



# Liana Alexandra

Roumanie, Bucarest

## LIANA ALEXANDRA: Confessions (Second Edition) 2/3

### A propos de l'artiste

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### A propos de la pièce



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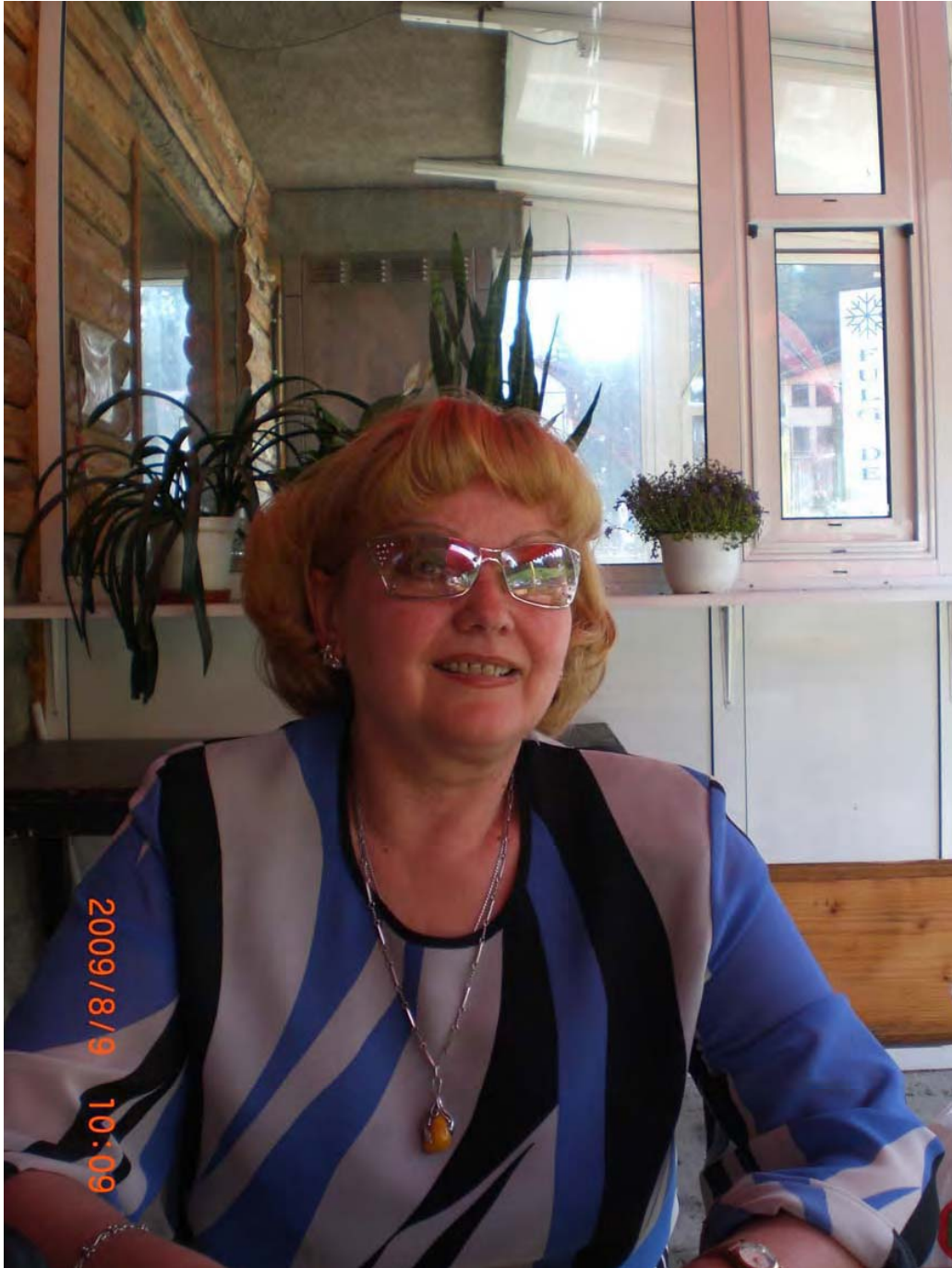
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**Liana Alexandra**  
**Composer**

**Born:** May 27, 1947, Bucharest, Romania **Married to** [Serban Nichifor](#),  
composer

**Studies**

1965-1971 - "Ciprian Porumbescu" University of Music, Bucharest,  
Composition Department. Awarded the special scholarship "George Enescu"  
1974, 1978, 1980, 1984 - international courses of composition at Darmstadt,  
West Germany

1983 - an USIA stipendium in USA

PhD in Musicology

**AT PRESENT:** Master in music; Professor at the National University of Music of  
Bucharest, (teaching composition, orchestration and musical analyses), Member of  
[Duo Intermedia](#) and co-director of the NUOVA MUSICA CONSONANTE-  
**LIVING MUSIC FOUNDATION INC.(U.S.A) Festival**, with Serban Nichifor

**Selected Works**

**Symphonic, vocal-symphonic and concert music, music for opera**

Symphony I (1971)

Cantata for women's choir and orchestra (verses by Lucian Blaga, 1971

*Valences*, symphonic movement, 1973

Concerto for clarinet and orchestra, 1974

*Concertant Music* for 5 soloists and orchestra (1975)

Lucian Blaga, 1977  
Cantata II for soprano, baritone, mixed chorus and orchestra (verses by

verses by Nichita Stanescu, 1977  
Cantata III , *Country-land, country-idea* for women's chorus and orchestra,

Symphony II *Hymns*, 1978

1978  
Opera for children *The Snow Queen* after a story by Hans Ch. Andersen,

Concerto for flute, viola and chamber orchestra, 1980

Ballet *The Little Mermaid* after a story by Hans Ch. Andersen, 1982

Symphony III (1982-1983)

Symphony IV (1984)

Symphony V (1985-1986)

Opera *In The Labyrinth* after a story by George Arion, 1987

Symphony VI (1988-1989)

Symphonic poem *Jerusalem* (1990-1996)

Concerto for string orchestra (1991)

Concerto for piano for four hands and orchestra (1993)

Chamber opera *Chant d'amour de la Dame à la Licorne* (verses by Etienne  
de Sadeleer(1995)

Symphony VII (1995-1996)

Concerto for saxophone and orchestra (1997)

*Pastorale* for wind orchestra (1999)

Concerto for oboe and orchestra (2000)

Concerto for organ and orchestra (2002)

Symphony IX *Variations*, Computer Music (2003)

Computer Music 8 *Studies* (2004)  
Video-opera *The Sojourn of Spirit* (2007)

***Chamber music***

Sonata for flute solo (1973)  
Music for clarinet, harp and percussion (1972)  
Lyric Sequence for clarinet, trumpet and piano (1974)  
Two sequences for soprano and chamber orchestra (1976)  
*Collages* for brass quintet (1977)  
*Incantations I* for mezzo-soprano, flute, harpsichord and percussion (1978)  
*Incantations II* for violin, viola, cello and piano (1978)  
*Consonances I* for 4 trombones (1978)  
*Consonances II* for clarinet and piano (1979)  
*Consonances III* for organ solo (1979)  
*Consonances IV* for clarinet and tape (1980)  
*Consonances V* for organ solo (1980)  
*The Sun And The Moon* for chamber mixed choir (1981)  
*Images interrupted* for wood wind quintet (1983)  
*Quasi Cadenza* for violin (1983)  
*Pastorale* for bas-clarinet and piano (1984)  
*Allegro veloce e caratteristico* for organ (1985)  
*Sonata* for six horns (1986)  
*Larghetto* for string chamber orchestra (1988)  
*Intersections* - sonata for horn and piano (1989)  
*Music for Het Trio* (1990)  
*A tre* for fl. cl. fg. (1991)  
*Cadenza* for piano (1992)  
*Sonata for piano* (1993)  
*Fantasy for violoncello and piano* (1994)  
*Poem for Romania* and *Poem for Madona from Neamt* for soprano and piano, verses by Eugen Van Itterbeek (1994)  
*Consonances VI* for blockflute quartet (1997)  
*Five movements* for violoncello and piano (1997)  
*Consonances VII* for harp solo (1998)  
*Melody* for cello and piano (1999)  
*Parallel musics* for saxophone, violoncello and piano (2001)  
*Incantations III* for violoncello and tape (2002)  
*Basson Quartet* (2003)  
*Rhythms* for 4 percussion players (2004)  
*Homage to the American Pioneers* (2003-2004)  
*Elegy* for solo double bass (2006)

**Published Works at:**

Musical Publishing House, Bucharest  
Modern Publishing House, Munchen  
Furore Publishing House, Kassel  
Edition Score-On-Line (France)

### **Works played and recorded in:**

Romania, Belgium, Holland, Italy, Austria, Denmark, Israel, U.S.A., Sweden, Czech Republic, Spain, Canada and so on, at important national and international festivals

### **Affiliations**

Member of the Union of Romanian Composers  
Member of the International Society *Frau und Musik*, Germany  
Member of GEMA, Germany  
First Vice-President of the Cultural Association Romania-Israel (ACPRI)  
Member in GOOD STANDING of the Research Board of Advisors, American Biographical Institute, USA  
Member of the Professional Women's Advisory Board, USA  
Member of the [European Conference for Promoters of New Music](#) (see Nuova Musica Consonante)  
[Member of Living Music Foundation Inc., USA](#)

### **Prizes and Awards**

1975, 1979, 1980, 1982, 1984, 1987, 1988 - Prize of the Union of Romanian Composers  
1979 - Gaudeamus Prize  
1979 - First Prize *Carl Maria von Weber*, Dresden  
1980 - Prize of Romanian Academy  
1980 - Gaudeamus Prize  
1982, 1983 - Diploma from the *Who's Who in the World Dictionary*, USA  
1989 - Second Prize, Mannheim-Gedock, Germany  
1986 - Prize of Beer-Sheva, Israel  
1991 - Third Prize *Fanny Mendelssohn*, Dortmund-Unna, Germany  
1992 - Prize Gaudeamus, Amsterdam, Holland  
1992 - Composition Prize, Magadino, Switzerland  
1993 - ISCM Prize, Mexico  
1995, 1998, 1999, 2000 - *Woman of the Year*, USA  
1997, 1998 - *Woman of the Year*, Great Britain  
1997 - Prize ACMEOR, Bucharest  
1997 - Prize ACMEOR, Tel-Aviv  
2000 - *International Commendation of Success*, USA  
2000 - *The 20th Century*, USA  
2001 - *International Personality of the Year 2001*, Great Britain  
2001 - *Researcher of the Year 2001*, American Biographical Institute, USA  
2002 - *Woman of the Year 2002*, American Biographical Institute, USA

### **Press Reviews**

"Artistic personality endowed with a keen sense of form based on contrastive elements, well-defined in statement and especially in orchestration & "  
(Revista Muzica, Bucharest)

"Liana Alexandra has proved for many years, that her composition technique is already well set. Helped by musicality and imagination this technique allows the composer to get the best results with any kind of musical groups & "  
(Contemporanul, Bucharest)

"Every new musical piece sets Liana Alexandra at the head of her generation of Romanian composers, the international prizes proving the ascending artistic evolution of this hard . working composer" (Flacara, Bucharest)

"Liana Alexandra is regarded as the leading Romanian composer of her generation. Her compositional vocabulary is wide, ranging from cluster and aleatoric technique to broad lyric melody based on folk elements from her native culture." (Grey Youtz . The Michigan University, U.S.A.)

"Liana Alexandra's music is full of warmth and original melody elements, side by side with a broad wonderful dramatic spirit. Her ineffable and imaginative orchestration has been amazing."(Arbetarbladet, Gevle, Sweden)

"Liana Alexandra surpasses all her colleague and annihilates the still alive prejudice of sexes& Her work is a subtle and peculiar processing of Romanian folklore, that brings the reciprocal production of "vanguard" and "tradition"; there are surprising links appearing between a Romanian "hora" in a fast tempo and the bunch of melodies of Legeti type, between a sad "doina" and an entertainment Expressivo " (Frankfurter Allgemeine Zeitung, Germany)

"Liana Alexandra has been excellent at "Gaudeamus"& This week "Gaudeamus" that joins a lot of composers, the utmost has been reached indeed by the Romanian Liana Alexandra & Enormously rich fancy, terrible piquant, a huge existence." (N.R.C. Handelsblad . Amsterdam, Holland).

"Western musicians often carelessly lump all of Eastern Europe together as some sort of ingrown musical monolith, far behind the times and sealed off from the rest of the musical world by political and cultural barriers. Then you meet a composer like Romania's Liana Alexandra, and you have to re-examine all those cherished prejudices. Alexandra resists describing herself flatly as either a traditional or an avant-garde composer." (Robert Finn, the Plain Dealer, Cleveland U.S.A.)

"A short consideration on a remarkable piece & It refers to the composition by the Romanian Liana Alexandra, a transfiguration of Romanian folklore, remarkable by its firm mastery, fascinating in statement. Worth mentioning: instrumental virtuosity serving the music". (Musica-West Germany).

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**Sites:**

<http://romania-on-line.net/whoswho/AlexandraLiana.htm>

<http://romania-on-line.net/general/duointermedia.htm>

[http://www.voxnovus.com/composer/Liana\\_Alexandra.htm](http://www.voxnovus.com/composer/Liana_Alexandra.htm)

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<http://www.newconsmusic.lx.ro/>

***Liana Alexandra –Nuances of the Sound (A Portrait in Black and White)***

Usually, a performance like the **Composition Portrait** comes as a late reward, a reparative acknowledgement, a *consolation* or a *discovery*. None of the above fits **Liana Alexandra's Composition Portrait**, an event organized last Sunday by Veronica Zbarcea and the Romanian Radio Broadcasting Society. My statement is well grounded, first of all

because Liana Alexandra is a *landmark* among Romanian composers. On the other hand, it is inappropriate that I limited her fame to national level, as for years long now her creations have been heard, cheered and awarded prizes all over the world. A second argument supporting my statement is that the said performance consisted only in compositions heard for the first time in Romania, covering almost a decade, with a focus on the musical pieces of the last three or four years. A third argument would be that Liana Alexandra did not intend to refresh our memory of her well known creations but to add the final touch to the existing image on her recent interests and concerns.

There used to be interviews in the past, the so-called „creation sites” that gave composers the opportunity to tell the public about their future artistic projects. If we look at it this way, **Liana Alexandra’s Composition Portrait** was a „report on artistic creation” as well as on her projects. While there are enough reasons to be interested in this performance, it should not be difficult to find it gratifying despite a certain reluctance from some of her *peers*. Liana Alexandra maintained a firm position on *the solutions she adopted*. But she took an enigmatic attitude, well becoming to an artist, free to make his own choices, with no need to justify himself. Whether such choices are well liked or not could only be assessed after they had been put into practice and started to live an objective life of their own, which no longer depends on the composer. At the beginning, I thought that, in order to be able to choose something from what I listened, I would have liked to hear some more explanations. On second thoughts, I reached the conclusion that my interest should be triggered by the very interaction with the respective works, not by explanations.

