age of seventeen Enescu was an extraordinary and brilliant violinist. Close to his graduation from the Paris Conservatoire, Marsick reported that as a pupil Enescu “possesses in the highest degree all the qualities which belong to a great virtuoso, in timbre, intonation, technique and profundity of style.”³² While the relationship between Marsick and Enescu started somewhat less ideal by the end of his tuition it had developed into friendship. Marsick highly respected Enescu as he did Thibaud.

1.4. Concert and Teaching Career following Graduation

After his graduation in 1899 from the Paris Conservatoire, Enescu stayed in Paris to pursue a career. While Enescu’s recognition for his compositions was rather inconsistent outside of Romania, he was gaining a significant reputation as a violinist. He undertook concert tours throughout Europe, Russia and America with a varied repertoire. He would occasionally perform on violin and piano and also conducted in some concerts. His international career as a performer meant that he struggled to make time for the composition he was so passionate about.

Enescu was a fervent lover of chamber music. Apart from numerous public concerts, he would frequently play chamber music with his friends and colleagues. He formed a piano trio and a string quartet with his friends and colleagues including the composer Alfredo Casella, Louisa Fournier and Fritz Scheide. Enescu frequently performed violin sonatas with Casella and Rislér. He also appeared occasionally as a pianist and performed with the cellist Pablo Casals. Casals later recalled the chamber music meetings with Ysaye, Kreisler, Enescu and Thibaud.³³ They were

³² Malcolm, Enescu, 59-60.

³³ J.M Corredor, *conversations Casals* (trans Andre Mangeot), (London: Hutchinson, 1956), 47.

gatherings of musicians who were successful soloists. One can say that these great performers had a thirst for chamber music making. These informal meetings would have renewed Enescu's inspiration and offered a deeper love and understanding of music. From 1900 onwards concert tours took Enescu to numerous parts of Europe, England, Russia, Turkey and America. On one occasion he played three violin concertos in one concert, namely Bach, Lalo and Brahms.³⁴ He also performed many sonata recitals³⁵. In 1919 he became the Honorary director at the music Conservatorium in Iasi.

As outlined above, Enescu was acquainted with Fritz Kreisler and thus played Kreisler's works on some occasions. While Kreisler's miniature works enchanted the public, Enescu was not entirely captivated by them.³⁶ Enescu did, however, admire the Belgian composer, conductor and violinist Eugene Ysaye who was an imposing figure on the music scene and shared a holistic interest in music. Ysaye's dedication of his *Third Violin Solo-Sonata in d minor ("Ballade")* to Enescu sets a remarkable stylistic portrayal of Enescu's character and musical persona. This dedication seems to have also linked Enescu with Chausson's *Poeme Op.25*. The work was dedicated to Ysaye with whom the composer shared a close friendship. Following Ysaye's death Enescu was acclaimed as the most convincing interpreter of the *Poeme*. His recording, which is available to date, reveals an immense personal affinity with the tonal language and the emotional and spiritual content of the work.

The first record of Enescu's teaching dates to 1928³⁷. Enescu gave five courses on interpretation at the *Ecole normale de musique de Paris*

³⁴ 1909, 31st December.

³⁵ Bajenescu, Enescu, 139.

³⁶ Malcolm, *Enescu*, 78.

³⁷ Bajenescu, Enescu, 158.

on the concertos by Bach, Vivaldi, Mozart, Beethoven and Brahms. At this time his pupils included notable violinists of the 20th century such as Arthur Grumiaux, Ivry Gitlis and Christian Ferras. In 1930 further courses took place on the interpretation of music by Schumann, Bach, Brahms, Faure and Ravel. In 1933, 1935 and 1937 the *Institute Instrumental de Paris* presented a series of courses focussing on great classical and modern music for violin. A further course took place in 1939. But at the age of 67, Enescu's health started to deteriorate and this led to the cancellation of concerts in Italy and America.

During World War II Enescu lived in Romania and mainly performed fundraising or charity concerts. After the war had ended in 1946 he embarked on a tour to Hungary with Yehudi Menuhin. In 1949 he gave a course on the *Solo Sonatas and Partitas* by Bach which indicates the central position these works were to occupy in the canon of violin works.

His later pedagogical activities included courses in London (1949 and 1950), New York (numerous masterclasses in 1948) and Siena (from 1950-1954). Enescu performed and travelled extensively during his life. He travelled more than fifteen times to America for the concerts and masterclasses alone. In 1954 Enescu suffered a stroke which paralysed half of his body. He died a year later in Paris.

1.5. Summary

During his lifetime, Enescu received a diverse musical education and was exposed to a complex musical formation. Through these formative influences he shaped and created his individual voice as a violinist, pianist, conductor, teacher and composer. In particular, he absorbed varied influences into the aesthetics of his performance and into his methods as a teacher.

Enescu's early exposure to gypsy music and musicians led to an instinctive first engagement with violin playing. Enescu grew strong roots

in the folk traditions of his national music and in their improvisatory mode of conception. It also encouraged Enescu's approach to a thoroughly intuitive pedagogy. His religious background and his intense spirituality contributed to a rejection of scientific and positivistic view on violin playing and teaching. Enescu's understanding of music as a spiritual art did not allow for a separation of means from meaning. His training in Vienna and Paris was more methodical and Enescu's violin skills improved substantially. Moreover, he acquired different styles of playing from the Viennese and Parisian schools which endowed him with a varied expression and playing style.

I have now highlighted the particular influences that shaped Enescu's violin playing and teaching. I will offer a more detailed and substantive discussion of the different aspects that defined his art in both areas in the next chapters.

Chapter 2: Enescu's Style and Aesthetic Roots

What makes Enescu such a unique figure in the history of musical performance? What were the distinguishing aspects of his playing? What shaped his performance style? In this chapter I will try to answer these questions.

Our knowledge of Enescu's playing is primarily derived from two sources: the extant recordings and statements by his contemporaries about his playing. If we wish to gain an understanding of Enescu's aesthetic and style, we will need to look at some of these sources. In this chapter, I will argue that Enescu represents a distinct aesthetic of violin playing which we may call "Enescuism". However, before I analyse its characteristics a limitation in regard to our knowledge of Enescu through his recordings needs to be pointed out.

Enescu only started to record later in his life when he was 67 (from 1941) as he was initially opposed to the artificial environment of a recording studio. By this stage Enescu suffered from arthritis. These recordings are invaluable documents of his art and they show a "profound musical understanding which shaped his interpretations of music."³⁸ It seems clear that his technical skills had suffered due to age and physical illness.³⁹ Malcolm Noel believes that the characteristics of Enescu's playing are formed by a completely self-effacing approach to performance. Enescu focused on letting "the music speak," so that the virtuosity itself did not distract the listener. This attitude combined with Enescu's physical decline must caution us from drawing strict conclusions about Enescu's technical proficiency from his recordings solely. Comments on Enescu are not always reflective of his full artistry especially where they suggest an inconsistent or flawed approach to technical perfection in

³⁸ Malcolm, *Enescu*, 165.

³⁹ Malcolm, *Enescu*, 170.

his recordings. They do reveal, however, the persistent characteristics of a “rugged, warm and human quality” which translates into a “broad style” with an “almost gypsy like fervor”.⁴⁰

The point here is that if we rely solely on the reviews of Enescu’s recordings to give us a picture of Enescu’s art, we forget that criticism about the technical aspects of Enescu’s playing may come from reviewers who advocate a greater significance of technique than the artist himself. Secondly, we ignore the intrinsic value of performance itself which was central to Enescu’s ideal of music. Finally, we forget that at the age of 67 Enescu suffered significantly from arthritis and his ability was only a shadow of his former powers. We need to listen beyond the technical flaws to hear the greatness of these recorded performances

2.1 Influences

Enescu’s violin playing was shaped by various schools and cultures which influenced him from his childhood and throughout his formative years. In addition, Enescu possessed a unique individuality that blended these influences into a unified aesthetic and style. In this chapter I will argue that we can identify an ‘Enescuism’ reflecting a way of violin playing which is the combination of different styles and schools with Enescu’s strong individuality. Flesch also acknowledges that there was ‘a pronounced personal quality’ in Enescu’s playing which ‘enchanted’ him from beginning to end.⁴¹

Initially, Enescu discovered a love for music when he overheard the playing of Romanian Gypsy band. “The musical traditions which Enescu absorbed from such sources were extremely rich and varied...Romanian

⁴⁰ *Goerges Ensco (1881-1955)*, Rudolf A. Bruil.

<http://www.soundfountain.org/rem/remenes.html> (accessed 24 January 2011)

⁴¹ Flesch, *Memoirs*, 180.

folk music embraces widely different genres and styles."⁴² His first teacher was a *lutar*, a gypsy fiddler. Subsequently he was subjected to a more methodical development through his study of de Beriot's '*Method du violon*' which represented the pedagogical and stylistic understanding of the Franco-Belgian school. The '*Method du violon*' contains technical exercises and scale material often arranged for two violins. Enescu recalls how he enjoyed these harmonic exercises as he was becoming more interested in the polyphony at the age of nine.⁴³ Then Enescu was exposed to the Viennese and French schools of violin playing at the Vienna and Paris Conservatoires, respectively. In addition he possessed a unique spiritual individuality which distinguished him from other violinists. It is this individuality that eminent musicians such as Pablo Casals or David Oistrach mention when they refer to Enescu as a great inspiration.⁴⁴

Schools of violin playing were not formed by any single person but by a culture of playing and were thus shaped by many different influences and individuals. The Italian school of Vivaldi, Corelli and others was the first that deserves the label of a national violin school. The Italian school was followed by the development of French, Franco-Belgian and various central European schools (German, Viennese, Polish, Czech, Hungarian and Russian). All national schools were part of an evolving culture of musical performance with some merging into each other and others ceasing to exist altogether.

While Enescu's formative years were influenced by violinists who belonged to distinct schools⁴⁵, the distinctions between schools of playing gradually declined during Enescu's lifetime and individual differences

⁴² Malcolm, *Enescu*, 21.

⁴³ Bernard Gavoty, *Yehudi Menuhin and Georges Enesco*, Rene Kister, Geneva 1955. 10.

⁴⁴ Bajenescu, *Enescu*, 98, 99, 118.

⁴⁵ such as Hellmesberger or Marsick

between performers started to outweigh differences between schools. An increasing globalisation with an increasing mobility of artists and audiences meant that technical and aesthetic aspects that were characteristic of a school would easily find their way into the traditions of other schools. At the same time, individual differences between performers remained strong. Two cases in point here are Enescu and Thibaud. Their playing was formed by the French School, however, both evolved into completely different and individual performers. A good example of this can be heard in their respective recordings of the *Gavotte et Rondeau* from Bach's *Partita E major BWV1006*.⁴⁶ The recordings are notable in that they evidence a striking difference in tempo, articulation and phrasing. Thibaud plays with a flowing tempo, with a light bow stroke and often executes spiccato-like bowing whereas Enescu's tempo is slower but every note is sung with a vibrato that results in a more expressive performance.

