

FORM AS A RELATIONAL OBJECT: TWO STORIES OF METRICAL DISSONANCE, OR A MUSIC-HISTORIOGRAPHICAL LESSON FROM GEORGE ENESCU

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THE SPECTRE OF BINARISM

More than forty years since Carl Dahlhaus's critique, the concepts of 'centre' and 'periphery'—or their analogous counterparts, 'universal' and 'national'—still linger on in accounts of European art music at the turn of the twentieth century¹. To be sure, much effort has been devoted in the past decades to remapping what were considered peripheral². But a similar binary mentality continues to be felt in the historiography of music inspired by the national movements around 1900. For one thing, musical cultures from which such works are emanated were often in the process of searching for their own voices at the time, and this stands in sharp contrast with their more established contemporaries, especially the Austro-German tradition, that had already had a wide influence by then³. In view of their divergent status, music stemmed from the former context is frequently branded as national (and by extension, peripheral, construed as foreign to the 'centre') despite expressing not necessarily merely such ideals. This attests to a form of othering and in turn reinforces the meta-historical narrative driven mainly by the achievement of the Austro-German musical culture, which problematically seems to be immune from the same framing⁴.

One consequence of such a binary attitude is a confirmation bias to seek what is national in the musical material, a tendency which is constantly noted in the study of George Enescu's music. Although Enescu had split much of his time between East and West, his works have often been conceived as representative of Romanian music for having successfully derived «the national essence» from folklore and presented it in new forms⁵. This thus leads to the frequent emphasis on Enescu's use of vernacular sources. His folk modalism, for instance, has attracted particular attention: it has been regularly highlighted as an expression of the composer's national identity in works ranging from chamber music to opera⁶. The recurring focus on folk idioms effectively testifies to Enescu's status as a national composer, and yet this also results in the neglect of his other compositional practices arising from his experiences in the West. While scholars such as Michael Beckerman and Jim Samson are reluctant to describe Enescu's music in nationalist terms, the reception of his works however continues to suffer from the

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¹ Dahlhaus diagnoses a historiographical tendency that treats the concept of 'national' as an alternative to 'universal', which was nevertheless the «prerogative» of more influential musical nations including Italy, France and Germany. To describe a musical phenomenon as 'national' is therefore «a covert admission» that it is peripheral. See DAHLHAUS 1980, pp. 88-89.

² I have in mind GRIMLEY 2006 and 2010, as well as HARPER-SCOTT 2006.

³ On the challenges that composers from these emergent musical nations faced around 1900, see HEPOKOSKI 2011, pp. 462-469.

⁴ The same issue is also raised in DAHLHAUS 1980, pp. 88-89.

⁵ PIESLAK 2010, pp. 239-240. As Sabina Păuța Pieslak explains, the elevation of Enescu to being the ideal model of Romanian composers also had to do with his international acclaim, which the Romanian government intended to capitalise on to promote the Communist regime in the early phases of the Cold War.

⁶ See, for example, CRISTESCU 1997 and VÂRLAN 2015.

crude binary distinction between centre and periphery, or universal and national⁷. As Samson suggests, Enescu's music is marked by a transitional attribute that stands between «a diversified indigenous culture» and «a European symphonic culture⁸». Spotlighting only the former would fail to do justice to this cultural interplay, which arguably makes up Enescu's distinct voice.

In light of the issues with a binary construction, the present chapter develops a methodological framework for negotiating the multifaceted cultural orientation that underlies Enescu's musical language. Instead of squeezing the array of influences inherent in Enescu's music into the customary national/universal narrative, I reimagine such a transitional idiom as a web of practices informed by the sociocultural circumstances surrounding a work's production, contending that it is their convergence which generates the intercultural properties within a given formal span⁹. In what follows, I first revisit James Hepokoski and Warren Darcy's concept of «dialogic form» and reappraise its contextual foundation to sketch a culturally sensitive theory of musical form via Georgina Born's notion of relational musicology and Pierre Bourdieu's field theory¹⁰. From there, I posit the idea of form as a relational object and argue that what William E. Caplin calls formal functions could be construed as social fields where different culturally inspired compositional practices interact¹¹. Focusing on the rhythmic aspect of the first movement of Enescu's First Symphony (1905), I then present two stories about metrical dissonances in the subordinate theme, where each serves to illuminate a particular cultural setting from which these phenomena might be originated. The outcome attests to the nature of form as relations of compositional practices and hence moves away from the structural understanding of musical language as either national or universal. By foregrounding the historicity of such practices, it also allows a reassessment of historical claims that are based upon a binary model of music historiography.

DIALOGIC FORM, RELATIONAL MUSICOLOGY AND FIELD THEORY

The concept of dialogic form is fundamental to Hepokoski and Darcy's sonata theory. For the authors, musical form is neither a fixed entity nor a formalist product, but instead the result of the composer's dialogue with an intricate web of genre-defining compositional norms. Hepokoski's 2009 essay succinctly summarises this position. He suggests that:

[...] grasping the full range of an implicit musical form is most essentially a task of reconstructing a processual dialogue between any individual work (or section thereof) and the charged network of generic norms, guidelines, possibilities, expectations, and limits provided by the implied genre at hand. This is 'dialogic form': form in dialogue with historically conditioned compositional options¹².

In his recent *Sonata Theory Handbook*, Hepokoski reiterates the emphasis on the relation of dialogic form to generic context. He specifies that it is a dialogue set by the composer with «the contextually relevant, normative expectations» of a genre, which he defines as «a constellation of norms and traditions» that can be conceived as «historically fluid conceptual

⁷ BECKERMAN – SAMSON 1993, p. 134. These conceptual categories have largely shaped the contemporary reception of Enescu's music. For a recent consideration of the national/universal divide, see SANDU-DEDIU 2018, pp. 65-66.

⁸ SAMSON 2013, p. 398.

