

# **Luminița Duțică – An Exceptional Collection of Musical Studies**

## **Review<sup>1</sup>**

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**Abstract:** The prestigious publishing house Artes, from the capital of Moldova, offered the general public a work which encompasses studies written by the Luminița Duțică starting from her student years, going through all the professional and teaching stages of her musical career as a teacher at secondary and tertiary level, until she became Professor at “George Enescu” National University of Arts Iași. The volume contains exceptional research, benefiting from many musical well-chosen examples accompanied by detailed analysis, but also a rich reference list which entails the investigation in detail of many areas of the sonorous art. The clear and comprehensive writing is very well-suited to the pedagogical dimension of the volume, is reflected in all of the specialized writings published by an author with a vocation for teaching.

**Keywords:** contemporary music, musical analysis, neomodal perspectives, syntactic organizations, variational technique.

The musicologist and professor Luminița Duțică signed, in 2017, an exceptional volume of musicological studies entitled *Prin labirintul muzicii contemporane* [Through the labyrinth of contemporary music]. The prestigious publishing house Artes, from the capital of Moldova, offered the general public a work which encompasses studies written by the author starting from her student years, going through all the professional and teaching stages of her musical career as a teacher at secondary and tertiary level, until she became Professor at “George Enescu” National University of Arts Iași.

The author has had an exceptional career as a publicist, producing impressive volumes in the musicological field of Romanian art, but also in music theory: *Filiere neomodale și organizări sintactice în componistica românească a secolului XX* [Neomodal perspectives and syntactic organizations in 20<sup>th</sup> century Romanian compositions], *Colindul românesc în viziunea compozitorilor Sigismund Toduță și Sabin Drăgoi* [The Romanian Carol from the perspective of composers Sigismund Toduță and Sabin Drăgoi], *Concertul pentru orchestră în creația compozitorilor români* [The concert for orchestra in the creations of Romanian composers] (two consistent volumes),

<sup>1</sup> Luminița Duțică, *Prin labirintul muzicii contemporane* [Through the labyrinth of contemporary music]. Iași: Editura Artes, 2017.

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*Conceptul ritmic și tehnica variațională. O viziune asupra Barocului și Clasicismului muzical* [The concept of rhythm and the variational technique. An overview of the musical Baroque and Classicism].

The volume *Prin labirintul muzicii contemporane* [Through the labyrinth of contemporary music] reflects activity dedicated to learning more about and spreading contemporary art, which also includes the project ***Spectrum XXI: Opera Aperta***, coordinated by Professor Gheorghe Duțică, whose cofounder is also Professor Luminița Duțică; the project promoted contemporary musical language, and the volume adopts the same direction.

The book is targeted at the experienced researcher, but also at future professional musicians (who are at the upper level of their training), and includes three large chapters in which the studies are grouped thematically: *Ethos, ethnos, cronos* (*The Archetypal connector*), *The verticals of syntax* (*The new multivocality*), and *The Neoclassic appeal* (*The merger of the genres*).

The first large chapter, entitled *Ethos, ethnos, cronos* (*The Archetypal connector*) is aimed at researching several of the paradigms of modern Romanian music, reflecting the idea of merging apparently irreconcilable languages : Alexandru Pașcanu or Myriam Marbé.

The second chapter, *The verticals of syntax* (*The New Multivocality*) proposes examples of vertical structuring of sonorous material in polyphonic, hetero-phonc, and homophonous writing.

The last chapter, *The Neoclassic appeal* (*The merger of the genres*) investigates the genre of concerts for orchestra (as an echo and continuation of the doctoral thesis that Professor Luminița Duțică defended on this subject), discussing language techniques with a significant part in underlining the concert and symphonic aspects specific for the genre.

The musical analyses cover a wide area, from the series of carols written by Vasile Spătărelu, Zeno Vancea or Myriam Marbé, to *Symphony no. 2 "Opus Dacicum"* composed by Ștefan Niculescu, and *Le sacre du printemps* by Igor Stravinski. They also highlight Romanian concerts (for orchestra) in the creations of the composers Viorel Munteanu, Doru Popovici, Ion Dumitrescu, Pascal Bentoiu and G. Petrassi.

Contemporary art is seen as a labyrinth which can be navigated according to certain coordinates established with scientific precision by the author, in order to discover its authentic values, both those of the national and universal worlds of sound. The idea of the labyrinth involves orientating oneself in an unknown territory, where one would like to find landmarks to facilitate the process of



understanding and finding a solution. The labyrinth entails a personal, intense and feverish search, in order to gain access to a higher level of understanding and knowledge – extremely necessary for training musicians but also for those who want a deeper perception of a certain phenomenon analyzed in the volume.

The scientific language benefits from another pedagogical approach facilitating the comprehension of novel elements in this analysis, an impeccable ordering of ideas and their clear and efficient presentation.

If the repertory signed by G. Petrassi “is free of major dramatic tensions, because it is the music of balance, of the natural reconciliation between classicism and modernism”, the music of “Eminesciana III” by Pascal Bentoiu is different through “its semantic load, its original composition, the substantial sonorous structure, and the plasticity and variety of the timbres”.

The studies do not deal exclusively with the general analysis of certain compositions, but also with the investigation of specific aspects of musical discourse from a particular perspective: in the latter case the explanations and illustrations are ample, accompanied by detailed syntactic, thematic and parametric plans. The case study is a nearly 20<sup>th</sup> century masterpiece, *Le sacre du printemps* by Igor Stravinski, analyzed from the point of view of ostinato structures. The author also draws conclusions concerning certain aspects which are very difficult to define analytically: the heterophonic syntax, the open form, the new sense of time.

The volume contains exceptional research, benefiting from many musical well-chosen examples accompanied by detailed analysis, but also a rich reference list which entails the investigation in detail of many areas of the sonorous art. The clear and comprehensive writing is very well-suited to the pedagogical dimension of the volume, is reflected in all of the specialized writings published by an author with a vocation for teaching.