A way to do it would be by means of the instrumental pieces that reveal the tough and dramatic personality of Liana Alexnadra. This is how I feel about the **Sonata for Piano** so beautifully interpreted by the Japanese piano player Miwako Matsuki. The **Study of Nuances** played by the American piano player Scott Tinney revealed yet another facet with anthracite reflexes of Liana Alexandra’s personality. A certain Neo-



Romantic touch discovered in the **Fantasy for Violoncello and Piano** was different from the friendly dialogue of the composer with cello player **Șerban Nichifor**. Had we stopped at these works we would have missed the seduction, that is a stance Liana Alexandra had adopted before, which seems to have reached new heights. No other emotional sphere comes to mind when attempting to characterize the six sequences that form the chamber opera **Chant d'Amour de la Dame à la Licorne**, lyrics by the Belgian poet **Etienne de Sadeleer**. The three artists' complicity – soprano **Georgeta Stoleriu**, cello player **Șerban Nichifor** and piano player...**Liana Alexandra** – is simply seductive, the way it carries the audience in a world of dreams and phantasies, with Baudelairian touches here and there. This mini-chamber opera work (or is it a cantata?) cultivates a certain cult of the graceful gesture, making up for the gray of our existence, the way Liana Alexandra understands to give her contemporaries a chance.

In a way, the **Concert for Saxophone and String Orchestra** so beautifully arranged by the Dutch saxophone player Hans de Jong for the “Concerto” Orchestra conducted by Dorel Pașcu Rădulescu – falls into the same category. Liana Alexandra offers us a helping hand in redesccovering the difference between the time to hear music and the daily rush.

Goethe's adagio seems to have inspired her: “To the moment I could say, Tarry, thou art so fair”. At the end of the concert I realized that it was all about Romanian music. What I had in mind had been....simply, music.

*Grigore Constantinescu*  
*Revista Rampa,nr.27,5 noiembrie 1997*  
**[Rampa Review, No. 27, Nov.1997]**

## *Composition Portrait*

The Romanian Radio Broadcasting Society and Veronica Zbarcea organized an event UNDER THIS TITLE, a concert consisting of compositions by Liana Alexandra, which we had the opportunity to hear on the occasion of her 50th birthday anniversary.

Refusing the easy way of presenting already consecrated works - belonging to past, older or newer, compositions – the program of the concert included the most recent opuses. As Romanian or international first hearings, these works were, perhaps, the most suitable to offer a picture of Liana Alexandra's musical evolution. It was an opportunity to see that her style continued along the same ideas that have always been at the core of her concerns. The composer is loyal to a universe of sounds belonging to the Romanian ethos that is such a wealth of inspiration. Liana Alexandra sets folklore fore and foremost while scanning the music of the past in search of lost images, which she brings back connecting them with the creations of the present by means of a nostalgic *neo*. Her works are characterized by such attributes as consonance, transparent style but most of all by the subtle sensibility they emanate which create that balanced, non-aggressive atmosphere.

The concert opened with the *Fantasy for violoncello and piano* where the free development of the first part, characterized by improvisation, was counterpoised by the asymmetrical accents of the aksak rhythm that dominate the second part; the composition was masterfully and warmly performed on violoncello by Șerban Nichifor in its perfect dialogue with the piano (Liana Alexandra).

*Nuances of the Sound* is the title of the following work in the interpretation of the American piano player Scott Tineey, whose balanced performance highlighted the alternating stray sounds and colorful timbres by means of different approaches.

We were then given a taste of the almost Romantic sensibility pervading the chamber opera music of *Chant*

*d'amour de la Dame à la Licorne*, based on the six-poem cycle of Belgian poet Etienne de Sadeleer. The plot of the opera – phantasmagoric creation of the Middle Ages – recommended the use of a transparent, consonant musical writing, reminding of the beginning of the accompaniment monody. Soprano Georgeta Stoleriu successfully faced the inherent difficulties of a modern score and offered a passionate and masterly performance along with „Intermedia“ Duo (Liana Alexandra-piano and Șerban Nichifor-violoncello).

An intertwined modal-atonal music system, the *Sonata for piano* is pervaded by harsh, dissonant sounds that hint to Expressionism. Japanese piano player Miwako Matsuki, master of a perfect technique and of an impressive musical culture, offered an outstanding performance of the sonata, convincing even in that final modal paranthesis, filled with folkloric influences.

The event ended with the *Concert for saxophone and orchestra*, dedicated to the Dutch saxophone player Hans de Jong. The outstanding technical virtuosity of the player was revealed during the alert aksak rhythm of part one when the player was in a permanent dialogue with the “Concerto” Orchestra conducted by Dorel Pașcu Rădulescu and during the ample saxophone cantilena in the second part. This second part reminded here and there of a sentimental waltz which belonged to the same universe of a nostalgic *neo*.

**Sorina Bobeică, *Actualitatea Muzicală*** [Musical News], No. 186, December 1, 1997

## *An Outdoors Sublime Recital and Chamber Music*

As so many attempts of recovering the paradise lost – pages from the calendar of a miracle foretold...fabulous posters, concert invitations, programs, the noise of the printing house, like a giant sewing-machine, that prints in the very heart of old Bucharest, overnight, the next issue of *Jurnal de festival* [Festival Journal], that immortalizes the moment for eternity (gross plan with mugshots of that edition's protagonists, against the background of the gentry). Therefore, I feel privileged to be able to sketch in my own words, here and now, the image of a town that has become the fairy scene of *boîte-à-musique*. I repeat, I am, no doubt, more than privileged to put down the same words in black and white, which I only fear wouldn't be able to fully render the luxuriante chromatic palette of the event – a dream come true of an outdoors music recital - **NUOVA MUSICA CONSONANTE In Memoriam 9/11** – humane message of love over which death had no power anymore!

September 11! There it was, Sunday night, at about 8.30 p.m., at the end of an outstanding folkloric show, with the Romanian round dance long cheered and the Indian summer still keeping a grip on the Festival Square. One would have expected people to leave after the announcement of the following recital of contemporary music. Surprise, surprise – but only for those not knowing that despite the citadine desert, Liana Alexandra and Șerban Nichifor have charmingly subdued and gained a place in the heart of the music fans along the Eastern-Western axis – music fans who gathered at the crossroads leading to the festival this fall and who cheered the tandem composer-player on the stage.

**DUO INTERMEDIA** – piano and violoncello, **Living Music in Romania** – Nuova Musica Consonante. Two figures

of the generation that gave many famous names of international composers who master the art of communication and the delight of an evening's journey into tranquility, delicate affection, virtual landscapes and atmosphere...From the values of the new Eastern and Western music to arrangements evoking the moon downstream Mississippi even more than the traditions of the American music pioneers.

*Anca Romeci*

*Jurnal de Festival George Enescu*  
[George Enescu Festival Journal],  
No. 17, September 14, 2005

*Evolutionary Repetition (Liana Alexandra)*

The return of the avantgarde composers all over the world to the *new freedom of simplicity* following so many styles and trials of all kinds and post-serialism, a turn to clarity, archetype is neither laziness nor a lack of inspiration or a moment of crisis. It is about a wish to regain the *music of the spheres*, the harmonies and rhythms bringing back memories of an un-lived existence: in a modern version, accessibility is creating a succession of sounds that are physiologically human, harmonizing the flows characterizing every consciousness (heartbeat and breathing rhythm).

For Liana Alexandra, composer of widely known works, accessibility derives not only from the clarity of orchestration but mainly from repetitive and evolutionary constructions, from a consonance that seems to suggest the kind of Asian atemporality: the induced feeling is not only of *mysterious*

*arithmetic* but of plain meditation, of reflexive rather than abstract opening.

In a five-work cycle entitled *Consonances* the composer studies the vertical musical consequences deriving from the overtones of several basic notes; consonant harmonies that are not based on the Classical tonal relations. The mode (of neither folkloric or Oriental origin) and rhythm determines them but, despite the impression of improvisation, the result is well-thought out forms. The composer computes the rhythmic structures along the rows of the Fibonacci series. Such rhythmic studies, present in the chamber music cycle *Incantations*, are applied to the Byzantine motives of Filotei sin Agăi Jipei. Here, strange effects result from a condensation of the theme (in rapid tempo like a folk dance from Oaş!) and then, its expansion through heterophonic procedures. The same music in different temporal spaces, the same structures in varying conditions – and yet our hearing keeps the essential, the common roots.

In Symphony III, *Diacronies*, repetition appears first in a dynamic and majestic setting where the evolution of the rhythmic cell suggests the possibility of human soul regeneration; the second part, a variational cycle along the basic twelve-tones (including harmonics), sets forth a diaphanous setting, a blur of bells and wavy landscapes. The Tibetan-like large opening is followed by a humming tunnel (crescendo tremolo); little violin exclamations (eighth notes) in dialogue with the fast wind section (in short appoggiatura suites) are all preparing this moment of revelation. With extraordinary scrupulous care in writing the music score, Liana Alexandra puts down each and every detail of the musical becoming; even the timbre or the creative quotient of the performance (having given up graphic music is, in this case, a sign of strictness). The *Final* [Ending] – consists of the same rapid-slow-rapid movement that uses different elements – and counterpoises an optimistic illumination to the previous, vaguely colored pages.

The solar simplicity of the opera for children *The Snow Queen* – of a different nature than that of *Symphony III* – gives the impression of Mozartian crystals. Andersen's fairy tale is

transposed in airy themes, lightning-like body movements that seem to have been written in the spirit of the golden music of yester-year; we are not talking here of a pure *retro* style, nor of quotations in the Liana Alexandra style, but of the insistence on certain durations, of repetitions and highlights, of large open spaces.

The kind of accessibility required by the music for children (understood and sung by them) suites both primitive techniques and the most refined modern procedures.

*The Concert for flute, viola and chamber music orchestra* offers strange effects derived from the melody of some high register harmonics where the pedal points cannot be heard anymore. Jan Kask of Uppsala (UNT, October 1980) said that the sonorous constellation was unusual, that ...at the beginning, music seemed to start growing in silence, in a changing harmonic background. Small, well-defined changes came later in the form of short motives that grew and developed in melodic arches of bold beauty.

Less phantastic and more dramatic, spasmodic as the composer herself called them, *Symphony I and II, The Concert for flute, viola and chamber music orchestra, Echoes for piano and orchestra* are built on firm criteria, with well-defined orchestral contrastive elements. These highly dramatic images are completed by two cantatas on poems by Blaga, by the *Music for clarinet, harp and percussion, Sonata for flute solo, Collage for brass quintet, Lyric sequence for clarinet, trumpet and piano, The Sun and the Moon* (ballad for mixed chorus) and others. Expression refines as the dramatic contraction spiritualizes; Ligetty and Lutoslawski's influence can be less and less perceived. Liana Alexandra's music spreads unified harmonies, is a consciousness incantation with *a magic will of its own*, not leaving lay vibrations aside.

**Grete Tartler,**  
***Melopoetica*, p.64, Eminescu Publishing House, 1984**

### ***“In the Labyrinth” by Liana Alexandra***

**Liana Alexandra** offered us an admirable and original work, on the fable of a **George Arion** policier. While maintaining the pretext, less the epic and more the allegories of the book, the composer intended and succeeded to put together a work in a modern language which, on the other hand, does not depart from the classical lyrical theater. In the composer's vision, *In the Labyrinth* becomes the story of a young man faced with the labyrinthic discovery of the world and his self. The world is hard to know, if at all, but due to his sustained search, one finally finds his self together with his longing for welfare, beauty and happiness. Most of **Liana Alexandra's** creations as well as this work are characterized by the dual accent of the composer's personality: the vitality of the works, the powerful unfolding of the musical and philosophical levels, on the one hand and the all-embracing, sometimes playful lyricism, the bright poetry of musical images, on the other. This original work continues along the same lines, where the different levels are interwoven while still well-defined: on the one hand, the dramatic tension of the search expressed through march sonorities unified by parodying cadence and accents or dancing amusement of the heros' speeches on the other hand, the deep lyricism, dreamy atmosphere, catching rhythms where music colours become diaphanous, bright, mysterious as the obscurity of a far-away dream.

In *In the Labyrinth*, the composer is faced with difficulties in terms of theme, philosophy and composition, which she solves successfully due to the virtuosity of her musical procedures. We have here chamber music alongside with the musical virtuosity essay, parodying accents alongside with the aria full of tension, the lyrical cantilena next to the march, pizzicato near the prosaic reply. The composer moves with ease



through them all and, even if the plot is left somewhere in the background, she solves this through the clear musical accents that become dominating and end touching the audience deeply. Frankly speaking, more important than the search and the procedures of modern language, of powerful and, after all, original writing, is powerful influence this music has, the emotion it creates, its capacity to catch not only our imagination but also our heart, which alas, not so many works succeed to do these days. **Liana Alexandra's** works have this very quality which differentiates them from other contemporary compositions: her sincere and devoted artistic burning not only within the cold mould of refined art but also by her deeply human artistic burning, through her power of pervading, without false pretenses or artifice, in our hearts, which are longing for truth, beauty and balance...

*Ion Arieșanu*

*Revista Orizont 22*  
[Review Horizon 22]  
*No.22(1109), June 3, 1988*

*A Musical Production by Liana Alexandra*

...Contemporary lyrical theater with its arsenal of modern orchestral and vocal means of expression can successfully approach any topic – this seems to be the creed of composer Liana Alexandra. She came with a proposal for the audience in Bucharest, namely a musical production, *In the Labyrinth*, the first Romanian detective opera. Based on the novel *Trucaj* [Special Effect] and the lines in the volume **Copiii lăsați singuri** [Children on their own] by writer George Arion, the

composer struggled with the difficulties of an original topic and dramaturgy always wavering between farce and drama, comedy and philosophy, which she expressed by means of a music that is as modern as it is accessible. Despite the original, suspense plot, *In the Labyrinth* has a classical clarity, charming beauty of the musical line (people leave the opera house humming Adelaida's arias). The main musical line bears the unmistakable stamp of the young composer now at the peak of her artistic development. Liana Alexandra has rightfully occupied a leading position in the Romanian school of composition.

*Viorel Cosma*  
*Tribuna României*

[Romanian Tribune] April 15, 1988

*Parallel Analyses*

*“The Snow Queen” and “The Little Mermaid”*

by Liana Alexandra

By approaching all musical genres, from symphonies, concerts, cantatas and an oratorium to musical works for different instruments and chamber music ensembles, composer Liana Alexandra defined her style which derived from a highly original artistic creed. Liana Alexandra's works have an outstanding emotional and communication power triggering

powerful reverberations in the media and the audience. We are talking here, of course, of the happy instance of an opera that, was created and appreciated during its time, meeting the requirements of the modern art of the last decades.

Fairy-opera *The Snow Queen* was created in a way apart; it was first staged at the Romanian Opera House (1982), after a first hearing concert at the Romanian Radio Broadcasting Society in the spring of 1980 and after having been awarded the Gaudeamus Prize (1980) in the Netherlands. There are also different versions and recordings of this opera at the Romanian Broadcasting Society and Television, at the Proceusium Radio Broadcasting Society in the USA; it is also in the repertoire of the Utrecht Opera House (1982-1983). In composing an opera that goes beyond the usual lyrical pattern, composer Liana Alexandra intended „to put together musical dramaturgy and ballet, pantomime and elements of stage direction and scenography so that the outcome should be a complete show capable of rendering the fairy tale atmosphere”.