⁹ I am not advocating the complete removal of these labels but instead countering their use as uncontested structural categories to distinguish musical cultures of Germany, France and Italy from the rest of Europe and beyond, in respect of the issues of nationalism and national style. See also DAHLHAUS 1980, pp. 88-89.

¹⁰ HEPOKOSKI – DARCY 2006, pp. 10-11; HEPOKOSKI 2009; BORN 2010; BOURDIEU 1984.

¹¹ CAPLIN 1998 and 2009.

¹² HEPOKOSKI 2009, p. 71.

forces» resulted from «culturally situated ‘social actions’¹³». An underlying feature of genre, Hepokoski proclaims, is that each of its manifestations is a «token» of a general type, or of the genre itself. To understand form dialogically is therefore to negotiate between the expectations of a genre and the individual realisations of that genre.

To establish generic norms as the central point of reference in dialogic form, Hepokoski foregrounds the historical essentiality of genre by spotlighting its nature as a historically fluid sociocultural product. He declares that genres not only reflect the social circumstances of their eras, but their rise and flourish also exhibit their cultural significance within the production or reception systems of their historical moments. Illustrating this with the *Eroica* symphony, Hepokoski avers that Beethoven was not the sole composer of the *Eroica*, because «many of the compositional features of that piece are more accurately regarded as dramatized affirmations of (or dialogues with) pre-existing, culturally produced norms that were external to Beethoven¹⁴». As such, genres are embedded within the once stable worldviews, and we are invited to pursue questions about how they might resonate with «aspects of then-existing social power and/or exclusions¹⁵».

In theory, this reassertion of historically and socioculturally situated genre as the regulative framework of formal practices makes clear the potential of a dialogic understanding of form in addressing questions of historical and cultural meaning. In practice, however, it is (still) unclear as to how the so-called generic norms with which the composer was supposed to be in dialogue shall be defined in connection with specific historical moments. In their critiques of sonata theory, Julian Horton and Paul Wingfield have respectively raised the same concern by pointing out the difficulty in pinning down generalised normative practices for post-1750 sonatas¹⁶. While Hepokoski has restated the historical importance of the sonata ‘genre’ as a «complex of commonly understood guidelines» upon which the composer’s creative realisations are based, his renewed effort to ground formal practices in the one and only genre seems to suggest the existence of a prototype for music from the late eighteenth to the early twentieth century¹⁷—despite that he repeatedly emphasises the flexibility and fluidity of generic norms, the «essential sonata trajectory», which Hepokoski and Darcy derive largely from the mid- and late-eighteenth-century sonata repertoire, functions in reality as the *de facto* referential layout in dialogic form. By calling on the essential sonata trajectory as the paradigm, this notion of dialogic form privileges yet only one particular mode of cultural discourse rooted in the Austro-German high-classical tradition¹⁸. The problem is made plain in a number of *fin-de-siècle* sonata-type works that do not align entirely with the Austro-German musical culture, including those by Enescu, where genre becomes merely one of the cultural contexts that inspire formal practices. An unquestioning acceptance of generic context as the source of formal behaviour would thereby risk

¹³ HEPOKOSKI 2021, p. 2. Here Hepokoski draws on the definition developed in ARTEMEVA 2004.

¹⁴ HEPOKOSKI – DARCY 2006, p. 607.

¹⁵ HEPOKOSKI 2021, p. 3.

¹⁶ HORTON 2005 and 2017B; WINGFIELD 2008.

¹⁷ HEPOKOSKI 2021, p. 4. The allusion to a prototype is evident in Hepokoski’s references to the schema concept and prototype theory. Such a conception also falls under what Horton calls a prototypical notion of normativity. See HORTON 2017B, p. 153.

¹⁸ This is perhaps less so an issue with the identification of the common (or normative) compositional options but rather one that is concerned with the subsumption of these options (and their ‘deformations’) within a teleological conception of sonata form predicated on the attainment of the «essential structural closure», which Hepokoski and Darcy conceives as the generic and tonal goal of the entire sonata form (see HEPOKOSKI – DARCY 2006, pp. 250–251). Although one could mobilise the notion of ‘deformation’ to account for the composer’s individualised treatment of ‘generic norms’, these formal idiosyncrasies are still understood in teleological terms as deviations from the idealised essential sonata trajectory, which schematises the pathway that each sonata form is supposed to go through. This in effect alienates such norms or deformations from the possibility of being an integral part of formal construction, which could be motivated by cultural contexts other than the teleologically orientated Austro-German musical thought (or what I would call ‘Beethoven-Hegelianism’, construed after SCHMALFELDT 2011).

collapsing the cultural forces in play, and in turn missing out the intercultural dialogue inherent in such music.

Hepokoski's latest formulation of dialogic form, nevertheless, points to a conception of form that foregrounds practices as the outcome of the composer's negotiation between different sociocultural forces, which could be recalibrated in relational terms to offer a basis towards an intercultural theory of form for understanding the transitional idiom that characterises Enescu's music. The idea of a relational approach to music is initially proposed by Mark Slobin, denoting a comparative mode of thinking that stresses on «the musical interplay—the cultural counterpoint—between individual, community, small group, state and industry» as central to musicological enquiries¹⁹. The disciplinary implications of a relational approach have yet only been interrogated more recently by Georgina Born. For Born, the predominant musicological discourse is rested upon an ontological assumption that sees the 'social'—or its conceptual equation, the 'cultural'—as «extraneous to 'music' and equivalent to 'context', such that the appropriate focus in music scholarship is self-evidently on the 'music itself'²⁰». Although musicology has gradually embraced an ethnomusicological orientation by concerning itself more with the study of sociocultural agencies and by situating itself within «a broader disciplinary and historical panorama», both musicology and ethnomusicology, Born contends, are still founded upon an «aesthetic advocacy of the music to be studied», by which she refers to an «entrancement by the musical object», or a captivation by the music as emblematic of «a romanticized conception of the 'people'²¹». On the contrary, anthropology and sociology often start out from a «value agnosticism», and so they could offer «an augmented repertoire of conceptual and methodological resources to inform critical discourses and processes of judgment-making²²». Born therefore proposes a convergence of these methodologies via the idea of relational musicology, in which we not only seek to address «different orders of the social in music and their complex interrelations», but also rethink how they should be studied by venturing outside the conceptual confines of disciplinary formations²³.

