

EMINESCU AND THE ART OF THE LIED. THE ENCOUNTER BETWEEN EMINESCU'S POETRY AND MUSIC

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SUMMARY. The article explores the interdependence of the arts, focusing on the fusion of poetry and music within the art of the Lied. It outlines the evolutionary development of the Lied genre and traces its historical lineage from the Baroque period (Haendel) through Classicism (Haydn, Mozart, Beethoven) to the "Golden Age" of the nineteenth century (Schubert, Schumann, Brahms, Wolf, Mahler, R. Strauss). The study also presents interpretative perspectives on the genre, emphasizing the importance of the text and the expressive power of the word, the role of imagination, the primacy of emotion over empty perfectionism, and the centrality of the text and the singer–pianist partnership. The central section focuses on Mihai Eminescu as a cultural and artistic landmark. It synthesizes key biographical and intellectual-formative elements (Ipotești, Cernăuți, Blaj, Vienna, Berlin; Aron Pumnul; Junimea and Titu Maiorescu), the main themes and symbols of his poetry (according to M. Cimpoi), his relationship with Veronica Micle, and the intrinsic musicality of his verse. The article describes how the musicality of Eminescu's versification shapes the composition of Lieder based on his poems, and it presents critical perspectives that affirm Eminescu's enduring presence as a source of inspiration and a "canonical value" that fosters "the awareness of the unity of the Romanian cultural space." The Lied is thereby portrayed as a space of synthesis between music and the word.

Keywords: Lied, Mihai Eminescu, musicality, poetry, music, literature, cultural heritage, vocal interpretation.

Art and its various forms or genres that complete it offer humanity a wealth of meanings and interpretations. Throughout history, depending on the different movements that have served as sources of their essence, art has

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acquired a multitude of significations, continually found its own path of development and left behind the transience of its nature. When we speak of art, we refer to it in its general sense, for art, properly speaking, is any means through which the artist gives life to creation with the purpose of elevating the human spirit, whether it be music, literature, painting, architecture, sculpture, or other forms. Another aspect of this word, which in itself expresses an infinite world, is that art represents the interdependence that can be found among all these artistic forms mentioned above. Depending on the field of work or artistic expression, we may encounter the unification of all these forms into a single act of genius, or the intertwining of two of them according to the meaning and message of the work itself. At times one art form completes another, at other times it defines it, and the connection that arises between two artistic forms embodies the experience that leads creation toward perfection.

Music and prose, two remarkable artistic universes, not only influence and complement each other but also, in their artistic interdependence, discover shared meanings. The parallel between these arts can be established through the common foundation underlying both the structure of a musical composition and that of a literary creation. Both a musical work and a literary work follow a path grounded in a narrative or poetic thread. Likewise, composers and writers resort to stylistic devices, metaphors, and symbols in order to convey the meaning of their message and the emotions that give it substance. In literature, these elements are found in words and literary expressions, while in music they manifest through musical motifs and the harmonic-musical expressions of the work's discourse. Music and literature are both arts that create atmosphere, evoke emotion, and can easily find their way to the listener's or reader's soul. The art of the Lied completes the lyricism and poetic expressiveness resulting from the fusion of these two artistic forms, bringing to light a genre novelty imbued with essence and poetic sentiment, offering an artistic framework in which music and poetry together create a perfectly unified whole.

The Art of the Lied

In theory, Lied is a vocal miniature musical genre, and the nature of its writing places it among the chamber music forms. The origin of the word *Lied* comes from the German language and translates into Romanian as "song." The genre is inspired by the German folk song (*Volkslied*) and emerges at a turning point in the history of music, when German classical music gradually distanced itself from its courtly affiliation, finding its roots among the people. The refinement of the writing and the concept of the artistic song are achieved through a fusion of styles between the simplicity and structure of folk songs and the elegance of the Italian aria, which had become fashionable at the time.

The word song, through its meaning, conveys the entire artistic essence of this musical genre, first through the simplicity it radiates, characterized by a natural and unpretentious performance manner, and second through the expressive nature of its discourse, which highlights the poetic side of the song through a distinctly lyrical character. Structurally, the genre retains the simplicity of expression, generally consisting of the succession of sections A B A, following the well-known and frequently used pattern of verse refrain verse refrain.