As for the second work, it has a brief history. While still waiting to find its expression in a staged performance, the ballet *The Little Mermaid* was first heard at the Romanian Radio Broadcasting Society in the summer of 1984.

It was easy, of course, to get in touch with the universe of children with the help of the fairy tale, by means of that kind of reality transfiguration and elevation, of a world of metaphors and hiperbole, of that *no man's land* we had all plunged in and identified ourselves with at some point.

Liana Alexandra approached the works of Hans Christian Andersen by creating musical pages for two well-known fairy tales - *The Snow Queen* and *The Little Mermaid*. According to the composer's own confession, the obvious unity of the two opuses is the result of a conscious creating will, guiding from the very beginning her concept on what music for children should be. „Music for children”, says Liana Alexandra, „should be pure, transparent and spontaneously captivating.” This is a desideratum she consistently followed in her works that do not

distance themselves from such values as originality, modernity, balance.

Beyond the world imagined by any fairy tale, that is a universe oscillating between phantasy and reality, there is a more subtle, symbolic background that refers to the very essence of the fairy tale. *The Snow Queen* and *The Little Mermaid* are centered on the symbol of sacrifice and the effort to overcome one's limits as made by the two out of the ordinary female heroes Andersen described.

...There is a unit of measure in terms of melodic substance that relates *The Snow Queen* and *The Little Mermaid*: an emphasized splitting of the themes that are divided into cells – into fragments of *essence* that are perpetually moving around but have a concise, strong profile and the virtual capacity of multiple combinations...The preference for certain intervals – fourth and fifth – characterizes all categories irrespective of theme. It is subscribed to a modal universe, strongly stated, that includes both the melodic and the harmonic parameter. The composer had actually undertaken the creation of a musical universe fit for children, characterized by utmost clarity and simplicity of the means employed. In both the fairy and the ballet we can speak of the creation and observing of special aesthetics, where the means of expression have an artistic message with precise scope, that is accessibility of authentic values.

The splitting into many fragments generates many contrapuntal pages in terms of texture...Hence, yet another characteristic of composer Liana Alexandra's style, which derives from the corroboration of all musical parameters: melody, rhythm, harmony, polyphony, timbre, form. Out of this conglomerate, timbre could be the subject of a chapter apart in our analysis. In Liana Alexandra's works, timbre works to outline and give accuracy to the poetic ambience, to the atmosphere and characters; harmonies often play a decisive role in the representation of the abstract through concrete images.

And because the power to overcome any difficulty, as Andersen would say, resides in the heart of a child, we should understand that Liana Alexandra's works speak to children, opening a realm of dreams and everlasting youth.

*Antigona Rădulescu,*  
*Revista Muzica*  
[Music Review], No.2, 2002

*Composition Portraits*  
*Liana ALEXANDRA*

In 1974, on the debut in her career as a composer, at the Romanian Athenaeum, Liana Alexandra had signed an important number of works. We are not talking here of that kind of works the composer would rather hide today (if not already destroyed), nor of the so-called school works but of opuses that were acknowledged by the public. *Symphony I, Cantata I, Music for clarinet, harp and percussion* or *Sonata for flute solo* were, in that year of debut, finished works, waiting to be restored. Such waiting could mean timidity (?) Maybe a cleverly devised strategy (?) Or it may be just indecision until a fully mature antielectic attitude is reached either as a rebellious spirit or as a candid, discreet, creative and fully self-censored (?) one.

It is certain that Liana Alexandra entered musical life in a continuous, explosive movement. Rebelliousness surpassed candor. Strategy overcame timidity. We are not talking here of rebelliousness in a negative sense or of strategy as a sought after

unanimous appreciation and public acknowledgement. No, because the young composer is not an innate visionary and, at the same time, she cannot be suspected of being a show-off. Her creation seems to be easily read, transparent while linear and predictable in its development. This may be so at a superficial level. At the heart of Liana Alexandra's existence as a composer, there are contradicting phenomena, some of them even paradoxical, which allow though for unity. The lack of an ostentatious, assertive aesthetic program does not rule out the existence of a style that is as concise as it is effective.

The fact that the composer is passive in the face of sententious invention, unwilling to reach it by all means, does not mean she lacks authentic expression. She also possesses recognizable techniques, developed and used by contemporary composition schools, especially the Polish and the American ones, as well as an original, unmistakable technique, which she employed consistently and firmly. Consistency defines her creative personality but can also bring the accusation of mannerism. Whether justified or not, the objection aims at the composer's artistic creed and convictions. The insistence on using expressions that can be identified as a common element throughout her entire work, is in no way a sign of pretense or superficiality. Liana Alexandra does not look to refresh her means of expression with each new opus. She does not agree subordinating to non-conformist attitudes or chameleonic tendencies of useless adaptation. True to herself, the composer aims at perfecting the peculiarities of her artistic temperament. Music gains significance through the aesthetic of the message rather than the extramusical connotations. The propensity towards plain, direct expression results in an economy of means. Everything is reduced to a language capable to organize and guide this expression, a language able, at the same time, of a life of its own, with no further rational engraftments. That may be the reason why her musical language is in no danger of inflation or growing excessive ramifications. Whether we are talking of the composer in her abstract, folkloric, or natural harmonies

period she would have the same position towards the act of creation.

Music has to be, first of all, melodious – Liana Alexandra seems to think – to talk to us through its specific images. This supremacy of the sound as an aesthetic ferment is a common element for all periods of creation, even for the serial-modal one where there is an impending formalization of musical parameters. The music of the *Lyric Sequence for clarinet, trumpet and piano*, *Valences for orchestra*, *Concert for clarinet* or *Resonances for piano and orchestra* are characterized by a strict determination and aesthetic satisfaction. This is an interest that characterized also the period – which we called folkloric – when the young composer made use of musical sources pertaining to oral creations or Byzantine culture. *Collages for brass quintet*, *Cantata II for mixed chorus and orchestra*, *Country-land, country-idea – Cantata for women's chorus and orchestra*, *Incantations I for mezzo-soprano, flute, percussion and harp*, *Incantations II for violin, viola, violoncello, clarinet and piano* speak of the temporality of folk and Byzantine music, of the original way of including them into a certain context. In *Incantations II*, for instance, the composition is based on a Byzantine melody taken over from the collection of Filotei sin Agăi Jipei, which the composer plays at different speeds, where the counterpointed music reminds of the very time when the original source was created.

The composer's fidelity goes even further once the atmosphere typical of such practices had been created; the instrument players had to psalmodize vocally – obviously in a counterpointed manner. Arghezi's poem – in Latin version – has a double function here, namely to amplify the musical suggestions and to insert the word, in its capacity as typically human means of communication: "Redempta aeternitate in consensu mentis..." (It is worth mentioning that the work had been awarded the First Prize *Carl Maria von Weber*, in Dresden in 1979 and *Gaudeamus*, in the Pays-Bas in 1979). The free exercise of the musical language does not contradict the elective organization of space structures. Modal entities are long

searched for and explored until the desired ethos is reached. This is a consistent phenomenon in this stage of creation, when the composer uses modes taken out of the range of natural harmonics. *Symphony II, Hymns, Two Pictures for children chorus and orchestra, Symphony III, Diacronies*, the chamber music cycle *Consonances (I-V)*, the madrigal ballad *The Sun and the Moon*, the fairy opera *The Snow Queen* or the ballet *The Little Mermaid* reveal a world of sounds that are mainly diatonic even then when the fundamentals (and the first functions of the range) are suspended through different filtering procedures. Sometimes, Liana Alexandra seems to be seduced by her own music, creating a Pygmalion-like relation, where the musical substance proliferates in agreement with natural laws that do not let themselves be easily decanted. This is the case of the first sequence of *The Concert for flute, viola and chamber orchestra*, where the inertial impulse of an initial note (C) determines the progressive involvement of the high harmonies. The section ends when the composer interrupts the process, as if suddenly brought back to reality, while preserving the syntax.

The economical use of vocabulary elements is obvious in the quasi-repetitive creations, where the use of musical spell, the incantation has more an aesthetic than a practical function. Repetition has a special meaning for Liana Alexandra. In *Consonance IV for clarinet and tape*, music evolves through reiteration, that is through exhaustion of significances; the artistic emotion thus created allows for certain inflections that eliminate obsession. Economy of means can sometimes be identified with simplicity, with the lack of artificiality and ostentation or, on the contrary, it can come in the proximity of simplism, one-sidedness, superficiality. These are traps the composer avoids with the help of her musicality and sensibility which are stylistic traits that often cast a shadow on the more shocking elements not easily accepted by the eye, while the ear does not share the same impression. This is essential in terms of what Liana Alexandra's music aims at. And not only her music! Aural consciousness gets preeminence over reception and assessment of music, which the composer knows only too well



when she employs certain formulas – be they well-trodden or simplist – that sound well and fit best the context. An eloquent example is *Symphony III, Diacronies*, which consists mostly of textural structures that cannot be, understandably so, entirely original in terms of creative mode or global effect. In its entirety, the strength of the work resides in its very musicality of each and every structure, in the way they are handled and combined. To all this there comes an additional symphonic touch, the ease with which the composer articulates the music flow over large areas – by means of consecutive tensions and relaxations. This ease derives, to a certain extent, to the very composing means employed. Textures are a true *modus vivendi* in terms of categories of temporal organization. They absorb monodies, counterpoints or polyphonic fragments only to give them back under a new identity. Liana Alexandra starts from a texture which she proposes as immanence of her composing thinking. As it is the case with sincerity which is the young composer's immanence of her artistic creative endeavour. A raw sincerity, with which Liana Alexandra communicates simply, directly, effectively: these are attributes that give credit to most of her works.

*Liviu Dănceanu*  
*Revista Muzica* [Music Review],

**No.11, 1983**

## *A Dialogue with composer Liana Alexandra*

*- Liana Alexandra, though numbers are not welcome in an interview, as far as you are concerned they are of great interest, because the number of national and international awards you received almost equals the years of your age. You have an impressive record: several important awards such as First prize Carl Maria von Weber in Dresden in 1979; The Prize of Gaudeamus Foundation, Beethoven, for chamber music in 1979 and for opera music in 1980; The Prize at the Organ Music Competition in Magadino-Elveția, in 1982; Diploma of Merit for achievements in music composition offered by Who's Who in the World, USA, 1982-1983; The Prize George Enescu awarded by the Romanian Academy; The Prize of The Society of Composers and Musicologists in 1975, 1979,1981,1982,1984; The First Prize at the National Festival Cântarea României, in 1981 and 1983 and the Prize awarded by the Flacăra Magazine in 1985. It is early 1986 so it would be too soon to talk of even more awards. What do these awards represent for you?*

- I would like to begin our dialogue by first thanking you for such an *overture*. As for the awards, well I have never worked with that purpose in my mind. They have come to me as a gift my colleagues, at home and abroad, offered to me, thus highlighting some of my works. Such being the case I do not think of awards this year either. Achievement in music is so different from that in sports. What is at stake here is the capacity to dig deeper and deeper into your heart and consciousness and I am not talking of centimeters here. It makes all the difference in the world to feel the joy given by the appreciation of the players, the public, the critics. If I think back, most of my works were to the order of different players, conductors or institutions; when I read letters sent to me from all corners of the world, I notice the obsessive recurrence of a phrase that might seem ordinary, namely „I love your music”;

or, there are reviews signed by critics of the most varied stylistic orientations, which are so commendatory that I feel, paradoxically so, overwhelmed. All this gives me joy but also makes me anxious not to lose my creative power, not to be able to obsessively and humbly take over and over again, the same path, to find my way and unveil my soul, in all its purity, before my peers. These are my aspirations, but who knows if I will succeed...

- *Your presence in the national, European, American, Australian concert halls is proof of how accessible your music is to the public.*

- Musicologists have analyzed and characterized my music in the most diversified ways which is very interesting for me as these are reflections prompted by my music. The quest for an archetypal order is one of the consistent values of my work, hence the effort to permanently filter musical phrases out of the wealth of sounds, that are best chrysalized and closest to my sensibility. If what got through is true, the audience would resonate with it, if not, it means my judgement was wrong... And I humbly start all over again.

- *Opera Your works show a great variety from chamber music to symphonies, oratorios, cantatas, choir music. Is there a certain genre that you like better?*

Yes, there is, the symphonic one. I regularly visit this space. This is how the five symphonies were born. As to concerts or chamber music most of them have been to order. We have wonderful soloists and ensembles worth dedicating our compositions to. If we were to mention *Madrigal* of Bucharest conducted by Marin Constantin and *Musica Nova* conducted by Mircea Opreanu or *Ars Nova* of Cluj-Napoca conducted by Cornel Țăranu or Quartet *Voces* of Iași would mean to review an important part of our musical history, as they are closely connected with many widely known Romanian compositions. We can also give Aurelian Octav Popa as an example, for the way he stimulated the compositions for clarinet in our country. The examples can go on only to keep alive an interesting discussion on the indestructible relationship composer-artist and

artist-composer. Then, there were soloists abroad who ordered different works.

- *What about the two operas?*

- They are two works dedicated to children based on two well-known fairy tales by Hans Christian Andersen, *The Snow Queen* and *The Little Mermaid*. Here a fairy-tale like mood was needed, one accessible to young children, one capable of grasping the tenderness of Andersen's language...

- *Do you think there is a kind of music that fits our century best?*

- The 20<sup>th</sup> century is closely connected to names such as Enescu, Debussy, Ravel, Scriabin, Prokofiev, Stravinsky, Bartok, Shostakovich, Schönberg, Berg, Webern, Gershwin, Copland, Ives and at least as many names of living artists. We can also approach things from a different perspective, namely if the too civilized man of the 20<sup>th</sup> century is always able to reach the level of such composers. Culture requires unlimited hard work and sacrifice. Our century also gave birth to a phenomenon of musical industrialization. There are, either in store or around, huge quantities of sound tracks that were deemed as necessary for other arts or crafts. It would suffice to mention film industry or television for which music is part of the whole, not so much an independent work of art. Then there is jazz or lay-back music which are symbols of the decades we are living in. They are there and make the music of our century, irrespective of our choices.

- *Our composition school is valued all over the world and the awards of the last years are proof of that. How do you think our music could be best described? Or our school of composition?*

- As I myself am a result of this magnificent school, I can only quote from memory what great personalities of our cultural life had said or what musicologists abroad say clearer and clearer. Each artistic personality rears laurels which form together a musician and spiritual wreath that is the inspiration of the Romanian school of composition and interpretation, among

the most important European ones. As to the defining features of our music which had been thoroughly analyzed

- Ca produs al acestei minunate școli, nu pot decât să rememorez ceea ce au spus personalități marcante ale vieții noastre culturale, ceea ce spun din ce în ce mai răspicat muzicologi de peste hotare. Fiecare ca individualitate adună lauri, iar aceștia laolaltă formează o cunună spirituală muzicală ce se încheagă în școala de compoziție și interpretare contemporană românească, devenită astăzi una din cele importante europene. Cât despre trăsăturile definitorii ale muzicii noastre, care au fost amănunțit analizate, ar fi necesară o discuție de sine stătătoare; ele nu pot fi schematizate.
- *În general vă destăinuți proiectele? Ar fi ultima noastră curiozitate.*
- Nu prea îmi face plăcere să vorbesc despre proiecte în general. Unele pot fi finalizate, altele nu. Cu certitudine voi mai încerca să compun. Ca aspecte, ce au o notă de actualitate, aș menționa realizarea unui disc, prin intermediul Artexim-ului, împreună cu compozitoarea Teresa Procaccini de la Roma, disc ce urmează să apară atât la noi, cât și în Italia, unde eu sunt prezentă cu Simfonia a IV-a. În rest există ineditul profesiei, cu multe surprize, așa cum a survenit și acest interviu, în finalul căruia nutresc speranța de a fi putut să răspund cât mai adevărat întrebărilor pe care mi le-ați pus.

