

11. *FIVE LIEDER FOR MEDIUM VOICE AND PIANO, OP. 1 BY MIHAIL JORA – STYLISTIC-INTERPRETIVE CONSIDERATIONS*

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Abstract: *Mihail Jora, „the father” of modern Romanian lied, consistently composed vocal miniatures for voice and piano between 1914 and 1968, permanently refining the appearance and content of this group of works that became representative for Romanian music. He began his journey in the first decades of the XXth century, when, in Romania, the vocal-chamber musical genre had just begun its rapid evolution and synchronization with European trends, creatively capitalizing on the influence of already established composers. The visible transformation took place not only through the creative assimilation of formal patterns and the way music was „made”, but also through the choice of poems. Five lieder for medium voice and piano [Fünf Lieder für eine Mittelstimme] op.1 on German lyrics is the work we will submit to stylistic-interpretive analysis to show both its uniqueness and its contact surfaces with the German lied and with Jora’s mature creation.*

Key words: *Mihail Jora, Romanian music, lied, op.1, stylistic-interpretive aspects*

1. Argument

Five lieder for middle voice and piano op.1 [Fünf Lieder für eine Mittelstimme /Cinci lieduri pentru voce medie și pian] op.1, is a work not included in the musicological exegesis, although it represents Mihail Jora's compositional debut with a genre that, in Romanian music, will owe him "paternity". Exposing a series of unique aspects regarding this lied cycle, our study aims to facilitate access to Mihail Jora's lied creation and to enrich the theoretical resources necessary for singers and pianists to carry out interpretive research. Along with the analysis of the miniatures, the reiteration of some aspects regarding the composer and his position in the context of European and Romanian music from the beginning of the 20th century are necessary elements for musicians to follow the spiritual itinerary, from decoding, understanding and intuiting the meanings of the scores, to outlining the mental artistic image, creating specific reflexes and sound reproduction.

2. Introduction

In the first half of the 20th century, Romanian music went through a process of accelerated assimilation, of alignment to the European stylistic directions and highlighting the national specificity. All stylistic dimensions have undergone transformations, resulting in an original synthesis aimed at capitalizing on folk and Byzantine intonations, in which more or less filtered echoes on late German Romanticism and French Impressionist colors, expressionist tensions, (neo)classical reflections are, however, detectable. Each composer followed an original creative path, at first by admiring alignment with a model, often by virtue of a disciple-making or succession relationship, then, by the amalgamating of the

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assimilated Western elements and local intonations, he generating a synthesis with a strong personal imprint.

In Romania, the lied genre connected faster to European creation, compared to the symphonic or chamber genre. Several composers contributed to this process, “the new wave of Romanian musical literature, represented by notable names and contributions”¹⁰¹ including Mihail Jora (1891-1971). He consistently composed vocal miniatures, between 1914 and 1968, and outlined the configuration of the Romanian lied genre “with a (still unsurpassed) master's hand”¹⁰², from the late romantic affiliation of the first *opus*-es, to the moderate modernism that characterized his entire maturity creation.

3. Discussions

Like Dima or Enescu previously, and like Silvestri in the same period, Jora realizes, in his lied creation, an authentic and modern connection between cultures by using the lyrics of some foreign poets. Thus, German poetry inspired him to make two cycles of lieds for voice and piano, op. 1 (1914, 1922) and op. 36 (1954). The comparative analysis highlights a number of aspects at different depths of the research levels. We notice that although the first group includes the lyrics of 4 poets and the second only of a single poet (Rainer Maria Rilke), the pieces are grouped in cycles (Jora's favorite way for the over 100 miniatures for voice and piano he composed).

The pieces of the cycle op. 1 have the titles, dedications and tempo indications in German, being traditionally called *lieder*. The pieces from op. 36 have the title in Romanian (*The Bride* [*Mireasa*], *Love song* [*Cântec de dragoste*] and *Turn off my eye's light* [*Stinge-mi lumina ochilor*]) and the tempo indications in Italian (according to tradition), the composer preferring the name *songs* “to suggest the Romanian character and the specific particularities that separate these works from the tradition of the German classical and romantic lied”¹⁰³. In op.1 there is a unique rhythmic variant for the German and Romanian text (Nina Cassian's translation was made later, for the posthumous publication of the lieds), which means that Jora worked on the original German lyrics. In op. 36 there are numerous rhythmic-melodic variants, the analysis of which showing that the pieces were conceived and created based on the Romanian text (translated by Maria Banuș), the German text and the French translation being added later, for the purpose of publication. Compared to the above, Jora's attachment to German culture at the beginning of her career is very obvious. The choice of lyrics demonstrates, in addition to a remarkable literary taste, a deep knowledge of the German language and a special emotional involvement, tuned to the age and life experience of the composer at the time of the creation of the vocal miniatures. Regarding the architecture of the two cycles of lieds, we notice that the pieces that form op. 1 are more numerous and have more generous dimensions (five lieds, of

