

HYMN JUBILIAR

George Enescu, Orch.: Ionel Croitoru, Edit.: Evan Feldman

Grade / Moeilijkheidsgraad / Degré de difficulté /

Schwierigkeitsgrad / Difficoltà **5-6**

Duration / Tijdsduur / Durée / Dauer / Durata **6:22**

Recording on / Opname op / Enregistrement sur /

Aufnahme auf / Registrazione su

Artist Editions CD No. 1 "The Glory Of Sardinia"

LMCD-12337

I N S T R U M E N T A T I O N

Concert Band

Full score	1
Piccolo	1
Flute 1	3
Flute 2	3
Oboe 1	1
Oboe 2	1
English Horn	1
Bassoon 1	1
Bassoon 2	1
E♭ Clarinet	1
B♭ Clarinet 1	5
B♭ Clarinet 2	5
B♭ Clarinet 3	5
B♭ Bass Clarinet	1
E♭ Alto Saxophone 1	1
E♭ Alto Saxophone 2	1
B♭ Tenor Saxophone	2
E♭ Baritone Saxophone	1
B♭ Trumpet 1	2
B♭ Trumpet 2	2
B♭ Trumpet 3	2
B♭ Cornet 1	2
B♭ Cornet 2	1
B♭ Cornet 3	1
F Horn 1	1
F Horn 2	1
F Horn 3	1
F Horn 4	1
C Trombone 1	2
C Trombone 2	2
C Trombone 3	2
C Baritone	2
B♭ Baritone treble clef	3
C Bass 1-2	4
Percussion 1	2
Percussion 2	3
Timpani	1
Harp or Piano	1

S U P P L E M E N T A R Y P A R T S

E♭ Horn 1	1
E♭ Horn 2	1
E♭ Horn 3	1
E♭ Horn 4	1
B♭ Trombone 1 bass clef	1
B♭ Trombone 2 bass clef	1
B♭ Trombone 3 bass clef	1
B♭ Trombone 1 treble clef	1
B♭ Trombone 2 treble clef	1
B♭ Trombone 3 treble clef	1
B♭ Baritone bass clef	2
E♭ Bass bass clef	2
E♭ Bass treble clef	2
B♭ Bass bass clef	2
B♭ Bass treble clef	2

HYMN JUBILIAR

English:

“Rediscovered” by musicians of the Central Romanian Army Band one hundred years after its premiere (1906), Hymn Jubiliar (“Jubilant Hymn”) is George Enescu’s only work for large wind band. Commissioned for a jubilee in honor of the 40th-anniversary of King Carol’s ascension to power, the finale of this grand piece includes a part for men’s chorus and celebratory cannons, though an effective performance is possible without either. The work is constructed from a series of fanfares and a majestic anthem, as well as the Romanian-style folk melodies we associate with the youthful Enescu.

Nederlands:

“Herontdekt” door muzikanten van het Centraal Roemeens Militair Orkest, honderd jaar na de première in 1906, is Hymn Jubiliar (“Jubilant Hymn”) George Enescu’s enige werk voor groot blaasorkest. Geschreven ter gelegenheid van het 40-jarig jubileum van Koning Carol’s troonsbestijging, bevat de finale van dit grootse werk een deel voor mannenkoor en feestelijke canons, hoewel uitvoering ook mogelijk is zonder beide. Het werk is opgebouwd rond een serie fanfares, een majestueus volkslied en volksliedjes in Roemeense stijl, waarin we de jeugdige schrijfstijl van Enescu zo goed herkennen.

Deutsch: Jubiläumshymne

Etwa hundert Jahre nach der Uraufführung im Jahr 1906 entdeckten Musiker des Zentralorchesters des Rumänischen Heeres aufs neue die „Hymn Jubiliar“ (Jubiläumshymne) von George Enescu. Es ist das einzige Werk für großes Blasorchester dieses bekannten Komponisten. Er hat diese Komposition anlässlich des 40. Thronjubiläums des rumänischen König Carol geschrieben. In dem Finale wurde ein Männerchor und festliche Kanonenschläge für eine größere Effektwirkung verwendet. Diese Elemente können nach Belieben eingesetzt werden. Das Werk basiert auf eine Reihe von Fanfaren, eine majestätische Volkshymne sowie verschiedene rumänische Volkslieder aus der Jugendzeit Enescus.

Français: Hymne Jubilaire

Cet « Hymne Jubilaire » a été redécouvert par des musiciens de l’Orchestre Central de l’Armée Roumaine, cent ans après sa création en 1906. Il s’agit de l’unique composition pour orchestre à vent de George Enescu, écrite à l’occasion du 40^{ème} anniversaire de l’avènement au trône du Roi Carol. Le final de cette grandiose composition prévoit également, bien que de façon facultative, un chœur d’hommes et des coups de canon. L’œuvre est construite autour d’une série de fanfares et d’un hymne national majestueux et elle fait également allusion aux mélodies traditionnelles roumaines qui fascinaient le jeune Enescu.

Notes from the Editor about George Enescu's "Imn Jubiliar"

The original manuscript of Enescu's *Imn Jubiliar* calls for piccolo in Db, flute, Eb-clarinet, 4 Bb-clarinets, 2 Bb-cornets, Bb-bass cornet, euphonium, 4 Eb-trumpets, Bb-trumpet, 4 Eb-horns, 3 Bb-baritones, 3 trombones, 2 tubas, battery percussion, harp (or piano), and men's chorus. This original version was transcribed by Colonel Ionel Croitoru for the modern Romanian military band, which adds Eb-clarinet, oboe, English horn, bassoon, saxophones (one alto, tenor, and baritone), and timpani. The baritone horn trio is no longer used, essentially replaced by the saxophone choir. Also present in the updated Romanian version are 3 flugelhorn parts (the Bb-trumpets remain), which take the role previously held by the cornets, and the bass flugelhorn (essentially a tenor horn), a modern stand-in for the bass cornet.

For the present edition I have adapted Colonel Ionel Croitoru's transcription to fit U.S./Western European instrumentation. Among the changes: a second alto saxophone part has been added and the bass flugelhorn part has been incorporated into other voices. Additionally, several brass lines are now reinforced in other voices.