The idea of the vocal song with accompaniment appeared as early as Antiquity, and with the evolution of musical forms and genres through various sources and influences, the accompanied vocal song reached its culmination in the genre of the Lied. Before arriving at this balanced synthesis of the arts of music and poetry, the development of the genre passed through several musical forms accompanied by text, with the Lied showing kinship with other musical genres and forms beginning in the Renaissance period. Thus, the final structural and musical form of the Lied is the result of several contextual correspondences in the intertwining of music and text. Although belonging to the choral domain, the secular musical genres historically related to the Lied include the *frottola*, an early Italian polyphonic song; the *motet*, one of the most widespread polyphonic vocal genres; the *madrigal*, which originated in Italy; the *chanson*, which appeared in France; and the *romanza*, which developed in Spain. Another significant source of influence and inspiration for the Lied, this time in monodic form and closely tied to the cultural essence of the music-poetry relationship, can be found in the songs of the troubadours, trouvères, and *Minnesänger* of the Middle Ages.

Along the compositional line of the great composers from the Baroque to the Romantic period, the genre of the Lied evolves significantly, with each representative contributing to the affirmation and development of this miniature vocal form. The vocal miniature accompanied by an instrumental part begins to take shape among composers of vocal music with Georg Friedrich Haendel, who approaches the idea of the simple accompanied song while preserving his distinctive stylistic features, shaping melodic prosody through fewer textual sections and emphasizing passages of vocal virtuosity. Later, with the emergence of the Classical style, the Lied underwent a notable stage of evolution through the contributions of composers such as Joseph Haydn, Wolfgang Amadeus Mozart, and Ludwig van Beethoven. With each of these composers, the genre gained new wings and expanded further. They turned to the poetry of their contemporary writers, resulting in reference works that became masterpieces of the genre, representative of musical lyricism and poetic expressivity. With Mozart and Beethoven, the content of the musical discourse and the structural design came closer to the essence and balance

that the genre would reach during the Romantic period, when these works attained their creative peak. Among the best-known Lieder in Mozart's output are *Das Veilchen*, *Komm, lieber Mai*, and *Traumlied*, while Beethoven's contributions include the cycles *Sechs Gesänge*, *Drei Gesänge*, and *An die ferne Geliebte*.

The nineteenth century represents the golden age of the Lied, marked by the creations of its most representative composers: Franz Schubert, Robert Schumann, Johannes Brahms, Hugo Wolf, Gustav Mahler, and Richard Strauss. Their works elevate the meaning of the interweaving of music and poetry to a new level, achieving through their contributions a perfect balance between the two arts. Franz Schubert was the first to bring the Lied to this path, composing a considerable number of works. His cycles *Die schöne Müllerin* (*The Fair Maid of the Mill*), *Winterreise* (*Winter Journey*), and *Schwanengesang* (*Swan Song*) are rich in melodies filled with musical and poetic essence. Alongside the vocal line and the lyricism of the text, the poetics of the Lied are completed by the piano accompaniment, which is not limited to the simple function of supporting the voice but becomes an indispensable expressive partner to both the voice and the poetry. Through the accompaniment, Schubert suggests tensions, emotions, existential concerns, and atmospheric depth, being the first to grant such significance to the instrumental part. Schumann preserved the elevated importance of the accompaniment, attributing to it even broader meanings; in his Lieder, the piano plays a crucial role in emphasizing, through various musical structures and motifs, the poetic essence of the text conveyed by the vocal discourse. A significant number of works within the genre were composed by Schumann, among which the celebrated and representative cycles *Dichterliebe* (*A Poet's Love*) and *Frauenliebe und Leben* (*A Woman's Love and Life*) stand out. Schumann contributed to the genre not only as a composer but also as a poet, as in many of his Lieder he wrote the texts that accompany the music.