One of the directions that Born considers as signs of an incipient relational musicology scrutinises the nature of specific inter-musical or inter-aesthetic relations between distinct musical traditions and examines the extent to which such relations might be found in the discourses on those musics²⁴. Mindful of the similar relations underlying Enescu's musical language, the concept of dialogic form could be reformulated along the same line into a relational model that spotlights the interplay between the composer and their sociocultural contexts in localised historical moments. As with the current work in relational musicology, this can be done by means of an interdisciplinary dialogue with Bourdieu's field theory, which, according to Born, shows an «insistent probing of the relational²⁵». Bourdieu's field theory was originally formulated to account for the reciprocal interaction between individuals and social environments, or what he calls fields. Seeking to move beyond the persistent antinomy between subjectivism and objectivism, Bourdieu argues that we should conceive the artefact under study as a social object that embraces the relation between the subjective individual and the objective social structure²⁶. To this end, he devises a theory of practice that revolves around the ideas of habitus, capital, field and doxa. In Bourdieu's conception, habitus refers to an

¹⁹ SLOBIN 1992, p. 4.

²⁰ BORN 2010, p. 208.

²¹ TOMLINSON ²2012, p. 69; BORN 2010, p. 217. The shift towards the study of sociocultural agencies involves the rising attention to practice and performance, as well as medium and musical spaces. See COOK 2008 and SAMSON 2008.

²² BORN 2010, p. 218.

²³ *Ibidem*, p. 235.

²⁴ *Ibidem*, p. 228. Examples cited by Born include LEWIS 1996 and WALTON 2007.

²⁵ *Ibidem*, p. 222.

²⁶ BOURDIEU 2020, pp. 30-31.

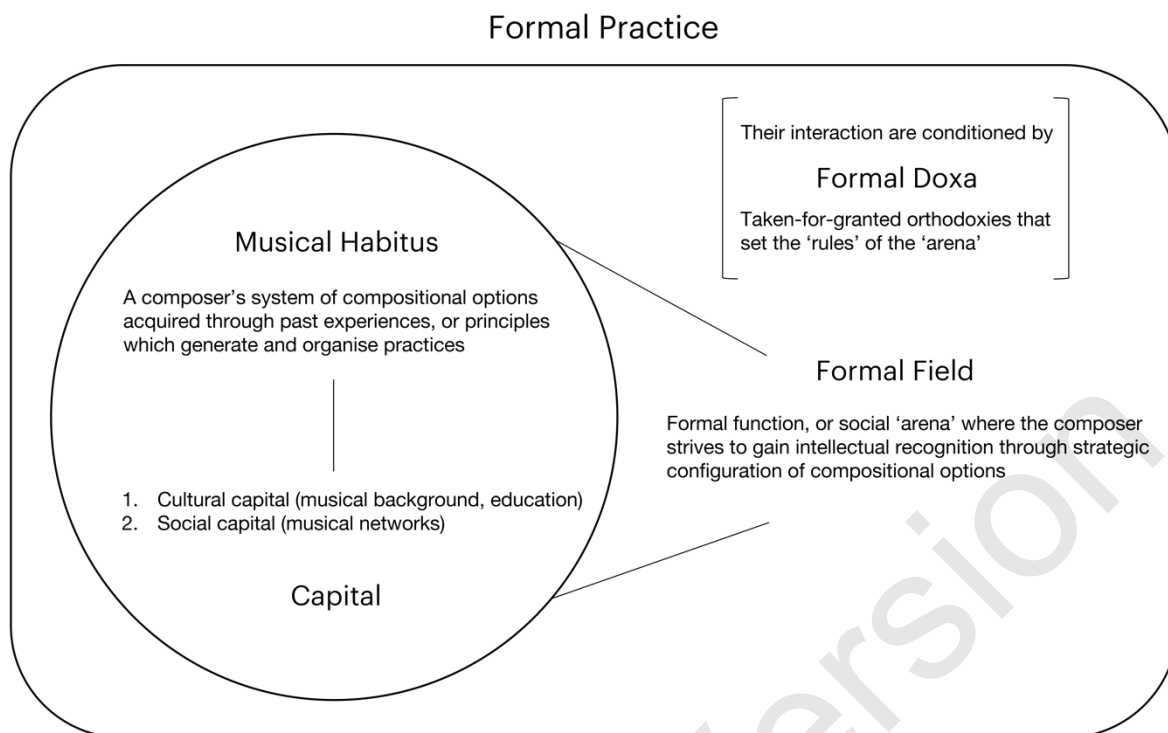


Figure 1 A Relational Model of Musical Form
(conceived after Bourdieu's Field Theory)

individual's «system of durable, transposable dispositions» acquired through past experiences that turns into «principles which generate and organize practices and representations²⁷». The shaping of these dispositions is predicated on capital, which can be broadly divided into three interrelated yet different forms, including economic, cultural and social capital²⁸. Habitus and capital nonetheless do not exist on their own. Instead, they operate within a social field, which is the structure of social setting, an «arena» where individuals or social actors compete for capital, or legitimation²⁹. Their interaction with the field is yet also conditioned by doxa, which is «the taken-for-granted assumptions (orthodoxies) of an epoch which lie beyond ideologies», or the silent tradition³⁰. Habitus, capital and field are dependent upon each other. They are related by doxa that assumes the role of symbolic power, and it is their total combination that produces practices.

Since compositional options are circumscribed by the composer's sociocultural milieu and are united by the conception of form that describes the totality of happenings within a given formal space, the dialogic relation between the composer and their contexts could also be reinterpreted in Bourdieusian terms. Figure 1 graphs this modified relational model of form. While the composer's musical thoughts are contingent on their own historical settings, the range of compositional options to which they are exposed could be conceived as their musical dispositions, or habitus, which constitute the basic ingredients that underlie formal practices. The acquisition of the habitus depends upon the capital that the composer possessed. Of particular relevance to formal behaviour are cultural and social capitals, which could be understood

²⁷ BOURDIEU 1990, p. 53.

