

Sound polychromes in the choral creation of the composer Gheorghe Duţică

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Abstract: *Choral cultures begin with the old art of Notre Dame in Paris, continue with the Renaissance, Baroque, Classicism, Romanticism and end with the modern era, where the currents of Impressionism, Expressionism and Neoclassicism are often interwoven, united through the National Schools. An old tradition of Romanian musical culture continues, whose beginnings were marked by the choral, church or secular genre and whose modern foundations were finalized in the inter-war era of the 20th century. Gheorghe Duţică is one of the most representative masters of Romanian music. He has acquired a thorough knowledge of musicology, composition and pedagogy. It should be noted that each work bears the imprint of a strong originality, as well as a mastery worthy of appreciation. The charm of these works is very special, managing to describe with poetic and suggestive images.*

Key-words: the choral, madrigal, choral poem, choral suite, choral miniature

1. Introduction

Outstanding personality of Romanian contemporary musical artwork, Gheorghe Duţică surprises through his absolute originality in the fields of current Musicology, Composition and Pedagogy. He is a PhD Professor at “George Enescu” National University of Arts from Iaşi, composer, musicologist and pianist.

Gheorghe Duţică was born in Vaslui, Romania on the 21st of March 1958. After attending the classes of General School no. 1 from Vaslui (1965-1973), studying musical art in particular, he attended the courses of “Octav Băncilă” High school of Arts from Iaşi (1973-1977), period during which he devoted himself to Composition. Between 1978 and 1982 he studied at “George Enescu” Conservatory

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from Iași, where he graduated with dual specialization degree – *Vocal and instrumental music (piano) teacher*. After a period as a piano teacher in Hunedoara and Vaslui, then as a teacher of Theory and Solfeggio, Harmony and Musical Forms at “Octav Băncilă” National College of Arts from Iași, in 1991, Gheorghe Duțică became a university professor at “George Enescu” Academy of Arts from Iași.

In 2003 he was conferred the title of Doctor of Music at the National University of Music Bucharest, with a very well appreciated thesis: *Fenomenul bi- și polimodal în creația contemporană românească*, PhD supervisor, Professor Dan Voiculescu, PhD.

At present, Gheorghe Duțică is teaching courses of high didactic mastery for all cycles of academic education: Doctorate – Master’s degree and Bachelor’s degree. Here are some of them: Bachelor programs – Music Theory, Solfeggio, Dictation; Superior Music Theory; Musicology; Master programs: specializations Musicology-Interpretation, “Modal concept – the origin and evolution of an open system”; “General theory of intonation systems. From „hors temps” structures to sound syntax”; “Play and musical improvisation”; “Fundamental principles of musical rhetoric”; “Methods and techniques of musical research”; “Style and language in the Romanian contemporary music”; Doctorate (2005 – present): “Research directions in contemporary musicology”; “The methodology of drawing up the scientific discourse”.

The composer has various ongoing projects with students, especially towards developing creativity, compositional craft and mastering current semiography, stating in this regard *Opera Aperta*, unique event in Romania and very successful.

Gheorghe Duțică is also a doctorate-tutor and holds the position of Director of the Doctoral Schools within “George Enescu” National University of Arts from Iași (domains: Music, Theatre and Visual Arts), being also a member of the Union of Romanian Composers and Musicologists. He is the coordinator of countless artistic and didactic research projects (*Opera Omnia. Autoportrete componistice; Aula Magna*), in which he always pays attention to the teacher-student tandem, he is a member of important national and international scientific and peer review committees.

Gheorghe Duțică has published numerous musicology books that show a new, elevated language and innovative content in musical analysis: *Perpetuum Enescu. Paradigme ale timpului polimodular/Perpetuum Enescu. Paradigms of polymodular time*, Ediție bilingvă, *Orizonturi componistice românești, Romanian Compositional Horizons, Universul gândirii polimodale, Conceptul ritmic și tehnica variațională – o viziune asupra Barocului și Clasicismului muzical, Solfegiu, Dicteu, Analiză muzicală ș.a.*