¹⁰¹ Clemansa Liliana Firca, *Modernitate și avangardă în muzica ante- și interbelică a secolului XX (1900-1940)*, Publishing House of the Romanian Cultural Foundation, București, 2002, p. 127

¹⁰² Valentina Sandu-Dediu, *Muzica românească între 1944-2000*, main collaborator: Antigona Rădulescu, Music Publishing House, București, 2002, p. 97

¹⁰³ Grigore Constantinescu, *Patru secole de lied*, Music Publishing House, București, 2016, p. 443

34, 75, 91, 31 and 46 measures respectively) compared to op. 36 (three songs, of 22, 28 and 25 measures, respectively).

Regarding the melodic typology, we find that in both cycles the syllabic melody-text relationship and the “antecedent-consistent melody typical of the German romantic lied”¹⁰⁴ dominate (more intensely chromated and more heterogeneous in terms of vocal part intervals in op. 36). The rhythmic dimension is intimately linked to the prosody of the poetic text and to the musical micro-structure. If in op. 1 the rhythm is related to the text in the manner of the German lied tradition, in op. 36 the vassal asymmetries of the text are much more obvious. Harmony, “stylistic reference parameter in Jora's vocal miniatures”¹⁰⁵ betrays in op. 1 attachment to late German romanticism (Max Reger, Hugo Wolf, Richard Strauss) along with the discreet appearance of some elements of tone-modalism (op. 1 no. 5). In op. 36 we find in some places a hyperchromatization and an accentuated harmonic instability (for example the presence of some ambiguous structural chords). From the point of view of architecture, both in op. 1 as well as in op. 36 the traditional patterns of the genre are present, but in the opus of maturity appear the buds of the correlation of the musical form with the structure and meanings of the poetic text, characteristic aspect of Jora's maturity creations.

From a vocal standpoint, both in op. 1 and in op. 36 a wide and relatively demanding scope for a medium voice is shown. Regarding the instrumental dimension, in op. 1 are present melodic-rhythmic constructions that argue for the admiring alignment of the young Jora to the models of the genre of German romanticism (instrumental range, scalar and arpeggio structures, rhythmic combinations specific to Schumann and R. Strauss,) while in op. 36 there are already outlined elements specific to the Jorean creation of maturity, “the statue of a modern type of Klavierlied”¹⁰⁶. In both cycles, the pianist has the support of the entire chamber vocal ensemble, requiring rich technical and expressive resources from the arsenal specific to the late romanticism. The singer must perform “with voice” and must be harmoniously included in the instrumental sound on which the vocal discourse evolves.

Fünf Lieder für eine Mittelstimme op.1, on German texts, with the Romanian version of the texts belonging to the poet Nina Cassian, were composed in 1914 (the first four) and 1922 (the last one) and were published posthumously at the Music Publishing House, in 1973. Composed in Jora's years of study at the *Königliches Konservatorium* in Leipzig – after his study period at the *Conservatory* of Iași (1909-1912) and after studying in Paris with Florent Schmitt (1919-1920) – the lieder reveal the formative aspirations of Max Reger's young disciple. As the musicologist Florinela Popa notes, “the initial stylistic coordinates of Jora's creation indicate some influences from the work of his teacher, especially in the *Cycle of lieder* op. 1 and *Suite for Orchestra in D* op. 2, works carried out [...] under his direct guidance.”¹⁰⁷ However, we notice the obvious “progress” made by the young composer during the work on the 5 miniatures that make up the cycle, especially regarding the incorporation of his trademark creation influences

¹⁰⁴ Florinela Popa, *Mihail Jora, un modern european*, Music Publishing House, București, 2009, p.96

¹⁰⁵ Idem, p.97

¹⁰⁶ Clemansa Liliana Firca, *op.cit.*, p. 242

¹⁰⁷ Florinela Popa, *op.cit.*, p. 23

into an original conception.

