

Foreword

There have been cases, in the history of classical music, when scores written by some admirable composers waited for years on end in the archives before some editor brought them to life. In private collections, in musical or cultural institutions, in the invaluable catalogues of museums around the world, they waited their turn to be brought to life again, to be given a new illumination of meaning for new generations of musicians. Each time the deed was achieved by some “enthusiastic romantic”, by some researcher, composer or interpreter animated by a noble passion.

George Enescu is a special case. He left us 33 works with an opus number, polished with a meticulousness of detail matched but by few others. He weighed them in his head for years, created versions and in the end reached definitive conclusions.

Alas, Enescu also left behind so many unfinished pages, which he would have liked to chisel further. Attempts from his young years have also been kept, in which he was just “practicing”, studying different styles, researching the works of his great predecessors or contemporaries. To these early works - and not only - he gave no opus numbers. He kept them in folders and carried them with him everywhere he went. He loved them. What he was thinking of doing with them we may never know. Was he contemplating the possibility of giving them a final touch some time? Or maybe of giving a new, different form to the musical ideas? Did they remind him of his youthful years, did he keep them as a nostalgic souvenir? Or perhaps he never got around to throwing them away, while tidying up his archive, the way Domenico Scarlatti or Chopin did? Who knows? There are some testimonies, but the truth is probably more ambiguous, more complex. Just like Enescu himself.

It is a fact that these (opusless) finite works or fragments of works without opus do exist, and in large numbers. The “George Enescu” National Museum in Bucharest, which hosts almost all of the composer's manuscripts, possesses an important number of these works. Since its opening in 1958 the museum has made its treasure available to researchers. Prominent Romanian composers, such as Wilhelm Georg Berger, Pascal Bentoiu, Theodor Grigoriu, Adrian Rațiu, Cornel Țăranu, bent with scholarly thoroughness over the pages turned yellow by the passing of time. Dozens of Romanian and foreign musicologists turned them into the subject matter of some creditable scientific papers. And more than that: Pascal Bentoiu and Cornel Țăranu completed several ample works (*Symphonies No. 4* and *No. 5*, the *Caprice roumain for violin and orchestra*, the symphonic poem *Isis*), by orchestrating or simply “finishing” Enescu's thought, ramifying and fermenting, with knowledge and talent, the existing essence, often so cryptic.

And now another passionate researcher of Enescu's legacy, the violinist and professor Sherban Lupu has devoted himself to studying the manuscripts.

Sherban Lupu [1952-2023], Romanian-born American, professor at the University Urbana-Champaign, Illinois (the same university where the composer himself taught master classes in the late 40s) is a brilliant interpreter of Enescu 's works. Specialized in decoding opuses written by East-European composers, above all Enescu and Bartók, Sherban Lupu has scored great successes with his highly personal, transfigured interpretation, at the same time full of colorful fantasy. We have played together on the great stages of the world. The suite “*Impressions d'enfance*” for violin and piano op. 28 or the *Sonata No. 3 for piano and violin op. 25 “in Romanian folk style”* never failed to impress the audience and elicit laudatory appreciation. Sherban Lupu has interpreted numerous other chamber works, together with various musicians from all over the world, and at the same time brought to life the *Caprice roumain for violin and orchestra* - original work that was given its final shape by Cornel Țăranu - recorded on CD together with the “George Enescu” Philharmonic Orchestra conducted by Cristian Mandeal.

Sherban Lupu's all-embracing familiarity with Enescu's violin and chamber works makes him a knowledgeable editor of these pages. Aware of the existence in the museum's treasury of numerous yet unpublished manuscripts of great interest, he spent months researching the archive, whence he extracted the works that form the subject of the present edition. Some are known to the musical world and were deciphered using facsimiles; others are now presented for the first time and are real musical surprises.