He has participated in important symposia, national and international conferences: Prague, Bruxelles, Albena, Chișinău, Bucharest (“George Enescu” International Festival), Iași, Suceava, Brașov, Timișoara etc. He also wrote several studies, articles, reviews and prefaces. His works are indexed in international databases: ISI Thomson Reuters, CiteSeerX, Google Books, Google Scholar, EBSCO, SCOPUS, ERA, ProQuest etc., being quoted in the publications of other well-known Romanian and foreign musicians. Among the published studies we mention: *Ars choralis sau despre Poeticile lui Vasile Spătărelu*, în: *Studii muzicologice de & despre Vasile Spătărelu*, coordinator Carmen Chelaru, Iași, Artes Publishing House, 2016; *Dan Dediu sau despre paradoxul „gândirii cu auz”*, in: *Music*, Bucharest, Editura Muzicală, no. 4/2014; *Coincidentia oppositorum – Ontological Premise of an Universal Grammar*, în: *Musical Romania and the Neighbouring Cultures. Traditions – Influences – Identities*, Proceedings of the International Musicological Conference July 4-7, 2013, Iași, Romania, colecția Eastern European Studies in Musicology, vol. 2, PL Academic Research, Ed. Maciej Gołab, Frankfurt am Main, Editura Peter Lang GmbH, 2014, ISSN 2193-8342, ISBN (Print) 978-3-631-64880-3; *Muzici superpozabile*, în: *Artes*, Iași, Editura Artes, 2013; *„Elogiul simetriei”. O viziune a compozitorului Remus Georgescu*, în: *Proceedings of International Musicology Congress*, vol. I, Timișoara, Editura Eurostampa, 2012; republ. în: *Artes*, Iași, Editura Artes, vol. 12/2012; *Archetypal Polysemies in Jocuri II by Sabin Pautza*, în: *Proceedings of the 13th WSEAS International Conference on Acoustics & Music: Theory & Applications (AMTA’12)*, Iași, WSEAS Press, 2012, ISSN 2227-4588, ISBN 978-1-61804-096-1; *Orient – Occident. „Cazul” Porumbescu între oglinzi paralele*, în: *Ciprian Porumbescu necunoscut – Sesiunea de comunicări științifice din cadrul Festivalului European al Artelor „Ciprian Porumbescu”*, ediția I, 2011, Suceava, Editura Lidana, 2012; *Multimodulating Musical Time. Algorithm and Syntax*, în: *Proceedings of the 3rd International Conference on Future Computer and Communication (ICFCC 2011) – International Conference on Mathematics and Arts (ICMA 2011)*, Iași, 2011, New York, ASME Press, 2011, ISBN 978-0-7918-5971-1, Book no. 859711; *The Dynamics of the Rhythmical Processes Establishing the Enescian Thematic Matrix*, în: *Proceedings of the „George Enescu” International Musicology Symposium 2011*, București, Editura Muzicală, 2011; *Paradigms of multi-modular time in Sonata no 3 for piano and violin, 'Dans le caractère populaire roumain', op. 25, by George Enescu*, în: *Simpozionul Internațional de Muzicologie „George Enescu”*, București, 7 sept. 2009, București, Editura Muzicală, 2011; *The Modal Palindrome – A Structural Matrix and a Generative Mechanism*, în: *Proceedings of the 11th WSEAS International Conference on Acoustics & Music: Theory & Applications (AMTA’10)*, Iași, WSEAS Press, 2010, ISSN 1790-5095; *Romanian Contributions to the Applications of Mathematics in Music* (prim autor, în

