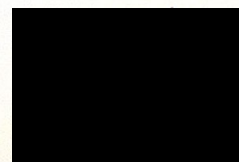
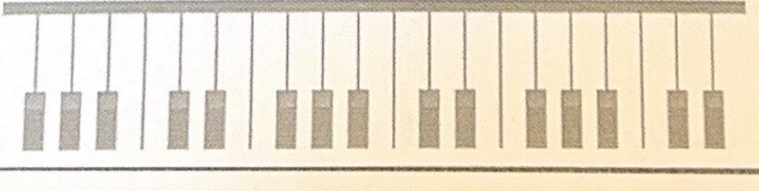
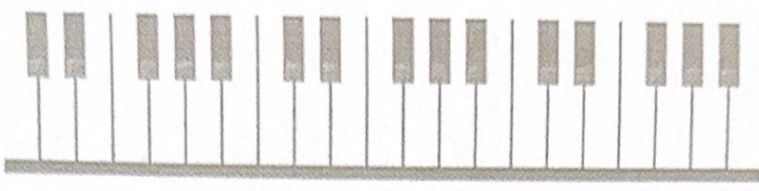


## Ioan Mihăilescu

### Lista cu 10 lucrări reprezentative

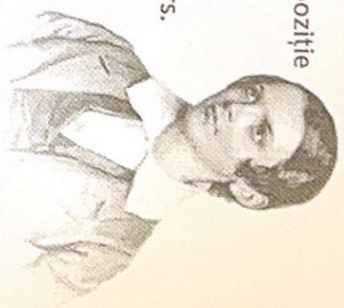
1. Premiul II la Concursul Internațional de pian *Carl Filtsch*, Sibiu, 2019 și Premiul *Carl Filtsch*, Sibiu, 2021
2. Premiul *Constantin Silvestri*, Concursul Internațional de pian *Târgu Mureș / Marosvásárhely*, Târgu Mureș, 2022
3. Premiul III la Concursul Internațional *Giulio Rospigliosi*, Lamporechio, Italia, 2023
4. Recital 4te PIANO – Filarmonica *George Enescu* București, Ateneul Român, 22 aprilie 2023
5. Concertul în fa minor de J. S. Bach BWV 1056 cu Orchestra Filarmonicii *Banatul* din Timișoara, dirijor Cezar Verlan, 5 martie 2021, link youtube: Concert simfonic – Familii de muzicieni, Filarmonica Banatul
6. Recital de pian Ioan Mihăilescu în cadrul stagiunii Filarmonicii *Banatul* din Timișoara, Sala Capitol, 6 octombrie 2022
7. Participare cu piese de pian solo în Festivalul internațional *INTRADA*, în cadrul Recitalului *Remus Georgescu Perpetuum*, Filarmonica Banatul din Timișoara, Sala Capitol, 21 noiembrie 2021
8. Premiul publicului obținut la Concursul inițiat de Institutul Liszt / Centrul Cultural Maghiar din București (ediția 2021) care a constat în Recitalul / Concert de Crăciun cu Katica Lázár la Institutul Liszt din București, 16 decembrie 2021
9. Participare în cadrul Ansamblului AdHOC în Festivalul Internațional *Meridian 2023 - Persona*, Cluj-Napoca, Sala Studio a ANMGD, 7 noiembrie 2023
10. Participare la Conferința *Știința Muzicii – Performanță în interpretare*, ed. XIII, Brașov 4-6 noiembrie 2023, cu articolul *The Suite for Piano in the Creation of George Enescu and Constantin Silvestri – Tradition and Originality* selectat pentru publicare în *Bulletin of the Transilvania University of Brașov – Supplement Series VIII: Series VIII: Performing Arts • Vol. 16 (65) No. 2 SPECIAL ISSUE – 2023*





Concurs-Festival Internațional de Interpretare Pianistică și Compoziție  
 "Carl Filtsch" - Sibiu, 9-14 Iulie 2019

"Carl Filtsch"  
 International Competition-Festival for Pianists and Composers.  
 Sibiu, 9-14 July 2019