*Convorbire realizată de  
Liana Cojocaru*

***România Literară, anul XIX, nr.20  
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## *Magical Madrigal Music*

**Liana Alexandra** participated in this extraordinary artistic event with madrigal *The Sun and The Moon* with talented Mircea Nedelcescu as a soloist. We have to begin by saying that this poem had an immense success. Liana Alexandra knows how to create atmosphere and new expressions, associating them closely with Romanian musical spirituality, highlighting the melodic inventivity; she knows how to create unparalleled successions of harmonies to which she adds an impressive polyphonic and timbral phantasy ...

*Doru Popovici*

*Revista Săptămâna, Serie nouă*

[The Week Review, New series],

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## *A Composer's Profil*

Tuesday evenings are dedicated to a substantial chamber music season at the concert hall of the Radio Broadcasting Society; it was in such an evening that an outstanding event took place, meant to serve the new Romanian music – transcending to a certain extent their nature, strictly limited to promoting chamber music. On December 2, we had the opportunity to hear some of Liana Alexandra's compositions – a balanced program, so conceived as to last for a whole evening – without allowing for a moment of monotony. Doru Popovici,

who introduced the selection of works created by the active composer, promised – from his important position in the organization of the chamber music season at the concert hall of the Radio Broadcasting Society – that it was a good opportunity to start organizing such artistic profiles. They were meant to illustrate the artistic development of some of the most representative Romanian composers. The initiative was highly beneficial as it gave each composer who was going to be represented on the stage the chance to be better known to the public. If we think back, several years ago the *George Enescu* Philharmonic Orchestra initiated a series of *chamber music portraits*, including for instance, evenings dedicated to Ștefan Niculescu, Doru Popovici, Adrian Rațiu, Dan Constantinescu, etc. These events had been highly successful and we are happy with the Romanian Broadcasting Society's initiative to resume it, at another level and in better conditions, which can only be beneficial to our school of composition that is recognized at national and international level.

Doru Popovici also had the merit of presenting a general picture of the composer's works without making use of a too sophisticated language. As disciple of masters Tudor Ciortea and Tiberiu Olah, Liana Alexandra started from a folkloric streak (easily identifiable in the works included in the program) of which she made most due to her outstanding composing craftsmanship: she distinguished herself through her complex art of instrumentation and orchestration – as the writer of these lines, I can say that several internationally famous critics spoke highly of this peculiarity of Liana Alexandra's works, when one of her Symphonies was taken into discussion by the jury awarding the *Koussevitzky Prize* – she was thus given notable authority in the use of the most varied musical means of expression (vocal, chamber music, etc.). In the evening of the event we began talking about, mention was made of the fresh atmosphere Liana Alexandra's music creates, of her use of the new modalism, of some characteristic contemporary techniques (randomization), of her keeping her creation straightforward, without looking artificial. As a composer of opera, ballet,

symphony, concert, chamber music, chorus, lied and instrumental pieces she distinguished herself through the remarkable ease with which she approaches any musical genre. The many prizes and distinctions she was awarded at important international contests are proof of that, as is the favorable press she got both at home and abroad.

*A good beginning makes a good ending* we can say, as her talent was manifest since her early works. The truth of these words is illustrated by *The Sonata for flute solo* created soon after she graduated from the Conservatory in Bucharest (where she is a professor now). As for me, I was charmed by this ongoing instrumental dialogue that is both expressive and challenging (I say dialogue as the flute seemed to be asking questions which it itself answered), by the always flowing fragments that ended in blending in a coherent and convincing thinking. The capacity to keep the audience's interest, be it by a thin streak of sounds, without falling into dull sentimentalism or monotony is a sure sign of the gift the composer was endowed with. *Cadenza for violin solo* (1983) has a sincere instrumental verve that does not ignore Romantic tradition and brings a breath of George Enescu's *Lăutarul* [The Fiddler Player] and *Impresii din copilărie* [Childhood Impressions] or Ravel's *Tzigane*. Then, the *Sonata for six horns* (an absolute first hearing) followed, alternating between festive, either alpenhorn blown or hunting signals, and foggy, secretive, forest-like sounds that created a Wagnerian atmosphere. The composer creates a perfect and compact sound and mood, in her typical manner of maintaining a certain image, once established, with no forced or useless attempt to change it.

*The String Quartet* (1985) highlights, according to the composer's own confession, her concern with creating a music pervaded by ancient folkloric elements, that are presented sometimes in a condensed form (in psychological terms), other times in an expanded form. Also presented as absolute first hearing, the quartet enchants especially through the touch of roughness and determination that characterizes the forceful attacks of the violoncello. *Allegro Veloce e Caratteristico* for



organ (1985) takes us into an entirely different world. It was written as a tribute to J.S.Bach, based on a well-known prelude from the *Das Wohltemperierte Klavier* [the Well-Tempered Clavier] which became, in the vision of the Romanian composer, the core of a dynamic and personal *Toccata*, attractive in itself and so fresh that one would not guess it is a pastiche. There followed the *Concert for flute, viola and orchestra* – first, there were two versions, then a third final one – a work dominated by a certain decorativeness, an atmosphere of Oriental flavours where we seem to need an enhanced substance to take us beyond the pleasant sound play – certain but perhaps limited in its echos.

*Symphony IV, Contemporary Rhythms* for 18 soloists (thus a chamber music symphony), attracts from the beginning through its combination of light timbres (flute-marimba-vibraphone-clavier) alternating wonderfully with crisp, biting rhythms in the second movement, with folkloric, sometimes even jazz accents – so stimulating and refreshing.

The event ended with the idyllic *Images for children's choir*, that courageously offers the young voices an additional musical page, conceived *ad hoc*, written with the attributes of an unsophisticated appeal.

All this combination of works written for different soloists, chamber music groups, orchestra or choir had an outstanding presentation, due to a first rate performnace effort. I would like to acknowledge, in the absence of the evening's programme which is still useful on such occasions, the performance of flute player Nicolae Maxim, violonist Mircea Opreanu, the group of horn players (Nicolae Dănilă and others), the string quartet *Clasic* of the Romanian Radio Broadcasting Society organ player Iles–Maria Reich, violonist Ștefan Gheorghiu, the children's choir *Voces Primavera*, conducted by Claudiu Negulescu, the Symphonic Orchestra of the Romanian Radio and TV Broadcasting Society, which performed either in instrumental groups or in formation, according to the requirements of the a certain work, conducted by Cristian Brâncuși. The effort made for the deep and thorough study of

the works presented at the event was manifest in the natural effectiveness and the lack of false pretenses.

It was a successful concert – both in its details and its general significance – that brought the promise of the commendable effort to disseminate the best works of our new music. For the composer, it was a fair reward for a sustained and restless work to conquer all the horizons of the contemporary art of sounds.

*Alfred Hoffman*

*Revista România Literară*  
[Literary Romania Review],  
Year XX, No. 1, January 1, 1987

*Commendable Initiative of the Romanian Radio and TV  
Broadcasting Society*

*Portrayal - Concerts of Romanian Contemporary Composers*

These days, a new series of artistic events, namely portrayal-concerts of different composers, was inaugurated at the Studio of Romanian Radio and Television Broadcasting Society. As Doru Popovici – the new and enthusiast coordinator of the creation workshop of the Radio and Television Broadcasting Society – explained, the concerts are meant to capture the diversity of styles, means of expression, characteristics of the most representative Romanian composers of the day. Choosing Liana Alexandra to open this series of events was highly inspired and convincing as she has a remarkable international repertoire and palette of works, from

vocal and instrumental chamber music to ample scores of symphonic and vocal-symphonic music, ballet and opera.

The portrayal-concert at the Studio of the Romanian Radio and Television Broadcasting Society covered a well-chosen selection both in terms of chronology and artistic personality. Mentioning the titles of the works presented is enough to give an idea on the amplitude of the large territory covered by composer Liana Alexandra: *Sonata for flute solo*, *Cadenza for violin solo*, *Sonata for six horns*, *String Quartet*, *Allegro veloce e caratteristico* for organ, *Concert for flute, viola and orchestra*, *Symphony IV*, *Two Images*, cantata for children's choir and orchestra. If we emphasize that some works were first hearings and most of the programme consisted of recent works (1983-1986) we would have the complete picture of the originality of this portrayal-concert. Mention should be made of the outstanding performance of the players (Mircea Opreanu, Nicolae Maxim, Ilse-Maria Reich, Ștefan Gheorghiu) or of famous groups such as the Chamber Orchestra of the Romanian Radio and Television Broadcasting Society, *Voces Primavera* Choir, *Clasic* Quartet under the baton of such extraordinary conductors as Cristian Brâncuși and Claudiu Negulescu.

Is there a typically feminine in music? This is the question that lingered over the almost three hours of music offered by Liana Alexandra to an experienced, enthusiastic and highly competent audience. Indeed the solo pieces for flute or violin but mainly *Symphony IV* and *Concert for flute, viola and orchestra* captured the lyrical, bright and noble streak in the young composer. She has a special propensity for the Romanian traditional music pervaded by that unique feeling we call *dor* [longing] that is present in all her works. It would be wrong to believe that dramatic tension is missing or that it is present by accident (the *Quartet*, for instance, has an irresistible concentration of inner strength) but the most convincing pages are pervaded by an innate sensibility. Her peers are surprised by the mature thinking, the skill in handling the means of expression, mastering a rare orchestral craftsmanship, virtuosity in handling each instrument; Liana Alexandra

listened carefully the Romanian melos, which she melted in a variety of forms and languages. Her constant thirst of knowing folklore and the artistic achievements of the time is something one becomes aware of with each musical page. The portrayal-concert Liana Alexandra was not only a delight for the audience but also the victory of a composer who is the pride of the Romanian school of composition.

*Viorel Cosma*  
*Informația Bucureștiului*  
*[Bucharest News, daily],*  
*Year XXXIV, No.10 302, December 1986*

*Chronicle of a Disc*  
*Incantations, geishas of the world*

It is September. It rains cats and dogs, to make me forget or for us to wipe away the last traces of a summer love. September. Cranes in phosphorescent flocks ... bride-like migrating birds ...that fly through our foggy windows left open, thinking, perhaps, that they were flying towards warmer countries. The wild flowers in vases look somewhat Oriental, like geishas, maybe. Full moon in September. The fine rain drizzles as if in an attempt to blindfold me, to make me stop looking for you. What it does not know (of my extravagances!) is that I am able to wipe away – from the first dream – the salty tear of the fall. I can summon spring by only thinking of its blue ribbons – as Morike would say – waving in the wind. Or I can hear, as grass blades hear the fairy light cascade of the Moon, *Incantations II* by **Liana Alexandra**, chamber music for clarinet, piano, violin, violoncello and percussion. The morning

after a sleepless night, consumed like a cup of poisoningly sweet champagne. Green-eyed September as spring in blossom and **Liana Alexandra's** *Incantations II* (1978). Sisters of the consonances that damn with their chords the classical tonal relations of *Symphony III Diacronies*, of the *Concert for clarinet*, of the *Resonances for piano and orchestra*, *Sonata for flute solo*, *Music for clarinet, harp and percussion* and, why not, of one of the most beautiful fairy-tales, now an opera for children - the *Snow Queen*.

September in pursuit of the cranes blowing in the wind, falling slowly to the ground, white as brides the way I saw them through my snow-white with sleep eye lashes. Foggy morning in the windows the cranes are rushing into in their crazy idea they were flying to warmer countries. *Incantations II* – airy geishas repeating over and over *ostinato* formulas, amplifying them up to unimagined tensions. Its repetitions, a flock of cranes or butterflies, with parchment-like wings, that return only to rise again along the endless column of a *Psalms* by Arghezi up to a state of bliss: “redempta aeternitate in consensu mentis, Novo ritu cithara personet”...The sounds made by the players – cause the blue ribbons of spring to vibrate – performed by Musica Nova group – wonders at September time. It rains cats and dogs.

*Anca Romeci*

*Revista Săptămâna*

[The Week Review], New series, No.37 (770),  
September 13, 1985

### *The Rise of a Composer*

During Edition IX of the George Enescu Festival, *The Snow Queen*, a concert-opera by **Liana Alexandra** had its premiere at the Concert Hall of the Radio and TV Broadcasting Society, on September 17, Thursday evening. It was an

important moment both for the young composer and for the Romanian contemporary music. This is so because *The Snow Queen* means for **Liana Alexandra** approaching music for children, a genre somehow neglected by contemporary composers, while for Romanian music it represents a much needed refreshing of the repertoire of the genre. Located at a point of age confluence due to its forceful appeal for peace, love and good understanding, **Liana Alexandra's** opera gets even more, finely tensed dramatism.

In announcing the event, media talked of the significance of this composition. **Alfred Hoffman** wrote: **“Liana Alexandra is a composer who acquainted us with international success after international success these last years...that THE SNOW QUEEN was included in the program of George Enescu Festival is once more proof of the undoutebtable value of her work”**.

On the other hand, the success of this concert-opera is not the only one the young composer had this year. The Prize of the Union awarded to her for the *Concert for flute, viola and orchestra* – that had its premiere on April 21, also on a Thursday – emphasized once more the talent as much as the efforts made by the composer. The premiere of the opera - a command of the Uppsala University in Sweden – was held in Uppsala, conducted by **Ilarion Ionescu Galați** (soloists **Veronica Berkes** and **James Horton, USA**) and had an exceptional press from the Amercian critics. **Jan Kask** said in an article published by UNT: **“Unusual constelation, in terms of combining both soloists and instruments in the orchestra. The audience clearly concentrated during the hearing”**.

*Carmen Stoianov*

*Suplimentul Literar Artistic al Scânteei Tineretului*  
[Literary and Artistic Supplement to daily *Scânteia Tineretului*], Year I, No.15, December 27, 1981.

*Small Antology of Young Art*  
*Liana Alexandra*

What really impresses in Liana Alexandra's compositions is her musical thinking, how she succeeds creating, while mastering the important lessons learned, such a clear, coherent, beautiful and highly original work that unifies with professionalism seemingly opposed categories and paradoxical musical stances.

It is not my intention to make aesthetic remarks, because I would need different analyzing tools in this case, and I do not wish to make purely musical appreciations – as there have been written so many studies, chronicles and articles that dissected and interpreted the composer's work – as it is not my wish create the image of a rush of extra-musical findings deriving from filtering some hearings through my own sensibility.