²⁸ BOURDIEU 1986.

²⁹ SWARTZ 1997, p. 117ff.

³⁰ DEER 2008, p. 120. See also BOURDIEU 1977, pp. 165-167.

respectively as the composer's musical education and networks³¹. In this formulation, the field is where the composer, as a social actor, negotiates their place and accumulates capital in the pre-defined social 'arena'. Since tonal idiom and sonata form are central to European art music from the late eighteenth to the early twentieth century, Caplin's concept of formal functions, which demarcates formal span according to a specific set of time- and place-sensitive customs, could then be considered as social fields where composers strive to gain intellectual recognition through strategic configuration of compositional options. These customs, alongside the syntactic arrangement of formal functions, are the implicit, taken-for-granted tenets, or what I would call formal doxa, that set the 'rules' of the 'arena' and therefore assert the position as the established order. Musical habitus, capital, formal fields and formal doxa together comprise the forces that generate formal practices, which concurrently attest to a sociocultural discourse on the composer's struggle for social power and legitimation³².

In such a way, form or formal function could be construed as a relational object where sociocultural relations surrounding a work's production, sometimes across distinct musical traditions, intersect and result in individualised formal practice—or as Bourdieu stresses, «to think in terms of field is to *think relationally*³³». This renewed understanding of 'dialogue' as localised relations thereby amounts to the basis of an intercultural theory of musical form, which is instrumental in unpacking the multiplicity of cultural influences that often inform *fin-de-siècle* formal practices. In particular, as the model seeks to dissect the sources of musical habitus with reference to relevant historical networks, it shifts the attention from the national/universal dualism towards intercultural interaction as fundamental to the construction of musical languages. The model could in turn function as a useful historiographical method for tracing processes of cultural transfer as they happen in compositional practices, and thus contribute to the historical discourse on the cultural counterpoint that shapes early musical modernism.

In Enescu's case, an application of the relational model would manifest the impact of experiences in both East and West on his musical dispositions and creative strategies as someone who had to constantly negotiate between his native and the European symphonic cultures. These aspects are exemplified by the first movement of his First Symphony. In the next section, I first outline the biographical context in which the symphony was composed and identify Enescu's musical capital and its ensuing habitus. This is followed by a focused study of the subordinate theme as a formal field, in which I present two stories of metrical dissonances and address how the capital and habitus engages with the formal doxa and contributes to Enescu's unique formal practices. As we will see, the apparently unrelated vernacular and common-practice idioms come together in the formal field, and it is only with a relational lens that one might be able to anatomise and grasp such intercultural properties in its entirety.

TWO STORIES OF METRICAL DISSONANCES

The First Symphony was completed in 1905 when Enescu was at the age of twenty-four. According to Noel Malcolm, Enescu's first attempt at composing symphony could be dated back to his initial arrival in Paris³⁴. As Enescu recalled, he was already working on a full-scale

³¹ This is not to say that economic capital is irrelevant, but it is mainly concerned with the acquisition of musical habitus rather than the actual compositional practice.

³² Similar struggles for legitimation that composers from emergent musical nations confronted are treated in detail in Hepokoski's study of Sibelius's First Symphony. See HEPOKOSKI 2011.

³³ BOURDIEU – WACQUANT 1992, p. 96. Emphases are original.

³⁴ MALCOLM 1990, p. 46.

compound basic idea consequent

Assez vif et rythmé (♩ = 160) (extension?)

Très marqué *Très marqué*

⇒ continuation

(interpolation)

9

Example 1 Enescu, Symphony No. 1, First Movement, Opening (bars 1-13)

symphony at the time, and the desire to study composition was the main reason for him to move to Paris³⁵. This suggests that Enescu's symphonic inspirations could be traced further back to his earlier years. Enescu spent most of his childhood in Moldavia, Romania and entered the Vienna Conservatory in 1888 at the age of seven to study with notably Robert Fuchs, before moving to Paris in 1895 to continue his education with Jules Massenet and Gabriel Fauré. During his time in Vienna, Enescu had immersed himself in the musical life at the Conservatory, attending the private premiere of Brahms's Clarinet Quintet and performing Brahms's and Zemlinsky's symphonies as part of the Conservatory orchestra³⁶. Both his childhood experience of the Romanian folk culture and his exposure to the musical networks at the Vienna Conservatory thus had a formative effect on the young Enescu: in terms of field theory, the former represents his cultural capital and the latter becomes his social capital³⁷. Through these settings, Enescu had acquired knowledge in the Romanian folk tradition and the Brahmsian musical idiom, both of which were then converted into his musical habitus. As the subsequent analysis demonstrates, they play a structural role in the rhythmic and metrical organisation of

³⁵ *Ibidem*, p. 47.

³⁶ *Ibidem*, p. 38, p. 41.

³⁷ The Parisian context had of course also exerted a significant influence on Enescu's music, notably in his use of cyclic form, which Benedict Taylor has examined recently in relation to his Octet and the Second Symphony. See TAYLOR 2017.

6/8 : > • • > • • :

2/4 > • | > • | > • | > • | > • | > • | >

3/2 > • > • > • | > • > • > • | >

3/4 > • • | > • • | > • • | > • • | >

[1 3 2 1] 3 2 1

metric *Grundgestalt*

Example 2 Enescu, Symphony No. 1, First Movement, Metric *Grundgestalt*

the movement, especially in the design of the subordinate theme, which makes an important case for an intercultural understanding of Enescu's formal practices³⁸.