# DIPLOMA

MIHĂILESCU ION, România

PREMIUL / PRIZE: II  
 CATEGORIA / CATEGORY: C  
 INTERPRETARE / INTERPRETATION



Csiky Boldizsár  
 President of the Jury

Dan Grigore  
 Tatiana Levitina

Sarah Stamboltsyan

Henriette Gartner

Nadja Proissler

Petruț Constantinescu

JURIUL / JURY

*Dan Grigore*

*Sarah Stamboltsyan*

*Henriette Gartner*

*Nadja Proissler*

*Petruț Constantinescu*



CONCURS FESTIVAL INTERNAȚIONAL DE INTERPRETARE PIANISTICĂ  
ȘI COMPOZIȚIE - Sibiu, 10-15 iulie 2021



"CARL FILTSCH" INTERNATIONAL COMPETITION & FESTIVAL  
FOR PIANISTS AND COMPOSERS - Sibiu, 10-15 July 2021



# DIPLOMA

MIHĂILESCU IOAN  
ROMÂNIA

PREMIUL „CARL FILTSCH” /  
„CARL FILTSCH” PRIZE

Category / Category C  
Interpretare / Interpretation



JURIUL / JURY

Csiky Boldizsár (România) - Președintele juriului / President of the jury  
Nadia Preisler (Germania) // Adela Liculescu (Austria) // Octavian Renea (Germania) // Kálmán Emese (România) // Daniel Jinga (România) // Cristian Lăpeș (România)

*Csiky Boldizsár*  
*Daniel Jinga* // *Cristian Lăpeș*

Concursul Internațional de Pian „Târgu Mureș – Marosvásárhely” 2022

# Diploma

PREMIUL „Constantin Silvestri”

Se acordă,

Concurentului/ ei: **IOAN MIHĂILESCU**  
din **ROMANIA**

în cadrul Concursului Internațional de Pian „Târgu Mureș – Marosvásárhely” 2022,  
desfășurat în perioada 10-13 octombrie 2022,  
în Sala Mare a Palatului Culturii din Târgu Mureș, România.

Csiky Boldizsár jr.  
pianist, prof. univ. dr. la Academia  
de Muzică „Gheorghe Dima” din  
Cluj, România, președintele Juriului

Romeo Rîmbu  
prof. univ. dr. habil, dirijor  
permanent al Filarmonicii  
de Stat Oradea

Nicolae Dumitru  
pianist, profesor la  
Colegiul Național „George  
Enescu” din București, România

Adela Liculescu  
pianistă concertistă,  
Viena, Austria

Levente György  
director general al Filarmonicii  
de Stat din Târgu Mureș,  
România

**T<sub>ârgu</sub>M<sub>ureș</sub>**  
Marosvásárhely  
INTERNATIONAL  
COMPETITION



**Associazione Cultura e Musica Giulio Rospigliosi**  
 in collaborazione con il Comune di Lamporecchio

# 28° International Piano Competition Giulio Rospigliosi

## Premio Rospigliosi 2023

DIPLOMA DI 3° Prize

PUNTI 86

RILASCIATO A Mihailescu Ioan

**Direzione Artistica Giuria**  
 Luca Torrigiani  
 Lapo Vannucci  
 Elisabetta Simonetta

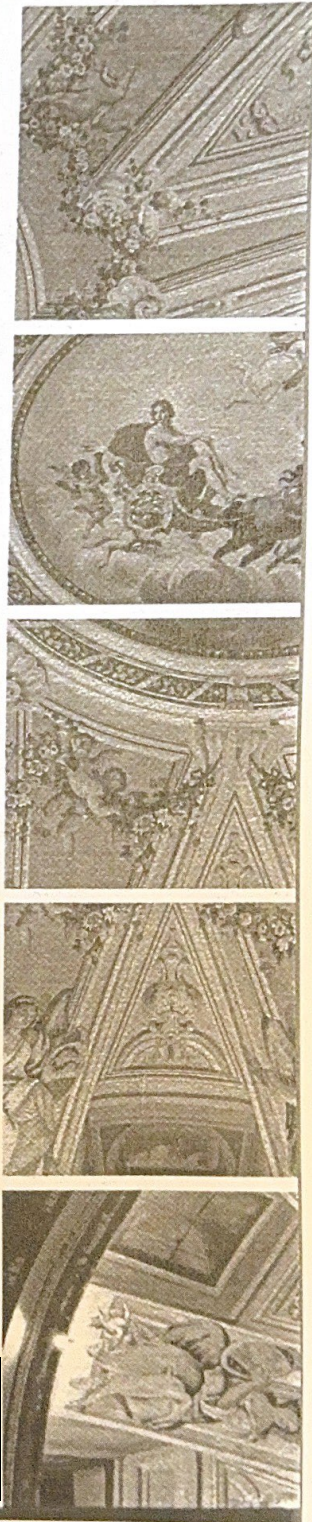
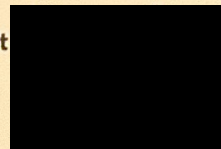
**Assessore alla Cultura**  
 Dott.ssa Monica Cetraro