ILINCA DUMITRESCU

Director of the “George Enescu” National Museum

Bucharest, June 2005

NICCOLÒ PAGANINI
Capriciile nr. VI, XVI și XXIV
(acompaniament de pian de George Enescu)

Yehudi Menuhin a afirmat că Enescu a scris acompaniamentul la *Capriciul nr. VI* pentru înregistrarea *Concertului* de Dvořák, din 1936, în care el era solist, iar Enescu dirijor. O scurtă piesă era necesară pentru a completa cele patru discuri pe turația 78 și a fost inclus *Capriciul*, cu Menuhin acompaniat de Enescu la pian. În realitate, data notată clar de Enescu pe manuscrisul partiturii este 1914, ceea ce arată că el a scris acest acompaniament, ca și pe cele pentru *Capriciile nr. XVI și XXIV*, mult mai devreme, probabil pentru a le utiliza el însuși în concerte. Se știe, de altfel, că Enescu avea un tril extrem de rapid și că el includea adesea *Capriciul nr. VI* în recitalurile sale. Partitura pianului este compusă cu mare măiestrie și imaginație, transformând acest *Capriciu* într-o lucrare complexă pentru vioară și pian. Este interesant de remarcat că în *Capriciul nr. XXIV* Enescu realizează câteva schimbări în partitura viorii, de exemplu unisoanele și apogia-turile din *Temă* și, de asemenea, adaugă o *Coda* spectaculoasă și strălucitoare în *Finale. Variațiunea nr.8* este păstrată în forma sa originală pentru vioară solo.

Fiind de asemenea un pianist de excepție, Enescu a mai scris o versiune proprie a acompaniamentului pentru piesa *Le Streghe (Dansul vrăjitoarelor)* de Paganini și a transcris pentru pian *Ariile lăutărești* de Sarasate.

Aceste trei capricii cu acompaniament de pian sunt într-adevar unice, dând prilejul de a privi simultan arta și măiestria lui Enescu în domeniul violonistic, pianistic și componistic.

Les caprices no. VI, XVI et XXIV
(accompagnement de piano par Georges Enesco)

Yehudi Menuhin a affirmé qu'Enescu a écrit l'accompagnement au *Caprice no. VI* pour l'enregistrement du *Concerto* de Dvořák, en 1936, dans lequel il était soliste et Enescu chef d'orchestre. Une pièce brève était nécessaire pour compléter les quatre disques 78 tours et on y a introduit le *Caprice*, avec Menuhin accompagné par Enescu au piano. En réalité, la date clairement notée par Enescu sur le manuscrit de la partition est 1914, ce qui prouve qu'il a écrit cet accompagnement, de même que ceux pour les *Caprices no. XVI et XXIV*, plus tôt, probablement pour les utiliser lui-même dans les concerts. D'ailleurs, on le sait, Enescu avait un trille très rapide et il incluait souvent dans ses récitals le *Caprice no. VI*. La partition du piano est composée avec beaucoup de maîtrise et d'imagination, en transformant ce *Caprice* dans une oeuvre complexe pour violon et piano. Il est intéressant de remarquer que dans le *Caprice no. XXIV* Enescu fait quelques changements dans la partition du violon, tels les unissons et appoggiatures du *Thème*, et il y ajoute aussi une *Coda* spectaculaire et brillante au *Finale. La Variation no. 8* est gardée dans sa forme originale pour violon solo.

Enescu, qui était aussi un remarquable pianiste, a écrit de même une version propre de l'accompagnement pour la pièce *Le Streghe* de Paganini et a transcrit pour piano *Les Aires tziganes* de Sarasate.

Ces trois caprices avec accompagnement de piano sont vraiment uniques et donnent l'occasion de regarder simultanément l'art et la maîtrise d'Enescu en tant que violoniste, pianiste et compositeur.

Caprices no. VI, XVI and XXIV
(piano accompaniment by George Enescu)

Yehudi Menuhin stated that Enescu wrote the accompaniment to the *Caprice no. VI* for the recording of the Dvořák violin *Concerto* made in 1936 with Menuhin as soloist and Enescu conducting; since a short piece was needed to complete the four discs on 78 rpm, they included on it the *Caprice* with Menuhin playing the violin part and Enescu at the piano. However, the date clearly stated on the score in Enescu's handwriting is 1914, which means that he wrote this arrangement, together with the other two capriccios, at a much earlier date, for his own use in concert performances.

It is a well-known fact that Enescu possessed an extraordinarily rapid trill and he often included *Caprice No. VI* in his recitals. The piano part is skilfully and imaginatively conceived, transforming this caprice into a complex work for violin and piano duo. It is interesting to note that in *Caprice No. XXIV*, while leaving the *Variation No. 8* unaccompanied, Enescu makes a few changes which appear here in the violin part: among others, he adds unisons and grace notes in the *Tema* and adds a brilliant *Coda* for both violin and piano in the *Finale*.