Brahmsian Hemiola

Example 1 presents the opening of the first movement from the First Symphony. It consists of what might be described as a compound basic idea in Caplin's terms, followed by a consequent which then transforms into a continuation. While at first it might seem clear from the compound basic idea that the music is in 3/4, the subsequent consequent however compels the listener to reconsider their perception of the metre. The start of the consequent is marked by what Harald Krebs might call a -1 displacement dissonance, as well as the change to duple grouping³⁹. Such metrical dissonances immediately unsettle our perceived metre of 3/4, generating ambiguity that forces us to rethink the basic metrical construction⁴⁰. The conflict of grouping is in fact already built into the material of the compound basic idea, which is shown again in Example 2 with the barlines removed. After taking it out of any particular metrical context, the compound basic idea could be heard in relation to 1) the notated 3/4; 2) the implied 3/2, with two groups of three beats reorganised as three groups of two beats; 3) its associated 2/4, which subdivides the 3/2 into three distinct units; and 4) a partial 6/8, which can be derived from the second bar of the notated 3/4. This multiplicity of metrical perception is made possible by the metric malleability of the material, which Justin London defines as «the property that many melodic or rhythmic patterns may be heard in more than one metric context⁴¹».

As one might have noticed, the metric malleability of the material in the compound basic idea is founded upon the use of hemiola, which allows accentuations on the supposedly 'weak' beats and therefore produces grouping dissonances between the implied metres (3/2 or 2/4) and the notated metre (3/4), to use Krebs's terms⁴². With attacks on beats one, three, two

³⁸ Though with a different conception, rhythm is also among one of the three core contexts that Taylor nominated for mapping Enescu's music. See *ibidem*.

³⁹ KREBS 1999.

⁴⁰ I thank Pieter Bergé for alerting me to the significance of the -1 displacement in destabilising the initial metrical perception.

⁴¹ LONDON 2012, p. 79.

⁴² KREBS 1999.

and one, this metrical pattern betrays the exploitation of every beat in a triple metre by normalising the displaced accents to its metric grid, and so can serve as the basic scheme for cyclic treatment of metrical dissonance. As Samuel Ng explains, such an attribute «disregard[s] the notated meter and put[s] hemiola on its own metric plane» and in turn prevents either one from assuming the frame of reference. The analyst is thus able to «perceive the discordance between the two planes and conclude that the hemiola resides in a metric plane that exists side by side and in conflict with the notated meter»⁴³. As we will see, it is via this persistent tension between 3/4 and 3/2 (and by extension, their associates) that Enescu manipulated the perception of his listeners and implanted metrical ambiguities in the movement. And such properties are intrinsic to the compound basic idea at the very beginning—in other words, the compound basic idea functions as the music’s generative model, or metric *Grundgestalt*.

The skilful manipulation of hemiola is a hallmark of Brahms’s music, which had been an important source of inspiration for Enescu. Although it is not clear whether Enescu might have had tuition directly from Brahms, he had devoted himself to the latter’s music during his years in Vienna. On top of the incidents already noted, Enescu had also heard Brahms himself performed at the piano and performed Brahms’s First Symphony and First Piano Concerto as part of the Conservatory orchestra in front of the composer. Such a Brahmsian influence lasted through his Paris years as well. As his schoolmate Alfred Cortot recalled, on his arrival in Paris Enescu would start on Brahms’s Violin Concerto instantly when being asked if he could play anything⁴⁴. In addition to these historical accounts, even Enescu himself acknowledged the Brahmsian influence in his music: of his first Study Symphony initially numbered Op. 1 (1895), Enescu once remarked that «it was very Brahmsian»⁴⁵.

Given Enescu’s lifelong admiration for Brahms, it is therefore not surprising to see traces of Brahmsian technique in his music. As recent studies by Richard Cohn and Ryan McClelland have demonstrated, hemiola in Brahms’s music could serve to 1) support phrasal expansion or obscure formal boundaries by way of what Cohn calls parenthesis (conceived after Koch), or 2) to restore metric consonance or stabilise the metric situation after a period of flux according to McClelland⁴⁶. In Enescu’s movement, these strategies operate afresh to perform a destabilising function drawing on the metric planes derived from the *Grundgestalt*. Example 3 shows what follows the opening hybrid thematic construction. After a four-bar interpolation, the consequent is now transformed into a continuation, and the varietal treatment of the hemiola begins to take effect.

Following on the start of the phrase, the consequent-turned continuation carries on with the -1 displacement. The violins and violas pick up on the 3/2 hemiola that leads into the tremolos suggesting a 2/2 as a corrective to the displaced downbeat, before realigning with the notated 3/4. This is however in conflict with a different metric stratum conveyed in the cellos and basses, which at first mobilises 2/4 by cutting off the last beat of the 3/2 to shift the displaced downbeat back to the notated first beat, and subsequently relaunches the 3/4 followed by a hemiolic reinterpretation of the metre as 3/2. The metric situation is further complicated by the addition of a third layer in the horns. Similar to the violins and violas, it starts with the 3/2 hemiola and yet it is succeeded by two bars of displaced 3/4 that serves to introduce the dotted rhythmic figures making up a 3/2, which later constitute the rhythmic basis of the subordinate theme. The tension between similar metric planes permeates the entire main theme, creating a metrical counterpoint that gives rise to hypermetrical dissonances and thus impedes any attempt of precise formal demarcation. Together with cadential deferrals, this motivates the vast expansion of the main theme, or what Horton terms «proliferation», by which he refers

⁴³ NG 2006, p. 67.

⁴⁴ MALCOLM 1990, p. 46. See also GAVOTY 1977, pp. 47-48.

⁴⁵ *Ibidem*, p. 50. See also OPRESCU – JORA 1964, p. 224.

⁴⁶ COHN 2018; MCCLELLAND 2018.

continuation

Example 3 Enescu, Symphony No. 1, First Movement, Main Theme, Continuation (bars 13-18)

to the expansion of inter-thematic groupings through multiplication of intra-thematic units from within, which often generates additional dimensions of intra-thematic function⁴⁷.

