

## BABEȘ-BOLYAI UNIVERSITY



# Luminița Milea

*Lecturer, PhD*

## 1. PERSONAL INFORMATION

- Contact information
  - **Email:** [luminita.gheorghe@ubbcluj.ro](mailto:luminita.gheorghe@ubbcluj.ro)
  - **Institutional address:** No. 4 Mihail Kogălniceanu Street, Cluj-Napoca, Romania
- Website or academic profiles
  - **ResearcherID:**

## 2. RESEARCH INTERESTS

- Exploring methods of vocal warm-up, projection, and resonance in theatrical contexts.
- Investigating how vocal training for singing enhances expressivity in dramatic monologue or dialogue.
- Researching the relationship between rhythm, melody, and scenic intention.
- Collaborations between theatre, music, dance, and contemporary vocal performance.
- Applying vocal techniques in physical theatre, performance art, or spoken word projects.

## 3. ARTISTIC STATEMENT

The voice is our most profound and personal instrument – a bridge between body, emotion, and meaning. In my artistic and pedagogical practice, I see the voice not merely as a vehicle for sound, but as a living and authentic form of presence on stage. I focus on exploring vocal expressivity as an extension of the actor's self, where technique meets vulnerability, and breath control merges with inner freedom.

I am particularly interested in how singing can become a form of storytelling – a space where the actor reconnects with instinct, emotional memory, and the organic rhythms of the body. My work integrates influences from both classical and contemporary vocal pedagogies, as well as non-Western vocal traditions, with an emphasis on developing an authentic voice that supports both speech and song in performance.

As a teacher, I cultivate a safe and stimulating environment in which students are encouraged to experiment, take risks, and grow. I believe in a holistic formation of the performer – where the voice is not just an instrument, but a path to inhabiting and transforming the stage.

#### 4. EDUCATION

- 2010-2015 **PhD in Theatre and Performing Arts**, Faculty of Theatre and Film, Babeş-Bolyai University, Romania. Thesis: *From the Sung Voice to the Spoken Voice: Vocal Aspects in Commedia dell'Arte Performance*.  
Coordinator: Prof. univ.dr.Laura Pavel-Teuțișan
- 1996 – 1997 **MA in Vocal Interpretation and Stylistics** at the Academy of Music, Gheorghe Dima, Cluj-Napoca, România
- 1990 – 1995 **BA in Music, specialization in Singing / Singing Teacher** at the Academy of Music, Gheorghe Dima, Cluj-Napoca, România

#### 5. ACADEMIC POSITIONS & EMPLOYMENT

- 2018-Present **Lecturer, PhD**. Faculty of Theatre and Film, Babeş-Bolyai University, Romania.
- 1998 – 2017 **Assistant lecturer**. Faculty of Theatre and Film, Babeş-Bolyai University, Romania.
- 1990- Present **Vocal artist**, Transylvania Philharmonic, Cluj-Napoca

#### 6. PUBLICATIONS

##### Peer-reviewed journal articles

Luminița Milea “*Myth and Music- Enhancers of Balances. Between Tradition and Modernity*”  
Revista Colocvii Teatrale nr. 24/2017 pag.201-212 ISSN 2285-5912

Luminița Milea “ *Commedia dell’arte in the Contemporary World - Challenge, Performance, Practice*” Revista Colocvii Teatrale nr. 23/2017. pag. 193-205 ISSN 2285-5912

Luminița Milea“ *Extensions of Physical Education and Sport into the Performing Arts*” Revista Studia UBB, Educatio Artis Gymnasticae nr.4/2017.pag.75-86 ISSN 145-4223

Luminița Milea “*Postmodernism - Between Objective Reality and Subjective Artistic Impulse Markings into Romanian Sound Art*” Revista Colocvii Teatrale nr.25/2018 pag.  
2019 - 232 ISSN 2285-5912

#### 7. ARTISTIC PRACTICE

##### 7.1. Artistic Production Credits

Choir singer in Transylvania Philharmonic, Cluj-Napoca

#### 2025

- **G. Rossini**, *Stabat Mater*
- **C. Orff**, *Carmina Burana*
- **J. Brahms**, *Requiem*
- **J. Brahms**, *Cântecul destinului*, op. 54

#### 2020-2024

- **G. F. Händel**, *Oratoriul Messiah*, HWV 56
- **W. A. Mozart**, *Requiem*
- **S. Rahmaninov**, *Clopotele*
- **G. Mahler**, *Simfonia nr. 2 în do minor*, *Die Auferstehung*
- **P. Constantinescu**, *Nașterea Domnului*, oratoriu bizantin de Crăciun
- **L. van Beethoven**, *Fantezia pentru pian, soliști, cor și orchestră*, op. 8
- **G. B. Pergolesi**, *Stabat Mater*
- **J. S. Bach**, *Cantata O Ewigkeit, du Donnerwort*, BWV 60
- **J. Brahms**, *Un requiem german*, op. 45

#### 2018-2020

- **J. S. Bach**, *Magnificat*, BWV 243
- **I. Stravinsky**, *Simfonia psalmilor*
- **H. Berlioz**, *Damnațiunea lui Faust (Legendă dramatică)*, op. 24
- **W. A. Mozart**, *Missa in do minor KV 427*
- **L. W. Beethoven**, *Simfonia a - IX-a*
- **Dvorak**, *Requiem*
- **J. Haydn**, *Die Schopfung*

