

**DOR** (almost untranslatable Romanian word for longing, nostalgia, lovesickness, sadness)  
**in the *Andante molto espressivo* of the 1st Sonata op.24 in f sharp minor**

*Dor*, the main characteristic of the Romanian spiritual roots in Enescu's music, transcends all of his works and finds an intensive expression in the *Andante molto espressivo*.

With the tragic outbursts of the *Oedipian* motive in *Allegro molto moderato e grave*, the restlessness of *Presto*, the *Andante molto espressivo* moves towards blissful grounds - 'Inferno, Purgatory and Paradise in the Sonata in F Sharp' (N.Coman)-.

The ascending thirds in the beginning evoking bells in the 'Romanian field at night' (Enescu) recreate the atmosphere of the Carillon nocturne op.18.

The opening motive (c sharp – e – e sharp) is a magic juxtaposition of major and minor thirds, in fact *the major-minor mode*, frequently used by Enescu. It echoes almost like a shaman invocation, a lament of deep sadness and carries the notation of *doloroso crescendo subito sfz* and *decrescendo* beside one single note. An almost unattainable notation, an overwhelming emotion in its sadness, outreaching the instrumental possibilities. As if the longing has reached desperation and burned out within one sound, in no existing time, bearing death in the second of birth.

Long spinning melodies and harmonies of mysterious beauty move the thread on to the next dreamscape, again marked in an unusually complex way - *molto più lento pp mormorando legatissimo dolcissimo languido* - a tender implosion of imaginative sensuality and icy sonorities. The folk melodies melt with the oriental and impressionistic soundworlds. There is an impression of Time slowly distorting, creating a specific feeling of endlessness – similarly in the 3<sup>rd</sup> Sonata he even asks for 10 seconds of silence, *enchainez après environ 10 seconds de silence*, after the slow movement, and in the Nocturne (1907) at the end of the B section, for *laissez vibrez toutes les cordes*, a most daring effect with prolonged reverberations.

The sequence of *doloroso* then changes structure. After repeating in c minor, the major-minor third expands to an augmented fourth, the dynamic (of *cresc* and *decresc* inside the original lament) increased to *appassionato molto bensforzato*. The thin thread of the beginning appears now in colossal dimensions, with the initial melody doubled by octaves, large-spread intervals and the use of the extreme registers of the piano. Dynamically the notation once again outreaches the limits of realization, marking *espressivo doloroso, ff con gran espressione* several times within *Andante molto espressivo*. It seems the words are no longer able to express the Infinite of Dor...

A turning point for the *Andante* as well as for the whole Sonata is the modulation to F sharp major toward the end. It is the first clear settlement of the major. Long glissandi like rapturous waves in F sharp major and the serenity of *delicatissimo tranquillo armonioso senza rigore* signal that Oedipe has found peace, the tension and drama transcend to salvation, to absolute bliss. The *doloroso* invocation, this time only with the major third in lavish sonorities of fff chords lead back to the first note of the *Andante*.

The A sharp note echoes again like in the beginning. The music ends by returning in time, entangling end and beginning in a continuous Eternal motion.