A few other notes:

1) As an occasional work intended for outdoor performance, the original version of the *Hymn* is thickly scored, with the brasses playing continuously. From the practical perspective of creating ample volume for outdoors this makes eminent sense, but from an orchestration perspective it offers scant relief from a *tutti* sound. To create more diverse textures, I have notated several passages in the brass as cue notes. These are optional omissions; playing the cues brings the arrangement closer to the manuscript version.

2) Enescu's military band is a brass-dominated group colored by flutes and clarinets. When the instrumentation is expanded into the larger woodwind template of the contemporary symphonic band, the woodwind timbre asserts itself. Particularly in *tutti* sections, flute dynamics may need adjustment. With especially large sections, consider reducing the number of desks for select passages.

3) In line with the brass-dominated scoring of the original, several of the most difficult passages are carried by the cornets (or flugelhorns, as in the Romanian re-orchestration). In an effort to make these lines more playable, I have rescored some of these for woodwinds, now a prominent section capable of projecting melodic lines. The flugelhorns retain the original parts as cues.

4) Though the choral part was originally scored for men's voices, it is quite effectively sung by mixed voices.

5) In the final measures, an effective way to give the illusion of spontaneous celebration while retaining the clarity of the text ("Ura!") is to divide the choir into thirds or quarters and cue each separately. I have found that three or four large groups chanting out of phase is more exciting than a cacophony of individual celebrants.

February, 2009

Evan Feldman
Director of the Wind Ensemble
Assistant Professor of Music
The University of North Carolina at Chapel Hill
Chapel Hill, North Carolina, USA

Jubilant Hymn for Choir, Military Orchestra and Harp

Dr. Nicolae Gheorghiiță

Cpt., Chief of the Repertoire Office at the Military Music Service
and Associate Professor, National University of Music, Bucharest

At the beginning of the 20th century, George Enescu's stature grew in both Romania and Paris. He was only 24 years old in 1905, but already he was world-renowned as a violinist and composer. He performed as soloist in concerts conducted by Felix Weingartner, partnered with Gabriel Fauré on piano, and served as a member of the examination juries of the Paris Conservatoire. His music, profoundly nationalistic in tone, helped legitimize and elevate Romanian culture outside the country's borders.

George Enescu's interest in wind instruments seemed to peak in 1906. Out of the five pieces he composed that year, four of them feature winds:¹ *Dixtuor for wind instruments*, *Au soir for four divided trumpets*, *Legend for trumpet and piano* and *Jubilant Hymn for Choir, Military Orchestra and Harp*.

Far different from the others, the *Dixtuor* remains the most important—a staple of concerts and national and international festivals.² It is, as Octavian Lazăr Cosma asserts, “a fundamental creation in the domain of music designed for wind instruments.”³ After its first performance in Paris (June 12, 1906), the critic for the well-known magazine *Le monde musical*, Jean Huré, wrote:

“On one of its last meetings, the wind instruments society performed a new *Dixtuor* by George Enescu. It really is a superb *Symphony in D*, with an admirable form. But this perfection in form is nothing compared to the profound emotion and intense life with which the new Enescu work throbs. The first part, sweet and solemn, with beautiful, masterly melodies, is developed in pleasing proportions, without heeding predictable convention. It is followed by a slow ‘Menuet.’ I will not describe this one; it is unimaginably charming. The ‘Finale’ is a wonder of originality, invention, and spontaneity. The last measures are incomparable. I search, but I cannot find a single flaw in this extraordinary work. What a sonorous variety, what a wonderful combination of timbre: These ten wind instruments sound as a huge orchestra. Who is the grand maestro who will ever dare to compose such a long symphony for relatively monotonous timbre, whose work of art will be able, for more than half of hour, to interest a little learned public who is rather weary of such new pieces?”⁴

In the same year, George Enescu composed the *Jubilant Hymn for Choir, Military Orchestra and Harp*, a vocal-symphonic creation written for the jubilee organised to honor 40 years of King Carol I's reign. The festivities, planned almost a year in advance, consisted of popular celebrations held within the National Exhibition, where music, of course, was essential.⁵ As an added attraction to the daily concerts offered by the Exhibition Orchestra, the organisers suggested a great choral festival⁶ and band concert, which would take place in the Roman Arena.⁷

The jubilee's main musical events were preceded by concerts presented on the day the National Exhibition opened on Tuesday, June 6, 1906.⁸ Here is the musical picture of that memorable day as it was presented in the histories of the time:

“The secondary schools', the seminars' and the normal school's choirs will sing the hymns “Up with your hearts” and “Long live the King,” conducted by Maestro Ștefănescu. Then, there will be a religious service when the Mitropolity and Domnița Bălașa Church choirs will sing... In front of the Romanian restaurant a group of fiddlers will play “Union's circle dance,” and beyond the textile pavilion military musicians will sing “Mountain maiden.” In front of the great palace of arts a choir of 300 from the music society “Circle Dance” will sing the “Hymn for the Romanian Royal Dynasty,” conducted by maestro Juárez Movilă.”⁹

At 9 o'clock, announced by 101 cannon shots, the royal family moved from the Palace to the Roman Arena. The Queen then cut the flower garland, signalling the official opening of the Exhibition.

¹ The fifth piece is *Piece of concert for viola with piano accompaniment*.

² To the list of performances and records gathered by musicologist Pascal Bentoiu (*Enescu's Works of Art* (Bucharest: Music Publishing House, 1999), p. 127) we must also add the performance by the chamber orchestra of the *Minister of Defence* in the concert hall of the Military Circle in Brașov, 1983, conducted by the Music Inspector, Col. Emilian Ursu.

³ Cosma, Lazăr – Octavian, *Romanian Music Chronicle, 1898 – 1920, Music Creation (II). Symphonic and chamber*, vol. VIII (Bucharest: Music Publishing House: 1988), p. 505.

⁴ “Various News. A New Opera for Wind Instruments,” *Literature and Music Magazine*, Vol. II, no. 22, July 1906, p. 335.