*[Handwritten signatures of the jury members]*

*[Handwritten signature of the cultural assessor]*

Villa Rospigliosi, Lamporecchio, Pistoia  
 30 - 31 Marzo 2023

acmrospigliosi.it





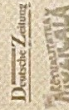
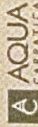
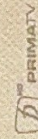
**Ateneul Român**

Sâmbătă, 22 aprilie 2023,  
ora 19:00

# 4te PIANO: Dansuri la 4, 6 și 8 mâini

## DRAGOȘ, MANUELA, DINU & IOAN MIHĂILESCU – pian

În program, lucrări de  
Constantin Silvestri, Johannes Brahms, Samuel Barber, Edvard Grieg, Béla Bartók,  
Sergei Rahmaninov, Antonin Dvořák, Emmanuel Chabrier



**Bileto**

Casa de bilete a Filarmonicii, tel. +4021 315 65 78  
Online pe <https://www.fge.org.ro/calendar>  
și <https://ove.ro/>



2023

Transmisie online Vineri | 5 martie

Facebook & YouTube 2021 | ora 19



Filarmonica Banatul  
STAGIUNEA 2020 - 2021



# Concert Simfonic

Orchestra Simfonică a Filarmonicii Banatul

Familii de muzicanti

Dirijor:

**CEZAR VERLAN**

Soliști:

**MANUELA IANA-MIHĂILESCU** - pian

**DRAGOȘ MIHĂILESCU** - pian

**IOAN MIHĂILESCU** - pian

**DINU MIHĂILESCU** - pian

## Medalion BACH

Concertul brandenburgic nr. 3 în Sol major, BWV 1048

\*

Concertul pentru clavecin și orchestră fa minor, BWV 1056

\*

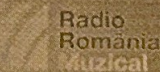
Concertul pentru două clavecine și orchestră în Do minor, BWV 1060

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Concertul pentru două clavecine și orchestră în Do major, BWV 1061

\*

Bach-Siloti Preludiul în si minor



f Filarmonica Banatul Timișoara

[www.filarmonicabanatul.ro](http://www.filarmonicabanatul.ro)

2023  
Timișoara 2023  
European Capital of Culture

Filarmonica Banatul  
STAGIUNEA 2020 – 2021

Sala Capitol

Marți | 15 iunie  
2021 | ora 19



# RECITAL de PIAN

## IOAN MIHĂILESCU



**J. S. BACH**

**L. van BEETHOVEN**

**F. LISZT**

**G. ENESCU**

Preludiul și fuga în re minor BWV 851

Sonata op. 81a în mi bemol major Lebewohl (Les Adieux)

Rapsodia spaniolă

Suita op. 10 în re major

Bilete: 20 lei/10 lei  
(elevi, studenți, pensionari)  
30 lei (loje centrale)



Filarmonica Banatul Timișoara [www.filarmonicabanatul.ro](http://www.filarmonicabanatul.ro)



# Festivalul Internațional de Muzică Nouă *Intrada*

Ediția a VII-a, 15-21 noiembrie 2021

In memoriam  
Remus Georgescu (1932-2021)

DUMINICĂ

21

noiembrie 2021

ora 19:00, Sala Capitol

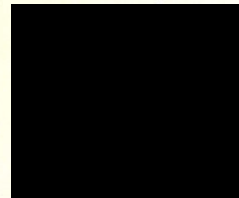
*Remus Georgescu Perpetuum*

RAMONA MORĂRIȚA | soprană  
MARIA VIRGINIA ONIȚA | soprană  
CRISTIAN ARDELEAN | bariton  
MARKO RISTIČ | acordeon  
FELIX BURGHELEA | tubă  
MANUELA IANA-MIHĂILESCU | pian  
DRAGOȘ MIHĂILESCU | pian  
IONICĂ POP | pian, sintetizator, percuție  
ANDREEA DUMITRESCU | pian  
ANDREEA OLĂRIU | pian  
IOAN MIHĂILESCU | pian  
REGINA CSERMAK | pian