2.2. Aesthetic roots

i. Lautari

Enescu's earliest stylistic and aesthetic influences can be traced to the music of the *lautari* or gypsy fiddlers. Gypsy music is often described as exotic, passionate and extremely expressive. Its improvisational aspects are a striking feature that it also shares with other improvised art forms such as jazz. These improvisatory, exotic and expressive aspects have not only attracted ordinary listeners but also many performers and composers. In the 19th century composers such as Brahms, Bizet and Liszt were captivated by- and incorporated elements of gypsy music into

⁴⁶ Johann Sebastian Bach. 1999. Istituto Discografico Italiano. ASIN; B00000K0T6.

Grammofono 2000. Jachque Thibaud.

their own works. While some composers (notably instrumental virtuosi) have written works imitating the gypsy idiom directly (examples here are Monti's *Czardas*, Brahms' *Hungarian Dances*, Dinicu's *Hora Staccato*, Sarasate's *Zigeunerweisen*, Liszt's *Hungarian Rhapsodies* or Hubay's *Hejre Kati*) others have absorbed the musical language and improvisatory mode of conception into their composition (for example, Brahms' *Piano Quartet in g minor*). Even the classical traditionalist Franz Schubert wrote a work which directly absorbed gypsy idiom into his tonal language in his *Ungarische Melodie, D817*.

For Enescu, the gypsy music of his native Romania represented both a musical opportunity for innovation and creativity and an expression of identity. His interest in preserving authentic folk music shares common traits and passions with Bartok and Kodaly, although Bartok and Kodaly had a different approach that stemmed from a more anthropological interest. Bartok and Kodaly endeavoured to distinguish popular urban music (often gypsy music in Hungary) and authentic Hungarian peasant music. Enescu and Bartok as well as Kodaly incorporated the gypsy and folkloristic idiom into their compositions rather than transcribing it as a simple copy. Enescu appreciated the Gypsies for preserving national melodies which otherwise may have been extinguished, whereas Bartok endeavoured to find pure Hungarian folk music and to distinguish it from the urban gypsy music. Bartok valued the peasant music and believed in its intrinsic value that deserved to be saved from extinction. He spent a considerable amount of time and effort researching folk music and transcribing thousands of folk-melodies. In Enescu's case, this conservation had already been achieved by the gypsy musicians. In 1928 Enescu specifically remarked that while he was greatly influenced by gypsy fiddlers he was grateful for their preservation of Romanian music for posterity.⁴⁷ Flesch states:

⁴⁷ Malcolm, *Enescu*, 25.

“His [Enescu’s] violin playing...seemed to display a highly attractive combination of gypsy daredevilry and cultivated artistry, based on extraordinary talent for the instrument.”⁴⁸

Gypsy music is performed with intuition rather than acquired through a system or method. Its rules are not governed or formally codified. Gypsy musicians learn by aural tradition and improvise resulting in each performance being unique. The virtuosity, especially of the violinist, is often considerable and technically comparable to that of a classical virtuoso. However, gypsies are not trained to practice certain formal exercises or etudes. The conductor Ivan Fischer describes gypsy music as follows: “It’s a living folklore tradition. Gypsy violin playing is the most virtuosic violin playing you can hear.”⁴⁹ He adds that one can

“hear more vibration than among classical violinists. There are lots of ornaments added to melody notes, improvised figures, and lots of slides. It’s a huge variety of sound.”

Flesch also commented on Gypsy musicians:

“The Rumanian gypsies quickly captivated me, and I could not hear enough of these barbarian, yearning melodies and dances.”⁵⁰

The mournful sound of the gypsy seems to be produced naturally and intuitively as an expression of their romantic experience of yearning, homelessness and discrimination. The music of the Gypsies appears to be a natural result of their existential conditions.

Romanian Gypsies lived as nomads and servants of monks and were often subjected to discrimination. Towards the 19th century more appeared as court musicians, forming ensembles and playing in weddings and other festive occasions. As they began to settle in various parts of

⁴⁸ Flesch, *Memoirs*, 179.

⁴⁹ Elaine Strauss, “How Gypsies Influenced 19th Century Classical Music,” edition of U.S. Newspaper.

⁵⁰ Flesch, *Memoirs*, 171.

Europe they gradually adopted the surrounding lifestyle and culture fusing them to their traditional Romanian culture. In the urban areas gypsy musicians were hired to play in court orchestras and small functions from the 15th century onwards. In Romania particularly gypsy *lăutari* (fiddlers) formed a band and played ritual wedding songs, lyric songs, *doina* - dance music, marches, romantic songs and light music. Enescu often emphasised the "richness and diversity of these foreign influences."⁵¹

Gypsy music has its own characteristic performing style and musical idiom. It often uses elaborate embellishments and ornamentations. *Portamenti* (slides) and rhythmic variations and improvisation are blended with virtuosic elements creating an attractive and colorful style of music. The gypsy musicians were often professional and highly skilled.⁵² They would play music on request and could adopt it into different local styles to suit listeners' taste. Enescu's own playing showed clear aspects of Romanian fiddlers especially when he created a unique effect by utilising a "slight upward *portamento* to lean into the beginning of a note".⁵³ In addition his vibrato is notable for its variety and continuousness throughout the phrase. This may also be an aspect of expressive Gypsy playing.

ii. Franco-Belgian School

The French school of violin playing was highly influential and generated impulses for different national schools such as the Franco-Belgian, German, Russian and Viennese schools. Although these schools shared some commonalities, each had its own unique technical features, aesthetic aspirations and playing styles. The Franco-Belgian school distinguished itself from the French school in regard to bowing and sound

⁵¹ Malcolm, *Enescu*, 22.

⁵² Malcolm, *Enescu*, 25.

⁵³ Malcolm, *Enescu*, 185.

production. The former espoused a fast bow speed and a light pressure while the French school preferred slower bow speeds with a more dense sound.

The Franco-Belgian school was founded by Charles de Beriot in the late 19th century in Belgium. He amalgamated the tradition of the French school (as his teachers Viotti and Baillot were formative in the creation of the French school) with the virtuosity of Paganini. Consequently he produced some virtuoso disciples which included Hubert Leonard, Henri Vieuxtemps and Heinrich Wilhelm Ernst. His treatise *Methode du violon* contains numerous melodious studies which are musically instructive to students who develop both a melodic and harmonic understanding of music in addition to their technical benefits.

De Beriot emphasised the development of violin technique, but more importantly he also emphasised the need to develop sound quality, aesthetics and style. In his view the violin had the noble mission to imitate the human voice.⁵⁴ When Enescu was nine years old, he was given de Beriot's *Methode* to study. Even though he never endeavoured to be a mere virtuoso, Enescu absorbed the technical brilliance and singing sound that had been emphasised by the Franco-Belgian school. He also acquired a new bowing style and sound concept with a resulting adjustment of the right elbow to a higher level to support sound production.

iii. Viennese School

The Viennese school is formed by a large variety of musical and stylistic influences in accordance with the cosmopolitan cultural life of the city of Vienna. One of its influences was the *Violinschule* by Leopold Mozart. In this treatise Mozart discusses the aesthetics of violin playing, a discussion which takes up almost half of the book. The Viennese school adopted the teachings of Mozart's treatise and as a result the school

⁵⁴ Charles du Beriot, Method of violin. Introduction.

placed great import not on mere violin playing but on music itself and its stylistic and artistic aspects. Towards the mid 19th century, Joseph Boehm, a leading violin teacher at the Vienna Conservatory, carried on the Mozart tradition of the school. Boehm was a Hungarian violinist and a student of the French violinist Pierre Rode. It seems that a combination of Hungarian traditions and the aesthetics of French violin playing provided strong influences on the evolution of the Viennese school. Boehm educated some important figures in violin pedagogy, namely Sigismund Bachrich, Joseph Joachim, Heinrich Wilhelm Ernst, Jakob Dont, Georg Hellmesberger senior and the Hungarian violinist, Jenő Hubay. Some of these violinists directly influenced Enescu as outlined in the opening chapter. Enescu studied with Bachrich in his earlier years in Vienna and Georg Hellmesberger was the father of Enescu's teacher, Joseph Hellmesberger senior. The Viennese school was known for its "accuracy, logic and depth of conception, amplitude and breadth of sound, impeccable technical precision."⁵⁵

An important source of our knowledge of the Viennese Violin School is the Russian violinist and pedagogue Leopold Auer. Auer studied in Vienna with Jacob Dont who was a student of Boehm's. Auer praises Dont for his ingenious teaching that freed him from technical problems.⁵⁶ Dont recommended him to practice etudes by Kreutzer, Rode and Dont as well as the violin concertis by Louis Spohr (another source of Viennese stylistic characteristics). Subsequently Auer studied with Joseph Hellmesberger who was according to Auer primarily "a musician of the highest order".⁵⁷ Like Enescu, Auer was required to play in an orchestra and he acquired a more comprehensive understanding of music itself. Auer later taught some of the legendary violinists of 20th century as did Enescu. Auer's

⁵⁵ Kotlyarov, *Enescu*, 151.

⁵⁶ Leopold Auer, *Violin playing as I teach it*, (Westport; Greenwood, 1960), 16.

⁵⁷ Auer, *violin playing*. 4.

students included famous virtuoso violinists such as Mischa Elman, Konstanty Gorski, Jascha Heifetz, Nathan Milstein, Efrem Zimbalist and Oscar Shumsky.

iv. French school

The virtuoso Italian violinist and composer Giovanni Battista Viotti (1755-1824) is often regarded as the founder of the French violin school. Viotti was enthusiastically received in Paris as a performer in late 18th century. His performance was praised as follows:

"A large, strong, full tone is the first; the combination of this with a powerful, penetrating, singing legato is the second; as the third, variety, charm, shadow and light must be brought into play through greatest diversity of bowing."⁵⁸

Although there is obviously no recording of Viotti to confirm this, his capacity for sound production can be seen to have become an attribute of the French School of violin playing.

The French violin school was developed and its technical and methodical knowledge codified by Rodolphe Kreutzer, Pierre Rode and Pierre Baillot. They published a violin method in 1802 under the title *Methode du violon* which would form the basis for the Paris *Conservatoire* curriculum and method. A latter work by Pierre Baillot *L'art du violon* complements these works. From these methods we can obtain a direct insight into the French School of the 19th century. Its educational value and emphasis was on aesthetic- rather than technical aspects.