⁵ Gheorghiiță, Nicolae, “Musical events at the Jubilee National Exhibition in 1906”, a study yet to be published in *Muzica* magazine.

⁶ Initiated by the Carmen Society and its conductor D. G. Kiriac, the festival brought together 25 choirs from România, Ardeal, Banat and Bucovina, containing a total of over 1700 singers. They intended to form a general fraternity of choir singers in order to annul the cultural borders between Romanians and achieve ... the blood brotherhood of the old ancestry. (Dan Sever, *Letters from Bucharest, Tribune X*, 190, October 10 & 20 1906, p. 5. For further details, see Octavian Lazăr Cosma, “The Choir Festival in 1906 in Bucharest,” *The Romanian Music Chronicle, Enescu's Epoch. Music Life, 1898-1920*, Vol. V (Bucharest: Music Publishing House, 1983), pp. 281 – 285.)

⁷ “On Sunday June 11, 1906, 4pm, a great celebration will take place at the Roman Arena ... with the willing participation of the choirs conducted by Professor Ștefănescu and the military band conducted by the Music Inspector Major Mărgăriteșcu.” The celebration also comprised a military music concert and a music festival conducted by the Music Inspector, Major Mărgăriteșcu. (“From the Exhibition,” *The Chronicle*, Vol. VI, no. 1465, Saturday, June 10, 1906, p. 3.) Regarding the band contest, see Viorel Cosma, “The Army Band Backstage” (1906), *The Army Life*, Bucharest, 49, no. 2, February 1996, p. 18 and 26, republished in *Mars and Euterpe: Music and Army. Essays, studies, music chronicles (1946 – 1996)* (Bucharest: Universal Publishing House), pp. 111 – 113.

⁸ The Exhibition was to be opened on Sunday, June 4. Because of torrential rains it had to be postponed until June 6. In case of continuous rains it would have taken place in the Royal Palace. The event ended on November 23. (“The Romanian General Exhibition Bulletin in 1906,” *The Official Bulletin* no. 10, Tuesday, June 6, 1906, p. 233.)

⁹ *The Truth at the Exhibition*, Vol. I, no. 1, Tuesday, June 6, 1906, p. 2.

“One hundred trumpeters sitting on Dorobanți’s stone sounded a welcoming fanfare, and the cannons of the Calafat troop, inside the *Exhibition*, fired 21 times, while the royal cortege proceeded on Moldova’s way, beautifully decorated, on their way to the Roman Arena, where the inauguration ceremony was to take place... As soon as Their Majesties and their Royal Highnesses sat on the estrade, all military ensembles, conducted by the music inspector, performed the *Jubilee Solemn March (Hymn of Glory, to His Majesty the King)*, composed by Mr. Mărgăritescu.¹⁰ After the signing of the commemorative document of the Exhibition, a choir composed of 500 singers, and accompanied by the exhibition orchestra and two military music groups, sang the *Jubilant Hymn*, conducted by Mr. Ștefănescu.”¹¹

The documents published in the press of the time reveal inconsistencies regarding on the one hand the conductor of the *Hymn* and on the other hand the moment of its performance. One of the elements that increased the confusion among the chroniclers of the time was the fact that, beside George Enescu, there were other composers who wrote for this anniversary moment. The similarity of titles such as *Jubilant Solemn March* by Mihail Mărgăritescu, *Jubilee Chant* by I. Paschill, *Hymn* by Eduard Hübsch, and particularly the *Jubilant Hymn* by G. Ștefănescu, caused many newspapers not to record the name of George Enescu or his presence as conductor of his own work.

Fortunately, there exists a remarkable testimony of that moment, offered by the conductor of the Carmen Choir Society, the composer I. D. Chirescu:

“I was in the fourth year of the Central Seminary. In that year there was a great exhibition for the occasion of 40 years of reign of King Carol I. This exhibition, organized with great wisdom by Dr. Istrate, in Filaret Park, was inaugurated in the King’s presence and the entire royal family. The King himself gave an opening speech, after which hundreds of instrumentalists and choir singers were set to perform the *Jubilant Hymn*, composed by maestro George Enescu, [written for] this occasion. After a short opening speech, maestro George Enescu appeared, and, with baton in hand, turned towards us and gave the starting downbeat. He seemed to me a ... Prince Charming from a fairy-tale-- and I could not keep my eyes off him. After a long orchestral part, during which we could hear many national motives, he directed his attention towards the choir made up of singers from the Carmen choir, the Domnița Bălașa, Kretzulescu and Mitropolie church choirs, as well as the pupils in the final grades of Central and Nifon seminaries - at the end all of whom were set to sing this monumental *Jubilant Hymn* (‘Put up your prayer, country’). Treating [the voices] mostly in unison, and from time to time in two and three parts, had extraordinary results. In the end, when the trumpets positioned on the right side of the amphitheatre joined the orchestra, far away cannon gunshots could be heard, and the choir nearly covered the orchestra while shouting “hooray, hooray, hooray,” thus ending the piece. The public, who filled the amphitheatre up to the last seat, was cheering... in delirious applause. We, the ones performing – and especially me – were shaking with joy for having actually met him--the young but great Romanian maestro, George Enescu. That night, instead of sleeping, nearly all of us stayed up late talking and proclaiming ourselves overjoyed to have had the good fortune of being present at the Exhibition’s opening, and for participating in the flawless performance of Enescu’s *Jubilant Hymn*.”¹²

Enescu’s letters during the spring of 1906, sent both in Romania¹³ and abroad¹⁴, make clear his satisfaction of being part of the jubilee. In a letter he sent to his mother, Enescu demonstrates his desire to participate in a series of concerts in Paris with the Romanian artistic community:

“Tomorrow night I will attend a great soiree, and the day after another very important one at our ministry. This last one will take place on the occasion of the event in our country. Of course, almost all guests will be Romanian. I will perform Romanian music, while Miss Ventura will recite Romanian verses. Other Romanian artists will each contribute something in order to achieve a beautiful program.”¹⁵

Unfortunately, except for the statement made by I. D. Chirescu, we have no other data to confirm Enescu’s presence at the jubilee in Romania. One can only suppose that during meetings he had in Paris on March 22 and April 4, 1906 with Mihail Mărgăritescu, the Military Music inspector¹⁶, one of the subjects discussed was the *Jubilant Hymn*, which was to be performed by the band directed by Mărgăritescu.