After a long period of instability, a clear 3/2 resurfaces in bar 122 to establish a state of calm in what I call a form-functional oscillation between the subordinate theme and the transition, conceived after Nathan John Martin and Steven Vande Moortele's formulation⁴⁸. This effectively prepares for the return of the opening conflict between 3/2 and 3/4 as the metrical basis in the 'real' subordinate theme in order to stabilise the metric situation, analogous to what McClelland observes in Brahms's music. The material in the oscillatory form-functional span puts in place again the initial 3/2–3/4 hemiolic conflict as the fundamental metric grid for cyclical treatment in the subordinate theme. At first hearing, the surface-level hypermetre does seem to have stabilised: despite the intermittent deployment of grouping dissonances stemmed from the *Grundgestalt*, the overall metrical scheme of 3/2 is generally retained across the entire subordinate theme by virtue of subliminal dissonance in Krebs's terms. A closer engagement with the deep-level hypermetrical construction, however, might suggest otherwise.

Table 1 shows the metric complex of the subordinate-theme group, with the inter- and intra-thematic functions stacked on the top. While the 3/2 hemiola does not affect the deep-level hypermetre, the grouping dissonances stretching across formal boundaries, considered in tandem with the thematic process, tacitly disrupts the phrase rhythm and obscures the deep-level hypermetrical beats. One clear instance is seen in the second half of the second-level continuation from bars 162 onwards, where the first-level dissolving continuation brings about what I call the reidentification of the basic idea that subsequently gives rise to a series of deep-level hypermetrical ambiguities. Example 4 presents the beginning of the second part of the continuation. After the absence of overt attacks over the tied-over dotted minims at the end of

⁴⁷ HORTON 2015 and 2017A.

⁴⁸ MARTIN – VANDE MOORTELE 2014.

Table 1 Enescu, Symphony No. 1, First Movement, Subordinate Theme, Metric Complex

Inter-th	ST ⇔ TR																
Intra-th	c.b.i.						continuation										
H.m. 2	1						2		2? 3?				3 (4?)				
H.m. 1	1 (3/2)			2 (3/2)			1 (3/2)		1 (3/4)	2	3	4	1 (3/2)				
	1 (3/4)		2		3	4	+1	1 (5/4)									
Pulses	x	x	x	x	x	x	≐	≐	x	x	x	≐	≐	≐	x	x	x
Bars (3/4)	122			123			124-5		126-7		128	129	130	131	132		

Inter-th	ST ⇔ TR (cont.)						ST							
Intra-th2	(cont.)			cadential (IAC)			lead-in	antecedent						
Intra-th1	(cont.)			cadential (IAC)			lead-in	presentation			continuation (HC ⁷)			
H.m. 2	(cont.)			4 (5?)			1							
H.m. 1	(cont.)			2		1 (3/2)	2		1 (3/2)	2	3	4?	5?	
										(6/8)	(3/2)	(3/4)		
Pulses	x	x	x	≐	≐	≐	≐	≐	≐	≐	≐	≐	≐	≐
Bars	133			134-5		136-7	138-9		140-1	142-3	144-5		146-7	

Inter-th	ST (cont.)											
Intra-th2	consequent ⇒ continuation											
Intra-th1	antecedent (HC ⁷)					continuation (dissolving)					lead-in	
H.m. 2	2					3			4?			
H.m. 1	1 (3/2)	2		3		1 (3/2)	2		3	4	1/1+2 (3/2 or 3/4?)	2/3+4
									+1 (3/2)			
Pulses	≐	≐	≐	≐	≐	≐	≐	≐	≐	≐	≐	≐
Bars	148-9		150-1		152-3	154-5		156-7	158-9	160-1	162-3	164-5

Inter-th	ST (cont.)														
Intra-th2	continuation														
Intra-th1	reidentification				continuation ⇒ cadential (EC)										
H.m. 2	1 (2?)														
H.m. 1	1 (3/2)	2		+2			3? (5/4) [3+2]			4? (5/4) [2+3]					
				+1	3 (3/2)					4? (5/4) [2+3]					
										+1	4? (5/4) [2+3]				
Pulses	≐	≐	≐	x	x	x	x	x	x	x	x	x	x	x	x
Bars	166-7		168-9		170			171			172		173		

Inter-th = Inter-Thematic Function
 Intra-th2 = Second-Level Intra-Thematic Function
 Intra-th1 = First-Level Intra-Thematic Function
 H.m. 2 = Second-Level Hypermeasure
 H.m. 1 = First-Level Hypermeasure

TR = Transition
 ST = Subordinate Theme
 c.b.i. = Compound Basic Idea

Inter-th	ST (cont.)																			
Intra-th2	interpolation										lead-in	continuation (OMT)								
Intra-th1												presentation								
H.m. 2	1 (1?)										1									
H.m. 1	+1	1 (3/2)					2 (5/4)					1								
												(2/4)	(3/2)							
Pulses	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x
Bars	174			175			176			177			178			179				

Inter-th	ST (cont.)															False...				
Intra-th2	continuation (OMT)										⇒ cadential (elided IAC)					c.b.i.				
Intra-th1	presentation (cont.)										continuation ⇒ cadential									
H.m. 2	(2?)															1 (displaced)				
H.m. 1	2 (7/4) [2+2+3]					[+1] 3 (3/2)					4 (2/4)					[-1] 1 (3/4) 2				
	2 (3/2)					3 (3/2)					4? 5? (3/4)					1 (3/4)				
						3 (6/8)					4?									
Pulses	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x
Bars	180			181			182			183			184			185				

Inter-th	Closing Section ⇒ ST2 (cont.)																			
Intra-th	c.b.i. (cont.)										continuation									
H.m. 2											2 (restored?)									
H.m. 1				3			4 (3/2)			1 (3/4)			2			3				
	2			3			4			1			2			3				
Pulses	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x
Bars	186			187			188			189			190			191				

Inter-th	False Closing Section ⇒ ST2 (cont.)																			
Intra-th	continuation (cont.)															cadential				
H.m. 2																4				
H.m. 1				4			1			2			3			1 (3/2)				
	4			5=1			2			3			4			1				
Pulses	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x
Bars	192			193			194			195			196			197				