Enescu, who was an excellent pianist, wrote also his own accompaniment to Paganini's *Le Streghe* and transcribed Sarasate's *Gypsy Aires* for piano solo. The three *Caprices* and their piano accompaniment present us with the rare opportunity to simultaneously have a glimpse at Enescu's artistry as a violinist, pianist and composer, which make them a unique document.

SHERBAN LUPU
Champaign, Illinois, June 2005

Longesmeaco

6^e ~~étude~~ de Paganini

Al. No. 1230

Accomp^t de piano par Longesmeaco

(Adagio) *andine*

Viola

Piano *

de la dernière

2^e volta

*) repeating this étude should be accompanied with the pedal sound

Capriciul VI

N. Paganini
Acomp. de pian de G. Enescu

Adagio *sourdine*

Vioară

p 2^{nda} volta

Pian*

p 2^a volta *pp* *m.g.*

delicatamente
ped.

ped.

3

ped.

ped.

5

ped.

ped.

* Presque toute cette étude devra être accompagnée avec la pédale sourde.

Capriciul XVI

N. Paganini
Acomp. de pian de G. Enescu

Presto

Vioară

Pian

The first system of the musical score, measures 1-3, is written for Violin and Piano. The Violin part (top staff) features a rapid sixteenth-note melody in the key of B-flat major, 3/4 time. The Piano accompaniment (bottom two staves) consists of chords and moving lines. The first measure of the piano part is marked with a first ending bracket and a dynamic of *f*. The second measure is marked with a dynamic of *p*. The third measure is marked with a dynamic of *mf*. The system concludes with a double bar line.

The second system of the musical score, measures 4-6, continues the Violin and Piano parts. The Violin part maintains its rapid sixteenth-note pattern. The Piano accompaniment provides harmonic support with chords and moving lines. The system concludes with a double bar line.

The third system of the musical score, measures 7-9, continues the Violin and Piano parts. The Violin part maintains its rapid sixteenth-note pattern. The Piano accompaniment provides harmonic support with chords and moving lines. The system concludes with a double bar line.

22

f *mf* *rit.*

25

p *legato* *rit.*

28

mf *rit.*

31

p *sf* *rit.*

Capriciul XXIV

N. Paganini
Acomp. de pian de G. Enescu

Thema

Vioară

Pian

1^a volta *mf*
2^a volta *pp*

5

mf

9

V

George Enescu

(1881-1955)

V
NICCOLÒ PAGANINI

CAPRICIILE nr. VI, XVI și XXIV
Les CAPRICES no. VI, XVI et XXIV
CAPRICES no. VI, XVI and XXIV

acompaniament de pian de
accompagnement de piano par / piano accompaniament by
George Enescu

Colecție editată de / Collection éditée par / Collection edited by
Sherban Lupu și dr. Ilinca Dumitrescu

Vioară / Violon / Violin

GRAFOART

Vioară

Capriciul VI

N. Paganini
Acomp. de pian de G. Enescu

Adagio *sourdine*

p 2nda volta

3

5

7

9

sf

11

Vioară

13

cresc.

Musical notation for measures 13 and 14. The key signature has two flats. The melody is written on a treble clef staff with a series of eighth notes and quarter notes, some beamed together. The bass line consists of a steady eighth-note accompaniment. A hairpin crescendo is shown below the staff.

15

f dim.

Musical notation for measures 15 and 16. The melody continues with eighth and quarter notes. The bass line remains consistent. A hairpin crescendo leads to a forte (*f*) dynamic, followed by a hairpin decrescendo (*dim.*) in the final measure.

17

Musical notation for measures 17 and 18. The melody features a series of eighth notes with a slur over the first two measures. The bass line continues with eighth notes. A hairpin decrescendo is shown at the end of the system.

19

cresc.

Musical notation for measures 19 and 20. The melody consists of eighth notes with a slur. The bass line continues with eighth notes. A hairpin crescendo is shown below the staff.

21

Musical notation for measures 21 and 22. The melody continues with eighth notes and quarter notes. The bass line continues with eighth notes. A hairpin decrescendo is shown at the end of the system.

23

p cresc.

Musical notation for measures 23 and 24. The melody continues with eighth notes and quarter notes. The bass line continues with eighth notes. A hairpin decrescendo leads to a piano (*p*) dynamic, followed by a hairpin crescendo (*cresc.*) in the final measure.

25

Musical notation for measures 25 and 26. The melody continues with eighth notes and quarter notes. The bass line continues with eighth notes. A hairpin decrescendo is shown at the end of the system.