Awakening [*Erwachen/ Înviere*], lyrics by Ferdinand Avenarius, is dedicated by the composer to his mother. The tempo *Lively and fresh* [*Munter und frisch*], the major tone (*F*) and the numerous modulations configure a pastoral-intimate sound imagery with expressive soars. Along with the title, the unique measure of 3/8 (with a single alternation with 4/8 at measure 7) reminds us of *Kurzes Erwachen* by Schumann. The second half of the first phrase sends us to Richard Strauss by the variation of the initial augmented and melodic inverted motif (m. 3-4) and by the alternation between the melodic configuration of the main motif of the joint (α) – a chain of ascending jumps, arpeggio organization, formula dotted rhythmic associated with anacrusis that imprints vitality onto musical speech – and the melody based on repeated sound and gradually walking from β . The general atmosphere of the lied reveals a possible Regerian lineage with the lied *April* op. 4 no. 4.

The first lied of the cycle op.1 has a small tristrophic structure, the three sections being clearly delimited by the significant interventions of the piano: *A-A₁-A₂*. The first period is symmetrical and relatively simple, the two component phrases following the classic square pattern, and the second period is more complex. The two phrases of the *A₁* period, although they largely follow the rhythmic-melodic structure of the first section, are temporally separated by an extensive piano intervention. The instrument performs in the upper plane a succession of rhythmically divided scalar and arpeggiated figures, suggesting the song of the birds, evoked in the poetic text¹⁰⁸ (m. 13-16). The last period is significantly transformed: it starts in the initial tone (*F major*) with a new variant of the α motif, preserving the anacrusis and the repetition of the formula of the original hypostasis, the sixth jump being replaced by the fourth one, and the eighth pause separating the two repeated exposures becomes a multiple anacrusis. Also, if at the beginning the repetition of the motif had as textual justification the repetition of the verse, at this point the use of a different text for each of the two motivic units determines a melodic-rhythmic variation of the second appearance of the morphological unit.

At the spring [*Am Brunnen/ La izvor*], lyrics by Paul Ilg, is dedicated to Miss Didia St. Georges and continues the line of pastoral sound imagery, complemented by idyllic references through direct addresses to "the girl from the spring". The *Allegretto* tempo, of which fluency is interrupted in some places by *ritenuto* and the *meno mosso* segments, a unique measure of 2/4 and the *D major* tone configure the image of a waterflow. The general writing and sonority reveal Jora's admiration for Schubert's creation (the lied *Aus dem Wasser zu singen*). The general atmosphere, characterized by the fluency of the piano accompaniment, the luminous transparency and the lack of sound asperities remind us of Richard Strauss's *Wasserrose* or *Mädchenblumen* lieds.

The Jora's sound image of water, made after the model of the romantic ancestors, will be diversified and refined later in lieds such as *You are a lake* [*Tu ești un lac*] op. 18 no. 3 (arpeggio and scalar structures with triolet values, richly

¹⁰⁸ *Oh, you, birds./ Oh, you, birds, how often I have listened to you!* [*O, Vögelein, o, Vögelein, Ich lauscht'euch doch so oft!*]

chromated to a quasi-atonal harmonic discourse, on a wide instrumental scope), *I found the fountain* [*Am regăsit fântâna*] op. 20 no. 3 (image of the found fountain: arpeggial structures with added notes, with sextolet values, in rhythmic ostinato, *fluente*), *The Waters* [*Apele*] op. 54 no.3, subtitled *studio per pianoforte con accompagnamento vocale* (the rapid waterflow is suggested by a certain type of drive of the instrumental part, a speech in unison in different octaves, in values of sixteens, in tempo *Allegro*) and *Light* [*Lumină*] op. 31 no. 3 (the image of the “fountains of the sky flowing over the plains” is made by arpeggio structures in values of sixteen in equal triolet, in a wide register, starting with measure 15 of the piece).

The insertion of a contrasting, almost stop frame moment in a dynamic context from the lied *Am Brunnen - Meno mosso* (m. 9-12, 53-58 and 67-69) - anticipates its subsequent use, as a pattern in lieds such as *Am regăsit fântâna* (m. 37-43), *The Wolves* [*Lupii*] op. 49 no.3 (*Meno mosso*, m. 11-17) and *The Alchemist* [*Alchimistul*] op. 47 no. 2 (uneasy, m. 21-37). With the same effect in terms of expression, we mention the alternation between the passages of rhythmic speech and the parts sung in the vocal part of the lied *Farewell* [*Bun rămas*] op. 53 no. 4.