Inter-th	False Closing Section ⇒ ST2 (cont.)										Closing Section									
Intra-th	cadential (elided IAC) (cont.)										codetta									
H.m. 2											1									
H.m. 1						2 (3/4)					3									
	2					3 (3/2)					: (lead-in)									
Pulses	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x
Bars	198			199			200			201										

⇒ = Form-Functional Reinterpretation ('Becoming')

⇔ = Form-Functional Oscillation

HC⁷ = Nineteenth-century Half Cadence

EC = Evaded Cadence

IAC = Imperfect Authentic Cadence

OMT = 'One-More-Time' Technique

x = beat

≐ = repeat in the same manner as the previous bar(s)

continuation
(lead-in) (reidentification)

165

Oboe *mf* *sf*

Violin I & II *à l'ordinaire* *sf*

Viola *pp* *mf* *sf*
à l'ordinaire

Cello *pp* *mf* *sf*
à l'ordinaire

Double Bass *mf* *sf*

(continuation ⇒ cadential) interpolation

169

f *p sub.* *pp*

f (+2 displacement) (5/4) *p sub.* *pp*

sf chaleureux *p sub.* *pp*

sf chaleureux *p sub.* *pp*

mf (5/4) *p* (+2 displacement) *pp*

V/V: EC

Example 4 Enescu, Symphony No. 1, First Movement, Subordinate Theme, Continuation (second level, bars 165-174)

the dissolving continuation, the reidentification phrase retrieves the deep-level hypermetrical downbeat via the reintroduction of the manifestly marked basic idea. This effort is nevertheless hindered by the following metrical counterpoint, in which the displacement dissonance obscures the deep-level hypermetrical second beat. Although a realigned 5/4 is deployed as a corrective, the cadence it strives to produce is evaded by the interpolation, which resets the deep-level hypermetric cycle. As Table 1 indicates, the ensuing continuation, which could be conceived in terms of what Janet Schmalfeldt calls the «one-more-time» technique, strives to re-establish the phrase rhythm and resolve the hypermetrical ambiguity to pave the way for a second attempt at cadence, the attainment of which serves as an important formal doxa that characterises the subordinate theme⁴⁹. This is yet again met with another metrical counterpoint and displacement dissonances, which ultimately engenders a further deep-level hypermetrical ambiguity with competing downbeats at the elided imperfect authentic cadence—it is only resolved when the 3/2–3/4 hemiolic conflict is restored on the arrival of the ‘real’ closing section. Overall, despite that the 3/2 metric scheme implied by the repetitive rhythms generates a sense of stability on a surface level, the constant disturbance by metrical patterns derived from the *Grundgestalt* obliterates any hypermetrical regularity on a deep level. The listener is thereby forced to grapple with the ambivalent relationship between the apparent familiarity brought by the recurring 3/2 hemiolas, as well as a deeper sense of loss rooted in the longing for a stable phrase rhythm. As a result, they are trapped in the hypermetrical maze of the subordinate theme, and this in effect leads to the suspension of musical time.

Romanian Doina

The feelings of longing and loss inherent in the metric complex of the subordinate theme are both closely connected to a crucial aesthetic category in understanding Enescu’s music, namely *dor*. *Dor* is a charged concept that can roughly be translated into English as ‘longing’. As Belinda Jean Robinson suggests, it is a Romanian term commonly associated with «homesickness, nostalgia, melancholy, craving (or aspiration) and the ‘pain of love’»—or in essence, it refers to a «deep-felt yearning: a want, which causes pain⁵⁰». According to Malcolm, it «describes a state of mind... which may be accompanied, like nostalgia, by a type of pleasure which is not anchored in any immediate object of feeling⁵¹». For Enescu himself, this «instinct but profoundly moving» concept is «a definite feature of Romanian melodies⁵²».

In close connection with the word *dor* is the genre of *doina*. *Doina* is a Romanian folk genre that can be found, among other places, in Moldavia, the region in which Enescu grew up before moving to Vienna. It is considered the utmost musical expression of *dor*⁵³. As Béla Bartók points out, *doina* can exist in either vocal or instrumental forms⁵⁴. It is characterised by a performance style with what he calls *parlando rubato*, in which one sings in recitative whereby «the rhythm of the text at times changes the form of the melody in every verse», and «the melodies are not performed in strict rhythm as notated, but with many, hardly perceptible abbreviations and elongations»⁵⁵. *Doina*, according to Robinson, often begins with a sustained opening phrase, followed by an improvisatory section and ended with a *parlando rubato*

⁴⁹ SCHMALFELDT 1992. The closing cadence functions to confirm the subordinate key and is thereby crucial to the expositional subordinate theme. See CAPLIN 1998, pp. 97-99. The doxastic nature of the closing cadence in the subordinate theme is also stressed in Hepokoski and Darcy’s formulation of the «essential expositional closure», which they theorise as the generic and tonal goal of the exposition. See HEPOKOSKI – DARCY 2006, p. 117.

⁵⁰ ROBINSON 2017, p. 177.

⁵¹ MALCOLM 1990, p. 22.

⁵² VOICANA 1971, p. 400. See also MALCOLM 1990, p. 22.

⁵³ ROBINSON 2017, pp. 178-179. See also KAHL 2016, p. 12.

⁵⁴ BARTÓK 1967, pp. 24-25 and 1975, pp. 9-11. See also MALCOLM 1990, p. 23.

⁵⁵ BARTÓK 1975, pp. 136-137.

continuation

V/V: HC⁷

Example 5 Enescu, Symphony No. 1, First Movement, Subordinate Theme, Continuation (first level, bars 144-147)

passage. Its improvisatory section shows «ample repetition and variation of melodic fragments, usually with liberal application of ornamentation and melisma»⁵⁶. In short, as Malcolm summarises, *doina* is essentially marked by «constant inflections of feeling; it is essentially melodic, establishing tonal bases through extended use of melodic devices of repetition and accentuation»⁵⁷.

