

George Enescu and the Marsick Family of Musicians

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ABSTRACT – This article brings to the fore interesting documents from the archive of the famous Belgian Marsick family of musicians. Martin-Pierre Marsick was George Enescu’s violin teacher at the Paris Conservatory. Today, the family archive holds a series of documents attesting to the connection of the Romanian musician with his former teacher and his nephew – Armand, his fellow student in Paris. Posted online, but also provided personally by Jacques Marsick – himself a descendant of Armand Marsick, along with permission to research, present, and use them for academic purposes, the study presents several handwritten letters, photographs, concert programs and various other documents that link George Enescu’s name with those of the members of the Marsick family.

Keywords: Enescu, the Marsick family, violin, concert, commemoration.

1. Introduction

Recently, I had the privilege of meeting Jacques Marsick, a historian by training, the descendant of Martin-Pierre Marsick and George Enescu’s former violin teacher at the Paris Conservatory.

Jacques Marsick presented me with numerous documents from his family archive such as letters, photographs, press articles, concert programs and quasi-unknown handwritten notes referring to George Enescu, which have been too little written about in Romanian musicology¹. They can constitute the source of some chapters centred around two personalities of the Marsick family: Martin-Pierre (1847-1924) and Armand

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¹ Jacques Marsick had a long correspondence with the late journalist Victor Eskenazy (1950-2019) and presented him with the documents we are referring to. The journalist published two articles in *Suplimentul de cultură* [*The Culture Supplement*], providing a brief presentation of the documents received from J. Marsick. Apart from another article by the undersigned, published in *Actualitatea muzicală*, no. 2/2024, there seem to be no further written references to the documents in J. Marsick’s collection.

(1877-1959), the former – a concert violinist and a violin teacher, and the latter – a colleague of George Enescu at the same Parisian Conservatory.

We have therefore systematized the documents to illustrate, on the one hand, the student's constant connection with his teacher, and on the other – the one with his nephew, Armand Marsick, close in age and a friend of the Romanian musician. Along with the original documents from the Marsick collection we have included several others, from the archive of the "George Enescu" National Museum and the National Archives of France, to add further details to an important page of world music history.

2. George Enescu and Martin-Pierre Marsick

In his *Memories* (interviews given to the music critic Bernard Gavoty for the French Radio station and later revised and published by him with the author's consent), George Enescu noted some impressions about his teachers in Vienna and Paris. We thus learn that the studies in Paris had not impressed him as much as those he had just completed. Even the old Conservatory building was described as *dusty*...² However, his great successes began in the capital of France, which later became his adoptive homeland. A student of the Paris Conservatory between 1896 and 1899, George Enescu was accepted to the violin class of Professor Martin-Pierre Marsick.

Composer, virtuoso violinist with numerous stage appearances in Europe and America and renowned violin teacher, he trained instrumentalists who later became famous, including Carl Flesch and Jacques Thibaud. In his conversations with Bernard Gavoty, George Enescu recollected memories of his teacher as well as his own evolution as a violinist at the Paris Conservatory:

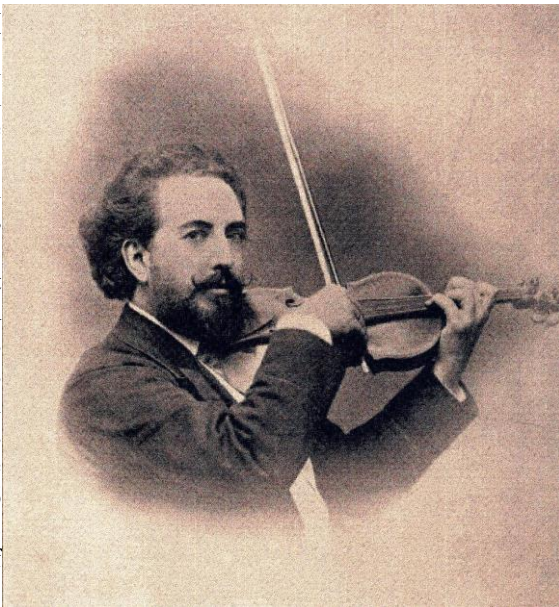


Fig. 1. Photo of Martin-Pierre Marsick (J. Marsick collection)

² Gavoty, *Amințirile lui George Enescu / Les Souvenirs de Georges Enesco*, 117.

