

## Dumitru Lupu, a classic of light music

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**Abstract:** *The present study represents a musicological research through which I intend to bring into the spotlight the composer's creative personality reflected in the volume My Album with Songs. Light music is a genre whose dominance is entertainment, good will, beautiful feelings. The musician wanted to communicate to the public through this genre of light fantasy music, with fluidity and flow in all the elements of musical language. Having models since adolescence and youth the artist imposes himself not only in Constanta but also in the entire country, with works full of melodicism, harmony, true resonances of natural experiences. My Album with Songs is a collection of vocal music, subject to my stylistic and aesthetic analysis, from which the composer's knowledge is understood, his respect for art, a constant search for new technical ways to delight the public, to support students.*

**Key-words:** *entertainment; melody; harmony; vocals*

### 1. Introduction

Dumitru Lupu (1952-2016) was a dynamic personality, supported and motivated by his grace and talent, permanently shared with the public. The musician overflowed with communicative mobility, succeeding to share the overflow of his talent, coagulated in the compositional and vocal-orchestral act. Dumitru Lupu was born on May 25, 1952, in Giurgiu, in the neighbourhood of Cărămidari, place that always evoked fond memories. As a child, he showed consistent and appropriate reception of the sound phenomenon. In his sincere and vibrant confession made to me during an interview in 2012, he confessed that he felt his first stage emotion at the age of 5, when, in the freedom and purity of his first childhood, at kindergarten, interpreted the romance *All the roses shook*. In his first school years, the family entrusted him to the violin teacher Victor Karpis, who was equally composer and conductor, had been director of the School of Music and Fine Arts since 1967, and who initiated with a courage proportional to his education, a semi-symphony orchestra, where the young Dumitru Lupu discovered the courage to express himself in a guild of performers. He participated auditorily and emotionally in the orchestral ensemble, in the timbre variety subject to score and conducting baton. Under the guidance of his parents, Dumitru Lupu attended the Music High School in Pitesti where he studied viola, thus getting closer to the distinct timbre of that instrument, but also to other equally complex disciplines: harmony, counterpoint, orchestra, chamber music. That gradual integration into the harmony of music became *a modus vivendi* of the artist Dumitru Lupu and defined his personality and career. During those years, he brought together an orchestra of young instrumentalists, who fulfilled a dream of their youth, that of being creative through their own performances and works.

The creative quality of the musician Mitică Lupu was due to the masters from *Ciprian Porumbescu* Conservatory in Bucharest. Thus, the artist received, with confidence and consideration, musical knowledge from Dragoș Alexandrescu (Theory-solfeggio), Domnica Constantinescu (harmony), Viorel Cosma and Octavian Lazăr Cozma (music history), Ion

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Stoian and Ioan Pop, assistants in the singing class, and Georgeta Stoleriu and Arta Florescu, singing teachers.

His creative personality was later shaped by the prestigious directors that he met in the years after graduating from university, at the Romanian Broadcasting. The permanence of the artistic events at that institution loaded with musical history, formed, chiselled and motivated Dumitru Lupu for his future career.

The path of conductor of the music hall orchestra opened between 1982 and 1990, when he was hired as conductor of the music hall orchestra of *Alexandru Davilla* Theatre, from Pitești, and continued in Constantza, at *Fantasio* Theatre. It was a new stage in the artist's life, in which real alchemical transformations occurred. He highlighted, in that musical laboratory, where various personalities of performers, instrumentalists, directors crossed their paths, his vocation as a composer. Through creative and expressive energy, he revealed his mission, as a composer, to which he stayed faithful until the end of his life.

1990 was a year of change, of geographical coordinates, of the work team, but also of the professional ascending, the composer becoming member of the Union of Composers and Musicologists of Romania, and of the Union of Authors and Filmmakers of Romania. In the same year, Mitică Lupu moved to Constantza, in the musical and friendly atmosphere of *Fantasio* Revue Theatre. It was the place where he gave himself with all his essence, through referential interpretations at the conducting desk of the theatre orchestra, and through the genre creations that radiated the joy of music, art, entertainment, beauty. There, the musician's passion joined that of other artists, meritorious lyricists like Carmen Aldea Vlad, Florin Pretorian, Mala Bărbulescu, thus composing other shows, appreciated by critics and the audience of Constantza: *Story in the Elevator* (1990); *Marriage by Interest* (1997), *I Missed the Last Train* (1997).