În program lucrări de: REMUS GEORGESCU  
LAURA MANOLACHE | IONICĂ POP

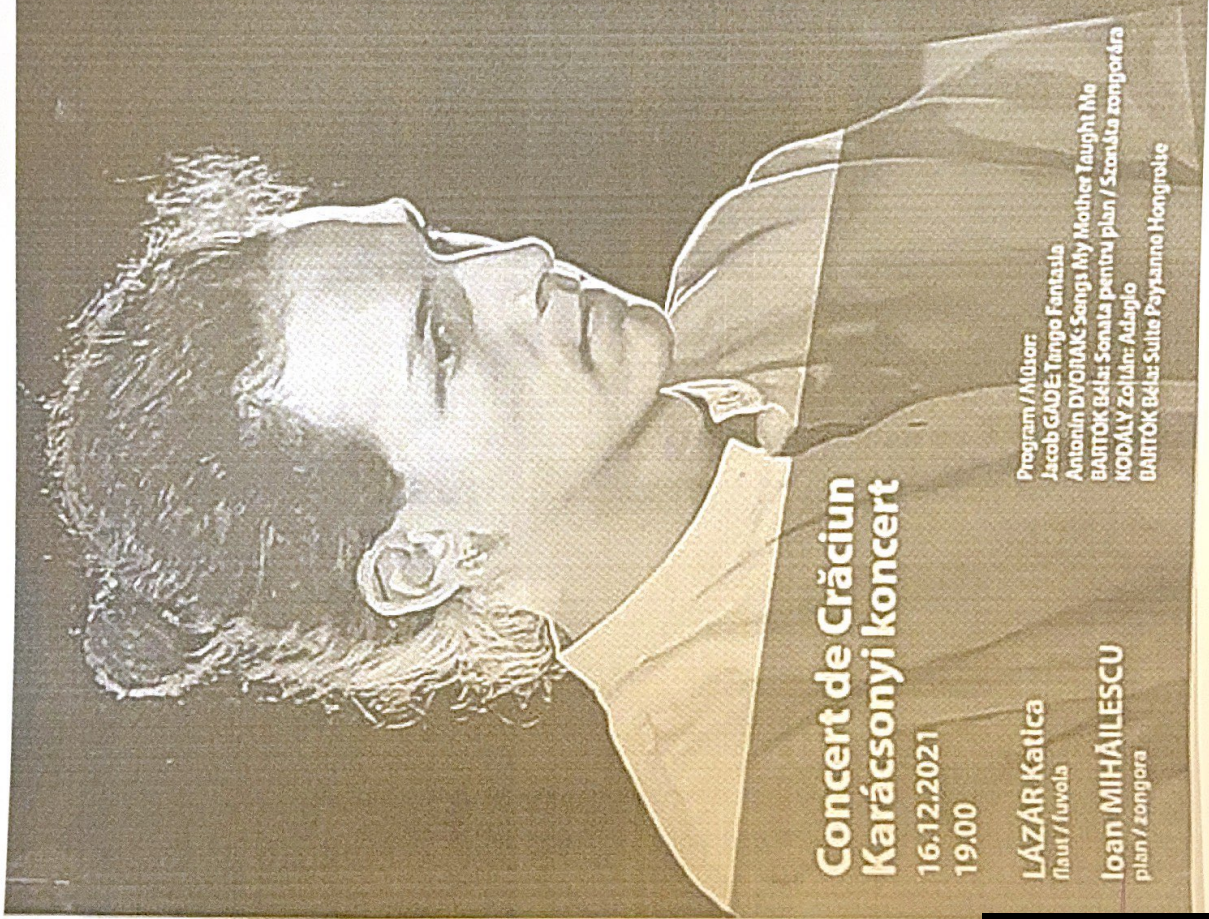


Primăria  
Municipiului  
Timișoara





Gina Patrîcchi nr.8 & online  
culture.hu/bucuresti



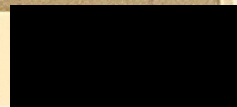
# Concert de Crăciun Karácsonyi koncert

16.12.2021  
19.00

**LAZÁR Katlca**  
flaut / flauto

**Ioan MIHĂILESCU**  
pian / zongora

Program / Műsor:  
Jacob GADE: Tango Fantasia  
Antonin DVOŘÁK: Songs My Mother Taught Me  
BARTÓK Béla: Sonata pentru pian / Szonáta zongorára  
KODÁLY Zoltán: Adagio  
BARTÓK Béla: Suite Paysanne Hongroise