However according to the 19th century commentator and music historian, Wasielewski, the French violin method developed a preoccupation with technical precision and some of its followers developed a pale sound.⁵⁹ This reality may be due to the influence of Franco-Belgian

⁵⁸ Allgemeine Musikalische Zeitung, 3 July 1811.

⁵⁹ Wasielewski, Wilhelm v. *Die Violine und ihre Meister*. (Leipzig; Breitkopf und Haertel, 1893) 502.

school which focused largely on technical fluidity and virtuosity. Enescu would not have enjoyed this kind of emphasis in violin playing.⁶⁰ One can speculate that individual teachers such as Kreutzer's student Lambert Massart attempted to combat this development by introducing a new bowing technique (with a higher right elbow) to overcome this criticism and the reality of 'pale sound'.

2.3 Enescu and Bach

The works and spirituality of Johann Sebastian Bach play a central role in Enescu's style and musical aesthetics. From the time he was introduced to Bach's violin works by Bachrich he remained a fervent admirer of the composer. The works of Bach are perhaps among the most performed works by Enescu. Koltyarov states that "it was in Bach's immortal works that he reached the heights of his mastery."⁶¹ Enescu was indeed recognised for his masterful interpretations of Bach by notable violinists of his time.⁶² This intense interest and affinity for Bach is still evident today in his recording of *Sonatas and Partitas for Violin Solo*.

In addition to his performance by Bach's violin works, Enescu took a strong compositional interest in Bach from a young age. Enescu memorised⁶³ the entire Bach *Gesamtausgabe*.⁶⁴ During his time in Paris he systematically studied Bach with his teacher of counterpoint, Gedalge.

Cortot claimed that Enescu would always play Bach before any concert and that he recommended to his pupils to study this music

⁶⁰ Gavoty, Menuhin and Enescu, 12.

⁶¹ Koltyarov, *Enescu*, 157.

⁶² Victor Gollancz, *Ida Handel, woman with violin* (London; The Camelot Press, 1970), 90.

⁶³ Bailley, *Yehudiana*, 44.

⁶⁴ Menuhin, *the violin*, 58.

thoroughly.⁶⁵ When listening to Enescu's recordings of the *Sonatas and Partitas* by Bach one is struck by the lack of rigidity in rhythm. In his recordings one can hear the flexible tempo resisting rigid and mechanical flow.⁶⁶ This kind of *rubato* serves to show nuances of a modulation or shapes of a phrase. Enescu's tempo selections are subtle and compelling: fast movements in particular (such as the *Presto* from the Sonata in g minor or the *Preludio* from the Partita in E major) are neither so fast that they sound like a display of technique and virtuosity, nor so slow that they lack character.

Enescu recommends musicians to score Bach's pieces in four parts so that one can "observe the timbre of each voice." He also required a clear identification of separate voices in this regard:

"Try to imagine the first and the second soprano, the first and the second contralto; everything will then get clear."⁶⁷

Enescu's recording of Bach shows an appealingly sincere passion for Bach's music which is compelling and has a profound character. The playing shows clear contrapuntal shape and structure demonstrating his complete understanding of the harmony.

2.4 Characteristics

We can now summarize the stylistic and aesthetic elements that constitute the characteristics of what we may call "Enescuism".

i. Improvisatory performance and holistic creative impulse

The music historian Hartnack comments that Enescu represented a unique mixture between the virtuosic gypsy and conservative aristocracy

⁶⁵ Bajenescu, *Enescu*, 71.

⁶⁶ The continental record company (Ta-33-016-021) Bach's solo sonatas and partitas. Georges Enescu.

⁶⁷ Bernard Gavoty, *Les Souvenir de Georges Enesco* (Geneva; Kister, 1991), 115.

training.⁶⁸ Other critics and musicians have acknowledged that Enescu's playing reflected a gypsy style, not only as a technical resemblance but in stylistic terms.

The fundamental aspect that differentiates classical music from gypsy music is the way music is approached. Gypsy musicians improvise, creating a different performance every time. They play with ease, occasionally walk around and move freely on the stage. According to Catherine Mayes, Viennese musicians in 19th century thought Gypsy music to be "wild, chaotic [and an] improvised tradition" whereas Western Music was considered "tame, orderly, and literate."⁶⁹ An understanding of Romanian gypsy musicians offers important insights into Enescu's (as well as Menuhin's⁷⁰) creative ethos. On this point Enescu comments that "while I am performing, I am creating in recreating."⁷¹ As a performer of composed music, Enescu regarded his performance of the score as an act of improvisation. Gypsy musicians would recreate music through improvisation and Enescu aspired to a similarly creative approach to performance.

ii. Sound

Flesch's comments about Enescu's sound in his memoirs offer some invaluable information as he witnessed Enescu's playing on numerous occasions.

"Through certain peculiarities in his mechanism, he achieved uncommon expressive effects. His fingers touched the strings at an acute angle, which resulted in a

⁶⁸ Bajenescu, *Enescu*, 67.

⁶⁹ Catherine, Mayes. "Reconsidering an early excoticism: Viennese adaptations of Hungarian-Gypsy music around 1800," *Eighteenth Century Music* (2009) 6; 161-181.

⁷⁰ Philip Bailey, *Yehudiana; reliving the Menuhin odyssey*.(Robertson; Fountaindale Press, 2008) 35.

⁷¹ Koltzarov, *Enescu*, 156.

kind of smooth, velvety tone without any admixture of metallic colour..."

An American critic writes that Enescu's sound was similar to the singing voice (a timeless ideal of violin playing) and continues to say that "nothing is there except the sound - well-high perfect bowing eliminates the musician, the violinist, and the bow"⁷². Enescu himself believed that "the violin should have all the expressive range of a human voice." This relationship to sound has always been noted as an ideal for any violinist.

The New York Times critic Richard Aldrich praised Enescu for projecting a notable range of musical dynamics. He stated;

"He is first and last a musician and an interpreter, devoted solely to expounding music and not at all to the display of his technical powers... in dynamics Enescu cultivates a very wide range, being especially fond of an almost whispered pianissimo.. there is, undoubtedly, a certain austerity in Mr Enescu's playing, he is very little concerned with lascivious pleasing or with obvious sentiment. But there is through it all a richly musical feeling potently expressed."⁷³

Incidentally, Aldrich adds a comment which contextualises the flawed intonation which is often detected in Enescu's last recordings especially and shows that this may have been a function of his age and health:

"Mr Enescu's playing is notable for its exquisite purity of intonation, especially in double stoppings.. his certainty in such passages is uncanny: and any deviation from the pitch, or any searching for it, most rare."

A French critic wrote that Enescu's virtuosity had a singing quality. He comments as follows:

"His brusque, fierce attacks with the heel of the bow, his plaintive, sensuous harmonics, communicated all the desires

⁷² The Bellingham herald, 24 jan 1928. Ana Georges Enesco. 79.

⁷³ Putnam,. "Concert life in new York 1902-1923." 2nd ed. (*Putnam*, New York, 1941)

and pursuits of Pan and the Dryads, while at the same time being unrushed, clear and luminous throughout.”⁷⁴

Enescu himself is reported to have believed “technique can be summed up in one word: music”.⁷⁵ According to Malcolm Enescu believed that

“true technical skill could not be acquired by learning some self-contained system of bowing or fingering and then ‘applying’ it to the music: the player must first of all understand the musical effect which any device of bowing etc. was designed to produce.”

This suggests that Enescu’s understanding of sound was entirely driven by his creative impulse and imagination, his idea of the sound and not by the technical means or methods.

It is important to note here the characteristic *Loure* bowing, which was a stylistic feature and bowing style indicated in his own violin compositions. This bowing is to give a

“slightly separate emphasis with minute extra pressure from forefinger of the right hand, while the whole phrase remains *legato* within a single bow.”⁷⁶

The *Loure* bowing is not just a technique of bowing but rather an articulation or a way of speaking to infuse the music with clear phrasing and enunciation.

iii. Glissandi

A glissando is the sound produced by sliding from one note to another. While on the whole it may be the result of a shift of position in the left hand, its functions are largely expressive. Enescu used

⁷⁴ Daniel Brunschwig, “concert review in Le Monde musical” 31 May 1928.

⁷⁵ Brunschwig, *concert review*, 195-6.

⁷⁶ Malcolm, *Enescu*, 172.

of Bach's *Partita in b minor BWV 1002* we hear barely any glissandi in the opening movement. One can frequently hear how Enescu remains on the string for a phrase which requires numerous shifts that might otherwise result in a sliding sound. This suggests that his fingerings were idiosyncratic relying on stretches rather than shifting⁷⁹.

iv. Intonation

Every professional violinist desires to achieve precision or purity of intonation. However, it is not quite clear what is meant by this. Flesch famously concludes that after the calculation of vibration following the rules of acoustics that playing in tune is a physical impossibility.⁸⁰ He advocates that playing in tune "is therefore nothing but an extremely rapid and cleverly executed correction of the initially imprecise pitch."⁸¹ Both Flesch and De Beriot suggest that comparing notes with open string whenever possible can help improve our capacity to play with precise intonation.⁸²

In Enescu's case, intonation no longer appears a feature of precision. In his book *A handbook of violin playing* Max Rostal refers us to the expressive dimensions of intonation or *justesse espressif* which seem to characterise Enescu's intonation.⁸³ According to Rostal, Enescu's playing is characterised by a heightening of the harmonic tension through narrow semitones. Tonal tensions are intensified in this approach and a "rightness of expression" or *justesse expressif* is achieved. It is important to note here that this approach does not conceive of intonation in terms

⁷⁹ Bajenescu, *Enescu*, 74.

⁸⁰ Carl Flesch, *The Art of Violin Playing*. (New York; Fischer, 2000) 7.

⁸¹ Flesch. *Violin Playing*, 8.

⁸² Charles De Beriot, *Method for violin*, (New York; Shirmir, 1899) 13.

⁸³ Max Rostal, *A Handbook of Violin Playing- A vademecum for students and professionals*. (Berne: Mueller Schade, 2004) 124.

of precision or correctness. It rather conceives intonation as an expressive device in which it serves the articulation of aesthetic individuality and particular character. Enescu's intonation was adjusted accordingly, to borrow Flesch's words, in a 'totally intuitive manner' resulting in 'a melodic line in a naturally expressive way.'⁸⁴

v. Importance of Bach

Since their widespread performance by the violinist Joseph Joachim in the 19th century, Bach's unaccompanied sonatas and partitas for violin have been regarded as compulsory pieces for every violinist.⁸⁵ These works are written polyphonically but for an instrument that is characteristically a melodic instrument. For this reason playing these works involves some of the most complex instrumental and artistic challenges in the violin repertoire.