Each of Liana Alexandra's works strongly enforces its own imagery, its own form/contents ratio, its own consonance and succession of movements, its own timbral Universe. Nevertheless, each and every one of them integrates into a musical complex, characterized by an ongoing progressive enlargement. A complex pervaded by a strong harmonic vocation that lays down its own value system. *Symphony III, Diacronies (harmonies for world peace)*, for instance, is characterized by an outstanding harmonic flow, by a melos with dramatic inflections that create a tense situation both at concept level and in terms of purely formal manifestations. The intention of expression is obvious and the Neo-Romantic label that could be put on *Diacronies* deriving from the very phraseology and symbols used – the Symphony has amplitude and craftsmanship, powerful, vitalistic orchestration (remarkable, perfectly mastered orchestration has always been one of Liana Alexandra's constant values), inducing a ballad-like mood, a freedom of inner movement that implies outstanding mastering of means – modulation and accord

intersection or ampler harmonic correlations. *Diacronies* reveal such an organizing force.

- **I want to speak to the audience but that does not mean I am spiritually lazy. I wish I had a manner of composing that comes natural to me and that has a powerful emotional character at the same time.**
- At a time when experiment is highly common, when sensibility and habits of the melomaniac public are sometimes downright abused, you write music that is appreciated by critics and public as well. To me this is quite an achievement.
- **It is my belief that at present, artistic experiment is no longer the criteria for artistic value.**

I cannot help noticing yet again the great associative power the composer shows – I confess that the final part of *Symphony III* has given me, with each hearing, the impression of a refined, many-sided aggravation, reminding me of Berlioz' *Symphonie fantastique* and making me think this is one of the greatest pages in Romanian music. A true melodic fascination. She makes me think of Pascal Bentoiu's statement: "I consider that the extraordinary feeling the public nurtures for a certain melody is a remarkable phenomenon. It should be the main concern of the composers who often let themselves be distracted by other aspects – fascinating, no doubt – of their work."

While distilling traditional Romanian sounds of a great purity, in her own manner, the *Concert for flute, viola and chamber orchestra* relies heavily on the force of repetition, more precisely on creating emotions, exacerbating artistic sensibility and obsessive repetition of themes by uncovering musical networks, in an attempt to detail down to the last shade and cast a gaze penetrating to the last fiber. The *Concert for flute, viola and chamber orchestra*, a command from the Upsalla University, is, in fact, a work of amplitude in which idea takes the most diverse musical forms. Making use of an *aven retro* style, the concert illustrates the composer's artistic ambition of creating along vertical coordinates, not obeying



patterns or prejudices, maintaining herself on an aesthetic position of maximal receptiveness. Complex, impressive, the concert is a true revelation that reminds me of Wittgenstein's wonder that „it is what it is"! Or the opera for children *The Snow Queen* that is a melodic fairytale of overwhelming harmonic richness.

As far as I am concerned, I talked with Liana Alexandra of concerts and the way Romanian music is received abroad, of arts' sincretism, of her pedagogical activity at the Conservatory. In a cool fall morning at the editor's office of the **Suplimentul**, we were trying together with Miruna Ionescu to travel back in the history of art making comparisons between literature, music, painting and theater.

I am not convinced I would be able to pass to you all the artistic awe Liana Alexandra inspired to me. All I could say would be bits and pieces, a fraction out of the whole.

She could be best represented by her work – diverse, remarkably professional, by the hundreds of musical pages written and offered to the audience or waiting to be yet written.

In fact, nobody could tell anything about Liana Alexandra. Not her friends, not the articles she signed or her students, not even herself. It is only her work, that seems already detached of the incredibly young and nice person she is, her work in its entirety and crystal-like structure that could do it, her work of which I would not hesitate saying it is simply wonderful.

*Cleopatra Lorințiu*  
***Suplimentul literar-artistic al Scânteii Tineretului***  
**[Literary and Artistic Supplement to daily *Scânteia Tineretului*], Year III, No.42 (108), Sunday, October 16, 1983**

## *Always in the Spotlight*

- I had a very good season – composer **Liana Alexandra** confesses; she has got 12 national and seven international awards for a wide range of musical genres, from chamber music, to symphonic, cantata, opera, choir music. I participated in the final stage of the National Festival *Cântarea României* with opera *În Labirint* [In the Labyrinth], performed by the artists of the Opera House in Timișoara, with *Symphony VI Patria Eternă*, a first hearing performed by the Orchestra of the Radio and TV Broadcasting Society conducted by Paul Popescu, *Larghetto for string orchestra*, with which I got the second prize at the international composition contest in Mannheim (West Germany).
- *Indeed, a „rich harvest” meant to reward a great composing effort and a plurivalent talent.*
- Truth is that for me, as an artist of our time, composing as response to social demand is composing according to my own consciousness. The public, especially the young one is very open to the music that is made nowadays. This is important for the composer as it gives him the opportunity to listen and compare his work with others, as each concert begins with a contemporary work, as there are many events organized, gala concerts, composing portraits under the title *Muzica românească în actualitate* [Romanian Music Today] or as the George Enescu International Festival itself includes in its program Romanian contemporary works, which not even countries with great musical tradition succeed in doing.
- *Your opera In the Labyrinth was included in the program of the former edition of the festival, on a libretto by George Arion, and they were both highly appreciated by experts and public. A line caught my eye from the chronicle signed by critic Edgar Elian, published in Romanian News: ”Highly accessible music, which is modern and elevated at the same*

*time, music that harmonizes well with the mood of the opera, now tensed, next relaxed, enchanting”.*

- Opera music has a humanistic message – man’s struggle with himself , for finding truth or beauty. Generally speaking, Romanian school of music became known due to the rhythmic and modal structures it explored, pertaining to Romanian ethos. This is all the more true as we belong to a country, a spirituality where the cultivation of this sound universe is the spiritual homeland in which I express myself best, with greatest clarity and sincerity.

***Octavia Treistar,***  
***Almanahul Femeia***  
**[Women’s Almanac]**  
**1990, p.44**

### ***Tudor Ciortea – on Music and Musicians***

“It is a great satisfaction for a teacher at the end of his pedagogical career to watch the flight ever more sure and high of his former students.

A place apart amidst such students is clearly held by composer **Liana Alexandra**.

I appreciated her even as a student of the courses on Musical Forms and Composition at the Conservatory; she confirmed the qualities I saw in her through the works she created later, which were received very well by our melomaniac public. The composer who is also a professor nowadays knows only too well what she wants and she wants what she knows; that is, she always has a very clear plan of what she intends to do. The power and fervour she puts in her creations are remarkable.

I would like that she let herself be more open to the whisper of her inner artistic sensibility in future so that her

talent passed more easily through the commandments of reason. Which, on the other hand, can be felt in the development of young composer Liana Alexandra”.

The idea of such a selection, an outcome of a large number of notes and manuscripts, succeeds, we hope, meeting our intention, namely to bring among us again Maestro Tudor Ciortea, the wonderful and bright artist who had come to discover music along his lifetime through study, work and love.

***Grigore Constantinescu, Ph.D.***

***Revista Muzica***

**[Music Review], *Serie Nouă* [New Series],  
*Anul V* [Year V], No.1 (171), January-March 1994**

### ***Trio Modus or the Authority of Value***

TRO MODUS offered an outstanding recital marking, not long ago, the inauguration of the musical season at the Muzeul Memorial [Memorial] *Dimitrie and Aurelia Ghiață*. TRO MODUS – is the only wind instrument trio in the musical landscape of Bucharest and held a concert of Romanian and Belgian contemporary music in the highly spiritual ambiance of the museum.

Organized under the sponsorship of the Muzeul National de Artă al României [National Art Museum of Romania] and of the famous Academie Européene des Arts, this new *Evening of the Memorial Dimitrie and Aurelia Ghiață* brought together, in a unique synthesis, the world, so varied and full of passion, of contemporary artistic phenomenon. Music and painting have both contributed to creating a beautiful cultural atmosphere – which was, nevertheless the explicit intention expressed by

composer **Liana Alexandra**, organizer, life and soul of the concert cycle organized here.

The honorary prize went to TRIO MODUS (established at the initiative of bassoon player **Vasile Macovei**, with **Gheorghe Scutaru** - flute, **Florin Ionoaia** –oboe as guests), that brought together enthusiastic musicians who allowed us to get a place in the world of contemporary sonorities ....

No doubt, attending contemporary music concerts is a way of understanding the mystery of the special language it uses to convince and charm the audience. The lack of ostentation was a must in the performance of the *Trio for flute, oboe and bassoon* by **Liana Alexandra**. It was completed by an understanding of the consonant structures of this work, the subtle and varied colour of the sound texture. Composed in 1991, this Trio fits into the wider range of Liana Alexandra's interests in chamber music. I could use as an example, *Images interrupted* for wind quintet, *Sonata for six horns* or *Sonata for flute*, works characterized by the same consonant language. *Trio for flute, oboe and bassoon* was performed with a finesse and interiorization that had their roots in exemplary beauty of the soul and seriousness ...

***Marina Preutu, Cultura Națională***  
**[National Culture],**  
**No.20, October 3-5, 1996, p.8**

### ***Music and Mathematics***

Finding out that a new book on music was published, moreover one on **theory**, it is a common reaction to suddenly start talking of the weather. Once in a while though, we have the opportunity to bump into such a book, that is not only interesting but enthralling too, compelling us not only to read it but to get totally involved in it as well.

The well-known composer and Professor of composition at the Music University in Bucharest, Mrs. Liana Alexandra, wrote such a book. *Componistica muzicală - un inefabil demers între fantezie și rigoare* [Music composition – ineffable approach between fantasy and rigour], (Universitatea de Muzică din București, 1999 [Music University in Bucharest]), is a well-documented and perfectly integrated study of the relation between music and mathematics; not only the mathematics of harmony and harmonics, of form and function, of rhythm and measure number but a synthesis of all these where the sum total is so much more than the composing parts.

Though rather thin, the volume leads us from Plato (the music of the spheres, the golden section) and Aristotle (catharsis through music) to the fascinating theories of the 1<sup>st</sup> century before Christ (where the reader waits breathlessly for an opportunity to experiment with the *theatrical vessels* of Vitruvius Pollio), to a system of harmonic, rhythmic, structural and integral analysis based on Fibonacci's series but mainly on the *magic squares*.

The system reminds of Schenker's analysis compared to which it is more subtle and complex. Professor Alexandra offers strong arguments in support of her system that could be used equally successfully in analyzing the music of composers such as Bach, Mozart, Beethoven, but also for an Enescu, Messiaen, Feldman, Stockhausen or for the music of today. Using lots of examples, the volume allows the reader to interact with the hypothesis developed, which is again a plus compared to the usual treatises on advanced theory.

But, above and beyond all this, Professor Alexandra does not forget, not even for a moment, the first rule of music, synthetically expressed in the following quote from Pierre Schaeffer, which she used as motto of the entire work: "On peut tout réduire à des nombres, y compris la musique de Beethoven. Mais nous n'entendons pas de nombres, nous entendons de la musique."

I recommend this book not only to students interested in advanced theory but also to those who, despite having

graduated from speciality studies, have not lost their intellectual curiosity as well as to the melomaniacs who wish to get a fresh and fascinating perspective of the musical structures.

*Scott Tinney (USA)*

*Actualitatea muzicală* [Music Today], Year X, No. 22 (I/June)

### ***Romanian-Belgian Musical Confluences***

*Pastorale for oboe and piano* by Liana Alexandra offers the charm and tranquility of a catching narrative. The sounds reminding of the wooden plate tapped to summon people to church, suggested by the sonorous drops of the piano in the counter-octave, lay the lawn on which the oboe steps in. Its story begins, paradoxically, in a timbre imitating the warm tone of a far-away trumpet. This sound, mimetically rendered, does not announce anything, but gathers dense layer after layer, swarms of harmonious sounds that create a true sonorous sultriness. The same instrument gets later the timbre of a folk music one (maybe a *taragot* [traditional Romanian folk music instrument]). During the central part of the *Pastorale* the oboe steps nervously to and fro. Everything is pervaded by bird song (Olivier Messiaen), by aqua music (Claude Debussy), where the *tulnic* [aprox. Alpenhorn] casts its shadow, reminding of the middle section of *Sonata III for piano and violin in Romanian folk style* by George Enescu. At the end of the *Pastorale for oboe and piano* by Liana Alexandra, the circle closes, it is peace again. It

is a highly original music that urges you to hear it over and over again in order to enjoy its beauty.

*Marcel Frandea*  
*Revista LiterNet*  
[LiterNet Review],  
November 25, 2008

### *CD-Spektrum Kurtzgefasst*

It is such an act of courage to compose a symphony nowadays. Romanian composer Liana Alexandra is but ready to do it – symphonies 6 and 7 are already recorded on a CD that was realized with a lot of love. The recordings were made, at a high professional level, at the Romanian Radio and TV Broadcasting Society, comparable with famous brands in the industry. The booklet is synthetic, offering all necessary information in a limited space. From the musical point of view, these works show certain similarities with Baltic poetry, but mainly with the Scandinavian one – which is somehow surprizing, nevertheless a pleasure to know them. It goes without saying that this composer has a perfect orchestration, mastering the symphonic machinery with virtuosity. Post-Romantic sonorities elude description in the absence of a more ample analysis. Liana Alexandra always offers a sensibility that is sure to discover the most ingenious combinations among melodic motives and metric-rhythmical structures.

*Constanze Holze,*  
**VIVAVOCE, Frankfurt/Mai, December 2001**



## ***Press Reviews***

- Artistic peronality, endowed with a fine sense of the form, based on contrastive elements, which is well-defined especially in orchestration (***Revista Muzica Bucharest***) [Music Review, Bucharest]).

- Liana Alexandra proved along the years that she masters a well-established composition technique. Helped by musicality and imagination, this technique helps her to get the best results with any music groups she works. (***Contemporanul, Bucharest***).

- With each new composition, Liana Alexandra is placed at the top of her generation of Romanian composers, with the international awards proving the ascending evolution of this devoted composer (***Flacăra, Bucharest***).

- Liana Alexandra is seen as the best Romanian composer of her generation. Her composition vocabulary is varied covering from random techniques to ample lyrical melodies, based on folk elements of her culture (***Grey Youtz, The Michigan University, USA***)

- Liana Alexandra's music is full of warmth and original melodic elements wonderfully brought together by an ample dramatic spirit. Her ineffable and imaginative orchestration is amazing (***Arbetarblad, Gevle, Sweden***).

- Liana Alexandra excels her colleagues and proves wrong the still existing prejudice concerning women. Her works are the result of a subtle and unusual processing of the Romanian folklore that combines avantgarde and tradition. Surprising connections emerge between the Romanian *hora* [Romanian folk round-dance and music] in fast tempo and the Ligetti type melodies, between *doina* [elegiac song, typical of Romanian lyrical folk poetry and music] and a pleasant Expressivo (*Frankfurter Allgemeine Zeitung, West Germany*).

- Liana Alexandra proved her pre-eminence at Gaudeamus. Many composers came at Gaudeamus this week, but Liana Alexandra was touched by a state of grace – huge, rich, extravagant, highly inciting, an outstanding existence (*NRC Handelsblad, Amsterdam, the Netherlands*).