FESTIVALUL INTERNAȚIONAL MERIDIAN 2023

# PERSONA



Măști, 7 noiembrie 2023, ora 19

Sala Studio a Academiei Naționale de Muzică "Gheorghe Dima" Cluj-Napoca

TRANSPARENT MASKS („Măști transparente”)

**Ansamblul AdHOC**

Conducerea muzicală Adrian Pop

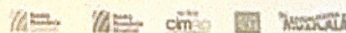
Raluca Ilovan - flaut  
Aurelian Băcan - clarinet  
Melinda Béres - vioară  
Vlad Rațiu - violoncel  
Eva Butean - pian  
Emil Simion - percuție  
Gáspár Veress - pian  
Ioan Mihăilescu - pian

PROGRAM:

Jan Dušek – *Unsent letter* pentru clarinet solo  
Șerban Marcu – *Toccata impaziente* pentru vioară, clarinet și pian  
Violeta Dinescu – *Bindfaden* pentru flaut, pian și percuție  
Ciprian Pop – *Gaia* pentru pian solo  
Roman Vlad – *Coincidențe II* pentru clarinet, vioară și violoncel  
Maia Ciobanu – *Project* pentru clarinet, violoncel și percuție  
Gáspár Veress – *Mosaik* pentru două pian  
Sebastian Țună – *Destin II* pentru flaut, clarinet, vioară, violoncel și percuție

grafică afiș: @ordoetchao

Parteneri media



## The Suite for Piano in the Creation of George Enescu and Constantin Silvestri - Tradition and Originality

Ioan MIHAILESCU

*Abstract: The composers George Enescu and Constantin Silvestri played an important role in the evolution of the piano suite genre in the Romanian music of the 20<sup>th</sup> century. The Piano Suite in D major op. 10 (1901-1903) by G. Enescu combines elements of baroque origins with elements of French music (present especially in the music of Ravel and Debussy) and elements of folklore influence from genres of Romanian traditional folk music (doimă and dances <joc>). The Suite III op.6 no. 1 (1933) by Constantin Silvestri includes pieces that feature an Expressionist theme. The melody is defined by a fusion between improvisation and rigorous organization. The presence within the same piece of some songs of diatonic structure with intensely chromatic songs stands out. The two suites for piano reflect the concern of the composers G. Enescu and C. Silvestri to widen the sphere of expression of a traditional framework, achieving this through the originality of their compositional language.*

*Keywords: piano suite, Enescu and Silvestri original language*

The piano suite has had a complex evolution from the Baroque to the present day. In the Romanian music of the 20<sup>th</sup> century, composers George Enescu and Constantin Silvestri had an important role in the development of this genre for piano.

George Enescu (1881 – 1955) became an emblematic composer for Romanian music, through the originality and diversity of his creation. By the way he incorporated elements of Romanian folklore into his creation, he can rightfully be called the *modern alchemist who discovered the elixir of the originality of national expression in the art of sounds, the composer who offered the Romanian solution without seeking it at any cost.*

Of the 33 opuses that comprise the entirety of Enescu's creation, five of them are dedicated to the piano: op. 3, 5, 10, 18 and op. 24 - which includes the 3 *Piano Sonatas*, conceived at different times. Piano works have an upward direction, from miniatures to suites. The first works are characterized by varied sizes and diverse styles with a romantic touch. In opus 3, 5 and 10, the composer brings to the fore old dances and baroque

and classical patterns, combining the rigor of the construction with a specific harmonic coloring. Each opus carries a title, and comprises several parts with separate titles, but also much larger and more complex in size than the miniatures of the previous period.