This excellent teacher of great repute succeeded Eugene Sauzay in 1892. He taught me to perfect my violin playing and to learn certain compositions. For my part, I did not give him all the satisfaction he expected from me, in the sense that it took me some time to get my first prize. First, in the first year, my condition as a foreigner prevented me from participating in competitions. In the second year, an accident prevented me from doing it. Shortly before the competition period, I had taken the habit of working late in the evening on the balcony of my room. The weather was nice, I used to study a little, dream a lot, it was a luxury, I admit... One evening, as a prosaic fact, the chair breaks and catches my finger under it and I feel a sharp pain. With a crushed finger, competing is out of the question. [...] In the third year, no accident happens but I have a great concern: that of being the author of the Romanian Poem, which, played at the Colonne Concerts, had won some success: my teachers and critics had undoubtedly become suspicious. I was, it seems, a subversive spirit, a dangerous student: they had set their eyes on me! I'm competing with Viotti's Concerto No. 29. Did I play it well? I don't know anymore, but I doubt it [...]. However, I am awarded the second prize – to remind me of my adventure with the Romanian Poem – to make me suffer for good. [...] The following year – that is, in 1899 – I win a beautiful and unanimous first prize, precisely with the allegro from the Concerto in B minor by Saint-Saëns. I am anointed a great violinist, even without having had anyone to support me!³

The National Archives of France keep a record of professor M.-P. Marsick's appreciations noted between 1896-1899 vis-à-vis the performance of his students in the violin exams, also including those of George Enescu:

Classe de violon
M. Marsick, professeur
ENESCOU⁴ 14 ans et 4 mois 1^{ère} année d'études

6 janvier 1897
ENESCOU 15 ans et 4 mois
Chaconne de Bach
L'un des plus brillants sujets (élèves), obligé de manquer son examen par suite d'un accident à la main gauche. L'enfant est désespéré et son professeur désolé.

Jeudi 20 janvier 1898
ENESCOU 16 ans et 4 mois
Andante et Final du 3^{ème} concerto de Saint-Saëns
Cet élève possède au plus haut degré toutes les qualités qui font les plus grands virtuoses. Sonorité, justesse, mécanismes, grand style.

Violin class
M. Marsick, Professor
ENESCOU 14 years and 4 months, first year of studies

January 6, 1897
ENESCOU, 15 years and 4 months
Chaconne by Bach
One of the best students, excused from the exam due to an injury on his left hand. The child is desperate, and his teacher is desolated.

Thursday, January 20, 1898
ENESCOU, 16 years and 4 months
Andante and Finale from the Concerto No. 3 by Saint-Saëns
This student possesses all the qualities of the great virtuosi, at the highest level. Sound, accuracy, technique, style.

³ Gavoty, *Amintirile lui George Enescu*, 133, 135, 137.

⁴ The (wrong) spelling is the original one, but it refers to George Enescu. See https://www.siv.archives-nationales.culture.gouv.fr/siv/IR/Fran_IR_054954, accessed 9 January 2024.

Mercredi 14 juin 1899
ENESCOU, deuxième prix en 1898, 17 ans et
9 mois 4ème année d'études
1er concerto en fa dièse mineur Wienawski
Elève de plus en plus brillant! Progressant
toujours! Suffisamment connu de toute la direction
du conservatoire pour qu'il soit utile de faire son
*éloge.*⁵

Wednesday, June 14, 1899
ENESCOU, 2nd prize in 1898, 17 years and 9 months,
4th year of studies
Concerto No. 1 in F-sharp minor by Wienawski
A more and more brilliant student! Constantly
progressing! Well known to the entire management of
the Conservatory, so it is only natural that he should
be praised.

Professor M.-P. Marsick's notes clearly show the evolution of the young violinist in terms of the repertoire presented in the violin exams during his four years of study at the Paris Conservatory. There is a mention of the famous accident on his left hand that caused him to miss the exam in the second year, as well as the "student's despair" and his teacher's "desolation". Nevertheless, the notes regarding the last two years of studies contain the most laudatory and flattering qualifications for a 16-17-year-old student! Although not mentioned in the document above, winning the *First prize* for violin at the graduation exam of the Conservatory, on July 24, 1899, was the crowning of all the previous successes, a moment also marked by a special gift, the famous *Bernardel* violin, inscribed with his name, received from the graduated institution.