Although the Lied reached its full potential with the creations of Franz Schubert and Robert Schumann, it continued to evolve and broaden its horizons in parallel with the musical developments that accompanied the succession of stylistic movements shaping the musical world. Richard Strauss, Gustav Mahler, and Paul Hindemith brought the Lied into the realm of orchestral performance, while the twelve-tone movement, through its representatives Arnold Schoenberg and Alban Berg, adapted the genre to the framework of their compositional thinking. From another perspective, alongside this evolutionary process, the Lied also developed along the cultural frequencies of different regions and nations. While the main contribution belonged to German culture and its representatives, notable works within the genre were also created by French and Russian composers. In France, Gabriel Fauré, Claude Debussy,

and Maurice Ravel enriched the genre with works of exceptional musicality and refined poetic sensibility, influenced by their own national culture and folklore. In Russia, Mikhail Glinka, Modest Mussorgsky, Pyotr Ilyich Tchaikovsky, and Sergei Rachmaninoff endowed the genre with inflections, nuances, and melodies of profound lyrical essence. The list of those who have kept this miniature vocal genre alive extends into the late twentieth century and continues today, as the inspiration of these songs remains present in the works of contemporary composers from various nations.

"The language is nutritive; it either nourishes or poisons the other. Language is not merely a linguistic instrument of communication," stated Andrei Pleșu in a cultural program broadcast by TVR. The power of the word, its ability to nurture or to wound, lies at the foundation of every art of expression, and the Lied, as a musical form, represents one of the most refined manifestations of this power. The renowned German baritone Hermann Prey emphasized the importance of imagination in the interpretation of the Lied: "With each song, you must create your own image. I see every song before me as a picture and try to convey it so that the audience can feel it too. Every song or ballad presents a completely different situation, and that is the difficult part, these different colors." In the same line of prioritizing artistic expression, the Italian tenor Franco Corelli stated: "Emotions, feelings, more than perfection. I am not very interested in perfection because, in pursuit of it, you have to sacrifice your interpretation and your emotions. I believe that vocal technique is absolutely fundamental, essential, and necessary for an opera singer, but it must serve interpretation, not the other way around." Likewise, the Italian baritone Renato Bruson stressed the central role of the text in interpretation, affirming that for him the word holds essential importance. In his view, in chamber music and by extension in the Lied, the partnership with the pianist becomes fundamental, with every detail contributing to the authenticity of the artistic act³.

Mihai Eminescu - A Cultural and Artistic Reference

In Romania and the Republic of Moldova, the thread of inspiration behind these works has continued through the rich literary heritage of their cultures. Vocal music, being dependent on the existence of text, naturally relies on the creations of poets. Romanian and Moldovan culture can take

³ Sergiu Garabajii. *Arta cântului, autenticitate și disciplină. Conexiuni între operă și muzica de cameră* (Renato Bruson: *The Art of Singing, Authenticity and Discipline. Connections between Opera and Chamber Music*), in *Studia UBB Musica*, Vol. LXX, No. 1 (2025), p. 233

pride in its great names in the field of poetry, which is why the flame of lied composition has always burned brightly in this regard. The cultural heritage of our people can boast of wonderful musical masterpieces by internationally renowned composers, written on the verses of the great poets of our literary treasury, such as Mihai Eminescu, Grigore Vieru, Magda Isanos, Nicolae Labiş, and others.

Starting from Nichita Stănescu's statement: "Eminescu was the most generous of poets; he left something new for every generation, and his Luceafărul is as heavy as a cathedral."⁴ Mihai Eminescu was born on January 15, 1850, in the city of Botoşani, into a large family blessed with many children and a household of honest standing. Although his life was short, it was marked by turbulence, and from an early age, the great poet revealed an innate artistic inclination that he cultivated whenever possible. His father, Gheorghe Eminovici, was an upright man, eager for progress, who sought to do things properly and, despite the hardships of his time, aspired constantly to surpass his social condition. He ensured that his family held a respectable position in society and that each of his children received an education and attended school. The poet's mother, Raluca Eminovici, was the one who, as best she could under the circumstances of the time, maintained the emotional balance of the children and the family. Mihai Eminescu spent his childhood in Ipoteşti, the place that became the principal source of his poetic imagination. Ipoteşti and the impressions it left upon his soul represent the wellspring of the atmosphere and emotions that pervade his verse. Cernăuţi was where he attended his first years of school and held his first job, working briefly as a private clerk. His artistic calling was vivid and ever-present within him, so he resigned and spent part of his adolescence traveling with a theater troupe, contributing in any way he could and forming connections with other artists while coming into contact with the art of the stage. After this experience, he was compelled by his father to return to school, where he was hosted by Aron Pumnul, who had a profound influence on the poet's life. Pumnul played an important role in shaping the young Eminescu's patriotic and cultural formation, instilling in him the values of national unity, the importance of the Romanian language, and a love for the historical past of the Romanian people. Aron Pumnul was Eminescu's mentor and first intellectual guide, and his death became the occasion for Eminescu's poetic debut, with the poem *At the Grave of Aron Pumnul*, published in a commemorative school booklet. Each experience, relationship, and encounter contributed significantly to his artistic, poetic, and human identity, as much of his already emerging creative spirit