1. *Suite Op. 10 in D major* by George Enescu

The beginning of George Enescu's creation is therefore marked by diversity, in search of his own path in the realm of composition. Thus, *Suite op. 10* is an early work, from the period of his studies in Paris, where he studied both violin and composition. The music of J. S. Bach, as well as trends in French music of the late 19<sup>th</sup> and early 20<sup>th</sup> centuries, obviously influenced him at the time. Compared to *Suite no. 1* for piano *În stil vechi* (*In the old style*) in which he uses compositional techniques specific to the German Baroque - plus modern harmonic contributions, *The Second Suite op. 10* is rather impacted by the French baroque, processed in a vision close to that of Maurice Ravel or Claude Debussy.

Ravel's music was an original direction of updating old French music through the suite *Le Tombeau de Couperin* (The Grave of Couperin), which inspired Enescu directly in the *Suite op. 10*. The music of Debussy (whom he admired with certain reservations) was also an illustration of the new spirit he brought to music, which revolutionized the entire creation of the 20<sup>th</sup> century. But, as Enescu confessed to Bernard Gavoty after listening to Debussy's opera - *Pelléas and Mélisande*: "My musical thirst was not satisfied, I always ask for more."

Enescu therefore wanted another expression in music and felt the fresh source of Romanian folklore as a source of creative inspiration. In this way, the introduction of melodic and rhythmic elements taken from folklore can be felt in the piano suite, especially in their improvisational parts (for example in *Pavane* or *Bourrée*).

The titles of the songs from *Suite op 10* for piano are suggestive of dances or parts of a pre-classical suite: *Toccata*, *Sarabande*, *Pavane* and

*Bourrée*. The sound material, however, is much more complex. The music of the pieces in this *Suite op. 10* combines in addition to baroque elements and elements of French music reflected especially in the music of Ravel and Debussy, and elements of folkloric influence from genres of Romanian popular music - *doinas* and *joc*.

As the period of making the four pieces, *Toccata* stands out as the first piece – composed in 1901, the rest of the pieces being completed in 1903. However, they are perceived by current performers as a common, unitary body, each of the pieces bringing more diversity to the suite. Which does not mean that each piece fails to have an expressive autonomy, each piece can also be interpreted separately. The *Toccata* and the *Bourrée* bring to the fore the aspect of pianistic virtuosity, the *Sarabande* and *Pavane* being represented more by harmonic refinement and that of dynamic nuance. For this suite, originally presented with the motto *Des cloches sonores*, Enescu received the *Musica Magazine* Prize from Paris and the *Pleyel* Prize in 1903.

*Toccata* majestically opens the suite of songs. Fast passages of triplets prelude, then processed into entertainments, and bring to the listener that aspect of instrumental virtuosity, subject of course to the bushy content of interweaving plans (some expressed in piano octaves).

The unfolding in all registers of the piano, produces a wide, expressive opening to express the *Majestueusement, mais pas trop lent* character indicated by the composer at the beginning of the piece. The *f et sonore* indication also points out the impact this beginning must have on the listener. The widening of the expressive points helps to mark them, and the shades of *fff* are culminations that show the breadth thought by the composer for a piano performance, but with symphonic sonorities.

If we were to associate a fundamental element thought by the Greek philosophers among the four elements present in our physical world, the earth element would be present here. The stability of the musical discourse is given by a solid support on the bass notes, caught in resonance by the right pedal

of the piano (consistently marked by the composer in the score).

*Sarabande*, also in the key of D major, would represent the water element due to the fluidity of its musical discourse. The group of themes, with the indication *noblément, un peu alanguie* and *doux et fondu*, as well as the *arpeggios* of the chords express the noble and generous character, but with a great depth aspect of the piece. Escapes in the acute register of the main theme, upon its return, in the final section, in B flat major, give celestial reflections to the opening theme. The original harmonies brought by Enescu in this piece give an impressionistic color to the musical discourse. A sober lyricism is expressed at the beginning of this slow, elegant dance that graced the baroque suites. The *noblément* indication creates the general framework, but the piece also has shades of passion and depth, with shades of mystery, in the middle section.

The structure of the piece is tripartite, A – B – A1, the repetition of A being varied in A1 on a tonal level - right at the beginning (on *B flat* instead of *D*) and on a rhythmic level – triplets of sixteenths – as background of descending sequences that amplify in the third part of the A section (starting in bar 23). The developing section B is marked both by the change of key - B major, and by a change of tempo (MM. = 66). The frequent indication of *augmentez* and *a l'aise* indicates the fluctuating pulse of the phrases, like tumultuous waves.