Much more eloquent regarding Enescu’s wish for the *Hymn* to be performed during the jubilee exhibition is a letter he addressed to the exhibition commissary, Dr. Constantin Istrati,¹⁷ a few days before its opening:

“Dear Sir, I am writing to kindly ask you to distribute tomorrow the numerous copies of the *Hymn*’s text among the audience, and also to Her Majesty The Queen and their Royal Highnesses on especially imprinted paper.”¹⁸

¹⁰ “The Exhibition Bulletin...,” *The Official Bulletin* no. 10, pp. 233 – 234.

¹¹ *Ibid*, p. 240. The press was confused in regards to the author and the conductor, but also concerning the number of wind performers who performed the *Hymn*. While “The Exhibition Bulletin...,” *Official Bulletin* no. 10, pp. 233 – 234 records three bands, *The Exhibition Courier*, Vol. II, no. 36, Sunday, June 11, 1906, p. 1, in the article “The National Exhibition Inauguration: At the Roman Arena” puts the number of bands at seven: “When the royal family reaches the arena, the enthusiastic cheering burst in the chests of the people present at the event. The sovereigns together with the prince family went up to the estrade, and seven military music formations gathered to sing the *Jubilee Hymn*.”

¹² Viorel Cosma, “Enescu’s first official meeting with the military musicians,” *Mars and Euterpe...*, pp. 114 – 115.

¹³ See, for example, the festive atmosphere in Craiova where troops from Carol I High School and military units in the area marched. Using torches, the musicians sang *Te deum...* “in the Mihai Bravul garden and in the post office yard until 12 o’clock at night...”, in: “May 10th in the City,” *The Alarm, Conservatory Organism*, Vol. VIII, no. 181, Craiova, May 15, 1906, p. 3.

¹⁴ The national festivities in the Capital and in the country on the occasion of the jubilee were doubled by ones given by the Romanians abroad: Berlin, Brussels, Constantinople, London, Vienna, Sofia, etc..

¹⁵ A Letter to Maria Enescu, no. 238, Paris, May 11/24 1906, in Romanian, autograph, in: George Enescu, *Letters. A critical edition*, ed. Viorel Cosma, vol. I (Bucharest: Music Publishing House of the Composer’s Union, 1974), p. 154. There is also a postcard he sent to his mother that refers to the National Exhibition (Bucharest September 7/20 1906, in: *Ibid*, p. 156).

¹⁶ Letter to Maria Enescu, no. 237, Paris, March 22/April 4, 1906, in Romanian, autograph, in: George Enescu, *Letters: A critical edition*, p. 153.

¹⁷ Constantin Istrati (1850 – 1918), Medicine and Chemistry doctor, university professor in Bucharest; founder of the *Romanian Science Society*, the *Romanian Association for Science Promotion and Development*; Commissar of the *General Exhibition* in Bucharest (1906)..

¹⁸ Letter to Dr. Constantin Istrati no. 245, Bucharest, November 4 and 17, 1906, in Romanian, autograph, in: George Enescu, *Letters. A critical edition*, p. 153.

One could conclude that the *Jubilant Hymn* was sung twice: on the signing of the commemorative document on the opening day of the general exhibition (June 6) – conducted by the composer – and at the end of the exhibition (November 23).¹⁹

For almost a century the *Hymn* has been ignored by Romanian musicologists, and for fairly obvious reasons. Constantin – Iulian – Dan Stihî – Boos reported on it in a 1991 paper given at the International Symposium of Musicology- “George Enescu”²⁰.

“We are dealing with ... a work of art, about which we were not allowed to speak until yesterday, which transcends ... in value the moment for which it was composed, representing even today an admirable example of “mass song.”²¹

The autograph manuscript is kept in the Music Cabinet in the Romanian Academy Library, MsR 7380, Special Collections 230/1974.²² The author’s signature— *Gheorghe Enescu* – appears at both the beginning and the end of the document (19 pages). The verses, in spite of the anonymous author indication seem to be written by G. Enescu, too:²³

Înălță-ți ruga, Țeară, cu neamul românesc
Și ădă mulțămire acelu ce e lege
Ursit ți-a fost de dînsul ca-n binele obștesc
Traian să-ți stea la leagăn și Carol a-ți fi rege
Și hotărît pășește, ca toți cei ce muncesc.
Cu flori fie bătută cărarea vieții tale.
Poporul și cu tronul te-nalță, te iubesc,
Și an ca cel de-acum să-ți steie mulți în cale!,
Ura! Ura! Ura!....

Put up a prayer, country, along with the Romanian people
And thank the one who is above, for it was predestined by him
That for the nation’s well-being
Traian to be your cradle, and Carol be your King.
Step forward decidely, like all working people.
May the pathway of your life be paved with flowers.
The people and the court cherish you and love you
And may many more years like this come to you.
Hooray ! Hooray ! Hooray !....

From a musical point of view the hidden gems of the *Hymn* are the timbres that Enescu creates. The ensemble is composed of wind instruments,²⁴ battery percussion, harp (or piano),²⁵ men’s choir, and cannon gunshots (at the end of the piece). Even in the score’s layout one notices the division between the color instruments (four B-flat clarinets) and the middle of the formation (four trumpets in E-flat, four horns in E-flat, three baritones, three trombones), a set-up justified by the solemn yet festive character of a work designed to be performed outside.

If for the *Dixtuor* Enescu employed the key of D, the *Hymn* is written in a very convenient tonality for wind instruments made of copper: E-flat. Structured as one large movement, the piece begins with an introduction of eight measures, a *fff* motive built on steps 1-5-8 of the E-flat tonality. This motive is played by cornets in B-flat, trumpets in E-flat and trumpet in B-flat over a percussion pedal. The tempo – *Molto maestoso* – allows the exposition of Theme 1 by flute and clarinet B-flat in a diaphanous and majestic diatonicism. Its grandeur and hymnal character are supported by dense writing in which one still easily perceives each modification of agogics and dynamics.