⁴ Nichita Stănescu. On Eminescu's "Luceafărul" (TVR Archive). YouTube. https://www.youtube.com/watch?v=3117e4v2k_g . Accessed August 9, 2025.

seemed to foreshadow his destiny. This first poem, with its exhortation to "clothe yourself in mourning," bears the imprint of a sorrowful yet profoundly expressive tone, one that would accompany and define his entire creation. His words intertwine, over time, with all the states of our soul, forming an amalgam of emotions and a personality rich in authenticity, poetry, and mystery.

Before leaving the country, Eminescu also stopped in Blaj, a visit of profound symbolic and spiritual value. Although brief, this stop represented a direct encounter with the living heart of Transylvanian Romanian culture. Blaj became for Eminescu a symbol of the endurance of Romanian identity in Transylvania, and the experience there strengthened the national ideals that would permeate his entire work. The literary critic and historian Mihai Cimpoi, a member of the Academy of Sciences of Moldova and author of numerous studies on Eminescu, emphasized that Eminescu was "obsessed with the image of Stephen the Great, Alexander the Good, and other rulers."⁵, which demonstrates the profound historical and identity dimension of his work.

After this brief journey through Transylvanian lands, Eminescu had the opportunity to work as a prompter, being employed at the National Theatre in Bucharest. He arrived there through his connections with the theatre troupe with which he had previously traveled. His closeness to the ideals of the stage and this entire period of his life were experiences that shaped and refined Eminescu's artistic spirit and convictions. During this time, he also had some of the most significant encounters of his life, meeting Titu Maiorescu, Ion Luca Caragiale, and other cultural figures, which facilitated his integration into the intellectual milieu of the capital. Following these experiences came perhaps the happiest period of the poet's life, his journey to Vienna for academic purposes, where he became a student and demonstrated a vast cultural and scientific curiosity, as well as a deep commitment to surpassing his own condition and developing both his intellect and contemplative horizons. In addition to actively attending numerous courses at the University of Vienna in various sciences and disciplines, he continuously nourished his literary spirit through extensive reading. He wasted not a single moment of his existence in this great cultural city, complementing his studies and reading with regular visits to the theatre, opera, and museums, where he drew as cultural, artistic, and intellectual models figures such as Shakespeare, Raphael, Michelangelo, Palestrina, Dante, and Beethoven.⁶

⁵ *Academician Mihai Cimpoi on Mihai Eminescu – video segment, National Archives Agency. YouTube.* <https://www.youtube.com/watch?v=Ozl6oy0lXHg> Accessed August 9, 2025.

⁶ Cimpoi, Mihai. *Esența ființei – Miteme și simboluri existențiale eminesciene (The Essence of Being - Eminescian Mythemes and Existential Symbols)*. Gunivas SRL Publishing House, Chișinău, 2003.

From this full and culturally rich program, one can conclude the presence of an interdisciplinary synthesis of the arts in the poet's education and artistic formation. The period he spent there also marked the beginning of his literary and journalistic activity, during which he maintained constant correspondence with Iacob Negruzzi and sent to *Convorbiri Literare* some of the most representative works of his creation. Vienna also provided him with valuable professional and personal connections, among them his close friendship with Ioan Slavici and his first encounter with Veronica Micle. After his years in Vienna, he continued his journey and went to Berlin for two more years, again with the purpose of developing himself and advancing his studies. Those years, along with his growing contributions to publications in his home country, became the motivation for pursuing a doctoral degree.