3. Correspondence pages: Three letters from George Enescu to M.-P. Marsick

Over the years, the young Enescu had become a well-known performer. On the day before one of his recitals, he wrote a letter to M.-P. Marsick offering him an invitation to the recital he gave at the Gaveau Hall in Paris, on February 16, 1922:

(26 Rue de Clichy,
Ce 15 Février 1922

(26 Rue de Clichy,
February 15, 1922.

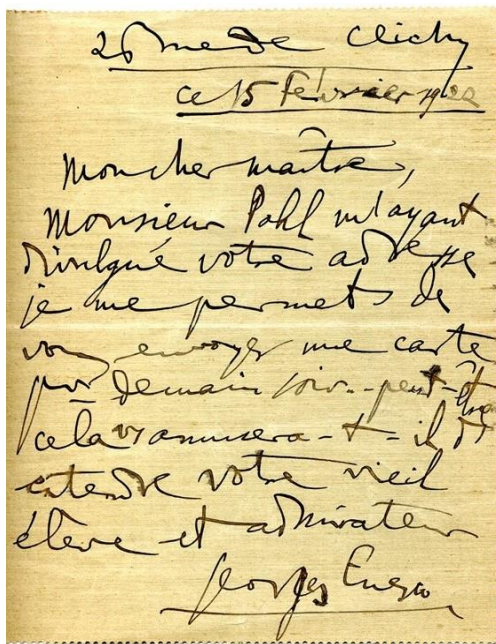
Mon cher maître,
Monsieur Pohl m'ayant divulgué votre
adresse je me permets de vous envoyer une carte pour
demain soir. Peut-être cela vous amènera-t-il
d'entendre votre vieil élève et admirateur.

Georges Enesco.

My dear Maestro,
Having learned your address from Mr. Pohl,
I am taking the liberty to send you a concert ticket for
tomorrow evening. It might amuse you to listen to
your elder student and admirer,

George Enescu.

⁵ The notes and the link to the documents in the National Archives of France were also made available to me by Jacques Marsick.



26 me de Clichy
ce 15 février 1922
Mon cher maître,
Monsieur Pohl m'ayant
indiqué votre adresse
je me permets de
vous envoyer me carte
pour demain soir - peut-être
cela vous amusera - et il
est de votre vieil
élève et admirateur
George Enescu

Fig. 2. Letter by George Enescu, February 15, 1922 (J. Marsick Collection)

One can see from these lines both the musician's desire to be *listened to* by his former teacher (whose address in Paris he had tried hard to find out) and his admiration for him. Although M.-P. Marsick was not among his favourite mentors, the connection preserved over time shows a true respect.

A few days later, on February 20, 1922, G. Enescu thanked his teacher for a letter he had received, in which he was most likely congratulated for his performance successes:

LE GRAND HOTEL MODERNE DE LA PAIX
& DES AMBASSADEURS RÉUNIS, TARBES
Tarbes, 20 Février 1922

LE GRAND HOTEL MODERNE DE LA
PAIX & DES AMBASSADEURS RÉUNIS, TARBES
Tarbes, February 20, 1922

*Merci, mon bon maître, pour que vous m'écrivez de
formidablement flatteur... Dès que je serai à Paris pour
quelques jours je me permettrai d'aller vous voir.*

*Thank you, good Maestro, for your flattering
letter... As soon as I am in Paris for a few days I will
take the liberty to come and visit you.*

*Votre admirateur fidèle et reconnaissant,
Georges Enesco.*

*Your faithful and grateful admirer,
George Enescu.*

(Paris, 26 rue de Clichy)

(Paris, 26 rue de Clichy)

From here we can see how the correspondence between the two musicians is starting to develop. Although we are not in possession of the message sent by M.-P. Marsick, from that of the Romanian musician it is clear that his teacher had answered him, and even in admiring terms, which probably led him to thank him by paying him a personal visit.