The second theme unveils all the glamour of Enescu’s spirituality and his methodical approach to the vitality of the Romanian popular vein. The theme’s rhapsodic character is stated by the woodwind instruments through intervals of the second, with measures built up in triplets along with simple and double appoggiaturas of an obvious Romanian character.

The *Hymn*’s second section – a true development – starts at Reh. 6 with a melody for flute and cornet in B-flat (*pp*). This theme constitutes the bond for the entire section. The basic cell (P4↑, m2↓, m2↑ and M2↑) is stated at the beginning of this section and remains unmodified in subsequent appearances (with a few exceptions). Through the next 33 measures (Reh. 6-12) the work alternates chamber sonorities and dense tutti textures. An intense rhythmic and melodic transformation appears at Reh. 8. The counterpoint, along with the above mentioned motive, confers organicism to a discourse inspired by the same rhapsodic character featured in so much of Enescu’s music. Further, in the harp part (measures 56-57) Enescu notes a modal

¹⁹ The exhibition’s awards ceremony in Bucharest occurred with great solemnity. The Queen, the Prince Family as well as ministers, General Manu, Greceanu, Disescu, and I. Grădișteanu all assisted. First, the Carmen Society choir and the military orchestra performed the *Jubilee Hymn* by George Enescu. (Reported in: *The Family*, December 3/16. 1906, no. 39, Vol. XLII, p. 466; Also see the “Romanian General Exhibition Bulletin in 1906”, *The Official Bulletin* no. 15, December 1906, p. 559: “The scene was occupied by the military orchestra and the choirs conducted by the military music inspector. The solemnity was begun with the *Jubilee Hymn*, which several months ago opened the beautiful Exhibition...”)

²⁰ Constantin – Iulian – Dan Stihî – Boos, “Generalities upon some of Enescu’s manuscripts,” in: *George Enescu and the XX Century Music*, George Enescu International Musicology Symposium in 1991, ed. Laura Manolache and Nadia Tozlovan (Bucharest: Music Publishing House, 1998), pp. 76 – 78.

²¹ *Ibid.*, p. 78.

²² It bears the stamp of the *Romeo Drăghici Collection*.

²³ “George Enescu – choir composer?”, in: Octavian Lazăr Cosma, *Romanian Music Chronicle, Music Creation I. Choir, song, vocal-symphonic*, Vol. VII, 1898 – 1920 (Bucharest: Music Publishing House, 1986), p. 162.

²⁴ The *Hymn* was composed for an ensemble of: flute in D-flat, (*flauto grande [ossia Flauto piccolo reb]*), flute in D, clarinet in E-flat (*clarinetto mib*), clarinet in B-flat (*clarinetti sib 1,2,3,4*), cornets in B-flat 1,2, bass cornet in B-flat, euphonium (*euphonium*), trumpet in E-flat 1,2,3,4, trumpet in B-flat, horns in E-flat 1,2,3,4, bass fluegel horn/baritone (*baritoni 1,2,3*), trombones 1,2,3, tuba in F and B-flat(*bassi 1,2*), triangle (*triangolo*), small drum (*tamburo piccolo*), cymbals, bass drum (*grand cassa*), harp (*arpa [o Piano forte]*) and the cannon.

²⁵ Harp (or *Piano forte*).

structure on which the *Hymn* will be developed for ten measures: do becar, re# becar, mi becar, fa# becar, sol becar, la becar, and becar. This explicit change constitutes another example of the second section's harmonic ambivalence. The interplay between tonality and modality creates harmonious balance, and is underscored through a change of the harp's tuning: It passes from E-flat to E.

As mentioned above, both the *Dixtuor* and the *Hymn* were composed in the spring of 1906. Besides the wind timbre conception and the year both pieces were written (we believe that the *Hymn* was written if not at the same time as the *Dixtuor*, at least immediately after it), the two compositions share another common element: The first theme in the third movement of the *Dixtuor* becomes the basis for the theme on which the entire *Hymn* development is constructed.

The recapitulation's solemnity (in E-flat) is reinforced by the men's choir singing "Put up your prayer, Country." The coda, a majestic tutti, is marked *molto maestoso* and *ffff*. The choir's cheering is combined with the cannon shots.

One of George Enescu's youthful creations, the *Jubilant Hymn* has had a tragic history so far. Being an occasional piece related to the emblematic figure King Carol I, and at the same time holding a unique place in Enescu's catalogue, the work was not performed for one hundred years. Moreover, for political reasons it was banned by the government from being researched after 1944. The most recent performances of the work have thus come after a century of neglect.

Bearing in mind that the *Jubilant Hymn* could no longer be performed by today's bands because of the original's instrumentation, the Romanian Military Music Inspector Col. Ionel Croitoru arranged the work for the style and instrumentation of the contemporary Romanian wind band. Especially following the work's dormancy over the past century, this symphonic interpretation repositions Enescu's only composition for band into the national and international consciousness. At the same time, it is an homage from today's military musicians to Enescu during a celebratory moment in military music history: The work resurfaced 175 years since Romanian military music first appeared, 70 years since the *School for the Military Musicians Pupils* was founded by Egizio Massini, and 55 years since the *Central Band of the Romanian Defence* was established.