#### 2016-2018

- **S. Bach**, *Patimile după Matei*
- **G. Faure**, *Requiem*
- **S. Prokofiev**, *Cantata Aleksandr Nevski*
- **G. Puccini**, *Messa di Gloria*
- **J. Haydn**, *Missa in tempore belli*
- **J. Haydn**, *Missa Nelson*

#### 2014-2016

- **F. Mendelssohn B**, *Paulus*
- **J. S. Bach**, *Oratoriul de Crăciun*
- **G. Verdi**, *Requiem*
- **W. A. Mozart**, *Missa in honorem Sanctissimae Trinitatis*, KV. 167
- **F. Schubert**, *Missa nr. 6*

#### 2012-2014

- **F. Mendelssohn B**, *Die erste Walpurgisnacht*
- **F. Liszt**, *Christus*
- **H. Berlioz**, *Damnațiunea lui Faust*
- **S. Prokofiev**, *Alexandr Nevsky*
- **W. Walton**, *Belshazzar's Feast*
- **J.S. Bach**, *Weihnacht-Oratorium*
- **A. Casella**, *La donna serpente*
- **T. Traetta**, *Armida*
- **Ch. Gounod**, *Messe solennelle de Sainte Cécile*

#### 2010-2012

- **J. Haydn**, *Die Jahreszeiten*
- **G. Verdi**, *Quattro pezzi sacri*
- **Stravinsky**, *Symphony of psalms*
- **G. Kurtág**, *Colinda baladă*
- **B. Bartók**, *Cantata profană*
- **R. Schumann**, *Paradis und Peri*
- **Z. Vancea**, *Requiem*

#### 2008-2010

- **F. Liszt-S. Pautza**, *Via Crucis*
- **J. Haydn**, *Nelsonmesse*
- **V. Williams**, *A Sea Symphony*
- **S. Toduță**, *Pe urmele lui Horea*
- **J. Haydn**, *Harmoniemesse*
- **G.F. Haendel**, *Theodora*

### 7.2. Artistic Residencies & Workshops

International festival participation with the Transylvania Philharmonic Choir.

- **2012** - *Schwetzingen Festival*- Germania
- **2011** - Festivalul internațional "George Enescu" - București, România
- **2010** - Festivalul "B. Bartók", Szombathely, Ungaria
- **2008** - "Belcanto Opera" Festival - Wildbaden- Germania
- **2004** - Festivalul de Muzică Sacră, *Música y teatro en los reales sitios*, Madrid, Spania
- **2003** - Festivalul Internațional "George Enescu", București
- **2003** - Festival Internacional de Santander, Spania
- **2000** - Festivalul de operă-Koblenz, Germania
- **1999** - Festivalul *Liturgica* – Ierusalim, Israel
- **1998** - Festivalul Internațional "Zilele Muzicii Noi", Chișinău
- **1997** - Festivalul Internațional *Maria Calas*- Atena, Grecia
- **1994** - Festivalul de operă din Nevers, Franța

## 9. CONFERENCES & PRESENTATION

## 10. TEACHING EXPERIENCE

### ***Vocal Expression Training – Singing, BA Level.***

The course “Vocal Expression Training – Singing” offers an integrated approach to vocal technique within the actor’s professional training. Its main objective is to develop a flexible, expressive, and embodied voice capable of supporting both musical interpretation and emotional expression in performative contexts. Through targeted exercises in breathing, resonance, articulation, and musical phrasing, students acquire skills applicable across various performance genres (dramatic theatre, musical theatre, performance art). The course encourages critical exploration of the relationship between intention, physicality, and vocality, with a focus on authenticity and stage presence. sing on digital art creation and manipulation using industry-standard software. Emphasized creative problem-solving and the development of a professional portfolio.

## 11. THESIS AND DISSERTATION SUPERVISION

### **2021**

**MA thesis.** Delia Tărcăoanu “*Sunetul și actorul*” (Construcția unui personaj pornind de la un univers sonor). Faculty of Theatre and Film, Babeș-Bolyai University, Romania.

### **2024**

**BA thesis.** Ana Rednic, “*Vocea de fundal, componentă esențială a spectacolului de musical*”. Faculty of Theatre and Film, Babeș-Bolyai University, Romania.

**BA thesis.** Duncan McKee, “*Ritmul- O paralelă între ritmul muzical și ritmul actoricesc*”. Faculty of Theatre and Film, Babeș-Bolyai University, Romania.

### **2023**

**BA thesis.** Christian Har, “*Tehnica Alexander, respirație și postură, de la actor la personaj*” Faculty of Theatre and Film, Babeș-Bolyai University, Romania.

### **2022**

**BA thesis.** Tudor Manea, “*Vocea-Instrument al actorului în teatru*” Faculty of Theatre and Film, Babeș-Bolyai University, Romania.

**BA thesis.** Paul Tonca, “*Aspecte psiho-fiziologice de implementare a gândirii muzicale în arta actorului*”. Faculty of Theatre and Film, Babeș-Bolyai University, Romania.