

Musical-poetic correspondences in Adrian Pop's oeuvre. Back to the Bucharest days of Paul Celan

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Abstract: *Although the references to Paul Celan's biographical background mainly refer to his Parisian period, the two years spent by the poet from Bucovina in the Romanian capital (1945-1947) proved extremely beneficial to his artistic genius. His membership to the circle of poets and literates such as Nina Cassian, Vladimir Colin, Ovidiu Crohmălniceanu, Petre Solomon, as well as the influence of the Romanian surrealist group led by Gellu Naum were to leave their mark on Celan's formative path. In 2020, the Cluj composer Adrian Pop wrote a song cycle entitled *Iubiri uitate* (Forgotten Loves), which includes fragments from 2 Romanian poems by Celan – *Poem pentru umbra Marianeii* (Poem for the Shadow of Marianna) and *Tristeţe* (Sadness) – as well as an unfinished poem. The hermetic symbolism and surrealist nuances of the texts dominated by contradictory feelings (love, doubt, melancholy, tragic loss, distant memory) find their correspondence in modal-chromatic sonorities close to atonalism, tonal-modal intonations or Sprechgesang-type discourse.*

Key-words: *Celianian poetry, symbolism, surrealism, contrast, modalism, chromatic, tone-modal*

1. Introduction. Adrian Pop and the Romanian dimension of Paul Celan

The declared affinity of the Cluj composer Adrian Pop (b. 1951) for the poetic art – Romanian and universal – facilitated by the direct access to the original language of the verses by Rainer Maria Rilke, Salvatore Quasimodo, Alfred de Musset, Christian Morgenstern etc. found its form of expression in the genre of choral music and song, seen as a “creative laboratory”, a “reservoir in which ideas are born naturally, in which vocality and syllabic rhythm represent a basis” (Ştefănescu 2012) for the configuration of other sound settings. This is the case of the *Five Songs on verses by Pablo Neruda* (1973), reworked some four decades later to form the basis of the string quartet entitled *Silk and Metal (La seda y el metal)*, 2010), of the *Eight Bagatelles (Galgenlieder-Bagatellen)*, 1986) for mixed choir, on verses by Christian

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Morgenstern, revived in the *Eight Bagatelles* for string quartet (1996), or the cycle *Lieben* for mixed choir (verses by Rainer Maria Rilke) revived as *Fünf Liebeslieder auf Verse von Rainer Maria Rilke's "Traumgekrönt"* in no less than three versions (1997, 2006, 2013).

We also note Adrian Pop's predilection for modern poetry and even avant-garde, 20th century hermetic, surrealist or symbolist texts (Morgenstern, Quasimodo, Tzara, Celan, Minulescu). While the *Galgenlieder* bagatelles for string quartet denote a fine irony and a playful symbolism "shrouded in the absurd, the grotesque and, above all, the arbitrariness of the verb" (Banciu 2009, 40-42), the songs based on Minulescian poetic language (*Viziune* – 2008 and *Și-acum dormi* – 2015) evoke flamboyant symbolism, the "virtuosity" of the verb and rhyme, colored with "ironic-sarcastic touches or theatrical sentimentality" (Adrian Pop, 2015); the poetic substrate of *Tristan Tzara's Sept fragments, Fünf Liebeslieder* (Rilke) or *Silk and Metal* (text by Pablo Neruda) betrays a recurrent focus on the theme of "love", with its social, psychological, philosophical and emotional implications.