- Due to their lack of attention, musicians in the West often believe that the entire Eastern world is a musical monolith, far behind the time and isolated from the rest of the world. When you meet a composer such as Liana Alexandra you just have to review all those precious prejudices. Liana Alexandra eludes the description as either traditionalist or avantgarde composer (*Robert Finn, S.U.A.*).

- Brief words of praise for a remarkable work. It is about a composition by Liana Alexandra, a transfiguration of Romanian folklore, remarkable through her steady craftsmanship,

fascinating in message. It is worth mentioning that instrumental virtuosity serves music (*Revista Muzica*, [Music Review] *West Germany*)

*Alexandra, Liana (Moraru)*

(b Bucharest, 27 May 1947). Romanian composer. She studied composition at the Bucharest Academy of Music (1965–71) with Tudor Ciortea and Tiberiu Olah. She took up a career in university education, teaching orchestration, musical form and composition. She is a prolific composer, in her element with orchestral and chamber music, employing repetitive and evolving techniques, with melodic lines which suggest lyricism and meditation. Her instrumentation uses a palette of delicate, pastel colours.

Her confident handling of minimalist techniques is shown in chamber works such as *Colaje* ('Collages', 1977) and *Incantaii II*, no.2 ('The Enchanted'). Certain works combine mathematical thought with the spontaneity of Byzantine song and Romanian folk music. Virtuosity is an important feature of her concertos, including those for clarinet (1974), viola and flute(1980) and piano four hands (1993).

*Grove's Dictionary for Music and Musicians (England,2009)*

*Octavian Lazar Cosma*

*Each Style Targets at a Certain Group*

Accessibility of contemporary music is not a special issue. Each musical genre targets at a certain type of audience. Each style addresses a certain group of intellectuals. There is always

a spiritual discomfort when a pattern is forced on a civilization that does not have tradition in the imposed pattern. Then, at historical times, when something new appears, it is only natural that the experiment be made on a small group. In our country, 20<sup>th</sup> century music is less included in the concert programs not because of the audience but mainly out of financial or legal reasons related to copyrights.

The editor has the right not to approve a certain public performance. This way, the issue of the accessibility of contemporary music is an open topic. As for me, I have always had success in the United States where I was given an international licence number in 1980. Americans agreed that I compose in Romanian style, gladly performed my works and have always been supportive. In the Buddhist world I have no success because there, the national touch has to disappear, you are not allowed to compose in a consonant or modal-tonal way and public succes is considered superficial. So, everything is relative...

*Liana Alexandra*

***Actualitatea Muzicală* [Music Today], April 2004**

*I only got to know  
LIANA ALEXANDRA  
through her performance recordings  
and those were splendid artistic achievements.  
She was inspiring to  
those musicians working in her vicinity.*

**Chris Chafe**

**Director, Center for Computer Research in Music  
and Acoustics (CCRMA),**

**Stanford University, USA**

**Duca Family Professor**

**<https://ccrma.stanford.edu/~cc/pub/pdf/cv.pdf>**

*I had the great pleasure to become familiar with Liana's creative work during our review of the submissions for the 2007 Visual Music Marathon.*

*I was immediately captivated by Liana's animation and the highly creative means by which she made use of the software that it employed. I will long remember the striking sonorities and the accompanying imagery in her work and expect to return to it many times in the future.*

**Dennis Miller,**

**Artistic Director,**

**Visual Music Marathon**

**Northeastern University, Boston, USA**

**<http://www.music.neu.edu/faculty-staff/entire-list/dennis-miller/>**

## **ADIEU à LIANA ALEXANDRA**

**C'est avec grande émotion que nous avons appris en Belgique le décès de Liana ALEXANDRA qui, avec son mari Serban NICHIFOR, était membre d'honneur de l'Union des compositeurs belges.**

**Des liens d'amitié particulièrement féconds avaient été établis depuis plusieurs années entre musiciens belges et roumains. Grâce à la défunte, épaulée par son mari, de nombreuses manifestations de grande qualité ont été organisées à Bucarest pour les créateurs belges. Liana ALEXANDRA y participait avec talent et enthousiasme, mettant toute sa compétence au service de ses confrères, présentant les œuvres des compositeurs ou les jouant elle-même au piano.**

**Sa production personnelle est abondante et variée. Elle a abordé tous les genres avec succès. En témoignent les nombreuses exécutions de ses œuvres, non seulement dans son pays mais aussi à l'étranger, ainsi que de très beaux enregistrements qui nous**

**permettent de prendre connaissance de son important travail.**

**Cette figure si attachante de la musique roumaine, bien trop tôt disparue, laisse de profonds regrets, largement partagés par ses nombreux amis.**

**Jacques LEDUC**

**Membre de l'Académie royale de Belgique.**

[http://www.newconsonantmusic.com/composers/leduc\\_jacques.php](http://www.newconsonantmusic.com/composers/leduc_jacques.php)

### **In memoriam Liana Alexandra**

**Lorsque nous parlons de quelqu'un à un temps passé, nous pensons aux images qui nous habitent la mémoire, signe que cette personne n'est pas oubliée. Lorsque nous parlons de quelqu'un au temps présent, nous sommes dans un rapport de l'unité temporelle entre passé et futur. La personnalité de la regrettée Liana Alexandra, durant l'évocation par sa création artistique, joint la réflexion dans la conscience à une création qui a ses origines dans les points temporelle passés, en restant dans le domaine de la culture dans un éternel présent.**



N'importe quel œuvre d'art béni avec la richesse de la vertu esthétique, dépasse n'importe quel limite temporelle. Mais, les créations musicales et les études musicologiques appartenant à Liana Alexandra sont circonscrite à un patrimoine culturel immortel, laissés comme héritage par la regretté compositrice pour les générations qui vont suivre. Son œuvre restera un témoignage ineffaçable à qui s'ajoutent les souvenirs de ceux qui l'ont connue personnellement, soit comme des étudiants, soit des collègues de la même catégorie professionnelle.

Personnellement, je me souviens de la regretté maître autant par ses contributions remarquables dans le domaine de la création musicale, aussi bien que par ses connaissances renseignées avec générosité à tous qui ont déchiffré le mystère des formes et des analyses musicales. Pour cette grande personnalité culturelle l'architecture musicale a constitué la base de ses propres créations construites avec talent et amour pour la musique.

Liana Alexandra rejoint l'indivisible – la création qui est circonscrite à l'unicité – avec la valeur, ayant importance non seulement dans le champ de la conscience sociale (la compositrice se réjouissant encore du temps de sa vie de la reconnaissance internationale), aussi dans le sommet de l'hierarchie de l'art et culture sans frontières. On ne se peut pas parler de Liana Alexandra au temps passé parce que la compositrice il y a en présent par son œuvre musicale et la littérature scientifiques de spécialité; toutes ces contributions totalisés des véritables degrés vers la spiritualité ayant l'origine dans la création artistique.

En permanence préoccupé de la vie musicale, ayant une vive attraction vers l'état intellectuel et affectif intense, Liana Alexandra reste un exemple qui brille par son œuvre, pareil un cierge qui est

brûlé avec une intensité qui l'a dévoré prématurément sur le sanctuaire de la musique. En fait, dans l'Antiquité, le sanctuaire était le lieu de sacrifice et je me souviens que le grand compositeur Stefan Niculescu m'a dit que la route du musicien ferme d'aller jusqu'à but sur son chemin prédestiné est un Calvaire.

Personnellement, je crois dans la résurrection du créateur par son œuvre, je crois que tout qui reste comme le souvenir d'un artiste sont ses œuvres, parce que si l'homme n'est pas parfait, la musique peut accéder vers la perfection, grâce à l'harmonie qui est apporté au milieu des gens. Si l'homme est mortel, le langage musical est éternel. Mais le miracle de la musique se produit seulement lorsqu'il y a une consonance parfaite entre ceux qui sont les créateurs de la partition et ceux qui l'interprètent et l'écoutent, respectivement quand on se produit une balance entre le plaisir de compositeur de s'offrir aux ses semblables par l'art des sons, et le plaisir des auditeurs de recevoir du message de la culture. En ce qui concerne Liana Alexandra, ce rapport est l'un d'égalité.

Une pensée spéciale de reconnaissance pour toutes les belles choses qui la regretté maître les a fait pour la société, dans le domaine de création musicales, aussi dans la recherche de musicologie, restera en permanence dans les cœurs de ceux pour qui le Professeur est un dirigeant, un mentor qui transforme graduel par ses connaissances et sa préparation de spécialité, le disciple musicien dans un professionnel.

*Requiem aeternam Liana Alexandra.*

**Adrian Mociulski R**

## **In memoriam Liana Alexandra**

**C'est avec une profonde reconnaissance que je pense à cette admirable femme qu'était Liana Alexandra, travailleuse infatigable au service de la musique d'art actuelle.**

**Le rôle qu'elle a joué en tant que compositrice, interprète, pédagogue, musicologue et organisatrice de concerts peut difficilement être exagéré.**

**En paroles et en sons elle n'a arrêté de créer et de stimuler des initiatives pour propager la nouvelle musique consonante.**

**Elle s'y livrait avec enthousiasme et embrassait de bon coeur la musique de ses collègues compositeurs de différentes régions de notre planète.**

**Elle dépassait ainsi les réflexes nationalistes et les esthétiques fondamentalistes.**

**Liana Alexandra avait une âme cosmopolite. Je n'oublierai jamais les services qu'elle a rendus à la musique belge et à la mienne en particulier.**

**Merci de tout coeur, Liana.**

**Raoul De Smet**

**Compositeur,  
President de la Fondation ORPHEUS, Antwerpen**

**I met Liana many years ago, listening to play her  
instrument.**

**Divine, who ran with her hands on the keyboard, with  
its clear sound.**

**I also knew She was also a composer and I asked  
about her works.**

**I received them soon and a new world opened for me  
with this music: her works were filled with music,  
She used the instrument with great elegance and  
asked it to be expressive.**

**The musical expression was her strength.  
I will miss her force, a force that will remain in me, a  
force that has made stronger my feelings toward  
music.**

**With great honour, Thanks Liana.**

**Your Italian clarinetist Arbonelli Guido  
(Gaudeamus winner 1995).**

**<http://www.arbonellclar.it/arbonelli.htm>**

**I got to know**

**LIANA ALEXANDRA**

**a little over the internet through**

**my music notation software.**

**I was flattered by the interest shown by such**

**an eminent musician,**

**and in conversation with her,**

**rapidly came to realise**

**how warm and friendly a person she was.**

**She will be much missed.**

**David Webber**

**Mozart Music Software**

**<http://www.mozart.co.uk/>**

**Seulement quelques fois j'ai eu l'honneur et le plaisir de collaborer avec Madame**

**LIANA ALEXANDRA.**

**Elle m'a laissé l'impression d'une personne de rare culture, d'être une excellente pianiste à cote de son mari violoncelliste, et, avant tout, d'être une compositrice munie des impressionnantes connaissances professionnelles et d'une sensibilité à chaque son dans des œuvres qu'elle composaient ou qu'elle interprétait.**

**Piotr Lachert**

**Compositeur**

**<http://www.lachertfoundation.eu/>**

# EXCHANGE ALUMNI NEWSLETTER

STATE ALUMNI  
YOUR GLOBAL COMMUNITY



U. S. Embassy Bucharest

November 2005

## WONDERFUL MEMORIES

It was the greatest privilege of my life to be an International Visitor, in the year 1983. I have wonderful memories about the people I met then, about their warmest hospitality and generosity. The program was extremely varied, offering me the opportunity to attend outstanding events. In a so short article, it is difficult to write about it all. The purpose of the program that took me there as established by the US Congress, was "to increase mutual understanding between the people of the United States and the people of other countries by means of educational and cultural exchange;...and thus to assist in the development of friendly, sympathetic and peaceful relations between the United States and the other countries of the world".

So, I remember with much emotion attending a session of the United State House of Representatives, visiting, and offering my compositions to, the Library of Congress, giving an interview for the Voice of America and an interview at the John F. Kennedy Center for Performing Arts, the famous festival at Tanglewood, meeting with the Cleveland Press (Cleveland Plain Dealer, where I also had an interview), the Oberlin School of Music, the finest summer music camp in Interlochen, Michigan. In California, I had the opportunity to attend classes at Stanford University, at the Center for Computer Research in Music and Accoustics, to have a conference at the Conservatory from San Francisco and Berkeley University, the privilege to know personally the famous composer William Kraft, and also Charles Boon, and to visit the UCLA. Afterwards, in Texas, the experience was not so much music, but a visit at Southfork, an aircraft plant, a meeting with the critics of Dallas Morning News, with the very important composer Donald Erb. In New York, I visited Julliard Schod of Music, I had meetings with publishing houses, with famous composers George Crumb, Steve Reich, Phillip Glass, David Kobitz and also visited Lincoln Center and Carnegie Hall.

Many years have passed, and I have maintained all this time—as much as it was possible—the wonderful connections the program allowed me to make and I have a great nostalgia to repeat this unique and prestigious experience of life.

GOD BLESS AMERICA!

**Dr. Liana Alexandra, Composer  
International Visitor Program Alumna**

## ABOUT A MARVELLOUS DREAM

In September 1982, I had the extraordinary privilege of participating in the International Visitor Program through the United States Information Agency. Thus, I had the honour of getting to know directly the activities of some famous American institutions: the US Library Of Congress, the John F. Kennedy Center for Performing Arts, the Institute of International Education in Washington D.C., the New York Philharmonic, the University of Illinois at Urbana –Champaign, the Stanford University Center for Computer Research in Music and Acoustics, the California Institute of the Arts, the University of New Mexico, the University of Michigan at Ann Arbor.

This is how I got to meet with a number of great personalities: Mircea Eliade - in connection with my opera « *Miss Christina* », composed to his libretto, Alan Mandell, William Malm, William Albright, Barry Schrader, Rodney Oakes, Morton Subotnick, Joan La Barbara, Salvatore Martirano, Chris Chafe, Brian Fennely, Ben Johnston, Scott Wyatt, Karl Hinterbichler, Leslie Bassett, Herbert Brun, Andrew Newell, Sever Tipei, Gheorghe Costinescu, Valentin Hirsu, Carl Stone, David Kobitz, Paul Hiemstra, Julie Donat, John Hass, Ruth Sickafus, Bill Topdsky.

This 35-day visit influenced my life and has continued to do so. I hold in my memory the wonderful narrative of this trip and, in 1986, I composed my two *American Symphonies*, which were much appreciated by President George Bush Sr. in his letter of October 1, 1992: « *Thank you for the beautiful recordings of your Third and Fourth Symphonies, which I recently received through the U. S. Information Agency. I appreciate your having dedicated them to the glory of America and I am delighted to know that our cities have inspired you in this uniquely creative way. The recordings have been donated to the Library Of Congress so that they may be preserved for the people of the United States. Your thoughtful gift will bring many hours of pleasure to all who come to enjoy them.* ».

In fact, all my compositions written since then reflect an important part of my American memorable experience. For this reason, I like to think of my self as an American composer.