Upon returning to his homeland, other experiences that contributed to his formation included his settlement in Iași and his work as a librarian and school inspector, positions he held for a period of time. During this stage, the connection between Mihai Eminescu and the *Junimea* society flourished one of the most significant relationships in his literary and intellectual life. *Junimea* played a fundamental role in shaping, promoting, and supporting Eminescu as both poet and thinker. He entered the *Junimea* circle during his student years in Iași and later consolidated his position upon returning from Vienna and Berlin. He was recommended by his friend Ioan Slavici and strongly supported by Titu Maiorescu. Maiorescu became a true mentor to Eminescu, offering him material support, recognizing his genius, defending him from critical attacks, and playing a decisive role in the posthumous publication of his works in 1889. Eminescu actively participated in *Junimea* meetings, where literary creations were read and discussed, and although he maintained an independent mindset and sometimes disagreed with the conservative orientation of the society, he remained loyal to it on the literary plane. Titu Maiorescu, however, exercised careful discernment in his judgments; it was he who called Eminescu "the king of human thought."⁷ it was because he recognized in him a rare intellectual strength and a profound spirit of synthesis. Constantin Noica emphasized this appreciation, reiterating it as a confirmation of Eminescu's universal value. In the same register of superlatives, the historian and playwright Nicolae Iorga defined Eminescu as "the complete expression of the Romanian soul."⁸

⁷ Noica, Constantin. *Eminescu sau Gânduri despre omul deplin al culturii românești (Eminescu, or Thoughts on the Complete Man of Romanian Culture)*. Bucharest: Humanitas Publishing House, 2014, reprinted in 2022, p. 13.

⁸ *Idem.*, p. 16.

Continuing along the thread of the poet's life, Eminescu also worked for a time as a journalist, although this aspect does not necessarily define him. Up to this point in his life, his personal lyricism was unique, felt in everything he wrote, and, of course, cherished and admired by the public. When we speak of the compositional spirit of the poet Mihai Eminescu, we refer to the profound, harmonious, and artistic way in which he constructed his poetry, to the mastery with which he organized his ideas, images, and the musicality of his verses. Eminescu distinguishes himself through a particular dimension, musicality, a defining and exceptional facet of his creative work.⁹ In Horia-Roman Patapievici's view, reading poetry involves a sensory immersion into its universe.¹⁰ Before Eminescu's work, this experience becomes complete: the sound of the words, their rhythm, and the poetic imagery intertwine to create a world of their own. Patapievici also refers to the formula "to the question of what Mihai Eminescu's work consists of," quoting the words of the philologist and Hellenist Petru Creția from *The Testament of an Eminescu Scholar*: "All of Mihai Eminescu's poems found in his manuscripts, in any stage of drafting." This observation emphasizes that a full understanding of Eminescu's creation cannot be limited to the published texts but must also encompass the entire body of manuscripts, with all their versions and stages of composition, since each of them reflects his creative process and the richness of his poetic universe. At present, forty-four manuscripts are preserved in the Library of the Romanian Academy.

Mihai Eminescu's creative self reflects his genius in the art of poetic construction. Each poem is like a lyrical symphony in which words, idea, and music intertwine with almost mathematical precision, yet remain imbued with emotion. He is a poet who does not merely write but composes poetry with the same meticulousness and intensity with which a composer writes a score destined for eternity. The Eminescu scholar Mihai Cimpoi defines Eminescu's poetics in accordance with the poetic motifs and symbols that lie at the core of his verses. Among the fundamental symbols identified, analyzed, and interpreted by Mihai Cimpoi are: life and being; death and non-being; anguish; suffering; solitude; melancholy; time and space; the abyss; destiny; despair; nothingness; becoming; mystery; and the world as theatre¹¹.

⁹ Honorary video message in support of the cultural project "*Eminescian Lyricism*," by Academician Mihai Cimpoi, Eminescu scholar, President of the World Congress of Eminescu Scholars, August 22, 2025, Academy of Sciences of the Republic of Moldova.

¹⁰ Horia-Roman Patapievici. Lecture on Mihai Eminescu, video conference. Available on YouTube: <https://www.youtube.com/watch?v=LMm9NqI08ks>, Accessed August 9, 2025.

¹¹ Mihai Cimpoi. *Esența ființei – Mite și simboluri existențiale eminesciene (The Essence of Being - Eminescian Mythemes and Existential Symbols)*, Gunivas SRL Publishing House, Chișinău, 2003.