This is also the conceptual ground of the more recent song cycle *Iubiri uitate (Forgotten Loves, 2020)* for baritone and piano, bearing the subtitle *from the Bucharest times of Paul Celan*. Like the seven songs on the verses of Tzara², in which the theme of love is "colored in melancholic nuances in fragments three, four and five, taking on nostalgic overtones (through the reminiscence of a past to which there is no way back)" (Tetrade 2020, 52), the three songs on fragments from Romanian texts by the Bukovinian-Jewish Paul Celan (b. 1920)³ – *Poem for the Shadow of Marianna, Sadness* and a third, unfinished poem – shed light on echoes of a bygone, lesser-known period in the life of the poet who was awarded the Bremen Prize for Literature (1958) and the Georg-Büchner-Preis (1960). Having arrived in Bucharest in the spring of 1945, after a "Chernivtsi period" dominated by the deportation and extermination of his parents in concentration camps (1942), Paul Antschel (whose name Celan, obtained by anagram was established, as well, on Romanian soil) spent about two years in the capital, during which he worked as a translator at the Russian Book Publishing House and joined the circle of enthusiastic poets and writers such as Nina Cassian, Vladimir Colin, Ovidiu Crohmălniceanu, Petre Solomon, etc.

² Published posthumously in the volume *40 Chansons et déchansons*, the verses used by Adrian Pop in *Sept fragments de Tristan Tzara* are dated in a period when the avant-garde turbulence gradually ceased to be the distinctive mark of the co-founder of the Dadaist movement (1916), and later a member of the French Surrealist group (1919), as he gradually „recovered the values of lyricism and humanism, invigorated by an unmistakable playful spirit that never left him" (Adrian Pop).

³ Verses annexed to the volume *Paul Celan – The Romanian Dimension* by Petre Solomon (1st edition, Kriterion Publishing House, 1987).

The first Celan publications were also printed in Bucharest: the famous *Tangoul morții* (*The Death Tango*, published in *Contemporanul* in May 1947) and, shortly afterwards, the three poems published in *Agora* in German (reprinted in 1948 in Vienna, as part of the cycle *Der Sand aus den Urnen – The Sand from the Urns*)⁴. Thus, the atmosphere, the moral and intellectual climate of the capital proved favorable to Celan's genius who, confirming his vocation as a poet in Romanian and “discovering at the same time the expressive possibilities of this language, which he had known since childhood, began to use them” (Solomon 2008, 100). Another significant element that marked Celan's formative path was his approach to the circle of surrealist poets led by Gellu Naum, to whom he never definitively adhered, but whose values – *l'amour, la liberté, la poésie* – or dimensions – such as the *ludic* one – he also embraced.

The profoundly autobiographical character of Celan's verses emerges from the early phase of his years in Romania, the techniques learned on this background leading to “a writing that is nevertheless very personal, insofar as the production of «unusual meanings» is the result of strong inner pressures, not just of cultural mimetism. The poet's evolution reveals something imperiously organic, determined by his very existence” (Solomon 2008, 129). Celan's emigration to Vienna and his final settlement in Paris was to coincide with a continuous process of isolation and increasingly dramatic (predominantly inner) manifestations of reactions to possible outbreaks of anti-Semitism. Thus, in a later phase of his creative work and against the desperate background of the dialogue between the poet and his mother tongue – the language of those who murdered his parents – Celan's German would be subjected to “a process of radical transformation, by breaking syntactic patterns and introducing foreign lexical elements (especially Yiddish and Hebrew, the languages of the victims of the Nazi holocaust)” (Solomon, 123), ultimately contracting into silence.

Autobiographical, therefore, are also the early, Romanian Celanian verses, totaling seven complete poems together with the fragment of an unfinished eighth⁵, and eight prose poems, all chronologically situated in the vicinity of the German poems from the cycle *Der Sand aus den Urnen*. In addition to the

⁴ After *The Sand from the Urns*, Celan would go on to publish in 1952 the book *Mohn und Gedächtnis* (*Poppy and Destiny*), and the volumes that made him one of the most important poets of the 20th century: *Von Schwelle zu Schwelle* (*From Threshold to Threshold*, 1955), *Sprachgitter* (*Speech Grille*, 1959), *Roza nimănu* (*The No One's Rose*, 1963), *Atemwende* (*Breathturn*, 1967) or *Zeitgehöft* (*Timestead*, published posthumously in 1976).