For Enescu, the famous *Chaconne* from Bach's *Partita in d minor BWV 1004* is "one of the noblest monuments of humanity, a true Cathedral by a phenomenal architect."⁸⁶ Enescu also said that one has to remember that the works had been written on organ. Therefore one has to cultivate different tonal colours so that the correspondence of different registers demanded by the music is audible.⁸⁷

Some of Enescu's performances of Bach were considered to be outstanding and even unrivalled at the time and as the review above indicates the artistic direction and merits of his performances were frequently acknowledged as striking.

⁸⁴ Flesch, *Violin Playing*, 8.

⁸⁵ Bajenescu, *Enescu*, 71.

⁸⁶ Bajenescu, *Enescu*, 73.

⁸⁷ Bajenescu, *Enescu*, 72.

2.4 Summary

What then constitutes Enescuism? Enescu had received diverse musical training and was influenced by different styles and cultures. The early inspiration from Romanian gypsy fiddlers, the analytical accuracy of the Viennese school with its musical breadth, the warmth and depth of sound as advocated by the French school and most importantly, Enescu's passion and love for music as a spiritual art were blended in Enescu's artistic persona into one of the most unique, special and versatile musicians in history. While his aesthetic sensibilities were firmly rooted in the 19th century, his outlook seemed thoroughly modern with an evident commitment to exploring the innovations of new music and the boundaries of tonal expression in an approach that holds true to the authentic characteristics of performance.

Chapter 3: Enescu's Technical Characteristics

3.1 What is technique?

There is a significant difference in approach to violin technique from that of today to before the 20th century. If we look at treatises by Fischer or Galamian, it is striking that violin technique is described purely in mechanical terms. These treatises are most widely used as guidebooks for violinist. In contrast to this modern attitude to technique, pedagogues prior to the 20th century related violin technique to aesthetic- and even moral concepts and attitudes. In the introduction to *L'art du Violin* Baillot says that he wished to "integrate music and musicality with technique".⁸⁸ He also emphasises the "necessity of a moral goal in the arts". Baillot, Spohr and even Auer did not seem to be concerned about technique other than as a way of playing music itself according to their treatises. Perhaps, Enescu went even a step further when he states that "technique can be summed up in one word; music"⁸⁹

This quote indicates that, for Enescu, technique was a part of music and not a separable aspect of violin playing. This perception is strongly opposed to Flesch who regarded technique for the violinist as equal to- or as even more important than music. Flesch's student and successor Max Rostal similarly placed a strong emphasis on technique and would analyse technique separately in his treatise. Enescu lived at a time of a paradigm shift when the from aesthetic (and even moral) emphasis of violin playing made way to an analytical approach that started to emphasise technical structures as such. It stands to reason that preserving the identity between technique and music leads to a more personal and natural

⁸⁸ Baillot *The Art of violin*, 11.

⁸⁹ Malcolm, *Enescu*, 67.

approach to playing than acquiring technical functionality from a purely mechanical point of view.

In this chapter I will try to trace some of this early shift in thinking through a discussion of Flesch and one of his sources, the physiologist Steinhausen. I will then discuss some of the unique characteristics of Enescu's technique. Although Enescu was not concerned with technique at all, it seems necessary and important to elaborate some of these instrumental features of his playing such as bowing, vibrato, left hand functionality (trills) and fingerings.

3.2 Flesch and Steinhausen

In the introduction to *The Art of violin playing*, Flesch evaluates and discusses different methods by pedagogues of the past and by some of his contemporaries:

"The violin methods by Baillot, Beriot, Spohr, Loenard, and Joachim - in spite of valuable practice material and occasional precious aesthetic considerations (Joachim)- merely contain generalized, impersonal presentations of purely technical problems. Not until quite recently has Karl Klinger broken this spell by the publication of his essay.. on the fundamentals of violin-technique. The school of Bowing by Lucien Capet, that admirable French violinist, considers the problem from too limited a point of view- that of bow division. Steinhausen, again, with his physiology of bowing, has the merit of being the first who has plainly shown the German violin playing world the nonsense of an exclusively exaggerated development of the wrist."⁹⁰

As Flesch alleges, the 19th and early 20th century saw the publication of many pedagogical treatises. While some of them are still widely read today these treatises appear devoid of rigour and comprehensiveness. Flesch thus appears to be the first to write an analytical, systematic 'treatise' which followed accepted psychological,

⁹⁰ Flesch, *The Art of Violin Playing*, 3.

educational and physiological knowledge. Some of this knowledge had been documented – as Flesch points out– by scientists such as the physician and amateur violinist, Adolf Steinhausen. His text contains a detailed scientific analysis of violin playing and physiology. Steinhausen established that bowing technique and sound production required change to the traditional views of the 19th century. He stated that the upper part of the bow arm gives more strength to the sound and that it should lead the bow.⁹¹ This is clearly contrary to the view of the Joachim school of the importance of wrist to sound production. Until Steinhausen (and Flesch) the involvement of the upper arm in bowing was a matter of conjecture leading to significant restrictions in sound production and bowing for violinists.

Despite his new discoveries, Flesch did not entirely privilege scientific conviction and states that “the validity of a theory cannot be regarded as proven until it has been publicly tested.”⁹² As Kolneder explains there are limitations and faults that had been proved or supported by physicians.⁹³ While it is possible to show that a way of playing or a technique might be proven to be more correct or more effective physiologically, the actual execution can only be fully evaluated by the ‘violinists’ practical experience.

One could say that Steinhausen was one of the first authors to apply a positivistic attitude to violin playing and this prompted many other authors to approach violin playing scientifically. The philosophy of positivism, which was developed in the 19th century by Auguste Comte, was a philosophy that believes that the “only authentic knowledge is that which is based on sense, experience and positive verification.”⁹⁴ As this

⁹¹ Steinhausen, F.A. *Die Physiologie der Bogenfuehrung*. 4th edition. (Breitkopf & Haertel, Leipzig, 1920), 3

⁹² Flesch, 3

⁹³ Kolneder, *Das Buch der Violine*, 445.

⁹⁴ Wikipedia

philosophical influence spread beyond science, it would have likely affected the shift in the paradigm of violin playing. Violin playing and pedagogy underwent a revolution at the turn of the 20th century. This revolution or shift in paradigm from an aesthetic-intuitive towards an analytic-technical approach to violin playing has resulted in significant cultural changes.

Contrary to Flesch, who wrote his analytic treatise on violin technique, Enescu hardly seemed to be interested in scientific analysis. He was what one may call a “spiritualists” or an “anti-positivist”. As we saw in the previous chapters, Enescu was largely an intuitive musician with a highly subjective perspective. His pedagogy hardly ever emphasised technique. Nonetheless, Enescu’s technique was not only praised for its flawlessness but also for its uniqueness. There are numerous reviews and comments on his vibrato, on his left hand function and trills and on his sound, which I would like to discuss further.

3.3 Relevant technical features

i. Bow arm / hand

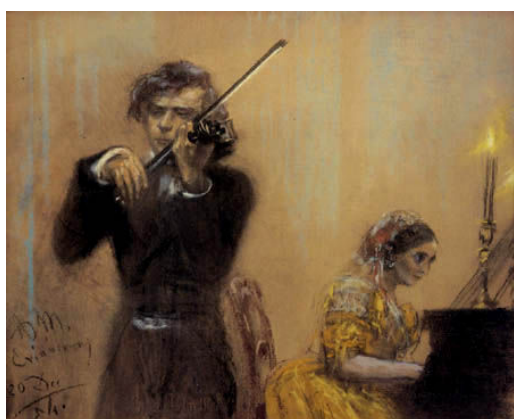


Figure 1.⁹⁵



Figure 2.⁹⁶

⁹⁵ Joachim and Clara (1853) by Adolph Menzel

⁹⁶ Paganini

As illustrations, pictures and various and documents show the level of the violinists' right arm was significantly lower in the 19th century than advocated by 20th century treatises and theory. The French and Franco-Belgian school pursued a very low right arm as the illustrations in both Baillot's and Beriot's treatises show. Until the early 19th century excessive importance was placed on the wrist while the upper arm participated least in sound production. This resulted often in a thin tone production which even was described as a feature of Paganini's playing. Flesch's comment on Joachim supports this thesis. "Joachim played with the then usual lowered upper arm."⁹⁷

A clear example for this are the illustrations in Baillot's treatise. Here it is noted that the wrist should be held slightly higher than the bow stick and continues;

"upper arm and the elbow will never participate in any direct way in the movements of the forearm. In order to achieve this, let the elbow fall, without any force, into a totally neutral state."⁹⁸

This kind of bowing emerged from the Italian school (as one can see Paganini played with a significantly lower arm as shown in the drawing above) to the French, Franco-Belgian and German school. Most teachers demanded that 'a player should be able to wedge a book between upper arm and body' for all kinds of bowings."⁹⁹

This manner of bowing is in fact unseen among violinists today. The question arises how this radical change to the bow arm came about. According to Kolneder, Enescu created a "sensation in Paris by playing with complete ease and freedom, adjusting his right arm's position to the

⁹⁷ Flesch, *Memoirs*, 34.

⁹⁸ Baillot, *The Art of Violin Playing*, 23, 25

⁹⁹ Kolneder, *Violine*, 444.

requirements of the moment.” (1910)¹⁰⁰ This statement is interesting for a number of reasons. First of all, Flesch and Kolyarov both write that it was Marsick who taught the bow arm with a high-elbow. In this respect, Flesch refers to Thomson, the Belgian violinist as follows:

“He had deliberately remained faithful to the ‘old style’ of bowing which lowered upper arm and a right-angle relationship between forearm and wrist at the but, whereas his close fellow countrymen Ysaye and Marsick had long since scrapped this survival of past age.”¹⁰¹

This means that Marsick’s students would have been playing with a higher elbow. Enescu graduated from the Paris *Conservatoire* in 1899 at the age of seventeen. But it was eleven years later, according to the statement by Kolneder, in 1910, that Enescu amazed Parisians with his adjusted elbow. It seems peculiar that it took more than a decade for Parisians to notice the new bow arm. Afterall, Enescu concertised extensively within France as well as abroad after his graduation. His Parisian debut took place in 1900, almost immediately after his graduation when he played violin Concertos by Saint-Saens and Beethoven.¹⁰² From then on, Enescu was no longer a stranger in Paris as he had given numerous concerts. In 1910 alone, Enescu played on the 30th of May, on the 17th, 24th, and the 31st of December (these were sonata concerts with Edouard Risler).¹⁰³ In one of these concerts the Parisian audience was fascinated with Enescu’s bow arm which Kolneder described.

Kolneder’s statement needs a footnote so that this can be clarified and accepted. Moreover, Enescu’s contemporary, Jacques Thibaud seemed to have had an even higher level of bow according to his video recordings and photos. Why did he not cause a sensation in Paris? I would

¹⁰⁰ Kolneder, *Violine*, 444..