Due to his ability to communicate and the joy of guiding young talents, in 2004 Mitică Lupu became an associated professor at *Hyperion* University, Faculty of Arts - Film Directing *The Art of Musical Performance*. He started there a significant collaboration with Professor doctor Geo Saizescu, together contributing to the musical support of many generations of young artists. In 2014, Dumitru Lupu was received in the staff of the Department of Performing Arts - Acting, of the Faculty of Arts. The year 2007 crowned his scientific research activity, by obtaining the degree of doctor in music sciences with his thesis *Music, a landmark of the acting art*, which was scientifically coordinated by Professor doctor Grigore Constantinescu.

## 2. The creative personality of the composer Dumitru Lupu

Following the interview in March 2012, the personality of the composer Dumitru Lupu proved to be communicative, jovial, inspired, generous, performant and traditional. Those qualities were supported by his academic and musical intelligence: "If you give me a melodic line, harmonically I know where it's going".<sup>2</sup> The interpersonal intelligence would constantly be proven, in collaboration with musicians, colleagues, students, the youngest performers, helping him to build his life and work strategies. "The intellectual competence depends not only on standard cognitive skills, but also on various personality constructs, including traits (especially openness), motivations and interests, as well as cognitions, which are beliefs about one's abilities."<sup>3</sup> Thus, we understand that musical and theatrical art expressed in the creation of an artist, consists in the daily exercise with oneself, the conscious perspective of thoughts,

<sup>2</sup> Mirea, Ruxandra. 2012. Audio interview with Dumitru Lupu.

<sup>3</sup> Matthews, Gerald, Deary G. Jan, Whiteman C. Martha. 2012. *The Psychology of personality. Traits, causes, consequences*. Iași: Polirom Publishing House, p. 408.

attitudes, behaviours. It was the exercise that Dumitru Lupu did with himself. The personal perspective helped the creator of each song of light music, in building and understanding the characters of a play, burlesque or musical, to establish a relationship with each of them, by understanding, compliance, acceptance and musicalization. “The authentic artist reveals, from the own experience of the nation to which he belongs, essential and illustrative features of the human condition.”<sup>4</sup> Every character received his musical touch.

### 3. Genres approached in the composer’s creation

Dumitru Lupu convinced us of his varied musical language through the musical genres that, gradually, were chained from the stable and concentrated matrix of the song, to the ample, syncretic genres, elaborated without economy of means. Starting from the idea that an artist manifests his style through the touches of his moral and intellectual psycho-affective being, incorporating the substance of his own cultural ethos, likewise the stylistic consolidation of Dumitru Lupu was permanent, beginning with the miniature genre of the song of Romanian essence, and reaching wider genres. We are going to develop them, through musicological explanations, outlining in this way the stylistic profile of the composer.

**The song**, the artist’s favourite genre, is the classical piece of entertainment music, that “diverse music hall program, which aims at arousing good mood.”<sup>5</sup> Dumitru Lupu oriented himself towards the song, elaborating through his grammar, the genres in which he manifested himself with the freedom of an authentic creator. Within this genre, a bivalent relationship between sound and word was created. The melodic, rhythmic and harmonic inventiveness brought him the most honourable requests and interpretations.

**Light music** is a genre with emotional coverage, in which the composer’s fantasy embroiders that of the lyricist. We find the descent of the entertainment song in the decline period of the musical Middle Ages, the twelfth century, in the signs of the secular music of travelling singers. During that period, “the author was both a poet and a composer, and the structure of the song was monodic”.<sup>6</sup> The approach of the sound constructions, from the monodic to the polyphonic, then to the homophonic syntax, stabilized the song towards the couplet-refrain. Thus, throughout the epochs, the secular song, destined for entertainment, assimilated and decanted essences of baroque, classicism, romanticism, modernism. It appears as a composite structure, which integrated into the secular song (which in itself has the blast of popular melody, introjected), marks of folk music and elements of cult music, through the renewals of time. “The entertainment music - the ideal embodiment of which had been the Viennese waltz for a long time in the last century and at European level - was traditionally situated, through the very social grounds that made it necessary, between a still vigorously creative folk music and a serious music cult in full constructive impetus and attentive (in its turn) to the background of the folklore treasure.”<sup>7</sup>

**The revue show** is a species that highlights characteristic features of the society on a certain historical level, of a community and of some characters. It descends from the theatre show, the perspective of which becomes mobile, by capturing personal or collective situations, adding to them music, dance, couplet. The theatre show is a completely spiritual moment: “The

<sup>4</sup> Popescu, Titu. 1977. *The national specificity in the Romanian aesthetic doctrines*. Cluj-Napoca: Dacia Publishing House, p. 62.