⁵ *Sadness, Poem for the Shadow of Marianna*, unfinished fragment, *Last Night*, [*Blinded by giant leaps*], *Retrieval*, *New Year's Eve*, *Love Song*

sensitivity towards the erotic background of these poems, could the lack of knowledge and recognition of the impact that the two years spent in Bucharest had on the process of self-definition of Celan's artistic identity have been a motivation for the selection of the first Romanian poems as the basis for the 2020 songs by the Cluj composer Adrian Pop? Quite possibly.

The Romanian spirituality is one of the secret dimensions, still undiscovered and not yet properly deciphered, of the poetry of the Bukovinian who, living in Paris and fertilizing German lyric poetry like no other in the post-war, post-Auschwitzian era, honored all his homelands, deserving to be honored in turn by each of them (Solomon 2008, 16).

Thus, just as “compositional inspiration has received the metaphorical influences of the great poets of the time, enriching the horizontal dimension of the sound discourse with new interpretative colors, imposing special technical demands” (Pipelea 2009, 13), Celan's lyrics have generated interest and fascination for a considerable number of artists⁶, notable in Romania and diaspora being Mihai Mitrea-Celarianu, Gabriel Irany, Anatol Vieru, Dan Dediu or Cornel Țăranu. Distinguished professor from Cluj, the only composer member of the Romanian Academy (until his death in 2023), an “avid consumer” (Mogoșan 2022, 291) of contemporary literature, which he also addressed in his own creative endeavors, Țăranu follows the same trajectory of Celan's Romanian dimension, manifested, however, in the poet's years spent in Paris⁷, more specifically in 1951, when after a visit together with Jean-Dominique Rey to Constantin Brâncuși's studio, Celan wrote the poem *Bei Brâncuși, zu zweit* (*At Brâncuși's, the Two of Us*). The lyrics were later selected, translated and featured in a tribute collection dedicated by Ion Caraion to the Romanian sculptor. Cornel Țăranu's *Celan Songs* cycle also includes the song *Plopul* (*Aspen Tree*), translated into Romanian by Nina Cassian.

Keeping Celan's “Romanian dimension” in the spotlight, Adrian Pop focuses instead on the early stage of the poet's life, on the fleeting young loves he experienced in Romania and on “the language of the young girls who were dear to him at that time” (Adrian Pop 2020). The way of conveying the metaphorical language, situated at the edge of a hermetic symbolism with surrealist nuances, was achieved through “musical images in which chromatic modalism close to atonalism freely merges with the tonal-modal singing, and with elements of *Sprechgesang*, which allows the valorization of the lyrical contrasts of the texts, dominated by contradictory feelings – love, doubt, melancholy, tragic loss, distant memory” (Adrian Pop).

⁶ Among whom Heimo Erbse, Harrison Birtwistle, Aribert Reimann, Wolfgang Rihm, Rainer Bischof.

⁷ Among the Romanian artists and writers Celan met in the French capital were Emil Cioran (in 1952) and Eugen Ionesco.

Starting from the author's comments, we intend an analytical insight into the musical-poetic universe of the cycle *Forgotten Loves*⁸ for baritone and piano – from the *Poem for the Shadow of Marianna, Sadness* and the unfinished fragment – in the hope of drawing some revealing conclusions regarding the connections between the ideatic substrate, the poetic form and the musical configuration.

2. Musical-poetic correspondences in the *Forgotten Loves* songs for baritone and piano, on lyrics by Paul Celan, (2020)

2.1. (from *Poem for Marianne's Shadow*)

The first song of the cycle borrows in fragments three lines (highlighted below) from Celan's poem of the same name, preserving the essence of the suite of metaphors “that impose, without forcing, the switch from the concrete to the abstract and vice versa” (Solomon 2008, 124). The poem is dominated by a dream-like atmosphere – typical, in fact, to the Surrealist movement, which claimed that “truth and art lie «in the higher reality of certain forms of association» based on the omnipotence of dreams, on the «selfless play of thought released from constraints»” (Pop, 81) – and against which “something happens, an erotic drama, hard to understand” (Solomon 2008, 124).