EVAN FELDMAN

Nederlands:

Evan Feldman is dirigent van het harmonieorkest van en assistent professor aan de Universiteit van North Carolina-Chapel Hill. Van 2005-2008 was hij bandleider aan de William and Mary Hogeschool in Williamsburg (Virginia) en muzikaal hoofd van het Jeugdorkest van Williamsburg. Daarvoor was hij onder andere bandleider bij het Central College in Pella (Iowa) en dirigent/oprichter van het Central Iowa Wind Ensemble, een groep volwassenen in Des Moines. Zijn onderzoekswerk naar de muziek van Serge Prokofieff, George Enescu en Antonín Dvořák is gepresenteerd tijdens de congressen van CBDNA, WASBE en IGEB. Dr. Feldman heeft zijn doctorale graad 'Musical Arts' behaald aan de 'Eastman School of Music' waar hij directie studeerde bij Donald Hunsberger en Mendi Rodan. Van 1999-2002 was hij assistent-dirigent bij het 'Eastman Wind Ensemble and Wind Orchestra'. Daarvoor gaf hij bands les op middelbare scholen in Long Island (New York). Naast dit alles is hij momenteel nog steeds een veelgevraagd gastdirigent en geeft hij clinics.

English:

Evan Feldman is Wind Ensemble Conductor and Assistant Professor of Music at the University of North Carolina-Chapel Hill. From 2005-2008 he was Director of Bands at the College of William and Mary in Williamsburg, Virginia and Music Director of the Williamsburg Youth Orchestra. Other previous positions include Director of Bands at Central College, in Pella, Iowa, and conductor/founder of the Central Iowa Wind Ensemble, an adult group based in Des Moines. His research on the wind music of Serge Prokofieff, George Enescu and Antonín Dvořák have been presented at the conferences of CBDNA, WASBE, and IGEB. Dr. Feldman earned the Doctorate of Musical Arts from the Eastman School of Music, studying conducting with Donald Hunsberger and Mendi Rodan. From 1999-2002 he served as Assistant Conductor of the Eastman Wind Ensemble and Wind Orchestra. Previously, he taught high school band in Long Island, New York. He remains an active guest conductor and clinician.



Deutsch:

Evan Feldman ist Dirigent des sinfonischen Blasorchesters der Universität von North-Carolina zu Chapel Hill, wo er auch unterrichtet. Von 2005 bis 2008 dirigierte er das Blasorchester der William und Mary Hochschule in Williamsburg (Virginia) und war Musikdirektor des Jugendorchesters dieser Stadt. Vorher dirigierte er am Central College (Iowa) und war Dirigent/Gründer des 'Central Iowa Wind Ensemble' in Des Moines. Seine Forschungen über die Musik von Serge Prokofieff, George Enescu und Antonín Dvořák hat er während der Kongresse der CBDNA, der WASBE und der IGEB vorgestellt. Dr. Feldman promovierte als Doktor 'Musical Arts' an der berühmten Musikhochschule 'Eastman School of Music'. Dort studierte er Blasorchesterdirektion bei Donald Hunsberger und Mendi Rodan. Von 1999 bis 2002 war er zweiter Dirigent des 'Eastman Wind Ensemble' und des 'Eastman Wind Orchestra'. Vorher leitete er Blasorchester in höheren Klassen in Long Island (New York). Überdies ist er ein vielgefragter Gastdirigent und Gastdozent.

Français:

Evan Feldman est assistant à l'Université de Caroline du Nord, à Chapel Hill, il y dirige l'orchestre d'Harmonie. De 2005 à 2008 il a dirigé les orchestres d'Harmonie de l'école William and Mary à Williamsburg (Virginie), ainsi que l'Orchestre de Jeunes de la même ville, le Central College à Pella (Iowa) et le Central Iowa Wind Ensemble à Des Moines. Il a présenté ses recherches concernant la musique de Serge Prokofieff, George Enescu et Antonín Dvořák lors de conférences de la CBDNA, de la WASBE et d'IGEB. Evan Feldman a obtenu son doctorat en musique à la célèbre Eastman School of Music où il étudia la direction d'Orchestre avec Donald Hunsberger et Mendi Rodan. De 1999 à 2002 il a été chef d'orchestre assistant de l'Eastman Wind Ensemble et Eastman Wind Orchestra. Il a également enseigné dans le secondaire à Long Island (New York). Actuellement il est souvent invité à diriger et à donner des cours spécialisés.

George Enescu (1881-1955)

George Enescu was born in Iiveni, Romania, in the northeastern region called Moldova (Moldavia). He was the only surviving child of seven brothers and sisters, born into a comfortably middle class family. He received his first musical training from a blind Roma household servant at age two and entered the Konservatorium der Gesellschaft der Musikfreunde in Vienna at age six to study with Robert Fuchs. In addition to his violin playing, he showed a natural talent for composition and began his first piece a year later. In 1895, he was one of the few non-native French students to enter the Conservatoire de Paris, where he studied composition with Jules Massenet and Gabriel Faure.

Enescu soon enjoyed far-reaching success as a composer, violinist, and pianist, touring throughout Europe and the United States. Back home, his *Romanian Rhapsodies* (1901-2) launched his status as a virtual national hero and ambassador to the world for Romanian music. Five years later he wrote *Dixtuor for Winds* and the *Imn Jubiliar*.

In 1917, Enescu fled to France and Switzerland amidst political unrest and the rise of communism. After WWI he traveled between France and Romania, and also spent time teaching in the United States and Britain. In addition to his works influenced by Romanian folk-music, Enescu is well-known for his chamber music, including two string quartets, an octet for strings, violin sonatas and the *Legende for Trumpet and Piano*. His later symphonic works include three symphonies and the *Symphonie Concertante* for cello and orchestra. Perhaps his crowning achievement was his first and only opera, *Oedipe*, composed between 1921-1931.

In 1939 he married Maruca Cantacuzino, who was the widow of the ruling Prime Minister of Romania. This allowed him to focus on composition and concertizing without financial concerns or time restraints. After Soviet occupation of Romania during WWII, Paris became his primary home, though he also traveled to the United States, teaching at the University of Illinois from 1948-1950.

Beginning in 1950, his health declined. A weak heart, a curvature of the spine, hearing problems, a mentally unstable wife, and financial insolvency sapped his physical and creative energies. After a stroke in 1954 that caused partial paralysis, he composed his last work, the *Chamber Symphony*, with the aid of his friend Marcel Mihalovici. Sadly, paralysis on the left side of his body left him severely handicapped for the remainder of his life. He died in Paris on May 4, 1955 at the age of 74.