<sup>5</sup> Bughici, D. 1978. *Dicționar of musical forms and genres*. Bucharest: Music Publishing House, p. 96.

<sup>6</sup> Bughici, D. 1978. *Dicționar of musical forms and genres*. Bucharest: Music Publishing House, p. 67.

<sup>7</sup> Bentoiu, Pascal. 1973. *Openings to the world of music*. Bucharest: Eminescu Publishing House, p. 92.

value of art is determined by its spiritual content. Therefore, I will tell you that on stage you have to act inwardly and outwardly.”<sup>8</sup> The theatrical genre directly manifests an artistic syncretism, born of the collective subconsciousness, cultural background and personality of the author.

The diversity of the society allowed to reveal in time the variety and dynamics of cultural manifestations juxtaposed on the forms of expression. Thus, the aesthetics that subsumes the revue genre, is the comic. About the musical revue, which is consistently found in his creation, the composer confesses: “The first manifestations of the musical and revue comedy in Romania were the royal weddings. Dancers, singers, instrumentalists, jugglers and animal trainers were invited there. Those events would last a week or two and are mentioned in the history of the Romanian kingdoms. They put the grounds of the musical theatre.”<sup>9</sup> In time, it materialized in the first Romanian work of its kind that belonged to Matei Millo, *The Waters from Văcărești* (1872). The stylistic demonstration of the genre, in Mitică Lupu’s valuable creation, are the shows: *The Hotel of Joy* (1983), *Hello, you got the wrong... joke!* (1983), *The Ear of the Slum* (1984), *The Smart of the Earth...is quiet* (1984), *The Magazine of the Seasons* (1987), *I lost the last train* (1997). The inspired and reverberating ideas of the composer that come from personal reflections, build the genre of this musical revue, which combines music, text, monologue, verse, in an impressive demonstration of humour.

**The musical show** is a composite genre that alternates spoken and sung moments, in which essences of the variety show on Broadway and of the magazine show can be captured. In its architecture, we detect the musical score, with songs, which sometimes acquire the virtue of hits, in duets, thirds, in the orchestral accompaniment with expressive timbre accompaniments, always in support of the soloists, in all splendour and brilliant arrangements. The pages of impressive lyricism are built on literary support, about which “Some of the exegetes consider that what gives it such great artistic viability is the libretto, the basic drama element of the show”.<sup>10</sup> The libretto is the important literary component that serves to impregnate in the memory of the receiver, the melody, the harmony and the orchestration of the score. The sound-word osmosis, a peculiarity that solidifies the originality of the composer’s creation, was determined by the collaboration with valuable lyricists, such as Mala Bărbulescu, Florin Pretorian, Carmen Aldea Vlad, Viorela Filip, Ileana Șipoteanu, Dumitrana Lupu and others.

#### 4. Stylistic features of Mitică Lupu’s creation

The manner in which the stylistic coordinates of an artist unfold, defines his creative dimension. His stylistic horizon and musical language point out the content of his musical thinking and consciousness. “I am a thought”, the composer confessed to me in the interview. The real dimension of his artistic personality comes from the sum of his features and the collective spirituality from which he comes. “So, the fertile community is deep, rooted in innate determinations” present in the collective subconsciousness of individuals”.>><sup>11</sup>

In my musicological investigation, I have found some features of his creation, which are intended to draw attention to the value of the artist and of his talent. The exemplification of my approach will be possible through some works that I have found in his collection, *My Album*

<sup>8</sup> Stanislavsky, K. S. 2013. *Munca actorului cu sine însuși*. București: Editura Nemira, p. 31.

<sup>9</sup> Negrișanu, Ionuț. 2020. *Fenomenul teatrului muzical românesc și american*. Teză de Doctorat, p. 16.

<sup>10</sup> Bughici, D. 1978. *Dicționar of musical forms and genres*. Bucharest: Music Publishing House, p. 203.

<sup>11</sup> Popescu, Titu. 1977. *The national specificity in the Romanian aesthetic doctrines*. Cluj-Napoca: Dacia Publishing House, p. 213.

with Songs, Musical Publishing House, published in 2016. They are major works, with intense essences, which reveal a long career. The songs, because the author himself used the name of the genre that reflects the analysed feature, were created gradually, while acquiring the experience of composition.