Love's mint has grown like an angel's finger.

*To believe: out of the earth an arm twisted by silence still rises,
a shoulder burned by torrid extinguished lights,
a face, the eyes blindfolded by sight's black veil,
a large wing of lead and another one of leaves,
a body, weary in the repose washed by the waters.*

***To see how it floats among grasses with spread out wings,
how it climbs a mistletoe ladder to a glass house,
where with very large steps a sea plant roams.***

⁸ The first world premiere performance of the songs took place on October 28, 2020 in Munich, Germany, featuring baritone Martin Gerke and pianist Axel Bauni, at a concert organized under the auspices of the Bayerische Akademie der Schöne Künste.

*To think it's the right moment now to talk to me in tears,
to go barefoot there, so you be told what's in store for us:
the mourning sipped from a glass or the mourning sipped from a palm-
And the mad plant to fall asleep having heard your answer.*

*Clinking in the dark, let the house's windows ring,
telling each other what they know, but without finding out:
we love or we do not love each other.⁹*

The musical transposition is made through an atonal language established, in a convincing manner, with the affirmation of the chromatic total in the first 8 measures, which coincide with the moment of the **Introduction (m. 1 – m. 4)** and with the first musical-poetic stanza – **A (m. 5 - m. 8)**. However, a certain centrality of the *B flat* sound is noticeable from the very beginning of the melodic line. The suppleness and flatness of the discourse is complemented on the meter-rhythmic level by an oscillating character – *Senza rigore* – in the rather static introduction (*dolce*), as well as the dynamic and register contrast of the piano. It gains an even greater degree of fluidity as the text is attached to a pattern that incorporates binary (fourths, eighths) and ternary (triplets) structures. In addition to the precise “doubling” of the soloistic layer, the piano joins the dissonant palette with intervallic overlaps of *diminished fifth* or *diminished fourth* (m. 6), or imitates – with an “echoing” effect – the cadential descending leap of the first phrase/verse (m. 7).

The piano interlude (m. 9 – m. 14) maintains the feeling of suspension. It is based on a figuration consisting of right hand perfect/augmented fifth oscillations placed on perfect fourth tremolos, effective in emphasizing the imponderability of the sound, while the meter-rhythmic layer goes through a progression (from eight notes to sixteenth notes and finally to ornamental groupings – *appoggiaturas* and trills). The agogic/dynamic background of *poco a poco cresc. ed. accel.*, then *molto cresc. ed. accel.* also folds into the rhythmic development, while the harmonic plan becomes increasingly dense through the configuration of left hand *clusters*. In fact, in measure 14, “time stands still”, the figurative elements being prolonged in a chordal pedal from which only the *G flat* sound finally persists.

⁹ Translation in English by Victor Pambuccian, available at:

<https://wordswithoutborders.org/read/article/2005-03/poem-for-mariannes-shadow/> (accessed 20.10.2024)

The image shows a musical score for the first stanza and interlude of "Poem for Marianne's Shadow". It consists of two systems of music. The first system, labeled "Introduction", is in 4/4 time and marked "Senza rigore (cca 52)". It features a piano introduction with dynamics *ff* and *p dolce*, and a vocal line starting with "Iz - ma iu - bi-ri-a cres" in an "Andante" tempo (cca 60) with a dynamic of *mp*. The second system, labeled "Interlude", begins at measure 6 and is marked "poco ritenedo a tempo". It features a piano interlude with dynamics *f* and *pp*, and a vocal line with lyrics "cut ca un de - get de in - ger" and "poco ritenedo a tempo". Pedal markings are present at the end of both systems.