colaborare cu Răzvan Răducănu), în: Proceedings of the 10th WSEAS International Conference on Acoustics & Music: Theory & Applications (AMTA'09), Prague, Czech Republic, WSEAS Press, March 23-25, 2009; *Monodic topos and polymodal aggregation in „Prelude in unison” by George Enescu*, în: „George Enescu” International Musicology Symposium, George Enescu from a contemporary perspective. Aesthetic and stylistic considerations, Co-ordinators: Laura Manolache and Camelia Sârbu, București, Editura Muzicală, 2009; *Cronica unei neaudiții anunțate. Muzică pentru 497 de scaune și 3 spectatori*, în: Artes, Iași, Editura Artes, nr. 8/2009; *Arhetipul-Glossă și retorica melogramei bivalente*, în: *Simfonia I – Glossă de Viorel Munteanu*, București, Editura Do Minor, 2004; republ. cu titlul: *Simfonia I – Glossă de Viorel Munteanu*, în: Artes, Iași, Editura Artes, nr. 5/2005; *Fenomenul polarizării modale în viziunea lui Olivier Messiaen*, în: Artes, Iași, Editura Artes, nr. 4/2003; *Stratificări armonice în opera Oedip de George Enescu*, în: Muzica, București, Editura Muzicală, nr. 2-3/2000; *Variabilele unui continuum pulsatoriu (Presto din Sonata nr. 1 în sol minor, pentru violină solo de J. S. Bach)*, în: Artes, Iași, Editura Artes, nr. 2-3/1999 (în colaborare cu Luminița Duțică); *Stratificări armonice în mediu bi- și polimodal (principiul formativ al octavei micșorate)*, în: Artes, Iași, Editura Artes, nr. 2-3/1999.

Numerous articles and reviews: *Răstimpuri cu Vasile Spătărele*, în: *Al nostru Vasile Spătărele*, coord. Alexandru Florin Spătărele, Iași, Editura Performantica, 2013; *Vasile Spătărele – In memoriam* – Revista Actualitatea Muzicală, București, serie nouă, nr. 4, 2006; republ. în: *Al nostru Vasile Spătărele*, coord. Alexandru Florin Spătărele, Iași, Editura Performantica, 2013; Sabin Păutza – *Memento ieșean* – Revista Actualitatea Muzicală, București, serie nouă, nr. 2, 2006; Festivalul „Richard Oschanitzky” – Revista Cronica, Iași, serie nouă, anul XXXVI, nr. 7 (1519), iulie 2002; *Racorduri spirituale* – Revista Cronica, Iași, serie nouă, anul XXXVI, nr. 2 (1502), februarie 2001; Festival „Richard Oschanitzky” – Revista Cronica, Iași, serie nouă, anul XXXIV, nr. 6 (1482), iunie 1999; Nicolae Gîscă: *Tratat de teoria instrumentelor* – Revista Arta, Iași, serie nouă, nr. 10, iunie 1999; Roman Vlad: *Recitind Sărbătoarea primăverii de Igor Stravinski* – Revista Arta, Iași, serie nouă, nr. 10, iunie 1999; *Reflecții despre un muzicolog* – Revista Cronica, Iași, serie nouă, anul XXXIV, nr. 5 (1481), mai 1999; added prefaces: *Domnului profesor, cu dragoste. Ioan Diaconu la ceasul restituirilor*. Preface to: Ioan Diaconu – *Manual practic de dictee (Clasele III-VIII)*, Iași, Editura StudIS, 2015; *Pragmatica introducerii în tehnica solfegistică. O viziune a profesorului Ioan Diaconu*. Preface to Ioan Diaconu – *Manual practic de solfegii*, Iași, Editura Spiru Haret, 2010; Cecilia Popescu – *Solfegii din literatura muzicală a genului liric*, Iași, Editura Artes, 2010; Nicolae Bălan – *Antologie muzicală*, Iași, Editura StudIS, 2008; *Solfegiile profesorului Ioan Diaconu. De la transparența intenției la elocvența rostirii*. Preface to volume:

Ioan Diaconu – Solfeții, Iași, Editura Spiru Haret, 2008; *La izvoarele muzicii*; Neculai Crețu – *Antologie de melodii populare lăutărești* (transcrise și adaptate pentru flaut), Cîmpulung Moldovenesc, Editura Biblioteca Gutenberg, 2007.