**Dr. Șerban Nichifor, Composer  
International Visitor Program Alumnus**







**In July 2002, Rich and Sue had the good fortune of meeting Liana and Serban. This meeting was the beginning of a great friendship and adventure.**

**We enjoyed our time in Romania much more because of their presence in our lives.**

**Liana wrote some beautiful music that she dedicated to Rich and to Sue. These are very precious to us.**

**For Sue, it was very special to be a part of their music--to play music with them was an incredible and humbling experience.**

**We will always cherish the memories of the good times and the music.**

**Susan McClellan**

**Colonel Richard McClellan  
United States Air Force**

**Dear Serban,**

**As I have been compiling my thoughts on your request, I find that except for 2 or 3 rare occasions, you were with her. So if my memories also include you, I hope you will understand.**

**Last Saturday evening at a church meeting, a man played his cello (beautifully) accompanied on the piano by his daughter-in-law. The beautiful hymn was "O Divine Redeemer". I immediately closed my eyes and could see you at the cello and Liana at the piano. It was heavenly!!**

**Anyway, here are my thoughts.**

**Sallie Elisabeth Eriksson Webb**

**I am reminded of the time when I first met you and Liana. That was in August 2004 (Has it really been so long ago?) You both befriended my daughter Susie, her husband Rich, and me.**

**I remember the wonderful music that you both produced and as I, too, am a lover of good music, it was truly 'music to my ears'. I still enjoy the cd's that you gave me of your beautiful music, and am still enjoying it via the internet. As a matter of fact, I am sharing them with my brother (a former member of the Mormon Tabernacle choir) and his wife, a retired instructor of piano at the University of Utah...she still teaches advanced piano at home.**

**The very first concert I attended was on September 12, 2004, an open air event on a lovely fall evening. Rich's parents, his aunt and I were in attendance. On the third of October, another wonderful concert. December 9 I was privileged to enjoy attending the 60 x 60 class offered by Liana. I remember Susie made a presentation. What a treasure to attend Liana's class that day. Then on February 25th, "Peace Like A River" was presented. May 25 another beautiful concert, enjoyed by so many.**

**How very kind of both you and Liana to give Susie so much help with her flute. You were both so patient with her. She was a good amateur on the flute, but still an amateur. I did not realize it at the time, but I see that you had listed Susie's name first on the programs. Such good friends!**

**I was so happy when Susie presented you with an old brown hymnbook like the one I remember using as a child in our church services.**

**On New Year's Eve, we all enjoyed so very much a wonderful musical evening at Rich and Susie's place. Your Mother along with Liana's brother and his wife were with us. What a lovely evening. We enjoyed several marvelous get togethers at their place. Then, also, the wonderful dinner and get together at your home. Liana provided such a lovely meal. I enjoyed the evening so very much.**

**I recall the frustrations in learning of how dreadfully the communists treated you both and they seemed to especially heap these abominations on Liana. Certainly I have learned how very hard it is to eradicate communism when it has been so deeply ingrained in a society. Liana's strength showed through as she never faltered in her intense dislike for communists and communism. She was unfailingly outspoken in these feelings. She shared with me her kidnapping at the tender age of three years of age by the communists. Certainly they gave her good reason for her feelings. I admire her strength in the face of such abominations**

**It is part of my personal history all the letters that you and Liana have shared with me. It is a treasured part of my life. Thank you for the memories. It is still hard for me to realize that she is no longer with us.**

**Sallie Elisabeth Eriksson Webb**







**Liana Alexandra MORARU**























## Pretty Liana

dear Serban and Liana,

Our lives have been so greatly enriched by your friendship and love. We have spent so much time together with you!

All the dinners we had at your home and at our home; all the many hours of practicing our instruments together, and laughing; how hard we all tried to understand each other at first, that was amazing; all the time we went to 4th of July celebrations with the US Embassy; all the cab rides with you both; being at the University and recording our music; going to the park; going to the concerts; spending time with Livia.... you both being in our huge home with us; being at Florentin & Otilia's house;

when we came back to visit in 2006, the time we stayed overnight with both of you; and so much more...

All these things have blessed our lives, and truly gave us a wonderful heart full of memories to enjoy.

I (Sue) have felt especially privileged for the kindness you both showed to me, and the fun we had together; All the words and phrases you taught me in Romanian-- those things I will always cherish.

When I look at the pictures of the 3 of us playing our music together, it warms my heart and brings tears to my eyes.

After Liana died, I felt her with me constantly for about 1 month. Our communications with each other was much more clear and understandable. It was then that I realized how close of friends Liana and I were. I know when I see her again, we shall have much to talk about....

Sue McClellan

May 12, 2011



Pretty Liana





**USA Elections, November 4, 2008**



**USA Elections, November 4, 2008**

From: **Vox Novus List** <[voisey-i@voxnovus.com](mailto:voisey-i@voxnovus.com)>  
Date: Sun, Feb 6, 2011 at 12:00 AM  
Subject: [Voxnovus] Liana Alexandra (May 17, 1947 - January 10, 2011)  
To: [voxnovus@voxnovus.com](mailto:voxnovus@voxnovus.com)

With a heavy heart, I must announce the loss of a talented composer, great colleague, and my friend **Liana Alexandra**. Liana died in her sleep on January 10th, 2011 and was survived by her beloved husband and colleague Serban Nichifor.

Both Liana and Serban have been allies and compatriots for the Living Music Foundation, Vox Novus, 60x60 as well as many contemporary composers crusading for contemporary music. The two have been a great gateway for our work to receive debuts and greater exposure by presenting them for premieres in Bucharest.

I have always enjoyed Liana's work as a composer and her work has been a regular appearance on the 60x60 project and the Composer's Voice concert series.

One of my favorite moments was speaking to Liana over the phone when she had called WKCR for one of our 60x60 Radio Request Extravaganza's. She had requested us to play the work of her husband, Dwight Winenger, and my own work to be broadcast on the show. It was so exciting to have her call from Bucharest and I had after many years had the opportunity to speak with her on the phone. It saddens me to realize that I shall never meet her in person.

I can not imagine the grief of her husband and "partner in crime" is going through. I have always known the both of them as strong individuals but still partners together as a team. My sincerest condolences to Serban and all who knew Liana; she will be sorely missed.

I have created a page in her honor on the Vox Novus website:  
[http://www.voxnovus.com/composer/Liana\\_Alexandra.htm](http://www.voxnovus.com/composer/Liana_Alexandra.htm)

Sincerely,

Robert Voisey

[RobVoisey@VoxNovus.com](mailto:RobVoisey@VoxNovus.com)  
60x60 Director  
Living Music Foundation Vice President  
Founder of Vox Novus  
<http://www.VoxNovus.com>

## Press & Reviews

It was written in praise of Liana Alexandra that she "has shown that her belief in keeping with which women can only assert themselves in miniature, lyrical, undramatic musical works, is obsolete. She masters her profession perfectly and achieves what professor George Calinescu used to call 'numeric beauty'. She has achieved an original blend of the new means of expression that occurred after World War II and the features of the Romanian folklore".

"Artistic personality endowed with a keen sense of form based on contrastive elements, well-defined in statement and especially in orchestration"  
(Revista Muzica, Bucharest)

"Liana Alexandra has proved for many years, that her composition technique is already well set. Helped by musicality and imagination this technique allows the composer to get the best results with any kind of musical groups"  
(Contemporanul, Bucharest)

"Every new musical piece sets Liana Alexandra at the head of her generation of Romanian composers, the international prizes proving the ascending artistic evolution of this hard-working composer"  
(Flacara, Bucharest)

"Liana Alexandra is regarded as the leading Romanian composer of her generation. Her compositional vocabulary is wide, ranging from cluster and aleatoric technique to broad lyric melody based on folk elements from her native culture."  
(Grey Youtz. The Michigan University, U.S.A.)

"Liana Alexandra's music is full of warmth and original melody elements, side by side with a broad wonderful dramatic spirit. Her ineffable and imaginative orchestration has been amazing."  
(Arbetarbladet, Gevle, Sweden)

"Liana Alexandra surpasses all her colleague and annihilates the still alive prejudice of sexes. Her work is a subtle and peculiar processing of Romanian folklore, that brings the reciprocal production of "vanguard" and "tradition"; there are surprising links appearing between a Romanian "hora" in a fast tempo and the bunch of melodies of Legeti type, between a sad "doina" and an entertainment Expressivo"  
(Frankfurter Allgemeine Zeitung, Germany)

"Liana Alexandra has been excellent at "Gaudeamus" & This week "Gaudeamus" that joins a lot of composers, the utmost has been



## Liana Alexandra

May 17, 1947 - January 10, 2011

**"I chose the profession of composer because I like that and probably was the vocation of my life. Sure, that becomes a job, but becomes a job after that stage overcome by passion and creative, a desire, the need to create."**  
- LIANA ALEXANDRA, December 2010

Liana Alexandra was born in Bucharest, Romania in May 27, 1947.

From 1965 to 1971, she studied at the University of Music Ciprian Porumbescu, Bucharest. She received the "George Enescu" scholarship and took composition courses in 1974, 1978, 1980 and 1984 in Darmstadt, West Germany. In 1983 she received a USIA stipend to study in the USA and received a Ph.D. in Musicology.

In 1978 Liana Alexandra married the Romanian musician and composer Serban Nichifor.

She has received the Prize of the Romanian Composers and Musicologists Union on five occasions in 1975, 1979, 1981, 1982, and 1984. In 1979, she received the first prize in Dresden at the "Carl Maria von Weber Competition." She won the "Gaudeamus" Foundation prize in 1979 and 1980, and in 1980, she also won the prize of the Romanian Academy.

Alexandra took a position as professor at the National University of Music of Bucharest, teaching composition, orchestration and musical analysis. She performed as a member of Duo Intermedia and was co-director of the Nuova Musica Consonante-Living Music Foundation Festival with Serban Nichifor.

Liana Alexandra died in her sleep on January 10th, 2011 With my very dear wife LIANA ALEXANDRA, Brilliant Composer !!! - death on January 9, 2011 (an unexpected nocturnal cerebral hemorrhage) Some sites of LIANA ALEXANDRA:

Alexandra's compositions have been recorded and issued on CD, including: Contemporary Music IV - Audio CD (Feb. 22, 2005) by Paul Constantinescu, 60x60 (2006-2007) by Vox Novus, and 60x60 (2004-2005), an album nominated for Just Plain Folks Award in 2009.

### Selected Works

- Symphonic, vocal-symphonic and concert music, music for opera
- Symphony I (1971)
- Cantata for women's choir and orchestra (verses by Lucian Blaga, 1971)
- "Valences", symphonic movement, 1973
- Concerto for clarinet and orchestra, 1974
- Cantata II for soprano, baritone, mixed chorus and orchestra (verses by Lucian Blaga, 1977)
- Cantata III "Country-land, country-idea" for women's chorus and orchestra, verses by Nichita
- Stanescu, 1977
- Symphony II "Hymns", 1978
- Opera for children "The Snow Queen" after a story by Hans Ch. Andersen, 1978
- Concerto for flute, viola and chamber orchestra, 1980
- Symphony V (1985-1986)
- Symphony VI (1988-1989)
- Symphonic poem "Jerusalem" (1990)
- Concerto for string orchestra (1991)
- Concerto for piano for four hands and orchestra (1993)



reached indeed by the Romanian Liana Alexandra & Enormously rich fancy, terrible piquant, a huge existence." (N.R.C. Handelsblad . Amsterdam, Holland).

"Western musicians often carelessly lump all of Eastern Europe together as some sort of ingrown musical monolith, far behind the times and sealed off from the rest of the musical world by political and cultural barriers. Then you meet a composer like Romania's Liana Alexandra, and you have to re-examine all those cherished prejudices. Alexandra resists describing herself flatly as either a traditional or an avant-garde composer." (Robert Finn, the Plain Dealer, Cleveland U.S.A.)

"A short consideration on a remarkable piece & It refers to the composition by the Romanian Liana Alexandra, a transfiguration of Romanian folklore, remarkable by its firm mastery, fascinating in statement. Worth mentioning: instrumental virtuosity serving the music". (Musica-West Germany).

- Chamber opera "Chant d'amour de la Dame  $\equiv$  la Licorne" (verses by Etienne de Sadeleer)(1995)
- Symphony VIII (1995-1996)
- Concerto for saxophone and orchestra (1997)
- "Pastorale" for wind orchestra (1999)
- Concerto for organ and orchestra (2002), first audition at "Mihail Jora" Concert Hall, Bucharest, November 13, 2002, with Radio Chamber Orchestra, conducted by Cristian Brancusi and Ilse Maria Reich as organist
- Computer music (2003) - Basson Quartet, Barcarola, Pastorale, dancing Visions - 1 CD - Computer Music (12 variations)
- Computer music (2004) - Rhythms - 1 CD Computer Music (8 Studies)

#### Chamber music

- Sonata for flute solo (1973)
- Music for clarinet, harp and percussion (1972)
- Lyric Sequence for clarinet, trumpet and piano (1974)
- Two sequences for soprano and chamber orchestra (1976)
- "Collages" for brass quintet (1977)
- "Incantations" II for violin, viola, cello and piano (1978)
- "Consonances" I for 4 trombones (1978)
- "Consonances" II for clarinet and piano (1979)
- "Consonances" III for organ solo (1979)
- "Consonances" V for organ solo (1980)
- "Images interrupted" for wood wind quintet (1983)
- "Cadenza" for violin (1983)
- "Pastorale" for bas, clarinet and piano (1984)
- "Allegro veloce e caratteristico" for organ (1985)
- Sonata for six hors (1986)
- "Larghetto" for string chamber orchestra (1988)
- "Intersections" - sonata for horn and piano (1989)
- Music for Het Trio (1990)
- "Atre" for fl. Cl. Fg. (1991)
- "Cadenza" III for piano (1992)
- Sonata for piano (1993)
- "Fantasy" for violoncello and piano (1994)
- "Poem for Romania", "Poem for Madona from Neamt" for soprano and piano (verses by Eugen Van Iterbeek (1994)
- "Consonances" VI for blockflote quartet (1997)
- "Five movements" for violoncello and piano (1997)
- "Consonances" VII for harp solo (1998)
- "Parallel musics" for saxophone, violocello and piano (2001)
- "Incantations" III for violoncello and tape (2002)

#### Published Works at:

- Musical Publishing House, Bucharest
- Modern Publishing House, Munchen
- Furore Publishing House, Kassel
- Edition Score-On-Line (France)

#### Affiliations

- Member of the Union of Romanian Composers
- Member of the International Society "Frau und Musik", Germany
- Member of GEMA, Germany
- First Vice-President of the Cultural Association Romania-Israel (ACPRI)
- Member in GOOD STANDING of the Research Board of Advisors, American Biographical Institute, USA
- Member of the Professional Women's Advisory Board, USA
- Member of the European Conference for Promoters of New Music (see Nuova Musica Consonante)
- Member of Living Music Foundation Inc., USA
- Member of the Research Council of the International Biographical Center, England

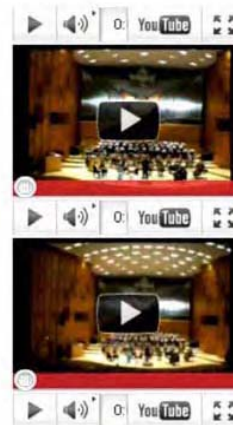
#### Prizes and Awards

- 1975, 1979, 1980, 1982, 1984, 1987, 1988 - Prize of the Union of Romanian Composers
- 1979 - Gaudeamus Prize
- 1979 - First Prize "Carl Maria von Weber", Dresden
- 1980 - Prize of Romanian Academy
- 1980 - Gaudeamus Prize
- 1982, 1983 - Diploma from the "Who's Who in the World Dictionary", USA
- 1989 - Second Prize, Mannheim-Gedock, Germany



the last concert of Liana Alexandra in Bucharest (at the Romanian Radio, June 2, 2010) with his children's opera "The Snow Queen" (after Hans Christian Andersen) - the GAUDEAMUS COMPOSITION PRIZE 1980 (Amsterdam, Holland). In 6 Parts:

- 1986 - Prize of Beer-Sheva, Israel
- 1991 - Third Prize "Fanny Mendelssohn", Dortmund-Unna, Germany
- 1992 - Prize "Gaudemus", Magadino, Switzerland
- 1993 - ISCM Prize, Mexico
- 1995, 1998, 1999, 2000 - "Woman of the Year", USA
- 1997, 1998 - "Woman of the Year", Great Britain
- 1997 - Prize ACMEOR, Bucharest
- 1997 - Prize ACMEOR, Tel-Aviv
- 2000 - "International Commendation of Success", USA
- 2000 - "The 20th Century", USA
- 2001 - "International Personality of the Year 2001", Great Britain
- 2001 - "Researcher of the Year 2001", American Biographical Institute, USA
- 2002 - "Woman of the Year 2002", American Biographical Institute, USA
- 2003, 2004 - Prize for Electroacoustic Composition, Bourges, France
- 2003 - International Peace Prize, awarded by United Cultural Convention, USA
- 2003 - Woman of the Year 2003, American Biographical Institute, USA
- 2004 - Order of Cultural Merit, Second Class, Romania
- 2005 - Woman of the Year 2005, American Biographical Institute, USA
- 2005 - Woman of Achievement Award, American Biographical Institute, USA
- 2005 - Honorary Diploma of Composers Union of Belgium
- 2007 - ABI Gold Medal for Romania
- 2008 - Sovereign Ambassador of the Order of American Ambassadors
- 2008 - Founding Member of the International Women's Review Board, USA



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# Goodbye, Liana Alexandra

Boudewijn Buckinx  
BBWV 2011.02

♩ = 63

Violoncello

♩ = 63

*p*

Piano

*pp*

*pp*

3

Vc.