Fig. 1. (from "Poem for Marianne's Shadow") – the cadence of the first stanza A (m. 7). The beginning of the piano interlude (m. 9)

The transition to the **second stanza – Av (m. 16 – m. 25)** is based on the same intervallic relationships of the introduction, but with a more precise rhythmic exposition. The new poetic image – this time visual ("you see him") is conveyed through an accompanied melodic configuration similar to the first stanza, the difference occurring at the moment of the melodic culmination of the descending *minor third* in m. 18, placed one *minor third* higher and marking an intervallic extension, referring to the first two syllables of the word "spread out".

The image shows a musical score for the beginning of the second stanza and its culmination. It consists of two systems of music. The first system, labeled "transition", is in 4/4 time and marked "Andante sostenuto". It features a piano introduction with dynamics *f* and *pp*, and a vocal line with lyrics "molto cresc. ed. accel." and "poco ritenedo". The second system, labeled "Av", is in 4/4 time and marked "Andante". It features a piano introduction with dynamics *mp*, *animando*, *piano*, and *(poco più mosso)*, and a vocal line with lyrics "Il vezi cum plu-teș-te prin ier - buri cu a - nipi in - tin - se cum ur - că pe-o". Pedal markings are present at the end of both systems.

Fig. 2. (from "Poem for Marianne's Shadow") – the beginning of the second stanza Av (m. 16) and its culmination (m. 18)

Then, the second musical phrase (“how it climbs a mistletoe ladder”) and the piano cadence almost plastically render – through the sequencing of a tetrachordal chromatic figure of *anabasis* type, exposed in imitation – the sense of the movement described by the poetic text.

Fig. 3. (from “Poem for Marianne’s Shadow”), Av stanza, 2nd phrase: the plastic rendering of the poetic text through anabasis melodic figures (m. 21 – m. 23).
The Coda (m. 26)

The **Coda (m. 26 – m. 32)** which, in fact, also serves as a link to the next song – *Sadness* – brings back balance and the feeling of lightness, through an aerated discourse consisting of rhythmic fourth-note pedals in the ultra high register. It delineates both the temporal dimension (the invariable flow of time, of seconds) and the spatial one, through the indication of *Lento e lontano* and the pronounced *crescendo* and *decrescendo* that create a “moving” impression of approaching/distancing steps (m. 26).

2.2. (Sadness)

The lyrics of the poem *Sadness* – which Petre Solomon categorizes as “the only one of a somewhat «classical» form, rigorously rhythmic” (Solomon 2008, 128), seeing “an older Celan, over whom the winds of surrealism have not yet passed and who is not shy to hum a kind of romance, similar to those he wrote in German in Chernivtsi” (Solomon 2008, 128) – take the form, in Adrian Pop’s song of the same name, of a classic bistrophic form with a varied reprise, in which the musical-poetic articulations can be precisely delimited, thanks to the *cantabile* character of the tone-modal discourse, very clearly articulated from an agogic and metrical point of view.

*Dreams, morning glory of dusk-dawn
In the sinking of the waterlily, the lake's asleep in its bed.
Come and freeze them all with your silences,
black sister of him who sets a crown on your head,
the jagged sky of snow on your temples,
a blossoming cloud for your eyelash to borrow.
You, lost in much simpler clothes, are laughing:
it is autumn in the walnut grove? is it tomorrow?
You don't wear your peasant blouse embroidered
with shadow and starlit spiders right out of the loom.
Gold sleeps again, the fog moves on...
To whom shall I offer the dew? The tear – to whom?¹⁰*

The innerness of the **first stanza B (m. 33 – m. 40)**, lying under the empire of the dream and of a symbolic “silence” evoked in the text – on an *Andante* tempo background (which the composer has already accustomed us to throughout the previous song) – is also confirmed by the indication *cantando, con sentimento intimo* (m. 33). A pronounced expressive impact in the economy of the piece and of the whole cycle is the fact that the first phrase is presented by the voice alone, without accompaniment, the low dynamic level (*mp*) generating the effect of an “incantation”. The melodic subtlety is supported by the rhythmic design of the discourse, fluidized by triplets, while the oscillatory sensation, due to the constant alternation between the sound of the tonic – which initiates the melodic theme – and the cadence on the sound of *E flat* – placed on the descending major second – imbues the song with a distinctive lyricism.