As a composer, Gheorghe Duțică approached various genres, among which we mention: **choral** genre (**equal voices**) - *Lacul* for soloist, chorus, flute and string quartet (lyrics by Mihai Eminescu); *Fluturele* (lyrics by Nichita Stănescu and Gheorghe Tomozei); *De datină străbună, În seara de Anul Nou* (folk lyrics); *Jocuri de cuvinte* pentru cor și pian (lyrics by Constanța Buzea); *Greierile și luna* (lyrics by Nichita Stănescu and Gheorghe Tomozei); *Ecouri de joc*, choral poem for two groups of voices and percussion instruments (folk lyrics); *Da suonare* (onomatopoeic text); *Astăzi s-a născut Iisus Hristos* for chorus and piano (lyrics Gheorghe Duțică); *Ostinato* for chorus, piano and percussion instruments; *De datină străbună*, choral suite (folk lyrics); *Jocuri polifonice*, for 20 solo voices (own lyrics); *Scene cu mișcare*, fantasy for chorus, soloists, reciter and piano (own lyrics); **choral (mixed voices)**: *Frenesia*, madrigal (onomatopoeic text); *Vestea*, madrigal (lyrics by Gheorghe Duțică); *Aphoristicon*, choral poem (lyrics by Mihai Eminescu); *Liniște*, madrigal (lyrics by Nina Cassian); *Foaie verde*, choral poem (lyrics by Marin Sorescu); *Trei madrigale on lyrics by Nichita Stănescu (Leoaică tânără, iubirea; Enghidu; Lecția despre cub)*; *Ecoul armoniilor*, choral suite (lyrics by Rabindranath Tagore); *Călătorie spre locul inimii*, choral poem (lyrics by Vasile Voiculescu); *Psalm (Cum să Te-ntâmpin, Doamne, cu ce rugă?)*, madrigal (lyrics by Ștefan Augustin Doinaș); *Tatăl nostru*, choral poem; **lied**: *Numai poetul...*, instrumental theatre for mezzo-soprano, reciter and piano (lyrics by Mihai Eminescu); *Eco Iontano*, three lieder for baritone and piano (own lyrics); *Tunsoarea cazonă*, lieder cycle for vocal quartet, piano and percussion (own lyrics); **solo instrumental and chamber music**: *Contraste* pentru pian solo; *Sonata pentru pian*; *Transcanonica* pentru două pianе și percuție; *Ghetsimani* pentru flaut, percuție și sintetizator; *What is the truth?* (Ioan: 18, 38) pentru violoncel, pian, sintetizator și percuție; *Crucifixus* pentru orchestră de coarde; **jazz and light music**: *CONcerto conFUSION*, instrumental theatre: I. *Travesty*; II. *Babel Music*; III. *Imbroglia Rhapsody*; IV. *Fanfahouse*; *Vadul orbitor*, cycle of solo piano pieces (introduced by own poems): *Poetul și zeița, Muza, Tandru exil, Lumini secrete, Incognito, Nobilissima visione, Răgazul tainic, Vadul orbitor, Firul Ariadnei, Arcada unei sfere, Eco Iontano, Se arată semn*.

It should be pointed out that each opus bears the hallmark of strong originality, as well as a mastery worthy of appreciation. The charm of these works is quite special, being able to describe with great freshness poetic and suggestive images. In 2007 he collaborated intensively with *Alpha Lirae* band, composing many particularly attractive songs, focusing on children's folklore. He participated as coordinator and accompanist in the numerous concerts held by this ensemble.

The success of this repertoire has always been resounding, enchanting the audience of children and adults.

In gratitude for his outstanding achievements, Gheorghe Duțică was rewarded with numerous awards and distinctions such as: **Diploma** and **Gold Medal** for the volume *Romanian Compositional Horizons* (Bucharest, Ed. Muzicală, 2016), awarded by the European Exhibition of Creativity and Innovation, EUROINVENT 2016; the **Medal of "George Enescu" University of Arts from Iași** (155 years since the establishment of *modern artistic education in Iași*), 2015; **Medal of Honour** of "George Enescu" University of Arts from Iași, 2013; **Anniversary Diploma** awarded by Vaslui City Hall, 2013; **Anniversary Diploma** awarded by *Voces* Quartet, 2013; **Medal** and **Anniversary Diploma** awarded by "**George Enescu**" **University of Arts from Iași** (150 years since the establishment of *modern artistic education in Iași*), 2010; "**George Enescu**" **University of Arts Award**, 2009; "**George Enescu**" **University of Arts Medal** (145 years since the establishment of *modern artistic education in Iași*), October 2005; **1st Prize of UCMR (Union of Romanian Composers and Musicologists)** at the National Contest of Choral Creation, Bucharest, 1993, for the work *Jocuri de cuvinte*. Important national awards with students from the **Musicology** specialization are added to the above. Gheorghe Duțică is the coordinator of countless artistic and didactic research projects (*Opera Omnia. Autoportrete componistice; Aula Magna; Spectrum XX. Opera Aperta*), holding conferences both in Romania and abroad.