Pno.

(8)

5

Vc.

Pno.

(8)

2

7

Vc.

Pno.

8<sup>va</sup> loco

loco

loco

9

Vc.

Pno.

8<sup>va</sup>

loco

12

Vc.

Pno.

loco

# In memoriam Liana Alexandra

verset for flute and two gongs

Carson P. Cooman (Op. 906)

*In memoriam Liana Alexandra* (2011) for flute and two gongs was composed in memory of the Romanian composer Liana Alexandra (1947–2011). The work explores a lyric and ceremonial atmosphere. After the midpoint, an original melody slightly reminiscent of Romanian folk music (which has been hinted at from the start) is presented in full.

I had known and admired Alexandra's music for a number of years (and had performed one of her works for organ), but alas only came into personal contact with her several months before her untimely death.

Carson P. Cooman  
February 2011  
Cambridge, Massachusetts, USA

**N.B.:** The gong part is to be played by a single performer. Two gongs are required, and they should be of at least slightly different sizes (pitches). The gongs used may be of any size (including small gongs), though larger sizes are preferred whenever possible.

The performance atmosphere throughout should be ceremonial and reverent in character.

for Vox Novus

# In memoriam Liana Alexandra

verset for flute and two gongs

Carson P. Cooman  
Opus 906

Freely, slowly (♩ = 50)

The musical score is divided into five sections, A through E, each with a Flute part and a Gongs part. Section A starts with a Flute part marked *mp* (l.v. sempre) and *f*, and a Gongs part marked *pp*. Section B features dynamic markings *mf*, *f*, *ff*, *p*, and *pp*. Section C includes *ppp* gently, *mp*, *p*, *mf*, *p*, *pp*, *mp*, and *f*. Section D has *ff*, *f*, and *(f)*. Section E contains *fff*, *(f)*, *p*, and *ppp*. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

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♩ = 56

*F* *very tenderly*

*p* *very expressive* *mp* *mf*

*G* *p* *mp* *mf* *p* *mf* *f*

*H* *p* *pp* *mp* *pp* *p*

*I* *mf* *f* *mp* *pp (distant)*

*K* *p* *pp* *n*

*pp* *pp* *ppp*

ver. 22 Feb. 2011  
 Music engraved by Jeffrey Grossman

COOMAN: In memoriam Liana Alexandra

Duration: c. 3½ min.  
 February 2011  
 Cambridge, Massachusetts

**Pentru LIANA, de la prima la ultima nota !!!  
 Daca dragostea noastra nu ar fi fost,  
 nu ar fi existat nici aceasta opera.  
 Serban**

**Pentru Liana** PROLOGOS Calmo e lentissimo DOMNISOARA CHRISTINA ACTUL I Sula Nidifu (7-IX-1980)

*(cluștea) bant pe mandibul indicat in actiune pe intrarea suna (audibila)*

*[37,32,31] ↔ [16,7,42,4,46]*

*[v. 34, 9] radiiforme*

**Pentru LIANA!**  
 Daca dragostea  
 noastra nu ar  
 fi fost, nu ar  
 fi existat nici  
 aceasta!  
 opera!

*lontano*

Vlc. *lontano*

Vlc.

Vitnico

**Pentru Liana; dacă dragostea noastră nu ar  
 fi existat, nu ar fi existat nici această opera...**

Sula Nidifu  
 (4.5.21)

"DOMNISOARA CHRISTINA"

- ACTUL II -

*p=69* *lontano, poco riverberare, quasi un sogno estinto*

**XI a** (12)

Synt.

Tant.

Vibf.

*poco PP*

*PPP dolce (sempre)*

*PPPP*

*poco*

**FILM VI** (front-proiecție pe costina) - virat în roșu, puțin în ralenti,  
 ca un vis, începe prin fondu de deschidere: O data Săndei; această "în pat,  
 cu capul rezemat de câteva perne, cuminte, harnică văzând că intră înți Eger..."

Synt.

Tant.

Vibf.

Clonamb.

Aipe.

*PP*

*PPP dolce (sempre)*

*PPP dolce (sempre) e ritmico*

*sempre PPP dolce, poco marcato*

*(l.v.)*

*poco*

Pentru Liana, de la prima Serban Nichifor  
 prima la ultima nota... (1979-1988)  
 Dacă nu ar fi existat dragostea noastră, nu ar fi existat nici această simfonie.

**SINFONIA I**  
 [UMBRE & SCHATTEN]

Motto: "To write a symphony means, To THE GLORY OF AMERICA  
 to me, to construct a world"  
 Gustav Mahler Serban Nichifor  
 (1-8-1985-11-9-1986)

AMERICAN α) SINFONIA A III-A Dedicated to  
SYMPHONIES α) SYMPHONY No. III my very dear LIANA

β) SINFONIA A IV-A β) SYMPHONY No. IV Serban Nichifor  
 (12-V-1986-12-V-1987)

SINFONIA A V-A Serban Nichifor  
 "PRO PATRIA" (7-VI-87-7-XII-87)  
 Motto:  
 Pentru LIANA ... Sunt morți noștri înclatati sub glie,  
 Nouăzeci și șapte de ani  
 din țară și din lume, în țara noastră,  
 în jurământul dreptății noastre...

SINFONIA A VI-A Serban Nichifor  
 - pe o veche temă de colindă - (10-IV-12-XII-1988)  
 ["Arcuri în Timp", 1888-1988]  
 Pentru LIANA

Duration: ~30' SYMPHONY No. VII  
 Pentru LIANA mea! "Cello Memoirs" I  
 Lento e dolce, poco rubato (1-80)

Motto: Serban Nichifor 10-III-2001-  
 13-III-2003  
 ...le souvenir d'une certaine image n'est que le regret  
 d'un certain instant... - Marcel Proust, "A la recherche  
 du temps perdu" (la dernière phrase)

*Durata: ~40'*  
**Dédié à ma très chère LIANA** **TALARIA (ταλαρία)\*\*** Serban Nichifor (1995-97)  
 sur les poèmes d'Etienne de Sadeleer (1992)  
**Πρόλογος [Prologos]**  
 (... murmure...)  
**PENTRU LIANA MEA**

**To my very dear wife LIANA ALEXANDRA**

**"TIL NORGE" / "ALLA NORVEGIA"** Serban Nichifor (1997)  
 - Concerto **GRIEG**oriano per Pianoforte ed Orchestra -

*Durata: ~18'*  
*Sempre Allegretto (♩=116)*  
*AS - ossia "in 2" (♩=58)*  
**TURKISH BOLERO \*** Serban Nichifor  
 for 4 Solo Cellos and Symphony Orchestra  
**TO LIANA**

**PENTRU LIANA MEA !  
 "Anamorphosis - Refrains"  
 for Cello and Piano**

Serban NICHIFOR  
 27.07.07

**Daca nu ar fi fost LIANA, eu nu as fi fost compozitor.**

**Daca nu ar fi fost LIANA, eu nu as fi trecut prin cele  
 cumplite si dureroase evenimente din viata mea.**

**Daca nu ar fi fost LIANA, eu poate nici nu as fi  
 existat ca persoana fizica.**

**LIANA a fost singura persoana in care am avut  
 incredere totala si la bine, si la rau.**

**LIANA a fost singura persoana in care mi-am deschis  
 sufletul mai mult decat mi l-as fi deschis pentru mine  
 insumi, pentru ca in LIANA am vazut intotdeauna  
 o icoana in care pot sa am incredere deplina.**

**LIANEI i-am dedicat totul.**

**Serban**



Melodie pentru cello si pian

Liana Alexandra

(1999)  
fui, serban, cadou pe ocoala zili de nastere

The musical score is handwritten and spans 12 staves. The first two staves are for the cello, and the remaining ten are for the piano. The music is written in a key with one sharp (F#) and a 3/4 time signature. It features various musical notations including notes, rests, slurs, and dynamic markings like 'p' and 'mf'. Fingerings are indicated with numbers 1-3. There are also some handwritten annotations and corrections throughout the score.

Bucuresti , 25 august 1999

# Liana's last project...

Handwritten musical score for a piece titled "Liana's last project...". The score is written on a single system of five staves. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings. The piece is dated "2007-2008" and "30 Sept 2008".

Key annotations and markings include:

- Staff 1:** "2007-2008 - 30 Sept 2008", "15 Sept 2008", "Zona = 1", "Bodead", "2", "1", "3", "5", "6", "7", "8", "9", "10", "11", "12", "13", "14", "15", "16", "17", "18", "19", "20", "21", "22", "23", "24", "25", "26", "27", "28", "29", "30", "31", "32", "33", "34", "35", "36", "37", "38", "39", "40", "41", "42", "43", "44", "45", "46", "47", "48", "49", "50", "51", "52", "53", "54", "55", "56", "57", "58", "59", "60", "61", "62", "63", "64", "65", "66", "67", "68", "69", "70", "71", "72", "73", "74", "75", "76", "77", "78", "79", "80", "81", "82", "83", "84", "85", "86", "87", "88", "89", "90", "91", "92", "93", "94", "95", "96", "97", "98", "99", "100".
- Staff 2:** "15 Sept 2008", "Zona = 1", "Bodead", "2", "1", "3", "5", "6", "7", "8", "9", "10", "11", "12", "13", "14", "15", "16", "17", "18", "19", "20", "21", "22", "23", "24", "25", "26", "27", "28", "29", "30", "31", "32", "33", "34", "35", "36", "37", "38", "39", "40", "41", "42", "43", "44", "45", "46", "47", "48", "49", "50", "51", "52", "53", "54", "55", "56", "57", "58", "59", "60", "61", "62", "63", "64", "65", "66", "67", "68", "69", "70", "71", "72", "73", "74", "75", "76", "77", "78", "79", "80", "81", "82", "83", "84", "85", "86", "87", "88", "89", "90", "91", "92", "93", "94", "95", "96", "97", "98", "99", "100".
- Staff 3:** "15 Sept 2008", "Zona = 1", "Bodead", "2", "1", "3", "5", "6", "7", "8", "9", "10", "11", "12", "13", "14", "15", "16", "17", "18", "19", "20", "21", "22", "23", "24", "25", "26", "27", "28", "29", "30", "31", "32", "33", "34", "35", "36", "37", "38", "39", "40", "41", "42", "43", "44", "45", "46", "47", "48", "49", "50", "51", "52", "53", "54", "55", "56", "57", "58", "59", "60", "61", "62", "63", "64", "65", "66", "67", "68", "69", "70", "71", "72", "73", "74", "75", "76", "77", "78", "79", "80", "81", "82", "83", "84", "85", "86", "87", "88", "89", "90", "91", "92", "93", "94", "95", "96", "97", "98", "99", "100".
- Staff 4:** "15 Sept 2008", "Zona = 1", "Bodead", "2", "1", "3", "5", "6", "7", "8", "9", "10", "11", "12", "13", "14", "15", "16", "17", "18", "19", "20", "21", "22", "23", "24", "25", "26", "27", "28", "29", "30", "31", "32", "33", "34", "35", "36", "37", "38", "39", "40", "41", "42", "43", "44", "45", "46", "47", "48", "49", "50", "51", "52", "53", "54", "55", "56", "57", "58", "59", "60", "61", "62", "63", "64", "65", "66", "67", "68", "69", "70", "71", "72", "73", "74", "75", "76", "77", "78", "79", "80", "81", "82", "83", "84", "85", "86", "87", "88", "89", "90", "91", "92", "93", "94", "95", "96", "97", "98", "99", "100".
- Staff 5:** "15 Sept 2008", "Zona = 1", "Bodead", "2", "1", "3", "5", "6", "7", "8", "9", "10", "11", "12", "13", "14", "15", "16", "17", "18", "19", "20", "21", "22", "23", "24", "25", "26", "27", "28", "29", "30", "31", "32", "33", "34", "35", "36", "37", "38", "39", "40", "41", "42", "43", "44", "45", "46", "47", "48", "49", "50", "51", "52", "53", "54", "55", "56", "57", "58", "59", "60", "61", "62", "63", "64", "65", "66", "67", "68", "69", "70", "71", "72", "73", "74", "75", "76", "77", "78", "79", "80", "81", "82", "83", "84", "85", "86", "87", "88", "89", "90", "91", "92", "93", "94", "95", "96", "97", "98", "99", "100".

Handwritten musical score on a single staff, featuring a complex melodic line with various notes, rests, and dynamic markings. The score is written in a system with a key signature of one flat (B-flat) and a time signature of 3/4. The notation includes a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests and accidentals. The piece concludes with a double bar line and the word "FINE" written in capital letters.

Measure numbers 54 through 103 are indicated throughout the score. The final measure (103) is marked with a double bar line and the word "FINE".

Handwritten musical score on a page with five staves. The notation includes notes, rests, and lyrics such as "fa", "re", "do", "mi", "fa", "sol", "la", "si", "do", "re", "mi", "fa", "sol", "la", "si", "do". Measure numbers are written above the notes, ranging from 105 to 136. The score is written in a single system across five staves.