The insertion of the piano in the second phrase supplements the diaphanous writing with refined timbral effects, *quasi ombra*. While the right hand points out the tonic of the mode – *F#* – through an *appoggiatura* that incorporates two descending octave leaps “chromatically seasoned” by the insertion of the leading tone *F*, the left hand restates the tonal-modal universe through an arpeggiated passage that also includes the subtone of the tonic – the sound *E*.

¹⁰ Translation in English available at: <https://www.thefreelibrary.com/Sixteen+poems.-a062383307> (accessed 20.10.2024)

2. („Tristețe”)
B
 Andante (♩ = 52)
 mp cantando, con sentimento intimo

Vi-se-le, vol-bu-ra se-rii-au-ro-ră lac a-dor-mit in-tr-un nu-țăr a-pus, vîi să le-n-ghești cu tă
 ce ri-le, so - ră... Ci - ne pe frun-te cu - nu - ră h-a - n-oș Ce-rul cu zimți, de nea, pes-te tăm-ple

pp quasi ombra
mf quieto
simile

Fig. 4. (from “Sadness”) – B stanza: octavian appoggiaturas in the piano section (m. 37 – m. 40). Subtone cadence in the voice section (m. 40).
 The beginning of C stanza (m. 41)

Keeping the rhythmic alternation of ternary (triplets) and binary structures, as well as the switch of binary and ternary bars, the **second stanza C (m. 41 – m. 48)** brings a more fragmented configuration of the melodic parameter, found in a new context, with the soloist tonal layer placed in the key of *A minor* (in the first phrase, m. 41 – m. 44), respectively *B major* (in the second phrase, m. 45 – m. 48). The wide intervallic leaps, as well as the placement in a higher register increase the musical-poetic tension that continues the metaphorical associations between the image of nature and of the beloved, concluded by a question: *you, lost in much simpler clothes, are laughing: it is autumn in the walnut grove? is it tomorrow?* musically translated by an open cadence on the second: *C#* (m. 48). The stanza undergoes a process of dynamic amplification (*quinto*, in m. 41; *pieno*, in m. 47), also found in the accompaniment, whose predominantly chordal writing creates, through its chromatic modal language, a strong contrast to the diatonic vocal line.

In fact, Celan's entire poem *Sadness* ends with an interlude, arranged at the end of Adrian Pop's song as a murmuring (*mormorando*), after returning to the initial dynamic and expressive context (*gold sleeps again, the fog moves on*). **The varied reprise of stanza B (m. 49 – m. 59)** is done, within the first phrase, at an upper interval of *minor third*, on the *A* tonic, while the piano resumes in a *leggermente legato*, the figurative, octavian accompaniment of the second phrase in the first stanza, this time without the support of the left hand. The

conclusion of the work returns, on the soloistical level, to the rhythmic-melodic configuration of the opening phrase. The marked diminution, as well as the expressive pause in m. 56, mark the melancholic ending on *E flat* (*the tear – to whom?*).

2.3. (fragment from an unfinished poem [*The grass of your eyes*])

Continuing the series of “lyrical contrasts” from the cycle *Iubiri uitate* [*Forgotten Loves*] on Celan's verses, the last song written on the text of an unfinished poem reiterates the surrealist dimension of the Bukovina-born author in a unprecedented timbral setting.