As is evident, Enescu indeed possessed technical knowledge of the genre, coming from the region of Moldavia himself. His familiarity with *doina* is documented in an interview from 1916 and he had later taken «a close interest» in research of the genre as well⁵⁸. Given Enescu's persistent concern with *dor* and its expression in *doina*, the peculiar metrical properties in the subordinate theme and the qualities of longing and loss they invoked could also be understood in relation to *doina* as a result of the latter's generic infiltration into the formal span⁵⁹. As I have outlined earlier, rhythm plays a cardinal role in the characterisation of *doina*, in which the rhythm dictates the form of the melody that is subject to repetition, variation, abbreviation, and elongation. Reconsidering the metrical issues in the subordinate theme in these terms, the deep-level hypermetrical ambiguity could be seen as being motivated by these procedures imported from *doina*. Apart from the ample repetition of the dotted rhythm that forms the material basis of the entire subordinate theme (see Example 4), both the displacement and grouping dissonances in the 'continuation ⇒ cadential' phrase are built upon the melodic and rhythmic fragments of the initial continuation phrase shown in Example 5, albeit with modifications akin to those found in *doina*: the first three notes of the violas and cellos in bar 170 and the first violins in bars 170³-171² (B \flat -D-E \sharp), in spite of metric planes, are drawn from the same pitches in the

⁵⁶ ROBINSON 2017, p. 179.

⁵⁷ MALCOLM 1990, p. 24.

⁵⁸ CLEANTE 1916, pp. 1-2; MALCOLM 1990, pp. 23-24.

⁵⁹ Pascal Bentoïu also observes this quality of longing in the subordinate theme, which he describes as «being itself in search of something or somebody». See BENTOÏU 2010, p. 86.

first violins in bar 144, with the note values turned into crotchets via abbreviation and elongation⁶⁰. The violins in bars 171³-173 subsequently extend the 2/2 figure found in the upper cello part in bars 144³-145 to 5/4 by inserting two additional crotchet notes C, while the violas and cellos in bars 171-173 take up the original rhythmic profile of the melodic line in the second violins in bars 145-147, with variations in the last bar. The results amount to an array of metrically malleable patterns that can be normalised to either duple or triple metre, making it possible for displacement and grouping dissonances to transpire and interfere with the deep-level hypermetre, and so to perpetuate the longing for stability to express the notion of *dor*. That such events mainly take place in the second half of the overarching continuation also reflects the generic attributes of *doina*. As Table 1 presents, the relatively stable hybrid construction in the beginning of the subordinate theme is comparable to the ‘sustained opening phrase’ in *doina*. This is succeeded by the second-level continuation with repetitions and variations of melodic fragments similar to the improvisatory middle section in *doina*. The second subordinate theme then closes the formal span with a staccato strings passage showing ‘hardly perceptible’ elongation that in effect determines the form of the melody, which partially tallies with the *parlando rubato* style. The organisation of the subordinate theme thus resembles the three-part scheme of *doina*, and it is in this formal design as well as the rhythmic treatment that one might hear the generic qualities of *doina* as sonic nostalgia in the hypermetrical maze of a symphonic subordinate theme.

A MUSIC-HISTORIOGRAPHICAL LESSON

The two stories of metrical dissonances have demonstrated Enescu’s strategic configuration of formal practices that makes it possible for him to negotiate between an emerging national space and the broader European symphonic culture. Reorientating towards habitus as the point of reference, I have unravelled the intercultural nature of Enescu’s formal practices by dissecting how the Brahmsian hemiolic technique and the Romanian *doina* style intersect in the subordinate theme and engage with its doxa of loose formal organisation via hypermetrical ambiguity and generic infiltration, both of which are ultimately mobilised for the expression of *dor*⁶¹. This fine balance between an affinity with common-practice idioms and an appreciation of his native heritage is arguably what shapes Enescu’s idiosyncratic musical language, which could nevertheless only be discerned with a relational understanding of form. As travel and migration had turned into a commonplace for composers at the turn of the twentieth century due to both technological advancement and the turmoil of the great wars, Enescu’s case also prompts a broader rethinking of music-historiographical practice: while the composer’s cultural identity had become increasingly fluid, it is perhaps apposite to adopt a relational approach and redirect our attention from the binary construction of national/universal to intercultural encounter as the object of study. As Nicholas Cook remarks, «cultural identities are constructed relationally, the same can be said of personal identities, and this gives rise to another – and probably the most common – sense in which music has been described as relational: it is relational because it has to do with human relationships⁶²».

A relational historiography of art music, however, shall at least to a certain extent involve consideration of the musical text as a historical artefact that is reflective of the sociocultural environment of its production. As seen in the example of Enescu, ‘text’ and ‘context’, or ‘music’ and the ‘social’, are not at all antithetical but are instead inseparable—the music that

⁶⁰ The superscript after the bar numbers refers to the specific beat in a bar.

⁶¹ The loosening of formal organisation is a primary function of the subordinate theme in a sonata exposition. See CAPLIN 2008, pp. 99-121.

⁶² COOK 2012, p. 194.

offers the textual basis from which contextual claim draws is as much a historical evidence as the social that provides the contextual information in which interpretation of the text lies, and it is through a scrutiny of their relations that one could gain valuable insights on both the music and the historical circumstances in which it is produced⁶³. Although the recent Anglophone music historiography appears to be suspicious of the study of the musical text, the present study testifies, with a relational model of musical form, that historiography could benefit from meaningful, close engagement with the musical text. This, of course, needs to be done via a renewed perspective, one that foregrounds the sociocultural properties of compositional practices, and so to develop, in Born's words, «a fully relational and reflexive, social and material conception of all musics»⁶⁴.

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⁶³ As Horton asserts, «the difference between analysis and history must primarily be textual» and «both construct readings of this textual evidence by forging connections implied by it». See HORTON 2020, pp. 64-70.

⁶⁴ BORN 2010, p. 242.

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