¹⁰¹ Flesch, *Memoirs*, 44.

¹⁰² Bajenescu, *Enescu*, 131.

¹⁰³ Bajenescu, *Enescu*, 139-140.

conclude that Enescu would not have attracted attention merely for his high bow arm. It rather seems that there was something more special and different about Enescu's bowing, most likely the sound that he produced with the 'new' bowing, which attracted attention to the technical characteristic. As mentioned in the introduction to this chapter, in the early 1900s there were a couple of publications by physicians who analysed the bow movement of the violinist and argued that the upper arm provides strength, and that the arm leads in all bowing and the hand follows, not vice versa.¹⁰⁴

Contemporary violinists have accepted this bow arm almost universally. Kotlyarov mentions that it was Marsick who encouraged Enescu to try a "high positioning of the right elbow.. (which was) practiced by the Russian school at the time." In addition, a deeper manner of holding the bow seems to have led to new possibilities of sound colours and intensity.¹⁰⁵ All of Enescu's pupils, including Christian Ferras, Ida Handel, Ginette Neveu, Ivry Gitlis and Yehudi Menuhin, seem to have adapted this way of playing and are known for having played with a particularly high elbow.

ii. Trills and left hand function

Trills are an important aspect of the technical functionality of the left hand. Violinists have championed them as technical exercises and as musical ornamentations that add intensity and energy to the music. They are closely linked with the composer and violin virtuoso Giuseppe Tartini. Apart from his most well-known work, the *Devil's Trill Sonata*, he was the first to devote an entire text to ornamentation in his *Trattato di musica second la vera scienze dell'armonia*.¹⁰⁶ Trills were more than just a form

¹⁰⁴ Steinhausen 13

¹⁰⁵ Kotlyarov 152

¹⁰⁶ Tartini, *Trattato di musica second la vera scienze dell'armonia*. (Padua, 1754

of ornamentation then. Leopold Auer states; "I have no hesitation in saying that a perfect trill is one of the virtuoso's most striking accomplishments."¹⁰⁷

In the *42 Studies* by Rodolphe Kreutzer, trills make up a large part. In addition it is a technique that is used by Gypsy musicians. However the execution of the trill differs. Gypsy fiddlers incorporates vibrato when they execute trills so a different effect of trill is created.¹⁰⁸

Menuhin said that Enescu had invigorating trill reflecting fluid left hand functionality and a very rhythmic energy of the left hand. No visual source is available to investigate how Enescu executed his trills which would have been a great value and would be useful to determine how closely his trills were related to the use of trills by gypsy musicians as they improvise. As gypsy musicians had been an inspiration to Enescu from young age, he may have likely developed a special trill or ornamentation technique. One can only speculate on how he had practiced and developed it. Auer stated in his book that some can develop trills impressively with their natural talent whereas others would have to practice regularly to obtain a good trill. Be that as it may, Enescu's extant recording of a Corelli sonata provides us with just one of the numerous examples of Enescu's electrical trill.

iii. Vibrato

Enescu's tone was famous for its sonority, expressiveness and most importantly huge variety of vibrato. This left many listeners amazed and moved. However there seemed to be no documents or video recordings available which could illustrate or show how Enescu executed his special vibrato. The only sources to study his vibrato are the audio recordings

¹⁰⁷ Auer, *The way I teach*, 117.

¹⁰⁸ Luca Settimio Ciarla, *diss Maurice Ravel's "Tzigane"; A link between the classical and the Hungarian Gypsy traditions.* (University of Arizona, 2002) 72.

with their evident limitations. In particular it would be important to ascertain the finger angles of Enescu's left hand¹⁰⁹. While Galamian believes that one has to play with flatter fingers in the slow melodies and steeper angles in fast passages (as he believes that it adds warmth to the tone using flatter fingers and clarity using steeper fingers), in extreme cases violinists (such as Leonid Kogan) play with extremely flat angles of their left fingers even in very fast passages. We are unable to establish this in Enescu's case beyond reasonable doubt, but his capacity to vary vibrato has been widely discussed and may well give weight to Flesch's report that Enescu played with an acute left hand finger angle.

Enescu's varied vibrato has been noted repeatedly. His use of vibrato in Bach is particularly remarkable. Throughout the famous *Ciaconna* from the *Partita in d minor*, for example, there is hardly a note that Enescu does not vibrate. It resembles the continuous vibrato that Kreisler was famous for. Consequently it is one of the most expressive and energised recordings of Bach's *Unaccompanied Sonatas and Partitas* available to us.

3.4 Summary

Even though Enescu himself was not focussed on technique as a realm separate from music, discussion of his playing offers some significant insights into means of playing through which he distinguished himself and projected an individual style. Some of his ways of playing continue to remain extraordinary and even mysterious in terms of their way of execution- these include his trills and his vibrato. Some technical characteristics of his playing seemed to have resembled the gypsy violin playing to which he was introduced by his first teacher (as we have discussed in the previous chapters). If we had visual resources available,

¹⁰⁹ Flesch quotes on the acute angles above

it would have been possible to investigate further into this matter. The only technical matter which can be established with significant certainty and reliability is Enescu's use of a higher bow arm and his adoption of the "new style" of bowing. However, even in this case, his musical intentions and outcomes seemed to have been so powerful that the notice of bowing as a technical process was unduly emphasized by commentators.

Chapter 4: Enescu's Pedagogy

Until the middle of the 20th century many violin pedagogues were rarely only teachers but instead mostly comprehensive musicians. They played various roles as composers, conductors, performers, and chamber musicians in their respective culture as well as being teachers concurrently. For example, the famous 19th century violinist Louis Spohr was an important and influential composer. At the same time he was a successful teacher. Similarly, holistic musicians in the 19th century included Joachim, Ysaye, Massart, Marsick, Mazas, Dont, Hellmesberger and Hubay who were versatile musicians, composers, performers and teachers. Towards the end of the 19th century, this kind of comprehensive master musician and teacher started to disappear.

A specialisation in violin teaching seems to have started around the turn of the 19th to the 20th century. Violin teachers such as Otakar Sevcik or Carl Flesch started publishing analytical teaching materials and treatises. The 20th century's most noted violin teachers Ivan Galamian and Dorothy Delay solely specialised in teaching and the publication of teaching guides.¹¹⁰ This trend continues to this date.

However the increase in specialised teachers and analytical methods raises more questions about the lack of distinctly identifiable performers in modern days compared to the past. There is an argument that an acceleration of analytical approaches to pedagogy and advances in recording technology and artificially edited recordings have contributed to an increasing focus on technical perfection. This preoccupation may have resulted in an imbalance between intuitive and analytical approaches to

¹¹⁰ Carl Flesch, *The art of violin playing*, (New York: Da Capo, 1979), Ivan Galamian, *Principles of Violin Playing and teaching*. (London: Barrie & Rockliff, 1966), Barbara Sand, *Teaching Genius; Dorothy Delay and the making of a musician*. (Oregon, Amadeus Press, 2000)

pedagogy which had not existed in the past. The influence of positivism and the advancement of recording technology combined to create a decline of the intuitive approach to the point where today intuitive teaching seems to be regarded as non-systematic. Modern violin teachers are focussed on technique and ordinarily promote the practice of various studies and exercises. Their emphasis seems to be on perfection rather than on interpretation or on the development of an individual sound. Artistic aspects of a performance have become secondary considerations.

As Enescu taught some of most distinctive violinists of the last century, it would be interesting and necessary to elaborate on his pedagogy. How did he teach students so that they developed an artistic individuality? What distinguishes Enescu's students from those of other teachers like Flesch? I would like to compare the teaching of Enescu and Flesch in this chapter. In addition I hope to discuss the benefits and limitations of their respective pedagogical approaches at the end of this chapter.

4.1 Method

Methods of violin playing were written from as early as the 17th century. Leopold Mozart, Baillot, Joachim and de Berot published teaching and learning methods offering their own methods and ideas for developing violinists. In Enescu's time violin pedagogy experienced a major revolution. Originating with Flesch and influenced by the ideals of positivism, scientific and analytic teaching developed towards a detailed analysis as espoused in the highly classified treatises as those by Ivan Galamian¹¹¹ or Simon Fischer¹¹². Carl Flesch, who was the son of a physician, wrote his treatise, *The Art of violin playing* in a logical and

¹¹¹ Ivan Galamian, *The principles*, 10.

¹¹² Simon Fischer, *Basics*, (New York; Peters edition, 1997)

analytical way and in the form of a scientific textbook. The treatise is divided into three parts, namely general technique, applied technique and artistic realization. His analysis covers all relevant aspects of violin playing which includes cultural and psychological as well as physical of violin playing.

The scientific or analytical method and the intuitive method strongly differ from each other. The former emphasises technique as a realm of means towards artistic realisation, whereas the latter endorses synoptic intuition and the artistic ideal without necessarily distinguishing ways of realising these. It would be controversial to argue whether a certain method is better than another or what technique should be emphasized before a discussion of music can begin. Some pedagogues (such as Eugene Ysaye) comment that technique must be mastered before musical aspects can be considered. Ysaye remarked famously that in his days the aesthetic sense was being taught too early.¹¹³

Teachers prior to the 20th century seemed to have had more comprehensive knowledge and experience as composers, conductors and performers of their- and other instruments. It seems clear that only being a violinist can limit our knowledge to a perception of the violin part in music and narrow our focus to so-called “technical problems” and their solutions. This may result in a somewhat narrow view of music. Many performers of the 20th century (eg. violinists such as David Oistrakh or Fritz Kreisler) at least composed their own cadenzas for violin concerti. By contrast, a violinist who composes his or her own cadenza today is rare. The study of composition and harmony was strongly emphasised in the past in comparison with today. Such study, however, shifts the prime focus from violin technique to the music itself. An educated musician becomes more aware of the harmony progression, the structure of a

¹¹³ Frederick Martens, “Violin Mastery – Talks with Master Violinists and Teachers” New York, 1919. 98.

work, the accompaniment and the overall phrasing and orchestration. This does not seem to be taken seriously by violin pedagogues of modernity whose professionalised teaching has led to an overemphasis on functional technique and scientific analysis of physical movement. Violin parts are studied in every detail to result in a more polished sound, a more perfect intonation, a flawless bow technique, effective nuances and fluid physical movement phrase by phrase. Violin playing has become technically more refined, polished and precise. However, at the same time we may have lost the authentic artistic impulse and intuition in violin playing and pedagogy. The individuality of performers has disappeared at the cost of an over-refined technique.