**a. Creativity** “involves the struggle for style, so the aspiration would last”.<sup>12</sup> The composer expressed with the sincerity of his psychological and intellectual personality, his own emotional states, each work becoming staves of his affections. His works, from the genre of light music songs, even if they have a unitary, love theme, the sound edifice is always varied, rhythmic, timbre, orchestral. The freedom of creation is unconstrained at all significant levels of the musical sound: pitch, rhythm, dynamics, timbre. Within the revue and musical genres, we encounter writings of great fluidity, both in song and harmony. Subsequently, in his studio, through his inventiveness and electronic equipment, he ascended stylistically. His intellect, perceptive and eager for variety, for playfulness, sought and found, through a synthesizer, the most suitable technical solutions for the melodic lines of voice and instruments, for harmonization, simulations or transpositions.

**b) Melodicity** “I, as an art producer, am ultra-conventional and conservative, because I am a melodist, I am a follower of simplicity.”<sup>13</sup> Melodicity is the order of his expression. The artist, endowed with inspiration and the virtue of searches suitable for the whole ensemble of the final work, creates sensitive, lively, volatile, engaging melodic lines, often circumscribed to the game. He makes a demonstration of the sound quality, through each of his works. The composer focuses on expression, on short melodic formulas, which are often repeated. The cell and the motif are the elements that build his melodic approach. They contain the substantial message, the sensitivity *in nuce* of the composer.

The melodic fluency is another feature that can be found in the sound discourse, the motifs developing lightly in sentences and periods. The pleasure of each audition is determined, in general, by ability to explore interval, rhythmic and timbral combinations:

**HAI CÂNTĂ PĂDURE**

Muzica: Dumitru Lupu  
Versurile: Mala Bărbulescu

♩=105

Am G Am C G

1. Un - de co - drul se a - du - nă Le - gă - nând al no - pții val -  
2. Și cu ro - ua și cu șoa - p - te A - dor - mi - te prin - tre ierbi

4 Am A7 Dm E7 Am F Em Am

Nin - gă ra - ze - le de lu - nă Pes - te um bre - le de brad, Pes - te um bre - le de brad.  
Se a - co - de ră în noap - te Stea ua ur - me lor de cerbi Stea ua ur - me lor de cerbi

Fig. 1. *Come on, sing the forest*, m. 1-8.

Sometimes, the song is chained by the repetition of the same motif, by sequencing the motif, to the small third in the ascending direction and to the large third in the descending

<sup>12</sup> Caracostea, D. 1943. *Eminescent creativity*. Bucharest: Foundation for Literature and Art, p. 10, apud, Popescu, Titu. 1977. *The national specificity in the Romanian aesthetic doctrines*. Cluj-Napoca: Dacia Publishing House, p. 213.

<sup>13</sup> Mirea, Ruxandra. 2012. Audio interview with Dumitru Lupu.

direction It is the composer's way of emphasizing the intense feelings, the penetrating experience:

## IUBIRE

Muzica: Dumitru Lupu  
Versurile: Florin Pretorian

$\text{♩} = 100$

1. Sunt o fa tă fe-ri-ci-tă Roa-ta dra gos-tei-e-o  
2. Via-ța es-te prea fru-moa-să Sunt o fa-tă no-ro-

5 pri-tă Vreau sa ră-mă-n-a șa. Un vis fru-mos e via-ța mea  
coa-să Tu ești iu-bi-rea mea Nu pot să cred că lu-me-ai rea

To Coda

Fig. 2. *Love*, lyrics by Florin Pretorian, m. 18-22.

Often, an initial cell bearing the signs of the beginning, is developed with a slight leap of quintet, (m.1), or quartz (m. 2), followed by a small decadent second:

## AZI ÎȚI SPUN ADIO

Muzica: Dumitru Lupu  
Versurile: Carmen Aldea Vlad

$\text{♩} = 96$

1. Ai a-pă-rut La în-ce-put de un-de-  
2. Un gând cu-rat Pu-teri mi-a dat Să de-pă-

va i-vit în ca-lea mea Un chip fru-mos și-a-tât. Ai fost un  
șesc Mo-men-tu-a-ces-ta greu Fă-ră pă-ri de rău. Chiar de-aș fi

Fig. 3. *Today I say goodbye to you*, lyrics by Carmen Aldea Vlad, m. 1-9.