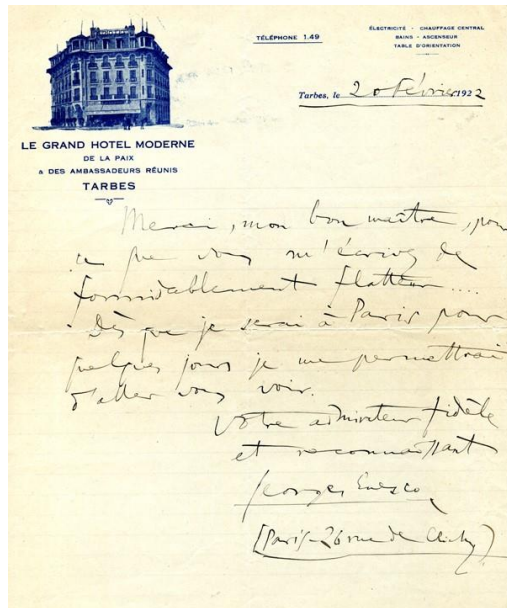


Fig. 3. Letter by George Enescu, February 20, 1922 (J. Marsick Collection)

At the beginning of 1922, George Enescu was engaged in full concert activity. In the first week of February, he was in Spain, where he played with pianist Marcel Ciampi. Back in Paris, he performed Saint-Saëns's *Concert* at the Conservatory on February 12, under the baton of Philippe Gaubert, and five days later he travelled to Toulouse and Bordeaux for two more musical events. So, on February 20, George Enescu was hosted by the "Moderne" Hotel in Tarbes (a city in France, near Toulouse). From there, he thanked M.-P. Marsick for the letter he had received and promised to visit him as soon as he returned to Paris.

The J. Marsick collection also holds a third letter written in 1922, signed by George Enescu and addressed to his former violin teacher. Dated June 5, it was sent to M.-P. Marsick from Sinaia, Romania. The three pages contain precious information: the musician's presence in the heart of the Carpathians where he retired to compose, the date of his last recital in Paris before leaving for his native country – April 6, or the contact with Mr. Charotte – a member of an old family of luthiers from Mirecourt, whom he had intended to meet to try out a violin. It also follows that he had sent invitations to the said concert through his impresario, but that he did not have the honour to see his teacher again on the occasion of that event – these are details from the letter made available:

*18 Strada Viitor Sinaia România
(Paris, 26 Rue de Clichy
Ce 5 Juin 1922)*

*18 Viitor Street – Sinaia – Romania
(Paris – 26 rue de Clichy)
June 5, 1922*

Mon bon maître,

C'est après bien des détours que votre lettre m'a rejoint au cœur des Carpathes où je me suis retiré avec mes partitions. Hélas! Il s'en est fallu de quelques jours pour que j'aie la satisfaction de vous avoir dit aurevoir avant mon départ. J'ai quitté Paris le 10 avril après mon dernier récital du 6 pour lequel je vous avais faite envoyer 2 places réservées. Les avez-vous jamais reçues? Comme je n'ai pas eu la joie de vous y voir, je présume qu'elles ont été égarées... ou pas envoyées du tout par mon agent! Et cependant les instructions étaient précises, je vous en donne ma parole d'honneur! Il ne me reste maintenant que là patienter jusqu'à la saison prochaine, au moment de ma rentrée à Paris, pour aller vous voir et essayer le violon de Monsieur Charotte auquel je vous prie de bien vouloir transmettre mes plus cordiaux remerciements. En attendant, croyez bien toujours, mon cher maître, à ma fidèle et affectueuse admiration.

My good Maestro,

After many detours, your letter finally reached me this afternoon, in the heart of the Carpathians, where I have retired with my scores. What a shame! Had there been a few more days, I would have had the satisfaction of saying goodbye to you before leaving. I left Paris on April 10, after my last recital on 6, for which I sent you two reserved seats. Did you receive them by any chance? Since I did not have the joy of seeing you there, I suspect they were lost... or were not sent to you by my impresario. And yet, my instructions to him were very clear, I give you my word of honour! Now we can only be patient and wait until the next season, when I shall return to Paris to come and visit you, and try out the violin of M. Charotte, to whom I beg you to send my most cordial thanks. Until then, my dear Maestro, please believe in my faithful and affectionate admiration.