Another essential idea that characterizes and accompanies Eminescu's entire creation is the dichotomic exposition: the dichotomy of Poet and Demiurge, and the dichotomy of Poet and Thinker¹². The main themes of Eminescu's lyricism are beautifully captured in a passage from the poet's biography written by George Călinescu: "In his poetry, he calls upon the woman, in beech forests or by the water's edge, among reeds and willows, for bucolic embraces and kisses beneath the trees as their leaves fall, drawn by an evident instinctive sensuality toward nature. For this reason, Eminescu—peasant in this respect—creates a series of correspondences between woman and nature, merging them and, for instance, associating the linden tree with the woman."¹³ The ideal of love becomes a defining ideology of Eminescu's poetic spirit, while the suffering born of love stands as one of his principal sources of inspiration. Although the poet's personal relationship with love extended throughout his life, marked by encounters with several feminine figures who left their imprint on his soul, it is the bond between Eminescu and Veronica Micle that dominates his destiny. The relationship between Mihai Eminescu and Veronica Micle is one of the most famous love stories in Romanian literature. It was an intense, passionate, and profound love, yet one marked by suffering, unfulfillment, and tragedy. Veronica Micle was a poet and a cultural patron, well known in the literary circles of the time. She was the widow of Professor Ștefan Micle, former rector of the University of Iași, and was a cultivated, beautiful, and sensitive woman, highly regarded within the *Junimea* literary milieu. Between the two young poets, a deep romantic bond blossomed, lasting—with its ups and downs—until the poet's death in 1889.

The nature of their relationship can be defined by passion and suffering, by intellectual and spiritual love, or by impossible love. Many of Eminescu's love poems were inspired by Veronica, such as *Blue Flower*, *If I Had, Sleep!, All Trace Is Lost...*, and *Along the Poplars Without Mates*, all reflecting either longing, idealized love, disappointment, or helplessness in the face of a passionate attachment. The relationship between Eminescu and Veronica Micle remains one of the most emotional and complex love stories, a bond marked by lyrical beauty, tormenting desire, and a romantic yet tragic ending that has entered legend. For Eminescu, Veronica embodied the muse, the beloved, the suffering, and the dream, and this connection left deep traces throughout his work.

¹² Mihai Cimpoi. *Mari scriitori români (Great Romanian Writers)*, Silvius Libris Publishing House, 2011.

¹³ George Călinescu. *Viața lui Mihai Eminescu (The Life of Mihai Eminescu)*, Cartex 2000 Publishing House, Bucharest, 2005.

Eminescu's Creation and Music

Mihai Eminescu has remained alive in the consciousness of posterity through the incomparable power of his poetry, the depth of his thought, and his visionary spirit. Regarded as the national poet of the Romanian people, Eminescu uniquely expressed the beauty of the Romanian language and the aspirations and sufferings of the Romanian soul. His work decisively influenced literature, culture, and national identity, being continually rediscovered and reinterpreted by successive generations, and beyond that, it has also left a lasting mark on a large part of the musical culture of the second half of the twentieth century and up to the present day in our lands. In a letter to Veronica Micle, the poet expressed his admiration for music: "Music always predisposes me to creative reverie. But Chopin's compositions have completely transformed me. I bitterly regret not having studied music, for since childhood my mother, who had a charming voice, rivaling my father who played the flute like a true artist, had discovered in me a remarkable ear for music. Listening to the Nocturnes, I became convinced that Chopin would have written poetry as brilliant as these compositions. One cannot be a great composer without possessing both gifts." How wonderfully the poet himself creates the connection between poetry and music, and how remarkable it is that Eminescu's lyricism has become inseparably associated with music and continues to be transmitted through the contributions of our national composers.

The songs composed on Eminescu's verses are the source of an entire universe of artistic syncretism. Their musical language preserves the thread of all the poetic meanings found in his poetry. The conditions of Eminescu's lyrical self and his thematic expressions gain complete significance through certain musical motifs or through subtle sound nuances conveyed by various harmonic progressions. The composers who have undertaken the responsibility of honoring Eminescu's greatness by associating their music with his poetry have creatively explored all the poetic identities embodied in his work. The contemplative and melancholic self present in his verses is generally rendered musically in Lieder through minor tonalities and harmonic structures. The states of loneliness, uncertainty, sadness, and spiritual suffering, so frequently encountered in the poet's verses, are expressed musically through chromatic motifs. The poetic self of the lover and the condition of genius, once again predominant subjects in Eminescu's poetics, are majestically expressed through the sonic outbursts of musical phrases or through various sound effects appearing either in the vocal or in instrumental writing. Beyond the ways in which music adapts to and shapes the themes proposed by Eminescu's poetry, one of the main sources of inspiration for this form of creation is the

inherent musicality that the printed verse possesses in its very essence. Music requires a line that can be beautifully sung, and when one approaches Eminescu's poetry, one feels even a sense of awe before the greatness and depth of his verses, all of which can be rendered and interpreted through sound.