2. Musical analysis

Da suonare choral poem

„*Da suonare*” choral poem, composed for three equal voices and soloist, it is based on a harmonic-polyphonic writing that develops the expressiveness of the modal world. This score was composed in 2007, being dedicated to *Fantasia* prestigious choral conducted by Vasile Negură and presented at the first absolute audition in the *International Choral Competition* from Veldhoven, Netherlands, where the above-mentioned band won the 1st prize. Since then, the success of the play has been reconfirmed in many international competitions and festivals in France, Germany, Croatia, Macedonia, Bulgaria, Turkey a.s.o. *Da suonare* includes in the first section a real onomatopoeic game arranged in polyphonic syntax (imitation, canon, fugato), followed by a slow lyrical mediant that sets up a stylized lullaby. Performed by both children's choirs and adult female voices, this work reminds us of the "sweet warning" from Brâncuși: "*do not waste your childhood!*".

Having a dynamic, quasi-improvisational (controlled) character, this opus also contains the expressive dimensions of jazz music. The composer invents texts, using especially syllables with percussion sound effects. From a melodic point of view, we find combinations of Doric and Aeolian modes, originally used in imitative polyphonic writing, the work being characterized by polyvalent semantics and an exceptional sound densification.

This opus has a large tri-strophic structure (A B Av).

Thus, stanza A is preceded by an introduction, in which, on an *ostinato* imitating bells, two basic musical motifs, found during opus, are set up.

The musical score is for the piece "Da suonare" by Gheorghe Duțică. It consists of three staves labeled I, II, and III. Staff I and II are vocal parts with lyrics "Da suo-na - re". Staff III is a percussion part with the lyrics "Ding, dang, dong, ding, dang, dong, ding, dang, dong, ding, dang, dong, ding, dang, dong." The score is divided into two sections: "Allegretto giocoso" (tempo 100) and "Tranquillo, narrante". The percussion part is marked "Alla campane" and "Eguale, sempre marcato". The dynamic marking *mf* is present at the beginning of the percussion part.

Fig. 1. Gheorghe Duțică "Da suonare", p. 1, Sist. 1, 2, ms. 1 – 10

The first stanza (A) has four micro-sections:

A	A1	A2	A3
ms. 11 - 17	ms. 18 - 31	ms. 32 - 39	ms. 40 - 48

The motif theme – alpha is built in the Doric mode on la and takes place in an imitative polyphonic writing, every 3m and 3M, which prepare the sound block consisting of mixtures of trisons in direct state, performed in homophone syntax.

The image shows a musical score for three voices (I, II, III) in a single system. The music is in a 3/4 time signature and features a repetitive rhythmic pattern of eighth and sixteenth notes. The lyrics are 'Da-ba-da-ba da-ba-da-ba' repeated across the measures. The score includes dynamic markings such as *mp* and *mf*, and performance instructions: *(Subito)* and *Capriccioso, con volubilità*. The key signature has one sharp (F#).

Fig. 2. Gheorghe Duțică, “Da suonare”, p. 1, Sist. 3, ms. 11 – 14

The whole musical discourse is performed frantically due to the very dynamic rhythmic-melodic formulas, the tempo markings and the syllabic game, specific to jazz improvisations. The sound material used by the composer is processed in the micro-sections of stanza A by bringing new modes: Lydian (on fa, then on sib) and Aeolian on la.

Syllabic games create a frantic atmosphere, similar to jazz improvisation: „Da-ba-da-ba, Ta-ra-ta, To-ka-to, ka-to-ka, Bi-bo-ka-bo-ka, Di-ri-don-don, Tu-ba, to-ba, Ro-do-den-dron, Do-na, Di-do-na, Don-din-don, dum, dum”.

We notice a predilection of the composer towards the use of ostinato rhythms, complementary ones and rhythmic sequences. In terms of modal cadences, terminations on steps V and I of the mode are often used, with rhythmic-melodic closing formulas in neo-baroque style.