Am Brunnen follows the same tristrophic pattern used previously, but in a different structural guise. Thus, the extreme sections show similarities in terms of content, and the contrasting middle has the dimensions of a small bistrophic shape, being made up of two periods. Moreover, each section is characterized by a relative freedom of temporal development due to the extensive interventions of the piano, which determines the formal augmentation: A- B (b-b₁) - A_{var}. The middle section has larger dimensions, with a phrasal organization in the parameters of square symmetry, in which the second phrase is more elaborate, both in terms of sound (melodic, harmonic, writing) and expressive.

***Early Spring* [Vorfrühling/ Primăvară timpurie]**, lyrics by Hugo von Hoffmanstahl, is dedicated to Mrs. Marguerite Negruzzi. Descriptive pastoral sound imagery is visually anticipated by the succession of arpeggio structures with values of sixteenths that suggest the breeze of the "random wind on desert roads" and the tempo *Restlessly flowing* [*Unruhig fliessend*]. The piano writing reveals Jora's admiration for Brahms and Wolf, an affinity probably taken from his teacher, Max Reger. In terms of structure, the lied brings back the large tristrophic pattern used in the previous lied, with the middle section wider than the extreme symmetrical ones: *Introduction* - A (a-a'-a₁) - B (b-b₁-b₁') - A_{var} - *Conclusion*.

The first section (A) is a tripodic period, the three component phrases being based on a relatively unitary motivic material. The first phrase sets out the two main patterns for the work. The first has a descending path, ending with a cell with repeated sound (α) and an exceptional rhythmic organization (duolet, quartolet), and the second is scalar with arched configuration (β) and regular ternary pulsation. The second phrase takes over the two melodic units, transposing them variedly, simultaneously with a complex modulating process, which involves the use of a somewhat crowded chromatic language, first in the piano part, and later in the vocal one. In addition to the modulation in *C flat major*, the variation of the (β) motif, the isorhythmic figurative structure of the accompaniment and the irregularity

of the meaning of the arpeggios change the sonority and dynamism of the musical development, suggesting the movement of the spring "random wind on desert roads". The last phrase exposes a different and more complex melodic material, based on previous melodic cells, but grouped differently. The element of sound unity at the level of the whole period is the formula with repeated sound, as well as the exceptional rhythmic organizations transferred in this last segment in the instrumental part too. The first period ends in the initial tonality of *A flat major*.

The middle section (*B*) has a small tristrophic shape/form. The first period – with a vocal discourse characterized by the regularity of the optimal eights pulsation and the predominance of the formula with repeated sound (continuation of the previous segment), and having a dynamic accompaniment that suggests the constant motion of the wind presented descriptively in the poetic text with movement verbs (m. 20-28) – is framed by an instrumental introductory segment – with arched profile, based on arpeggio figures similar to the Introduction of the lied (m.17-20) – and a wide instrumental transition (m. 29-35).

The transitive segment is invested with an itself melodic role, the figurative writing from the lower plan accompanying a melodic track well outlined in the discant, chordally expressed. The rhythmic and intonation structure is reminiscent of the motives of the first period, thus achieving a content-level relationship between the two sections. The tonal plan evolves from *B major* to *C flat major*.

The second period brings back the fragmented discourse through pauses related to the one in the first. The two motifs are exposed in the inverted version, on the extended arpegial figurative accompaniment, in both isorhythmically superimposed planes (m. 36-43). The period *b_I* is modulating, evolving towards *G flat major*, and the last period of the middle section will impose a new tonal center, *B flat major*, in which the segment *b_I'* will end. From a motivic point of view, this last articulation of the median area is more unitary and more homogeneous, based on two variants of the initial motifs (α characterized by the repeatability of the sound and β in inverted hypostasis).

The varied resumption of the first section (*A_{var}*) is preceded by an introductory instrumental segment, which begins in a meditative character (melodic writing accompanied by pedal-type chords) and ends with the figurative passage corresponding to the initial introduction. The last phrase of the period is augmented by the insertion of interior and exterior enlargements, which prolong the tense moment created by the intense chromatization of the lower plane. The conclusion (m. 83-91) consists of two contrasting segments, one harmonically homophone, with the preponderance of the melodic factor, and a figural one, which concludes the work with a similar sonority to the debut.