Eminescu's verses help one to write music. Each of his lines, taken individually, is already music in itself, his verse sings¹⁴. The combination of words, rhyme, and versification found in his poems creates in the reader's mind a musical and at the same time theatrical atmosphere. Academician Constantin Popovici wrote that "music in Eminescu's poetry is an indispensable mode of being that asserts itself throughout. The closer you approach his poetry, the more its colors intertwine in a musical harmony of rare beauty."¹⁵ Building on this sonic richness, the opportunities for inspiration available to composers are numerous, as they find ways to explore and express this literary musicality or to complement it by bringing new sounds and creative resonances to the harmonious vault uniting the arts of music and the word. This idea is beautifully expressed by Adriana Peicu-Moldovan: "We do not know whether we are mistaken or not, but the experience of the contemporary Lied inspired by Eminescu's poetry seems to compel us to observe that, regardless of how the great poet's verses are interpreted, the romantic atmosphere they breathe is always present. It is a constant so deeply rooted in the world of his poetry that it can in no way be ignored. On the contrary, however it may be shaped musically, the romantic color leaves its strong and unmistakable imprint."¹⁶ We can consider that the Lieder and, likewise, the romances composed on the verses of the poet Mihai Eminescu arise directly from the melodic nature of his poetry. *Melovers*-a term inspired by the collaboration between composer Eugen Doga's music and Eminescu's poetry-captures this very essence, for Eminescu's poetry itself suggests the idea of melovers through the musicality of its verse. It is a notion that fuses the two arts into one. The poetic expressions of Eminescu's verse all possess a musical character. Within the depth of a vocal creation or a Lied, in the union between music and verse, lies that metaphysical substance which the soul perceives but cannot fully grasp. The relationship between sound and verse, conveyed through

¹⁴ Honorary video message in support of the cultural project "*Eminescian Lyricism*," by Academician Gheorghe Mustea, composer, People's Artist, August 22, 2025, Teleradio-Moldova Company.

¹⁵ Dumitrescu-Buşulenga, Zoe, Sava. *Eminescu şi muzica (Eminescu and Music)*, Musical Publishing House, 1989.

¹⁶ Adriana Peicu-Moldovan. *Eminescu şi liedul românesc (Eminescu and the Romanian Lied)*, Musical Publishing House, Bucharest, 1977.

the performer, leads us into this realm of pure spirit. Both the poet and the musician are born of the same God, who is Sound.¹⁷

Eminescu's creation, together with all the works associated with it, becomes a means of self-discovery, a path toward understanding the inner self within each of us. These creations, through the stylistic figures that complete them, reflect the emotional, intellectual, paradoxical, and fulfilling experiences of our lives. Eminescu remains a constant source of inspiration, a cultural, historical, and literary reference point, and a poetic presence of unique sublimity. His work urges us to believe, to aspire, and to strive for the promotion of values and the preservation of identity, becoming ourselves promoters of authentic beauty. A lover of coffee, solitary and enamored, blessed and clothed in verse, Eminescu remains today monumental, alive through his creation and through all that he embodied. We can say that Eminescu's presence holds a canonical value within national culture. "Through Eminescu, our people attained the awareness of the unity of the Romanian cultural space"¹⁸.

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¹⁷ Honorary video message in support of the cultural project "Eminescian Lyricism," by Professor Ion Gagim, Corresponding Member of the Academy of Sciences of Moldova, Alecu Russo State University of Bălți, August 25, 2025, Academy of Sciences of the Republic of Moldova.

¹⁸ Honorary video message in support of the cultural project "Eminescian Lyricism," by Academician Mihai Cimpoi, Eminescu scholar, President of the World Congress of Eminescu Scholars, August 22, 2025, Academy of Sciences of the Republic of Moldova.

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