*The grass of your eyes, bitter grass.
Wind, billow above it, eyelid of tallow.
The water of your eyes, forgiven water.*¹¹

On the background of *clusters* operated with the hands directly on the piano strings, alternated, at times, by subtle melodic pedals or *glissandos* played with the fingernail on the strings, the soloist uses the *Sprechgesang* style to articulate the three verses from which, despite the unusual associations of terms, a trace of tragedy faded into distant memory arises (*Quieto malinconico, quasi doloroso*). One notices the abundance of indications in the soloistic layer, the “recitation” oscillating between the airy effects of *mormorando, metà susurando* or *susurando* (*the grass of your eyes, bitter grass* or *forgiven water*) and the *parlando* (*a voce bassa*). The rhythmic course also follows the approximate suggestions in the score, aimed at ensuring an efficient connection between the textual meanings and the instrumental effects.

¹¹ Translation in English available at: http://www.tanvien.net/new_daily_poetry/Paul_Celan.html (accessed 20.10.2024)

3. Conclusions on the musical-poetic correspondences in the *Forgotten Loves* song cycle for baritone and piano, on lyrics by Paul Celan, (2020)

The hermetic symbolism of the Romanian Celanian verses, occurring in each of the three poems – as they reveal contradictory states associated with the erotic feeling – finds its musical correspondent in a strongly inner discourse, in which the baritone solo voice goes through a (global) process of “diminution”, reaching, in the last song, the stage of “whisper”. At the same time, the piano accompaniment enhances the suggestive potential of the texts through sound effects that are usual (the first two songs) – often generated with great economy of means (rhythmic pedals, figurations, ostinato) – or atypical, obtained by directly activating the strings with the palms or nails.

The dialogical structure, typical of Celan's early works, recognizable in the first two poems – of a more dramatic force in *Poem for the Shadow of Marianne*, where the question “«Do we love each other or don't we love each other?»” towards which the suite of images aims, with cumulative effect” (Solomon 2008, 125) – is also depicted by the vocal-instrumental discourse of the related song, where the melodic plane undergoes a process of amplification-detension, reflected in the agogic, intervallic, dynamic, register parameters, etc. This disappears, however, in the last song, where the intonational interrogations are replaced by the recitation, sometimes in a *Sprechgesang* manner, of verses that are marked by regret, resignation, in the absence of the beloved.

The sound language also undergoes an evolutive process, from the modal-chromatic universe with strong atonal features in the first song, to the tonal-modal context, appropriate to the more rigorous, rhythmic structure of the song *Sadness* and, ultimately, to the strongly fragmented, dissonant, *cluster*-accompaniment of the last fragment.

The metrical and rhythmic parameter, set mostly on a slow temporal background (variations of the *Andante* tempo), closely supports the liberal style of versification – in *Poem for the Shadow of Mariana* – or the more rigorous one – in *Sadness*, as well as the discursive fluidity set around binary or ternary structures. Even in the last song, found under the mark of fragmentation and timbral dissolution – with the adoption of the murmur in the soloist layer – the voice interventions, respectively of the piano are synchronized in an extremely efficient manner by the composer's indications.

The collaboration between the soloist and the accompanying piano is marked by balance and refinement, the piano “complementing” through timbral effects obtained by means of figurations, ornamentations or *clusters*, the metaphorical suggestions unfolded in the textual layer, but also the general spatial-temporal framework – of the dream, of the subjective moment experience.

Starting from the “Romanian dimension” of the Bukovinian Paul Celan – whose presence in the Romanian capital was instrumental in the later manifestation of his poetic genius –, Adrian Pop explores the biographical background of Celanian verses in Romanian, transposing them to the three songs *Forgotten Loves* for baritone and piano. The technical-expressive parameters of the discourse are used to emphasize the prosodic characteristics of the texts themselves, as well as the meanings embedded by the unusual metaphorical associations, the hermetic symbolism and surrealist nuances that describe one of the favorite themes of the Cluj composer.

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