Some violin pedagogues in Enescu's times were keenly aware of this challenge and renowned Russian pedagogue Leopold Auer identified this when he stated that:

"One great point I lay stress on in teaching is never to kill the individuality of my various pupils. Each pupil has his own inborn aptitudes, his own personal qualities as regards tone and interpretation. I always have made an individual study of each pupil, and given each pupil individual treatment. And always, always I have encouraged them to develop freely in their own way as regards inspiration and ideas, so long as this was not contrary to aesthetic principles and those of my art."¹¹⁴

4.2 Flesch and Enescu

Carl Flesch and Georges Enescu appear to be dramatically contrasting figures of violin pedagogy despite significant commonalities in their childhood and education. They were both born in a small central European country town: Enescu in Romania and Flesch in Hungary. Flesch recalls that due to insufficient initial training he progressed very little.¹¹⁵

¹¹⁴ Auer, *Violin Playing*, 30.

¹¹⁵ Flesch, *memoirs*, 12

In contrast, Enescu, even though his first teacher was not a properly trained violinist but a *Lautar* inspired Enescu musically. One can actually notice a different attitude or reaction to their early violin training despite similar qualities of their initial tuitions. Enescu was inspired and learnt to play violin through his intuition whereas Flesch did not benefit much from his first teacher. Subsequently and at a similar age, they studied in the same institutions, namely at the Vienna *Conservatorium* and the Paris *Conservatoire* respectively. In Vienna, they studied similar repertoire and materials. They studied the etudes of a standard curriculum by Kreutzer, Rode, Fiorillo and the concertos by Viotti.¹¹⁶ Teachers in Vienna regarded this curriculum as essential. However, their reaction differed drastically. Enescu seemed to have enjoyed the studies in Vienna according to the letters sent to his mother at the time.¹¹⁷ He wrote that he improved considerably and benefitted from numerous studies he was given to practice. Also, he was inspired by the 'architecture, paintings, literature and music.'¹¹⁸ On the other hand, Flesch commented quite negatively.¹¹⁹ Flesch's teacher in Vienna was Adolf Back who was regarded as a good elementary teacher at the time however, Flesch considered the tuition with him wasteful¹²⁰. Only when he started to learn from Josef Maxintsak did he learn precise intonation and rhythm. Maxintsak established a firm basic technique in Flesch. After a year Flesch was accepted into the main course of Jakob Gruen who was dedicated to teaching after his own solo career ended in his forties. Flesch again recalls that Gruen's teaching was 'one-sided and defective.'¹²¹

¹¹⁶ Flesch, *Memoirs*, 18.

¹¹⁷ Bajenescu, *Enescu*, 29.

¹¹⁸ Kotlyarov, *Enescu*, 18.

¹¹⁹ Flesch, *Memoirs*, 14.

¹²⁰ Flesch, *Memoirs*, 14.

¹²¹ Flesch, *Memoirs*, 21.

After finishing their studies in Vienna both artists were accepted into the class of Marsick in Paris who was 'the most famous teacher in the world'.¹²² Flesch was highly fond of Marsick and commented:

"His strength was in his bowing. His right arm was a model of physiological development, an absolutely perfect instrument."

By contrast, Enescu disliked the over-emphasis on technique in Marsick's class.¹²³ Flesch and Enescu developed into completely different violinists. Flesch mainly taught at institutions after some concertizing whereas Enescu extensively toured around the world as violinist, conductor and pianist. Enescu taught students irregularly, often giving only series of master classes and courses. Ida Handel, who was both a student of Flesch's and Enescu's in the early 20th century commented on their distinctive differences:

"How totally distinctive was Enescu's method of tuition from that of Flesch. Enescu never appeared to impose or thrust his ideas upon a pupil, each remark resembling more a suggestion. Enescu didn't employ the methodical, clinical, well-organised approach of Flesch.'¹²⁴

4.3 Flesch's pedagogical paradigm

Flesch's seminal treatise *The Art of Violin Playing* has lost none of its importance even in the 21st century. Flesch presents in this treatise, a "complex and detailed analysis of the factors involved in violin playing."¹²⁵ Flesch describes each technical aspect of violin playing through classification and analysis. He is incredibly meticulous and methodical in the way he discusses each topic. We can benefit greatly by studying this

¹²² Flesch, *Memoirs*, 50.

¹²³ Bajenescu, *Enescu*, 52

¹²⁴ Ida Handel, *Woman with violin*. 90.

¹²⁵ Flesch, *The Art of Violin Playing*, introduction.

text as it covers almost every aspect of violin playing. Particularly those who are seeking an understanding of technique will find that Flesch offers solutions to most of our technical challenges.

In contrast to Enescu's practice, Flesch believed that a teacher's accompaniment of students in lesson, whether on piano or by playing a second violin part, was harmful.

"I regard this sort of instruction as not only useless, but even harmful, since it separates the technical from the spiritual...and endangers the independence and inviolability of the student's personality by forcing a way of feeling upon him that is foreign to his nature."¹²⁶

While Flesch emphasizes the need to develop individuality, his pedagogy relies largely on a positivistic approach. It laid the foundations for modern pedagogy of Max Rostal and Ivan Galamian who share similar perceptions on violin teaching. The majority of teachers since Flesch until today seem to have been guided by such an analytical approach. Accordingly, the majority of violinists have been taught in an analytical way and the largely intuitive pedagogy of Enescu or Auer has been neglected.

4.4 Enescu's pedagogical paradigm

In contrast to Flesch, Enescu's pedagogy seems to have been more directed at achieving an inspirational stance than technical perfection:

"Perfection, which is the passion of so many people, does not interest me. What is important in art is to vibrate oneself and make others vibrate."¹²⁷

If we accept the achievements of students as an indicator, however, Enescu was just as successful a teacher as Flesch – at least in qualitative

¹²⁶ Flesch, *Memoirs*, 180.

¹²⁷ Bajenescu, *Enescu*, 13.

terms. His students include some of the most eminent violinists of the 20th century such as Yehudi Menuhin, Ida Handel, Arthur Grumiaux, Christian Ferras, Ivry Gitlis and Ginette Neveu. Unlike many of pedagogues, however, he did not teach at an institution. His teaching was in fact built on the master-apprentice model. Enescu was a reluctant teacher¹²⁸ and never received any fee for giving tuition. His teaching was individualistic and unique in various ways and it seems to have completely differed from Flesch's method. For example, he would always accompany students on the piano during the lesson unless he was listening to unaccompanied pieces. As we have seen above Flesch harshly criticized this kind of coaching. However, Flesch's criticism needs to be relativised since Enescu's students became successful and individual players of the time.

As it has been discussed in the previous chapter, technique was never tackled separately by Enescu. In fact, according to Yehudi Menuhin Enescu did not even use the designation 'lesson', but always called it a 'meeting'.¹²⁹ This signifies that in his perception of teaching was that he did not consider his student inferior but a fellow musician or colleague. He endeavoured to share his knowledge and musical expressions with the student as a fellow musician rather than impose solutions on a pupil by virtue of an authoritative power relationship.

As Enescu's violin playing was never about the instrument itself but all about music, his pedagogy was also holistic. He avoided separating technique from music and did not pursue a specialized technical training. Violinists who studied with him seemed to show a strong individuality and a distinctive character in their playing. In fact the similarities in their playing appear minimal. For example, Ida Handel and Christian Ferras are completely different performers. The former is a delicate and lyrical player

¹²⁸ Malcolm, *Enescu*, 174.

¹²⁹ Bailey, *Yehudiana*, 46.

and the latter is powerful and expressive. This seems to indicate that Enescu's pedagogy may have been more effective in developing a type of individualistic player who seems absent in today's musical world.

In this context it seems worthwhile to point to similarities between Enescu and Joachim. According to Flesch Joachim played with intuition, musical shape and natural phrasing. Flesch adds that Joachim's playing was 'somewhat gypsy-like'¹³⁰ – a characteristic he shares with Enescu. However, Flesch also states that Joachim's influence was seductive and could make students unable to develop their own individual personalities.¹³¹ Auer's comments on Joachim point to a very important commonality with Enescu's pedagogy:¹³²

"We hardly ever played any scales or etudes for him....Joachim very rarely entered into technical details, and never made suggestions to his pupils as to what they were to do to gain technical facility.. Joachim was an inspiration for me and opened before my eyes horizons of that greater art of which until then I had lived in ignorance. With him I worked not only with my hands but with my head, studying the scores of the great masters and endeavouring to penetrate the very heart of their works..."¹³³

Ida Handel's comment of Enescu's lesson is strikingly similar to this.

Handel writes that

"lessons with Enescu were inspirational moments, he never made me work on the instrument from a technical point of view. He knew how to speak to my imagination, to my senses, and he understood that the language of discipline and dull work was not appropriate at that moment of my artistic development."¹³⁴

¹³⁰ Flesch, *Memoirs*, 31.

¹³¹ Flesch, *Memoirs*, 35.

¹³² Auer, *Violin*, 6.

¹³³ Auer, Leopold, *My Long Life in Music*, 63-64.

¹³⁴ Yehudi Menuhin, *The Violin* (Paris; Flammarion, 1996) 179,182.

Enescu used metaphorical imagery occasionally but rarely about technical matters and more importantly about the moods and emotions of the music.¹³⁵

Enescu never played loudly when a student was learning a piece with him.¹³⁶ According to his students' reports he would ask the student to repeat and he would play with a sympathetic sound quality, always discovering a new fingering, structure or sonorous gesture.

"when dealing with a work we must consider the personality and the intentions of the composer. The composer's ideal has to speak for itself. Emphasising without exaggeration what the composer intended to express, keeps intact the aesthetic side of the work, the balance of its parts and nuances. In building up your interpretative conception, think of a work as if it were a monument having a base, a core and a dome crowning the whole difference. Do your best to make the work you are playing clear, bright, expressive and convincing. Be enthusiastic, but at the same time do not lose lucidity of thought. In spite of everything that has been said, remember spontaneity must remain intact."¹³⁷

Enescu thought that as a player one should thoroughly know the background, era and style of a composer and the surrounding history.

Eugenia Uminska was thus advised by Enescu on the third movement of Beethoven's violin concerto:

"Have you seen Rembrandt's pictures portraying rural scenes with a lot of people about enjoying themselves, full of exultation and vitality? There's a rhythm which emanates from their bodies!"¹³⁸

Enescu was particularly sensitive to the rhythm of this Rondo movement. He emphasized that the character articulates itself in

¹³⁵ Yehudi Menuhin, *Conversation with Menuhin* 1st ed (Harcourt Brace Javanovich, 1992) 134 – 135.

¹³⁶ Bajenescu, *Enescu*, 73.

¹³⁷ Kotlyarov, *Enescu*, 156

¹³⁸ Kotlyarov, *Enescu*, 61.

appropriate accentuation and rhythmical responses. Similar transformational experiences are also reported by Ida Handel:

“From the moment of striking the first chord, he seemed to transport me to quite a different plane. Expertly, he led me into a new conception of the piece, and, as if mesmerised, I changed my interpretation to merge with his own.”