*Pavane*, the only piece that is not in D major, which starts in the key of B minor and ends in B major, could express the air element, an argument being the *quasi flute* indication, noted by the composer for the sonority of the theme that appears in bar 4. The epic character or lyrical, sometimes with improvisational nuances, places this piece in a different setting than the previous pieces, exploiting precisely the expressive area of Romanian folk ballads and *doinas*. However, the structure of the piece is particularly elaborate, the improvisational parts being like an expressive binder in the general framework of the piece. The imprint of French music can be found in the area of

harmonies that dress the cantabile lines. These melodic lines, however, remind us of Romanian *doinas* ("this song, in its neoclassical guise, bears the unmistakable imprint of a Romanian *doina*").

*Bourrée*, a piece of obvious instrumental virtuosity and the final piece of the *Suite op. 10* could be associated with the fire element. The symphonic combination of plans and the predominantly rhythmic structure bring to the listener's attention again an active area that tends to expand permanently, like fire. Areas of refined *burlesque* and of inspired improvisation also appear in this piece. The grandiose nature of the piece and the opening it has at the end may have led the critics to note: "From the world *Enescu suite*, we exit through a grandiose portal, like a reply to the majestic entrance in the music of the *Toccata*".

The journey through diverse expressive areas, but in the end united enough to express with a lot of fantasy a unitary whole, thus combines tradition with the modernity desired by the composer, in search of the originality of his own language within the music of the 20<sup>th</sup> century.

#### 2. *Suite III op. 6 no. 1* by Constantin Silvestri

Constantin Silvestri was highly regarded during his lifetime as a pianist, improviser pianist and conductor. His creation for the piano is very diverse, the piano playing is very attractive. The first two suites, entitled *Copii la joacă* (*Children at play*) follow a musical program; the third, however, uses another kind of programming, characterized by expressionist notes.

The third suite was composed in 1933 and contains six pieces. Each piece has a suggestive title: *Preludio*, *Duetto*, *Capriccio*, *Notturmo*, *Danze sacre* and *Baccanale*. The language used by Silvestri is visionary for the period in which it was composed, especially in the landscape of Romanian music since then.

In Silvestri's creation, the melody is defined by a combination of improvisation and a rigorous organization, determining musical themes that fall into two stylistic typologies: some with an improvisatory character, and others chosen after a



strict selection. Another stylistic feature is the presence within the same piece of songs of diatonic structure with intensely chromatic melodies.

Complex and original harmony is the most personal and defining feature of Silvestri's creation. This involves a free treatment of dissonances, frequent uses of polytonal chords and frequent chromaticism. A feature of mature creations is the coloristic (neutral) support function of the harmony, above which the melody unfolds independently and next to which it forms harsh dissonances.

*Preludio* is the only piece that preserves a component of the preclassical suites. The musical dialogue is between two voices, resembling the two-voice inventions of J. S. Bach. The atmosphere of fear, in a whisper, is helped by the small dynamics between *mp* and *pp* and by the obsessive rendering of the thematic motif. The first note of the left hand in the *p*, like a bell heard from afar, the fermata above it gives time to the vibrations of the piano to be heard like the resonance of a bell.

The theme of the *Preludio* can be divided into two sections: the first static, in *p*, which foreshadows the thematic motif and which continues the atmosphere of silence, by continuing the use of the fermata; and the second section, dynamic, which gives the state of uncertainty through the *crescendo-diminuendos* of the theme, finally reaching the *crescendo la poco p*. There follows a transition to another appearance of the theme, this time varied, without the stops on the fermata from beginning. When the theme is in the left hand, the soprano accompaniment now acquires a special sonority. The change in tempo in the halftime measure marks the change in mood of the ending. The composer finally brings us back to the atmosphere of the first sound of the piece, with the *molto p express* indication. The piece ends dissonantly, undecided, in *pp sensibile*.