Daniel Ponder

“Put Up a Prayer, Country”

IPA Transcription from the Romanian
by David Williams and Anne Petrie

Înalță-ți ruga, Țeară, cu neamul românesc
ɪ nal tsə tsi ru ga ts^ɛa rə ku n^ɛa mul ro mɨ nesk

Și ádá mulțămire acelui ce e lege
ʃi a də mul tsə mi rɛ a tʃɛ lui tʃɛ ɛ le dʒɛ

Ursit ți-a fost de dînsul ca-n binele obștesc
ur sit tsi a fɔst dɛ dɨn sul kan bi nɛ le ɔb ʃtesk

Traian să-ți stea la leagăn și Carol a-ți fi rege
tra jan sətʃ st^ɛa la l^ɛa gən ʃi ka rəl ats fi rɛ dʒɛ

Și hotărît pășește, ca toți cei ce muncesc
ʃi hɔ tərɪt pə ʃɛʃ tɛ ka tɔts tʃɛi tʃɛ mun tʃɛsk

Cu flori fie bătută cărarea vieții tale.
ku flɔrⁱ fie bə tu tə kə ra r^ɛa vje tsi ta le

Poporul și cu tronul te-nalță, te iubesc,
pɔ pɔ rul ʃi ku trɔ nul tɛ nal tsə tɛ ju besk

Și an ca cel de-acum să-ți steie mulți în cale!,
ʃi an ka tʃɛl dɛ a kum sətʃ stɛ jɛ mults ɪn ka le

Ura! Ura! Ura!....
u ra u ra u ra

HYMN JUBILIAR

George Enescu
Orch.: Ionel Croitoru
Edit.: Evan Feldman

Molto Maestoso

Piccolo

Flute 1-2

Oboe 1

Oboe 2

English Horn

Bassoon 1-2

Eb Clarinet

Bb Clarinet 1

Bb Clarinet 2

Bb Clarinet 3

Bb Bass Clarinet

Eb Alto Saxophone 1

Eb Alto Saxophone 2

Bb Tenor Saxophone

Eb Baritone Saxophone

Bb Cornet 1

Bb Cornet 2

Bb Cornet 3

Bb Trumpet 1

Bb Trumpet 2-3

F Horn 1-2

F Horn 3-4

C Trombone 1

C Trombone 2

C Trombone 3

C Baritone

C Basses

Timpani

Percussion 1

Percussion 2

Harp or Piano

Chorus

1 2 3 4 5 6 7 8

①

Picc. *p*

Fl. 1-2 *f cantabile*

Ob. 1 *mf cantabile*

Ob. 2 *mf cantabile*

Eng. Hn. *mf cantabile*

Bsn. 1-2 *p*

E♭ Clar. *mf*

Clar. 1 *mf cantabile*

Clar. 2 *mf cantabile*

Clar. 3 *mf cantabile*

Bs. Clar. *p*

A. Sax. 1 *p*

A. Sax. 2 *p*

T. Sax. *p*

B. Sax. *p*

Cnt. 1 *mf*

Cnt. 2 *mp cantabile*

Cnt. 3 *mp cantabile*

Tpt. 1 *mf cantabile*

Tpt. 2-3 *p*

Hn. 1-2 *p*

Hn. 3-4 *p*

Tbn. 1 *p*

Tbn. 2 *p*

Tbn. 3 *p*

C. Brn. *p*

C. Bs. *p*

Timp. *p*

Perc. 1 *p*

Perc. 2 Cymb. a2 L.R. *p*

Hp. or Pno. *ff*

Chor.

②

Picc.

Fl. 1-2

Ob. 1

Ob. 2

Eng. Hn.

Bsn. 1-2

E♭ Clar.

Clar. 1

Clar. 2

Clar. 3

Bs. Clar.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Cnt. 1

Cnt. 2

Cnt. 3

Tpt. 1

Tpt. 2-3

Hn. 1-2

Hn. 3-4

Tbn. 1

Tbn. 2

Tbn. 3

C. Btrn.

C. Bs.

Timp.

Perc. 1

Perc. 2

Hp. or Pno.

Chor.

16 17 18 19 20 21 22 23

Musical score for 'HYMN JUBILIAR'. The score is arranged in a standard orchestral layout with multiple staves for different instruments and voices. The key signature has two flats, and the time signature is 4/4. The score includes a variety of musical notations such as dynamics (dim., p, pp, mf cantabile), articulation (trills, slurs), and performance instructions. The instruments listed are Picc., Fl. 1-2, Ob. 1, Ob. 2, Eng. Hn., Bsn. 1-2, Eb Clar., Clar. 1, Clar. 2, Clar. 3, Bs. Clar., A. Sax. 1, A. Sax. 2, T. Sax., B. Sax., Cnt. 1, Cnt. 2, Cnt. 3, Tpt. 1, Tpt. 2-3, Hn. 1-2, Hn. 3-4, Tbn. 1, Tbn. 2, Tbn. 3, C. Bsn., C. Bs., Timp., Perc. 1, Perc. 2, Hp. or Pno., and Chor.

This page contains the musical score for the fifth page of 'HYMN JUBILIAR'. The score is written for a large ensemble and includes the following parts:

- Picc. (Piccolo)
- Fl. 1-2 (Flutes)
- Ob. 1 (Oboe)
- Ob. 2 (Oboe)
- Eng. Hn. (English Horn)
- Bsn. 1-2 (Bassoons)
- E♭ Clar. (E-flat Clarinet)
- Clar. 1 (Clarinet)
- Clar. 2 (Clarinet)
- Clar. 3 (Clarinet)
- Bs. Clar. (Bass Clarinet)
- A. Sax. 1 (Alto Saxophone)
- A. Sax. 2 (Alto Saxophone)
- T. Sax. (Tenor Saxophone)
- B. Sax. (Baritone Saxophone)
- Cnt. 1 (Contralto)
- Cnt. 2 (Contralto)
- Cnt. 3 (Contralto)
- Tpt. 1 (Trumpet)
- Tpt. 2-3 (Trumpets)
- Hn. 1-2 (Horns)
- Hn. 3-4 (Horns)
- Tbn. 1 (Tuba)
- Tbn. 2 (Tuba)
- Tbn. 3 (Tuba)
- C. Bsn. (Cornet/Bassoon)
- C. Bs. (Cornet/Bassoon)
- Timp. (Timpani)
- Perc. 1 (Percussion)
- Perc. 2 (Percussion)
- Hp. or Pno. (Harp or Piano)
- Chor. (Chorus)

The score features dynamic markings such as *f* (forte), *mf* (mezzo-forte), *p* (piano), and *pp* (pianissimo), along with performance instructions like *cresc.* (crescendo). The music is in a 4/4 time signature and includes various musical notations such as slurs, ties, and articulation marks.