**c. Vocality** is that characteristic of knowing the vocal qualities and of expressing them in their plenitude. We discover in the composer's creations, both in those of light music and of the revue repertoire, signs that indicate the thorough singing study learned from the masters of vocal singing, the maturity acquired in the Revue Theatre, and, the professional background in working with students and younger voices. Being a living instrument, the voice mirrors the psychological, affective and physiological structure of an individual, being an extension of one's own body. The dimension of the vocal expression, through its three attributes: ambitus,

timbre, intensity, is correlated with the psychological and physiological architecture of an individual. That is why “precisely the vocal music, which operates with the human voice, as musical instrument, seems to be able to communicate from the depths of the soul by setting in motion its most internalized corsets”.<sup>14</sup> Dumitru Lupu knew and mastered that unique and personal instrument, the voice, which materialized in his entire vocal creation. He proved in his scores, care for the ambitus of the voice, not forcing any of its limits, he highlighted his expressive capacity, having at hand an extensive dimension of dynamics, and valued the colour of each, giving freedom of communication to each vocal category.

**d. The poetic lyricism.** Dumitru Lupu had great awareness of the national language. His expression in Romanian promoted and supported the national identity as well as the beauty of the Romanian language. In his vocal creation, the lyricism is a precious gift. The substance of the poetry that he used, was vibrant. His thinking and musical intelligence were manifested through musical communication, and the poems or librettos that he accepted, highlighted cell imitations, melodic arches, half-cadences and cadences, motifs, phrases, the refined insertion of chromatics, takeovers instrument-voice. The melodic lines and harmonies articulated on the lyrics of the poets Mala Bărbulescu, Florin Pretorian, Carmen Aldea Vlad, Viorela Filip and others, found their balance. “In fact, the text of a libretto cannot be judged by the same measures, by which we judge an ordinary dramatic text. It must have that optimal density that allows the insertion of music”.<sup>15</sup> *Mens sana in corpore sano / Venerable surgeons, we thank you! / Mens sana in corpore sano / Poor words, we know it. / Mens sana in corpore sano / Beautiful, but difficult is our way. Mens sana in corpore sano / God is with us.* (lyrics by Carmen Aldea Vlad-The Hymn of the Surgeons); *Silver Sea/ You always call me, / My soul takes its guitar / The song is yours ...* (lyrics by Florin Pretorian, *Silver Sea*); *It melts, drinking the sky in the sea / The soul is filled with your love, / Like an albatross with a broken wing / To your shore I come back today.* (lyrics by Viorela Filip - *I come back to you, blue sea*);

**e. The dimension of the song with Romanian influence,** containing urban reflexes. Approached analytically, the songs of the composer, the revue and the musical creation, reveal the issue of capitalizing on the song with Romanian ethos. The composer declared that: “I have modal quotes, I love the folklore very much ... more that of greater essence”.<sup>16</sup> The characteristic is expressed through melody, poetic lyricism, harmony and orchestration. In the musical *Bye, Chiustange!*, a work that revives the multi-ethnic spirituality of Dobrogea from the beginning of the 20th century, the composer conveys musically the tremble of the Romanian, Turkish and Oltenian ethos. The anacrusis rhythm, superimposed on the counter-timed rhythm, the insistence of the accents that suggest the dance steps, and the orchestration, which includes the modern folk music band, the cords party, the blowers’ party (flute, oboe, clarinet in Si B, horn in F, trumpet in Sib, Trombones) and guitar, electric guitar, keyboard, drums, are signs of a masterful understanding of the folk essences:

<sup>14</sup> Rusu, Ana. 2006. *Soloistic technique and virtuosity. Conditions required for vocal interpretation*, p. 11.

<sup>15</sup> Bentoiu, Pascal. 1973. *Openings to the world of music. Bucharest: Eminescu Publishing House*, p. 69.

<sup>16</sup> Mirea Ruxandra. 2012. Interview audio with Dumitru Lupu.

**CE-AM AVUT ȘI CE-AM PIERDUT**  
**OLTEANUL**

Muzical de Dan  
Versurile: F. ...

$\text{♩} = 100$

The musical score is arranged for a large ensemble. The instruments listed on the left are: Flute, Oboe, Clarinet in Bb, 2 Horn in F, Trumpet in Bb, Trombone, TEANUL (vocal line), Keyboard, Strings Keyboard, Guitar, Electric Bass, Drums, Violin 1, Violin 2, Viola, and Cello. The score is in 3/4 time with a tempo of 100. The key signature has one sharp (F#). The vocal line (TEANUL) is mostly silent in this section. The keyboard and guitar parts include chord markings: Dm, Am, E7, and F7. The drums part includes a '4' marking above the staff. The strings and woodwinds parts feature complex rhythmic patterns with many accents.