In *Duetto*, as the title suggests, we are presented with two contrasting characters. The first, with an energetic, massive nature, like a *tutti* through its full sonority, in unison, in sonorities of *mf* and *f*. For this we have the notation *senza Ped.* And the second, with the indication *cantando* and

*con Ped.*, shows us its sensitive, harmonic character. If the first gave the impression of security, this one induces us insecurity through chromaticism that fluidize the melodic discourse. Another reason for the fluid feel is the tempo sequence, *accelerando/allargando*, which the composer notates with arrows, a notation that appears as a novelty in Silvestri's pieces. At the last appearance of the first character, the massive, *tutti*, sounding nature disappears; the sonority of *pp*, *molto pp* is now used – imprint of the fine nature of the second character.

The suite continues with *Capriccio*, with a modern, improvisational, burlesque character made through *arpeggiato* with *quasi pizz* notation. It does not require a massive sound, but a very energetic nature. The play proceeds almost entirely in this manner. Placing the chord on second beat of the measure destabilizes the meter. At the same time, it gives energy to the next phrase. The same chord heralds the end of the piece, but without having the destabilizing role. The ending brings unison *legato* quarter notes, a caricature of the first character of the *Duetto*, with whimsical breaks.

*Notturmo* brings about a very original contrast of expression, in which fleeting references are made to the music of the *Szabadban (Out of Doors)* suite by Béla Bartók or to some of the final creative works of Alexandr Scriabin. Silvestri seems to be painting a dark and internalized picture, as in *Cântecele de pusti* op. 27.

*Nocturno* has an organ-like writing at the beginning of the work, through a long pedal and the melody in another register. The composer induces the nocturnal, dreamy character. It is further fueled by expressionistic harmonies in *p* that do not allow to distinguish whether it is unfolding in a dream or a nightmare. The *tempo* change at the end sets up the next section. Stopping the organ pedal changes the dense character from the beginning with a melody in the left hand like the intervention of a flute, accompanied by the march of the left hand from low to high register. The diaphanous beginning, with the impression of a beautiful dream, is brought more towards that of a nightmare by the increasingly rapid trills at the end. The

continuation of the section as in a *stretto* dynamizes sonically and amplifies through emotion each state: dream and nightmare.

*Danze Sacre* brings the sonority of an ancient ritual. The sonority of the beginning is massive, almost wanting to be heard up to the heavens. It has a high-level spiritual charge.

The element that stands out is the bi-tertial tune that gives it a special sonority. The ending of this theme brings the unison, *senza Ped.*, in contradiction with the previous sonority. It is repeated twice, once in *f*, the second time in *pp* with the *quasi una corda* indication. The middle section oscillates between choral writing with the indication *con Ped.*, and in unison with the indication *senza Ped.*, recalling the end of the original theme. The return of the ritual theme is prepared by amplifying the sonority. The last bars mark the ending, spiritual ecstasy being reached. The last chord, notated *pp*, can be interpreted as the end of a sacrificial ritual.

The ending releases the tension, by gradually decreasing the tempo and sonority. The last chord, in E major, lights up the sound and is like an answer to the dream/nightmare conflict: it was all a dream.

*Baccanale* is true rendering of the spirit of a Bacchanal. The piece begins with a virtuosic introduction full of sound effects through *f-p* differences, registers and by pauses that create suspense. The first theme of the piece appears in *pp* to then amplify until the end of the piece. The ascending and descending scales of the right hand add dimension to the soprano, while the fourths of the left hand keep the thematic discourse in check. Pedaling is also a primary tool for expanding the palette of sound effects. Chromatism and chords build up the tension. The ascending chromatic range is the charge of energy, the discharge materializing through a descent in high tenths. The rhythm and accents of the right hand, combined with the ostinato of the left hand, give the second theme a wild, tribal nature. Everything unfolds in an ample sonority. The coda is a continuous accumulation of sonority, with very precise and direct articulation. A micro-melody formed in the

higher sounds of cluster chords is distinguished. It continues through increasing tempo indications that truly induce the euphoric trance of a Bacchanal. The pauses that appear in the last bars have the role of energizing the explosions that follow. The last two bars of the piece with the indication *ffff* are the true climax of the piece.

### 3. Conclusions

The two piano suites presented prove the partial takeover of a tradition specific to the genre and the concern of the composers G. Enescu and C. Silvestri to widen the sphere of expression of a traditional framework, achieving this through the originality of their compositional language. The two composers opened new perspectives for genre creation in Romanian music of the 20<sup>th</sup> century.

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