This page contains the musical score for 'HYMN JUBILIAR', spanning five pages (35-40). The score is written for a large ensemble, including woodwinds, brass, strings, and voices. The key signature is B-flat major, and the time signature is 4/4. The score is divided into five systems, each corresponding to a page number (35, 36, 37, 38, 39, 40). The instruments and parts are as follows:

- Woodwinds:** Piccolo (Picc.), Flute 1-2 (Fl. 1-2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), English Horn (Eng. Hn.), Bassoon 1-2 (Bsn. 1-2), Eb Clarinet (Eb Clar.), Clarinet 1 (Clar. 1), Clarinet 2 (Clar. 2), Clarinet 3 (Clar. 3), Bass Clarinet (Bs. Clar.), Alto Saxophone 1 (A. Sax. 1), Alto Saxophone 2 (A. Sax. 2), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.).
- Brass:** Trumpet 1 (Tpt. 1), Trumpet 2-3 (Tpt. 2-3), Horn 1-2 (Hn. 1-2), Horn 3-4 (Hn. 3-4), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Trombone 3 (Tbn. 3), Cornet (C. Brn.), Bassoon (C. Bs.).
- Strings:** Harp or Piano (Hp. or Pno.).
- Voice:** Chorus (Chor.).

The score includes various dynamic markings such as *mf*, *p*, *pp*, and *f*, as well as performance instructions like *ma marcato*, *Ad lib*, *Solo*, *Cue 1st Bsn.*, and *Two players*. The score is divided into five systems, each corresponding to a page number (35, 36, 37, 38, 39, 40). The score is written for a large ensemble, including woodwinds, brass, strings, and voices. The key signature is B-flat major, and the time signature is 4/4. The score is divided into five systems, each corresponding to a page number (35, 36, 37, 38, 39, 40). The instruments and parts are as follows:

This page contains a musical score for a symphony orchestra and a choir. The score is written for 41 measures, spanning from measure 41 to 45. The instruments and parts included are:

- Picc.
- Fl. 1-2
- Ob. 1
- Ob. 2
- Eng. Hn.
- Bsn. 1-2
- E♭ Clar.
- Clar. 1
- Clar. 2
- Clar. 3
- Bs. Clar.
- A. Sax. 1
- A. Sax. 2
- T. Sax.
- B. Sax.
- Cnt. 1
- Cnt. 2
- Cnt. 3
- Tpt. 1
- Tpt. 2-3
- Hn. 1-2
- Hn. 3-4
- Tbn. 1
- Tbn. 2
- Tbn. 3
- C. Brtn.
- C. Bs.
- Timp.
- Perc. 1
- Perc. 2
- Hp. or Pno.
- Chor.

The score includes various musical notations such as dynamics (e.g., *mf*, *mp*, *p*, *pp*, *mf espress.*), articulation (e.g., *Play*), and performance instructions. A circled number '7' is located in the top right corner of the score area.

⑧ Più animato

This page contains the musical score for measures 46 through 50. The score is for a full orchestra and a choir. The instruments listed on the left are: Picc., Fl. 1-2, Ob. 1, Ob. 2, Eng. Hn., Bsn. 1-2, Eb Clar., Clar. 1, Clar. 2, Clar. 3, Bs. Clar., A. Sax. 1, A. Sax. 2, T. Sax., B. Sax., Cnt. 1, Cnt. 2, Cnt. 3, Tpt. 1, Tpt. 2-3, Hn. 1-2, Hn. 3-4, Tbn. 1, Tbn. 2, Tbn. 3, C. Brn., C. Bs., Timp., Perc. 1, Perc. 2, Hp. or Pno., and Chor. The score is in 4/4 time and features a variety of dynamics including *pp*, *mf*, *f*, and *ff*. There are several trills and ornaments marked with 'tr'. The tempo is marked 'Più animato' with a circled 8. The score includes 'Ad lib.' markings for several instruments, particularly in measures 49 and 50. The woodwinds and strings play complex rhythmic patterns, while the brass instruments provide harmonic support. The choir part is mostly silent in these measures.

Allargando ⑫ Molto Maestoso

The musical score is arranged in a standard orchestral format. The instruments listed on the left are: Picc., Fl. 1-2, Ob. 1, Ob. 2, Eng. Hn., Bsn. 1-2, Eb Clar., Clar. 1, Clar. 2, Clar. 3, Bs. Clar., A. Sax. 1, A. Sax. 2, T. Sax., B. Sax., Cnt. 1, Cnt. 2, Cnt. 3, Tpt. 1, Tpt. 2-3, Hn. 1-2, Hn. 3-4, Tbn. 1, Tbn. 2, Tbn. 3, C. Bsn., C. Bs., Timp., Perc. 1, Perc. 2, Hp. or Pno., and Chor. The score is divided into measures, with some measures containing triplets and other complex rhythmic patterns. Dynamic markings are placed throughout the score to indicate volume and articulation.

In - nal - - - - - a ru - ga. Tea - rd. cu - nea - mul - ro - - - - - mid -
 Put up pra - yer coun - try a - long with the Ro - ma - nian -

nes - a Si a da mi a mi re a ce lu ce des - en - le Uv sit fi - a fos - de din - - sul ca'n
 peo - ple and thank the - one who is a - bove... for it was pre - des - tined - by him... that for the... na - tion's well be - - - ing it

77 78 79 80 81 82 83