Georges Enesco

George Enescu

18 Strada Vitor-Linaia-Romania
 (Paris - 26 rue de Clichy)
 ce 5^e juin 1922

Mon bon maître,
 C'est après bien des détours
 que votre lettre m'a
 rejoint au coin des
 Carpathes où je me suis
 retiré avec mes partitions.
 Hélas! il s'en est fallu
 de quelques jours que j'aie
 la satisfaction de vous avoir
 dit au revoir avant mon
 départ. J'ai quitté Paris
 le 10 avril après mon dernier

recital de 6 pour lequel je
 vous avais fait envoyer 2
 places réservées. Les avez-
 vous jamais reçues? Comme
 je n'ai pas eu la joie
 de vous y voir, je présume
 qu'elles ont été égarées... ou
 pas envoyées du tout par
 mon agent! Et cependant
 les instructions étaient
 précises, je voyais en donne
 ma parole d'honneur!

Il ne me reste maintenant
 qu'à patienter jusqu'à la
 saison prochaine, au moment
 de ma rentrée à Paris, pour
 aller vous voir et essayer le
 violon de Monsieur Charotte
 auquel je vous prie de bien
 vouloir transmettre mes
 plus cordiaux remerciements.
 En attendant croyez bien,
 toujours, mon cher maître, à
 ma fidèle et affectueuse
 admiration.

George Enescu

Fig. 4 a, b. Letter by George Enescu, June 5, 1922 (J. Marsick Collection)

These facts are personally evoked by the Romanian musician, whose handwritten letters and signatures at the end prove their authenticity. All three documents illustrate a teacher-student collaboration relationship that lasted long after the latter's graduation. In other words, their correspondence still reveals significant details about George Enescu's life. It also proves his respect and appreciation for his former violin teacher, M.-P. Marsick, as mentioned at the end of each letter.

4. A commemorative event – Jupille, 1933

Over time, an impression was felt that there was a certain incompatibility between the maestro and the student, although there is certain evidence against such assumptions. We know George Enescu's *Piano Quintet*, a manuscript completed in Paris in 1896, which contains the following dedication on the title page: "*À mon cher Maître Marsick*" ["To my dear Maestro Marsick"].

Other significant documents of great memorial value preserved in the Marsick collection and in the Archive of the "George Enescu" National Museum give new proof of Enescu's esteem for his former mentor. They all refer to the 1933 commemoration of Martin-Pierre Marsick, who died in 1924, in Paris. His nephew, Armand, a composer and violinist, a friend of George Enescu's and his former colleague at the Paris Conservatory, organized a large-scale event in memory of his uncle, in collaboration with the Liège Musicology Society. On that occasion, a commemorative plaque was installed on the birth house of M.-P. Marsick in Jupille-sur-Meuse, but the central event was the concert performed by three of his former students: Carl Flesch, Jacques Thibaud and George Enescu! Despite their busy agendas, they gathered on June 4, 1933 to honour Armand Marsick's invitation and pay homage to the personality of their illustrious professor. Jacques Marsick's collection also preserves George Enescu's letter in which he responded to Armand's request, on April 10, 1933:

*Paris – 26 Rue de Clichy
Ce 10 Avril 1933*

*Paris – 26 Rue de Clichy,
April 10, 1933*

*Mon cher ami,
Excuse ma réponse tardive: je rentre seulement des
Etats-Unis, et il m'a fallu 2 jours pour avoir les
éclaircissements au sujet d'un cours que je fais à Paris
ce printemps.*

*En voici les dates et entre temps j'aurai des
concerts en province ou à l'étranger pendant une partie
de Juin encore, au sujet desquels je vous prierai d'écrire
à mon agent, M. Félix Brunetière (firme Boquel) 69 Bd.
de Clichy, Paris. Il vous donnera toutes les dates de
concerts et aussi celles dont je pourrai disposer pour la*

*My dear friend,
Forgive my late reply: I just got back from
the United States and needed two days to get my
head around a course I'm giving this spring in
Paris.*

*For the dates – given that in June I will
have concerts around the country and abroad –
please write to my impresario, Mr. Félix
Brunetière (Boquel company) 69, Bd. de
Clichy, Paris. He will give you the dates of all
the concerts, and also those when I am*