Night is now, night [*Nacht ist es, Nacht...! Noapte-i acum*], lyrics by Friedrich Nietzsche, continues the line of sound imagery of the other lieds previously composed in 1914, displaying a pastoral-intimate atmosphere. The first 4 lieds of the op.1 cycle, although at different levels from the point of view of the composition craft, have a number of common features. The most obvious is the emotional area it delimits by painting nature in relation to the state of mind, the realization of the accompaniment in favorite formulas, harmonies inspired by late German romanticism, formal patterns, the vocal-instrumental relationship in the

spirit of *Klavierlied* built more and more more crafty. Noteworthy the melodic arches with an ascending-descending profile rhythmically uniform transform in a narrative way (the fluency of speech) the poetic images into sound images (element of specificity in Jora's later creation).

Op. 1 no. 4 has a tristrophic chain type structure, each of the three different sections having as common element an external enlargement with interrogative character. The musical discourse begins with this motivic element, included in the introductory segment: *Introduction - A - B- C – Conclusion*. The element of expression that characterizes the introductory segment, and which will become the defining factor of the whole lied, is the intensely chromated and constantly evolving harmony.

Compared to the previous lied, the instrumental layer becomes an integral part of the melodic discourse by placing in the discant a counter-melody, which, in places, intersects the melodic plan of the voice, the overlap of the two paths sometimes having the effect of a heterophony. The melodic and rhythmic structure of the vocal line bears the imprint of the recitative's freedom, at the same time there is a direct correlation between the literary and the musical component, the melody-text syllabic relationship.

Although the melodic structure is mainly based on the arpeggio, we cannot speak of a clear tonal centering, but of a harmonic mobility, which will be reflected even in the final cadence of the first section, marked by a seventh chord (*B major_{7M}*), a possible first tonal center with a clearer centering than the previous ones. At the same time, we notice the presence of the melodic particle with conclusive role, a variant of the original, on the same text from the introduction (*Nacht ist es, Nacht...*) in a *molto espressivo* sound context, the *arpeggiato* chord contributing to a surprising resemblance to Mahler's lied *Um Mitternacht* (m. 11).

The second section of the lied begins with an introductory piano passage. The clearly defined character of the melodic layers and a certain symmetry of the rhythmic pulsation gives the segment a note of dynamism, visible in the composition of the main melodic line. The relatively free rhythmic organization of the previous section is replaced by a strong rhythm, with multiple divisions (dotted rhythmic formulas, values of sixteen), and the expressiveness of the melodic line is highlighted by the increasing correspondence between the line of voice and the accompaniment treble.

The tense character of the segment is determined by the use in the second sentence of the successions of jumps, as well as by the intense chromatic language. Also, the writing bears the imprint of the intertwined dialogue between the two planes/ layers, thus the sound density and the complexity of the speech contribute to the realization of an introverted general state, of hidden, retained suffering¹⁰⁹.

A new piano passage, which completes the melodic line of the voice, anticipates the beginning of the last section of the lied, which, through the intonation of the vocal plan, reminds of the atmosphere and sonority of the first section. Also, the discourse returns to the fragmented character from the beginning, accentuated by the intervention of a greater number of pauses. The

¹⁰⁹ *Only now do all the songs of lovers awaken/ And my soul too is the song of a lover [Nun erst erwachen alle Lieder der Liebenden/ Und auch meine Seele ist das Lied eines Liebenden]*

chromatic character of all the melodic planes deepens, existing in some moments enharmonic overlaps, which reflect a quasi-polytonality.

The repeatability of sounds in the melodic formulas increase the declamatory character of the vocal line, thus emphasizing the meaning of the text. At the same time, the constructive freedom of the section becomes more pronounced due to the internal and external amplifications, which culminate with the *fermata* on the measuring bar, which creates a moment of suspense. The end of the lied is in fact a developed reiteration of the introduction, in the conclusion finding both the melodic particle with conclusive role, but with suspended, interrogative sound, and melodic elements of the introduction, combined with excerpts from piano interventions from all previous articulations.

Promise [*Verheissung / Făgăduință*], lyrics by Richard Dehmel, is the last lied of the cycle op. 1, composed in 1922, far away from the first four. Although it remains in the area of the same sound imagery, the song shows a gain in compositional control, in the adequacy of the means of expression, in finding original solutions. The length of the piece over only 46 measures (compared to 90 measures of lied no. 3), heterogeneous metrics, vocal melody with an optimal ratio between gradual melodic gait and jumps, relative independence between intensely chromed harmonic instrumental commentary and the diatonic vocal melody with modal allusions, as well as the relative balancing of the density of the two parts are arguments in favor of Jora's journey to originality.