The diversity of tempo and character markings encountered throughout the work is very important: „*Alla campane; Eguale, sempre marcato; Tranquillo, narrante, Scherzando, percutante; Risoluto, con spirito; Buffo, martellato; Grazioso, con garbo; Brillante, in rilievo; Rallentando, elegiaco; Cantabile espressivo, dondolante* etc”, the composer emphasizing a lot, through a special sensitivity, the expressive side of the musical text.

Stanza B (ms. 49 – 94) contains two micro-sections, based on a harmonic-polyphonic writing in three and four voices, sometimes with solo interventions. In terms of mode, the frantic and variational game of the α motif appears in the Doric mode with various endings: la, mi, si, fa#, the composer bringing the sixth mobile step, which will generate the modal scale of the Aeolian mode.

From a harmonic point of view, the composer proposes other sound typologies, the altered chords preparing the climax of the solo intervention in the high-pitched register.

The chord structures include a great variety, from trisons and quartsons, to groups with added sounds. The onomatopoeic text is repeated differently, either *brillante*, or *buffo martellato*. The composer chooses text syllables as loud as possible to highlight the entire writing of the second section. The final cadence is on the fifth step (majorized) of the Aeolian mode on **so**.

Fig. 3. Gheorghe Duțică, “Da suonare”, p. 7, Sist. 3, ms. 91 – 94

Stanza Av treats partially reversed the sound material of the first section, presenting a juxtaposition between polyphonic and harmonic writing. The α motif reappears, brought in imitations to other voices. The mode remains Doric-Aeolian, this time transposed on **so**, with the cadence at step I, majorized chord.

Fig. 4. Gheorghe Duțică, “Da suonare”, p. 8, Sist. 2, ms. 99 – 103

Modal centres are constantly changing: **sol**, **do**, **fa**, **sib**, **la**, the final cadence being at the 5th step of the Aeolian mode on **la**. The composer completes his musical opus

through an apotheosis of imitative polyphony in four voices, vertically generating chords with the seventh, in mixtural course. We may notice the presence of these mixtures of quartsons in Coda.

A tempo
(Subito)
Capriccioso, con volubilità

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I Da - ba - da - ba - da - ba - da - ba *mf*

II Da - ba - da - ba - da - ba - da - ba *mf*

III Da - ba - da - ba - da - ba - da - ba *p*

pp

Fig. 5. Gheorghe Duțică, "Da suonare", p. 11, Sist. 1, ms. 134 – 137

The last system brings a less common phenomenon, namely sliding from the base centre *la*, on a new one, with the ending *si*.

Fermamente, ben marcato

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I Do - ro - di - ri - don, Do - ro - di - ri - don, Do - ro - do - ro - di - ri - don!

II Don, don, don, don, Ro - do - den - dron!

III Don, don, don, don, Ro - do - den - dron!

Fig. 6. Gheorghe Duțică, "Da suonare", p. 11, Sist. 2, ms. 138 – 141

3. Conclusions

Outstanding representative of the school of Musicology and Composition in Romania, Gheorghe Duțică is today one of the most active and enthusiastic leaders and coordinators of the academic musical life in the historical capital of Moldova, Iași. Doctor of Music at the National University of Music Bucharest and rewarded with numerous national awards, Gheorghe Duțică has a musicological activity materialized through an impressive number of volumes, chronicles, studies, reviews, scientific communications on topics that constantly surprise with originality, creativity and inventiveness of modern analysis systems, unique in the world, held in several symposia.

Gheorghe Duțică is a plurivalent personality, constantly combining theory with musical practice, a fact proven by his compositional creation, especially appreciated abroad and nationally. Another very important aspect of his activity is the teaching career of great importance, carried out almost exclusively within "George Enescu" University of Arts from Iași, his teaching activity sometimes influencing his musicological preoccupations. Gheorghe Duțică teaches several subjects, and in Musicology specialization, his students won numerous first prizes in the national competitions. Playful, creative, sensitive spirit, also possessing the lucidity of the scientist, Gheorghe Duțică constantly impresses, either through his musicological creation of high professional standing, or through the well-inspired compositions, whose naturalness permanently strikes and enchants the public. Eternal seeker of existential answers, drilling with passion and devotion various fields of human knowledge, constantly experiencing the new with astonishing tenacity, composer and musicologist Gheorghe Duțică remains for all of us a real mystery and a reference point difficult to reach.

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