Fig. 5. *What I had and what I lost, Olteanian, the musical Bye Chiustange!*, m. 1-8



Or, we note in the same work the popular game, Geamparaua, very present in Dobrogea and captivating by the asymmetrical rhythm and the alert tempo:

Fig. 6. *Geamparaua lui Yussuf*, the musical *Adio Chiustange!*, m. 1-6

**f. The humorous force** of the artist Dumitru Lupu is masterfully thought out and led, having as landmarks, the speaking images of reality, of the collective spirit that experiences the history of the moment. Aristotle appreciated the intention of people who joked: “We define the one who tells good jokes as someone who does not say anything unworthy of a man of free condition and who does not offend his audience, but, on the contrary, delights it”.<sup>17</sup> Dumitru Lupu’s personality, dominated by joviality, communication and the feel of entertainment, infused his revue creation with the aesthetic norm of the comic. In the revue theatre, the artist outlined typologies and characters (*The Lout –Bye Chiustange!*) that fall into the category of the comic, which reach “several other categorical values: caricature, irony, deformed, satirical, humorous, spiritual types”.<sup>18</sup> Philosophers expressed their views about comedy, humour, jokes, with a paradigmatic meaning, trying to define the psychological substratum of those manifestations, which Dumitru Lupu introduced and offered in his creation.

**g. The sense of theatricality** is another attribute of his stylistics. In his more than 20 stage performances, in which he launched successions of musical images, in which he captured various social contexts, or profiles of personalities, naive, chivalrous, caricatures, the composer proved a real “feeling of stage time” particularly precious”.<sup>19</sup>

**h. The orchestration** was the vast laboratory where the composer highlighted his inspiration and freedom of creation, through the timbre of the instruments, through their expressive possibilities, so that the word-sound architecture would be expressive and long-lived”. The vocal aspect remains the privileged domain of the affective, and the instrumental aspect, the field conducive to ideational development”.<sup>20</sup> In time, captivated by the novelties of high-performance technology, he purchased the equipment with which he equipped his own studio, which supported him in his creation. Once he benefitted from his own computer, in 1995, his compositional, vocal and orchestral approaches, the technique of harmonization started to outline in a new, modern format. The composer confessed to me that: “from that moment I did performance work in *Fantasio*”.<sup>21</sup>

<sup>17</sup> Aristotel, 1988. *Nicomachean Ethics*, IV, 1128, 20, translation by Stella Petecel. Bucharest: Scientific and Encyclopedic Publishing House pp. 101-102.

<sup>18</sup> Moutsopoulos, Evangelos. 1976. *Aesthetics*. Bucharest: Univers Publishing House, p. 70.

<sup>19</sup> Bentoiu, Pascal. 1973. *Openings to the world of music*. Bucharest: Eminescu Publishing House, p. 82.

<sup>20</sup> Bentoiu, Pascal. 1973. *Openings to the world of music*. Bucharest: Eminescu Publishing House, p. 72.

<sup>21</sup> Mirea, Ruxandra. 2012. Audio interview with Dumitru Lupu.

## 5. Conclusions

Dumitru Lupu was a composer, conductor, teacher with a native and cultivated musical sensitivity, with a deep sense of profession, with a special devotion for talented young people and children. He composed over 350 musical works, wrote 5 books, is mentioned in magazines, monographs, lexicons, was invited to national and international juries, was awarded by prestigious artistic institutions: the award for artistic management (2002); Diploma of Excellency for Music, Screenplay and Soundtrack, for the film *Show Band*, Rolfilm in 2009; the 10 valuable people Trophy, in 2011; the award for his entire activity, offered by the Romanian Music Forum, in 2012; the award for the musical film awarded by the prestigious specialized magazine *Musical actuality*, for the film *Dorobel's camp*.

He was an appreciated and sung artist, whose the collaboration was sought by many refined musicians, composers or performers. Always with surprising ideas, thinking about the educational future of the youngest, Dumitru Lupu founded *Mamaia children's* festival, supported by Aurel Manolache. He offered them, as well as the adults, a suitable repertoire, with sensitive melodies and appropriate harmonies, where the metaphor of the word was based on impressive chords. That semantic consistency of his melodic lines aroused strong emotions over time and the interest of music lovers.

Dumitru Lupu is already a role model that will remain in the collective remembrance.

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