The lied op. 1 no. 5 is maintained in the formal pattern preferred by the composer at that time, the small tristrophic form: *Introduction - A - B - A₁ - Conclusion*. Although characterized by figurative development, the upper melodic plan is, on the one hand, invested with a melodic role, exposing a clear and well-individualized interval path, and, on the other hand, holds the harmonic germs that constitute the tonal-functional support of the vocal line. The initially stated *G minor* key is enriched with many chromatic elements, which gradually move the musical speech away from the initial tonal center. The main melodic line consists of a succession of melodic motifs separated by pauses, with contrasting rhythmic configurations (normal- exceptional values and formulas).

The last phrase of the first period is imposed by a contrast at the sound level, determined by the modification of the writing (the accompaniment consists of rhythmically dynamic figurative structures with counterpoint inserts, and the upper piano doubles the line of the voice), but also by the use of a different melodic material in the vocal plan: scalar melodic formulas, symmetrical rhythm based on the eighth-fourth grouping. All these elements, combined with a mobility of harmony closely related to the internal chromatization of all layers, contribute to the realization of a tension of the musical discourse, corresponding to the dramatic meaning of the lyrics¹¹⁰.

The beginning of the middle section is highlighted by the change of the meter (ternary-binary), aspect that will mark the entire joint, by alternating between 3/4 and 4/4 measures. Despite a new sonorous content (melodic changes, progressive amplifications of intervals, agglomeration of chromatic elements), this

¹¹⁰ *You will rejoice that my courage incites you out of everyday life by force. [Du wirst moich jubeln, dass dich mit Gewalt mein Mut aufstachelt aus den Alltagstagen]*

segment retains the free character and almost declamatory suggestions of the first section. Thus, the meaning of the text is highlighted by the sound articulation of each syllable, as well as the clear rhythmic delimitation of the poetic lines. From the beginning of the period (m.19), the expression *Because you see...* [*Denn sieh*] is underlined by the temporal separation from the rest of the melodic phrase.

The pianistic writing becomes more complex, including both rhythmic-melodic formulas derived from the first section or augmented by the extension of arpeggios and their doubling in octaves. The chordal writing is mainly installed in the lower plan, the diversity of which is due to the intense chromaticization of the melodic dimension. Moreover, the complexity of the section derives from the individuality of the voices, the accompaniment treble having an important melodic function. At the end of the middle section, the piano writing becomes isorhythmically homophonic and the sequentially arranged parallel chords emphasize the ambiguous sonority, without an obvious tonal centering, which leads to a progressive tension.

The return to the ternary metric, as well as to the typology of accompaniment from the first section imposes the last stanza (A_1) as a varied re-exposure, but the motivic material is different from the initial one, more oriented towards the melody specific to the lied than towards the recitative. The section preserves tonal instability (between *E flat minor* and *G minor*). The melodic motifs follow each other without obvious interruptions, the discourse thus becomes more cursive, and the combination of scalar formulas and jumps diversifies, in a continuous ascending and descending development. The conclusion is based on a melodic formula derived from the introduction, exposed repeatedly and varied melodically and rhythmically, suggesting the sadness expressed in the lyrics¹¹¹.

4. Conclusions

The theoretical foray into the lied creation of Mihail Jora, a Romanian composer of similar importance to Stravinsky, Janáček and Bartók, as noted by musicologist Valentina Sandu-Dediu, we consider it mandatory at least for singers and pianists who perform this genre. After the research carried out, focusing on the cycles of lieds on German lyrics, we can conclude by stating the uniqueness and importance of such an approach to complete the theorizing on the beginnings of Jora's creation.

In our opinion, *Fünf Lieder für eine Mittelstimme* op.1 can be a first stage of the research on Romanian genre creation, being a possible vehicle for attracting young performers to the Romanian lied. Sound imagery and texts accessible to students in terms of the meanings of the poetic-musical metaphor, can pave the way not only to the Jora's mature lieds, but also for other modern and contemporary Romanian composers.

¹¹¹ *Your forehead is wreathed when a distant tale of our grief, and when your tears shine like stars* [*Stirne wird bekränzt, wenn eine ferne Sage unsre Not, und wenn als Sterne deine Tränen glänzen*]

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