There are some questions about the application and transfer of Enescu’s teaching style into different contexts. It is hard to imagine that an average student would understand Enescu’s intuitive teaching. Without pre-existing technical fluency, would the student be able to play through pieces with Enescu’s piano accompaniment? It seems obvious that such a student would struggle and lapse into confusion. Enescu’s teaching style could only be understood by- and adapted for students for whom technical difficulty was insignificant or absent and who themselves had an intuitive capacity and reception. Such students would need to understand the view articulated by Menuhin that “the violin is an instrument that demands a high degree of intuition.”¹³⁹

4.5 Limitations of both paradigms

In comparing the two types of pedagogical styles we should briefly acknowledge the limitation of each kind. An analytical teaching can bypass a student’s intuition and lead to a suspension of their creativity. Enescu’s pedagogy, by contrast, can lead to technical flaws and to a lack of logic or structure in the student’s playing. The latter pedagogy may work most effectively if the student had already been well-trained and does suffer major technical problems. The analytical pedagogy of Flesch and Galamian appears more appropriate for those needing to establish a basic technique of violin playing.

¹³⁹ Menuhin, *the violin*, 124.

Chapter 5: Enescu's Legacy

5.1 The influence of Enescuism

Enescu's influence on music and music making was not limited to violin playing or teaching. His artistry, to which I refer as "Enescuism" in the second chapter, is also expressed in his compositions and in his conducting. Most importantly it manifested itself in his life in its entirety. Enescu was in fact a representative of an aesthetic attitude that believes in music as a priority and as a ground of human existence. Enescu's artistry reminds us that music is never merely aesthetic in character but always important and essential to human beings.

Enescu's violin playing has captivated and inspired many musicians of his time and it still does so today. His performances exemplify the ideal of a completely self-effacing interpreter, an artist who recedes behind the music and genuinely serves the music of a composer with his instrument. While his ego disappeared behind the music, he nevertheless spoke and sang with his own unique voice that distinguished him. As one acknowledges the lack of individuality among performers of today and admires the development of violin technique and increasing refinement of sound his artistic and spiritual attitude remains nevertheless an ideal. I believe that Enescu's legacy is especially important in a time of artistic lack and hunger.

Enescu's legacy has been preserved through his pupils, especially through Yehudi Menuhin who was mentored by Enescu for many decades. Enescu did not only teach a talented musician to become a better violinist but he was a personal and spiritual guide. He shared the inspiration and intuitive music making of the gypsy and combined it with the spirituality that he found in Bach's music. The relationship between Menuhin and Enescu in particular was that of a master and his disciple while also

holding fast to a collegial relationship at the same time. The influence of the master reached into the disciple's whole life. Menuhin expressed his feeling of admiration for the personality of his teacher and a profound affection for him, as he stated that he discovered a "more carefree attitude to life, because.. Enescu- taught me to play unsystematically, intuitively."¹⁴⁰

5.2 Enescu's pedagogical influence

Enescu's students included some of the most individual and striking violinists of the 20th century including such violinists as Christian Ferras, Ginette Neveu, Ida Handel and most importantly Yehudi Menuhin. Menuhin and Enescu's relationship lasted many decades and it extended beyond a teacher-pupil relationship. Enescu was in fact Menuhin's life-long spiritual motto. Thus Menuhin is perhaps the violinist who most closely incorporates the ideals of Enescu's music making, aesthetic and musical style.

It is interesting to note the several commonalities between Menuhin and Enescu. In terms of their background both their initial violin tuition was neither orthodox nor merely technical. Enescu was taught by a *Lautar*, a gypsy fiddler and Menuhin was taught as a child prodigy by the all-round musician Louis Persinger.

Both musicians were heavily inspired by non-traditional and ethnic music with Menuhin seeking later in life to broaden his musical inspiration to include non Western (Indian) music and jazz (Grapelli). They were comprehensive musicians and inspiring artists with a largely intuitive instinct.

¹⁴⁰ Leca, Martine. The Unesco Courier; Yehudi Menuhin Nov 1995; 11; Academic Research Library, 46.

Menuhin's early violin teacher was the American violinist Louis Persinger, who was initially quite reluctant to teach violin technique to someone with such a prodigious talent. He would accompany Menuhin on the piano in a teaching method that resembled that of Enescu. Persinger recommended Menuhin to audition for Eugene Ysaye. However, Menuhin famously determined to study with Enescu as he reacted to Ysaye's surprise that Menuhin had never been taught any technical method. According to Menuhin's biography Ysaye was surprised that Menuhin was unable to play an A major arpeggio in four octaves when he could play Lalo's difficult and virtuosic *Symphony Espagnole* with an intuitive reverence. Although Ysaye invited Menuhin to come to Brussels to study with him, Menuhin was not willing to be taught violin technique out of context at the risk of losing his holistic intuition.

The eight-year-old Menuhin was captivated and greatly inspired by Enescu's performance which he had heard in the US. Menuhin admired Enescu not only for his virtuosity but also for his incredible skills in the area of conducting and composing as well as his skills on the cello and piano¹⁴¹. Ignoring the offer from Ysaye, Menuhin approached Enescu after the latter's recital in Paris in 1927. When he requested a lesson, Enescu showed a similar reluctance to Persinger replying that he did not give private lessons and implying that he was not a traditional teacher. Undeterred Menuhin insisted on an audition and was granted permission to play the next morning before Enescu's departure for a concert¹⁴². Hearing Menuhin's brilliant playing Enescu accompanied him on the piano for about half an hour. After this, Enescu agreed to make music together with Menuhin whenever they could find the opportunity. He also later insisted that Menuhin take further violin lessons from a more formal teacher, Adolf Busch.

¹⁴¹ Yehudiana, 44

¹⁴² Yehudiana, 42

It is interesting to note that Enescu deliberately avoided the word 'teach'. This indicates his perspective of violin teaching. For Enescu teaching was not about instructing and improving a student to make him or her a better violin player, but it was solely about offering understanding of music and developing respect for the individuality of the musician's intuition and spirit. Enjoying making music as a human being and living music was all Enescu cared about.

From the start, Enescu always treated Menuhin as a mature violinist and artist, even when Menuhin was only 11 years old. Despite a busy concert schedule Enescu made time for his pupil. When they both were in Paris, they would meet on a daily basis playing and discussing music together. Enescu never referred to these meetings as 'lesson' nor did he accept any payment for them. It was indeed a completely untraditional and unusual form of violin lesson. The lesson was occupied with discussion rather than instructions. Menuhin had to discover and experiment on violin technique on his own while Enescu inspired him and explored with him the idea of the music. In accordance with his role as a spiritual mentor, Enescu's influence on Menuhin was not limited to music and music making, however. This can be seen from their commitment to serving humanity. During the world wars Enescu devoted himself to performing for those injured in the various parts of Romania. This social and humanitarian commitment was a strong feature of Menuhin's life and artistry as well as he served on numerous charity activities and brought music to disadvantaged parts of society.

5.3 Enescu's contemporary significance

Enescu's teaching as exemplified in his relationship with Menuhin leaves a powerful legacy to music and to pedagogy. At the centre of this teaching method is discussion and personal music making as Enescu himself accompanied students at the piano. There is little discussion about

a theory of means.¹⁴³ Even when confronting technical issues it seems music and musical understanding always remain a priority. The use of the piano assisted the student in understanding phrasing and structure of a musical work as a whole. In addition, Enesco advised the study of harmony, fugue and counterpoint-as he himself had benefitted from this.¹⁴⁴ Enesco often suggested to study the whole range of a composer's works and would insist that an interpreter must follow what the composer had written.

It is a characteristic of modern pedagogy that students first learn their parts and then rehearse with piano after their interpretation has already been determined by a limited perspective. This is why some students become uncomfortable when they first rehearse with piano or orchestra. Not only are they distracted by other sounds but knowing only their parts and not the piano part students only know less than half of the piece. Knowing and hearing the harmony that underpins the violinist's melodies is crucial to understanding music and to conceiving musical interpretation. This seems to be most absent in a current pedagogy concerned with technical proficiency first and musical understanding later.

Enesco left a valuable legacy of recordings for future generation to ponder. The "Enescuism" audible in these represents an intuitive and thoroughly spiritual playing and style. His violin playing continues to still fascinate today's audiences, not only because it blends different schools and styles but because it importantly presents truly individualistic and timeless playing. In addition, his love and passion for music and his philosophy to serve music with the instrument adds rare value to his performance.

Enesco's particular artistry which consistently returns to the music and inspiration is what modern day violin playing and pedagogy need to

¹⁴³ Bailey, *Yehudiana*, 44.

¹⁴⁴ Bailey, *Yehudiana*, 46.

re-emphasise. Enescu shows that if we pursue a self-effacing attitude towards music and intuition we will in fact gain more individual expressions and more individual musicians. Moreover, it will result in a better balance between an analytical and intuitive approach to pedagogy. This will lead one beyond becoming a mere violinist resembling a technical engineer, reaching instead to a deeper understanding of violin playing. The noble mission of violin playing is- according to de Beriot treatise - "to imitate the human voice".¹⁴⁵ Every human has a distinguishable voice and every violinists needs to find her own voice. The holistic and intuitive teaching of violin playing exemplified by the comprehensive musician Enescu will encourage musicians to find their own interpretation, their own individual sound and their own human voice.

¹⁴⁵ Charles du Beriot, *Method of violin*. Introduction.

Bibliography

Allsop, Peter. *Cavalier Giovanni Battista Buonamente: Franciscan violinist*. (Aldershot, Hants; Burlington, Ashgate, 2005)

Arney, Kelly M. Diss. A comparison of the violin pedagogy of Auer, Flesch, and Galamian: Improving accessibility and use through characterization and indexing. (University of Texas. Arlington, 2006)

Auer, Leopold. *Violin Playing As I Teach it*, (Greenwood. Westport, 1960)

Axelrod, Herbert.R. and Axelrod, Todd M. *Heifetz; with contributions*. (Paganiniana Publications, Neptune City 1976, 1990 3rd Ed.)