*manifestation que vous projetez et à laquelle je
collaborerai avec une pieuse joie.*

*Croyez, mon cher Marsick, à mes sentiments
fidèlement amicaux.*

*available for the event you are preparing, and
in which I shall gladly and piously participate.*

*My dear Marsick, please receive the
expression of my sincere feelings of friendship.*

Georges Enesco

George Enescu

We do not know if it was luck or the deliberate choice of an availability date from George Enescu's agenda that determined the setting of the commemoration on June 4. What is certain is that on that day, the event brought together three of the greatest violinists of the time, and their participation proves if not the attachment, at least their appreciation and special respect for the one who was their teacher during their studies at the Paris Conservatory.

The concert program – another document found in the family archive – reveals the repertoire performed on that occasion: after *Ronde Wallonne* by Joseph Jongen dated 1912, Carl Flesch was the soloist in M.-P. Marsick's *Reverie* for violin and orchestra. François Rasse's *Melodic Suite* was followed by Marsick's *Songe*, performed by George Enescu. The *Triple Concerto* by Antonio Vivaldi brought the three former students to the stage, and the *Scherzando* for violin and orchestra by M.-P. Marsick had Jacques Thibaud in the foreground. It is worth noting that the violinists chose some of the many concert compositions signed by their former teacher and joined forces in a baroque piece, creating a varied and attractive program for the audience. The program ended with Armand Marsick's composition – *Greek Paintings*. Parenthetically, I note the presence of the *Songe* score in the Romanian musician's personal library (today, in the Archive of the "George Enescu" National Museum), which proves once again his interest in that composition.

The handwritten signatures of the soloists complement the above-mentioned program, as do the photos of the protagonists caught in front of M.-P. Marsick's house in Jupille, taken right after the inauguration of the commemorative plaque placed on the building, on the same day⁶.

A triple autograph, found in the notebook belonging to Paola Sampieri (Armand's wife), reveals precisely the moment mentioned above: "*A Madame Marsick en souvenir de l'inauguration de la plaquette commémorative de son oncle. Jupille, 4/VI/33 Carl Flesch. Très respectueusement, Georges Enesco. En très respectueux souvenir. Jacques Thibaud, Jupille, 4 Juin 1933*" ["To Mrs. Marsick, in memory of the inauguration of the commemorative plaque for her uncle. Jupille, 4/VI/33 *Carl Flesch*. With all due respect, Georges Enesco. In memory, with great respect, Jacques Thibaud. Jupille, June 4, 1933"].

⁶ One of them can be found in an article published in the French press (author and publication unknown), also mentioned by Jacques Marsick, and is entitled "Three great artists pay tribute to their former teacher", representing, from left to right, George Enescu, Jacques Thibaud and Carl Flesch.

All these interesting documents are among the few known to group the three great names of 20th-century violin music. The Jupille event was also mentioned in a postcard signed by the same illustrious performers, sent to Ninetta Kogălniceanu after the concert⁷: “*Ma chère amie, après une Marsick commémoration, les trois élèves qui y ont pris part vous annoncent leurs meilleurs souvenirs. Bimbi (Carl Flesch) Vieille amitié. Jacques Thibaud. Quoi? Quoi? Respectueuse amitié de Chou.*” [“My dear friend, after the Marsick commemoration, the three participating students are sending you greetings. Bimbi (Carl Flesch). With old friendship, Jacques Thibaud. What? What? With respectful friendship from Chou.”] The address of the recipient is handwritten by George Enescu. He had sent the postcard to Ninetta, his lifelong friend and confidante, who was living in Bucharest “in the care” of Irina Procopiu (Dacia Boulevard no. 11). So here is not just a musical collaboration, but tangible evidence of an exceptional friendship between the three protagonists of the Jupille event, revealed by different sources.

The Archive of the “George Enescu” National Museum in Bucharest holds another object that directly refers to the Jupille commemoration: a gilded bronze plaque, signed by the Belgian sculptor Pierre Theunis (1833-1950). The plaque allegorically represents *Music*, in Art Nouveau style, featuring on the obverse a female character holding a harp in her left hand, along with the date and location of the event: “COMMEMORATION MARTIN MARSICK JUPILLE 4-6-1933”. The reverse shows an allegorical scene – the encounter between a swan and a snake in the middle of nature and includes the dedication “*À Georges Enesco*”. This unique object, signed by an important artist of the time, is today classified as a Mobile National Heritage Treasure.

