

London, 30 October 2007

Dear Professor Lupu,

Firstly, I must apologise for the time it has taken me to write to you. Thank you most sincerely for sending me a copy of your “Unknown Enescu” CD.

All of the works on the disc were new to me, except the Aria and Scherzino for violin and orchestra, which I have previously heard performed in London. One thought about Enescu’s writing is confirmed by this disc – namely that every work carries significance within Enescu’s output and his compositional development across his creative life. As a result our understanding of Enescu the composer is enriched by these ten short pieces.

Particularly valuable I think are the two works for solo violin, the Sarabande and *Airs dans le genre roumain*, which allow the listener the opportunity to realise the extent to which Enescu absorbed Bach through his activity as a violinist whilst holding his country’s native traditions and voice dear. The *Airs* are also essential to getting another insight into works such as *Impressions d’enfance* and the Third sonata for piano and violin. Although the material is different there is a palpable sense of Enescu’s mind working on the same concerns that occupy these other larger works. I am intrigued by the fact that Enescu considered violin version of the *Symphonie Concertante*, which you have arranged and play as the *Fantasie Concertante*. The slight re-naming seems entirely appropriate to me, given the different mood that you convey within the music. The arrangement is – in my view – sensitive and very apt for the violin.

The same can be said of your orchestral arrangements in the *Pastorale*, *Menuet* and *Nocturne*; they all carry a wide palette of instrumental colours, which no doubt Enescu hinted at in his original four-handed piano accompaniments. The works themselves show Enescu in his most Gallic compositional voice, clearly still responding to his instruction in Paris. I wonder if somewhere amongst the manuscripts there might still be evidence of his fugue writing, which was so influenced by Gedalge?

To this must be added the *Ballad* and the *Andantino malinconico*, both of which display Enescu’s generosity towards his interpreters in different ways: the former through its rich melodic lines, whilst the latter tests the interpreters’ insight into his mature musical language. The *Sérénade lointaine* demonstrates Enescu’s affection for the cello as it seamlessly intertwines around and augments the violin and piano parts. Of all the chamber performances recorded here, this sounds the most successful to me.

Your violin tone throughout is forthright and heartfelt which is to the benefit of the music, and fellow musicians Ilinca Dumitrescu, Marin Cazacu and the University of Illinois Enescu Ensemble all acquit themselves with distinction equal to your own.

One regret is that this disc is not more widely available, as the music demands the largest possible audience.

I look forward to reading your thoughts on performing Enescu’s music in your forthcoming book, which I await with great interest.

With best wishes,

Evan Dickerson