Bachman, Alberto; *An encyclopaedia of the violin*. (da capo, New York 1975, London 1976)

Bailey, Philip. *Yehudiana; reliving the Menuhin odyssey*. (Fountaindale Press, Robertson, 2008)

Baillet, Pierre marie Francoise de Sales. *The Art of Violin. Trans. and ed. Louis Goldberg*. (North-western University Press, Illinois, 1991)

Bajenescu, Titu. L. *Das Leben des Tonkuenstlers* (Henschel, Germany, 2006)

Barra, Donald. *The dynamic performance: a performer's guide to musical expression and interpretation*. (Prentice-Hall, Englewood Cliffs, 1982)

Botstein, Leon. Rediscovering George Enescu. *The musical Quarterly* (Vol.81, No. 2 (Summer, 1997), pp. 141-144. Oxford University Press

Boyce, Mary Frances. Diss. *The French school of violin playing the the sphere of Viotti: Technique and Style*. (The University of North Carolina at Chapel Hill, 1973)

Burton, Humphrey. *Menuhin: a life*. (Faber, London,2000)

Campbell, Margaret. *The Great Violinists* (Granada publishing, London, 1980)

Ciarla, Luca Settimio. Diss. *Maurice Ravel's "Tzigane"; A link between the classical and the Hungarian Gypsy traditions*. (University of Arizona, 2002)

Constantinescu, Grigore. *George Enescu: his life and work*. (Musical Pub. Bucharest, 1981)

Courvoisier, Karl. ed & trans by H.E. Krehbiel. *The technique of violin playing: The Joachim Method*. (Dover publications, INC. New York, 2006)

Curtis, Michelle. Diss. *Analysis and comparative review of Principles of violin playing and teaching by Ivan Galamian*. (University of Washington, 1996)

Daniels, Robin. *Conversations with Menuhin/ Robin Daniels*.
(Macdonald and Jane's, London, 1979)

De Beriot, Charles Auguste. *Method for violin*. (Schirmer, New York,
1899)

Douglas-Brown, D. Diss. Nationalism in the song sets of Manuel de
Fallá and Enrique Granados. (University of Alabama, 1993)

Fischer, Simon. *300 exercises and practice routines*. (Peters,
Frankfurt)

Flesch, Carl. *And do you also play the violin?* (Toccata Press,
London, 1990)

Flesch, Carl. *Problems of Tone Production in violin playing*. (Carl
Fischer, New York, 1934)

Flesch, Carl. *The Art of Violin Playing*, (Da Capo, New York, 1979)

Flesch, Carl. *Violin fingering: its theory and practice*. (Barrie &
Rockliff, London, 1966)

Fischer, Simon. *Basics*, (Peters edition, New York, 1997)

Galamian, Ivan. *Principles of Violin playing and teaching*.
(Englewood Cliffs: Prentice Hall, 1985)

Gavoty, Bernard. *Les Souvenirs de Georges Enesco*. (Kryos, 1955)

Gavoty, Bernard. *Yehudi Menuhin and Georges Enesco*. (R. Kister, Geneva, 1955)

Gerle, Robert. *The art of bowing practice- The expressive bow technique*. (Stainer & Bell, London ,1991)

Gollancz, Victor. *Ida Haendel, woman with violin*. (London, 1970)

Haun, Stephanie C. Diss. An annotated bibliography for violin teachers. (University of Miami, 1987)

Hoatson, Karen D. Diss,. *Culmination of the Belgian violin tradition: The innovative style of Eugene Ysaye*. (University of California, Los Angeles, 1999)

Katz, Mark. *The Violin; a research and information guide*. (Routledge, 2006)

Kempter, Susan. *How muscles Learn: teaching the violin with the body in mind*, (Summy Birchard, Miami, 2003)

Kolneder, Walter. *Das Buch der Violine*, (Atlantis, Zurich, 1972)

Koob, Joseph Edgar. Diss. The violin pedagogy of Ivan Galamian. (UMI Dissertation Services,1986)

Lankovsky, Mary. Diss. The pedagogy of Yuri Yankelevich and the Moscow Violin School, including a translation of Yankelevich's article "on the initial Positioning of the Violinist (City University of New York, 2009)

Leca, Martine. *The Unesco Courier*; Yehudi Menuhin Nov 1995;11; Academic Research Library. p46.

Lee, Heejung. Diss. *Violin Portamento; An analysis of its use by master violinists in selected nineteenth-century concerti* (Columbia University Teachers College, 2006)

Magidoff, Robert. *Yehudi Menuhin; the story of the man and the musician*. (Robert Hale, London, 1956)

Malcolm, Noel. *George Enescu: his life and music*. (Toccat Press, 1990)

Manoliu, George. *Enesco, le professeur* (Enesciana 1. Editura academiei Republicii socialiste Romania, Bucharest, 1976)

Menuhin, Yehudi. *Conversations with Menuhin/ David Dubal*. (Harcourt Brace Jovanovich, 1992. 1st ed)

Menuhin, Yehudi. *Life class: thoughts, exercises, reflections of an itinerant violinist*. (Heinemann, London, 1986)

Menuhin, Yehudi. *The music of man*. (Macdonald and Jane's, London, 1980)

Menuhin, Yehudi. *Theme and variations*. (Heinemann Educational, London, 1972)

Menuhin, Yehudi. *The violin*. (Flammarion, Paris, New York. 1996)

Menuhin, Yehudi. *Violin: six lessons with Yehudi Menuhin* (Faber Music, London, 1971)

Menuhin, Yehudi & Primrose, W. *Violin and Viola*, (Kahn and Averill, London, 1976)

Menuhin, Yehudi. *Unfinished Journey*, (Macdonald & Jane's; Alfred A. Knopf, London; New York, 1977)

Mozart, Leopold. *A treatise on the fundamental principles of violin playing*. (London: Augener, 18--.)

Myers McTeer, Mikylah. Diss. Louis Persinger; An American violinist and his treatise (University of Houston. Publisher: University Microfilms International. United States, 2003)

Palmer, Tony. *Menuhin: a family portrait* (Faber and Baer, London 1991)

Ritz, Lynette Carol, Diss. The three violin sonatas of George Enesco. (University of Kentucky, 1991)

Rostal, Max. *A Handbook of Violin Playing- A vademecum for students and professionals*. (Mueller Schade, Berne, 2004)

Roth, Henry. *Violin Virtuosos from Paganini to the 21st Century* (California classics books, Los Angeles, 1997)

Rowe, Mark W. *Heinrich Ernst: Virtuoso violinist*. (Aldershot, Hants. Burlington. Ashgate, 2008)

Salerno-Sonnenberg, Nadja. *Nadja, on my way*. (Crown Publishers, New York, 1989)

Sand, Barbara Lourie. *Teaching genius: Dorothy Delay and the making of a musician*. (Amadeus Press, Oregon, 2000)

Sarch, Kenneth Lee. Diss. *The Twentieth century violin: A Treatise on contemporary violin technique*. (Boston University School for the Arts, 1982)

Schlosberg, Theodore Karl. Diss. *A study of beginning level violin education of Ican Galamian, Kato Hayas and Shinichi Suzuki as compared to the Carl Flesch method* (Rutgers The State University of New Jersey - New Brunswick, 1987)

Schwarz, Boris. *Beethoven and the French Violin School*, *The Musical Quarterly*, Vol. 44, No. 4 (Oct., 1958), pp. 431-447 Oxford University Press

Schwarz, Boris. *Great Masters of the Violin: from Corelli and Vivaldi to Stern, Zukerman and Perlman* (Robert Hale, London 1983)

Scheuneman, Bruce, R. Review; *The French Violin School: From Viotti to Beriot*. *Notes Second Series*, Vol. 60, No. 3 (Mar., 2004), pp. 757-770

Sohn, Lisa. *A study of the technical aspects of the French school of violin playing as exemplified in the works of Baillot, Kreutzer and Rode*. (dissertation, University of Miami 2003.)

Silvela, Zdenko. *A new history of Violin playing; the vibrato and Lambert Massart's revolutionary discovery*. (Universal Publishers, USA, 2001)

Steinhausen, F.A. *Die Physiologie der Bogenfuehrung*. 4th edition. (Breitkopf & Haertel, Leipzig, 1920)

Stowell, Robin. *Violin technique and performance practice in the late eighteenth and early nineteenth centuries*. (Cambridge University Press, Cambridge, 1985)

Stowell, Robin. In Principle: Violin Pedagogy through the Ages - Before and After Baillot Reference: The Strad (November 2007) p. 75

Swartz, Jonathan Ward. Diss. Perspectives of violin pedagogy: A study of the treatises of Francesco Geminiani, Pierre Baillot and Ican Galamian, and a working manual by Jonathan Swartz. (Riceh University, 2003)

Szigeti, Joseph. *A Violinist's Notebook*,(Duckworth, London, 1964)

Szigeti, Joseph. *Szigeti on the Violin* (Dover, New York, 1979)

Tersigni, Andrea. Diss. The American School of violin playing: A reality (University of Washington, 1996)

Tung, Mary Helen. Diss. The pedagogical contributions of Rode's caprices to violin mastery. (University of Texas, Austin, 2001)

Van der Merwe, Brenda. Diss. New frontiers in the art of violin performance: The contemporary study and pedagogy of extended performance techniques for the violin (Boston University, 2005)

Varga, Ovidiu. Enescu's specific resonance. (article) *Enesciana* 1. (Editura academiei Republicii socialiste Romania, Bucharest, 1976)

Villaret, Amanda Louise. Diss. The Franco-Belgian and Russian methods of bowing: A pedagogic study (Ball State University, 1988)

Wasielewski, Wilhelm von. *Die Violine und ihre Meister*. (Breitkopf und Haertel, 1893)

Walden, Valerie Elizabeth. Diss. An Investigation and comparison of the French and Austro-German schools of violoncello bowing techniques; 1785-1839 (1994 University of Auckland. Auckland)

Ysaye, Antoine. *Ysaye, his life, work and influence*. (Heinemann, London, Toronto, 1947)

Zlateva, Maria Zlateva. Diss., Romanian folkloric influences on George Enescu's artistic and musical development as exemplified by his Third Violin Sonata (The University of Texas, Austin, 2003)

Discography

Enescu, George. *Sonatas & Partitas for violin*. CCD 104-105. BACH, Johann Sebastian. Continental 1949.

Enescu, George. *Enescu: Complete Works for Violin/Viola And Piano*. T62. Enescu, George. Telos, 2011.

Grumiaux, Artur. Bach, Johann Sebastian, Complete Sonatas and Partitas for Solo Violin. Phillips, ADD4397361961, 1994.

Menuhin, Yehudi. Bach, Johann Sebastian, *Concertos for Violin strings & Continuo*. BWV 1041. EMI. 1936, 2007.

Thibaud, Jacque. *The Complete solo recordings, 1929-1936*. Saint Saens, de Falla, Dranad os etc. APR (Appian) 2006.

Thibaud, Jacque. *Short Pieces*. Granados, Albeniz, Vivaldi etc. Opus KURA. 2003.

Tognetti, Richard. Bach, Johann Sebastian, Sonatas and Partitas for Solo Violin. ABC Classics, 2005.

Szeryng, Henryk. BACH, Johann Sebastian. *Sonatas & Partitas for violin*. Deutsche Grammophon, B000001GXY 1968, 1996.