5. George Enescu and Armand Marsick

George Enescu’s connection with Armand Marsick is also reflected in several other documents from the family archive. Having mutual friends and colleagues at the Paris Conservatory, they used to perform their own works. They even dedicated some of these works to each other. Among the scores preserved in the Romanian musician’s library are two compositions signed by Armand Marsick: *Cadence et danse orientales*, and *Sonatas* for violin and piano. Both feature handwritten dedications by Armand to George Enescu, dated 1910 and 1932. Addressing him as “excellent camarade” or “grand violinist”, Armand reveals, through the few words written on these pages, a friendship that endured for several decades.

A letter from 1910 reveals George Enescu’s attempt to probably organize a concert, obtaining the promise from Dimitrie Dinicu (conductor of the Orchestra of the Ministry of Public Instruction) that he would do everything possible for Enescu’s “friend and good

⁷ Mentioned by Ilie Kogălniceanu in *Mărturie despre George Enescu*, 164.

comrade”. From the same document, we learn of Armand’s invitation to have his friend as his guest in Athens, where he proposed to him to direct his own works: “*Vous êtes néanmoins plus que gentil de bien vouloir me proposer de diriger mes élucubrations!... Quand je viendrai à Athènes? Sai-je? L’on verra!*” [“You are nevertheless more than kind to propose to me to direct my elucubrations!... When do I come to Athens? Do I know? We’ll see!”].

We do not know exactly the consequences of these youthful plans; it is possible that they never came to fruition. But the yellowed pages, the handwritten notes and the thoughts sealed by the Romanian musician’s signature are tangible evidence of a lasting friendship.

This letter too is housed in the Marsick family’s archive and is dated September 23, 1910, the month and year when Armand Marsick married his wife, Paola Sampieri (September 7, 1910). We have no details about the date when the Romanian musician met his friend’s wife. But it is certain that twenty-three years later, an original drawing signed by H. B. Wiener⁸ depicting George Enescu as a violinist contains the following autograph: “*Pour Madame Armand Marsick, très respectueusement, un vieil ami de son cher mari, Georges Enesco, 1933*” [“To Mrs Armand Marsick, respectfully, an old friend of dear her husband, Georges Enesco 1933”]. This is how disparate documents recover fragments of the lives of some personalities of the last century.

Conclusions

George Enescu’s activity was an exceptional one, and his correspondence proves his collaboration with countless personalities of cultural life around the world. Archives often contribute significant information to shaping more or less known realities. In this sense, access to the documents from Jacques Marsick’s personal collection has facilitated the awareness of the fact that the relationship between George Enescu and the family of his former violin teacher, Martin-Pierre Marsick, was much closer than assumed until recently.

⁸ Although the name of the artist who made the drawing does not seem to have much resonance, it may be interesting to point out that the same H. B. Wiener also immortalized the famous Belgian violinist Eugène Ysaÿe (1858-1931) in a work of art.



Fig. 5. Violinists Jacques Thibaud, Carl Flesch and George Enescu at Jupille, 1933 (J. Marsick collection)

Also, the research of the documents from the Archive of the “George Enescu” National Museum and of the descendant of the Marsick family about the event that brought together the three great violinists of the time, Carl Flesch, Jacques Thibaud and George Enescu at Jupille, on the occasion of the 1933 commemoration of Professor M.-P. Marsick, acts as a spotlight on this particular page of music history. The complete program of the event, the photos of the three violinists in front of their Maestro’s birth house, as well as their handwritten notes, Enescu’s letters, the photos of Martin-Pierre and Armand Marsick, and several press articles, are precious documents that reveal the details of a special day in the life of some great personalities of the international musical life, and not only of George Enescu. At the same time, they constitute evidence of a unique event and previously unseen visual testimonies, most of which can be accessed online (<http://www.marsick.fr/martin/mpmarsick.php?r=1&Largeur=1920&Hauteur=1080>).

Thank you, Jacques Marsick, for the full availability of and direct access to the above-mentioned documents!

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Translated from Romanian by Marcella Magda