Liana Alexandra

Roumanie, Bucarest

Prof.Dr. Liana ALEXANDRA: "ANALYSES POLYPHONIQUES TONALES" ("Analize Polifonice Tonale")

A propos de l'artiste

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

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Sociétaire :	GEMA - Code IPI artiste : I-000402252-8
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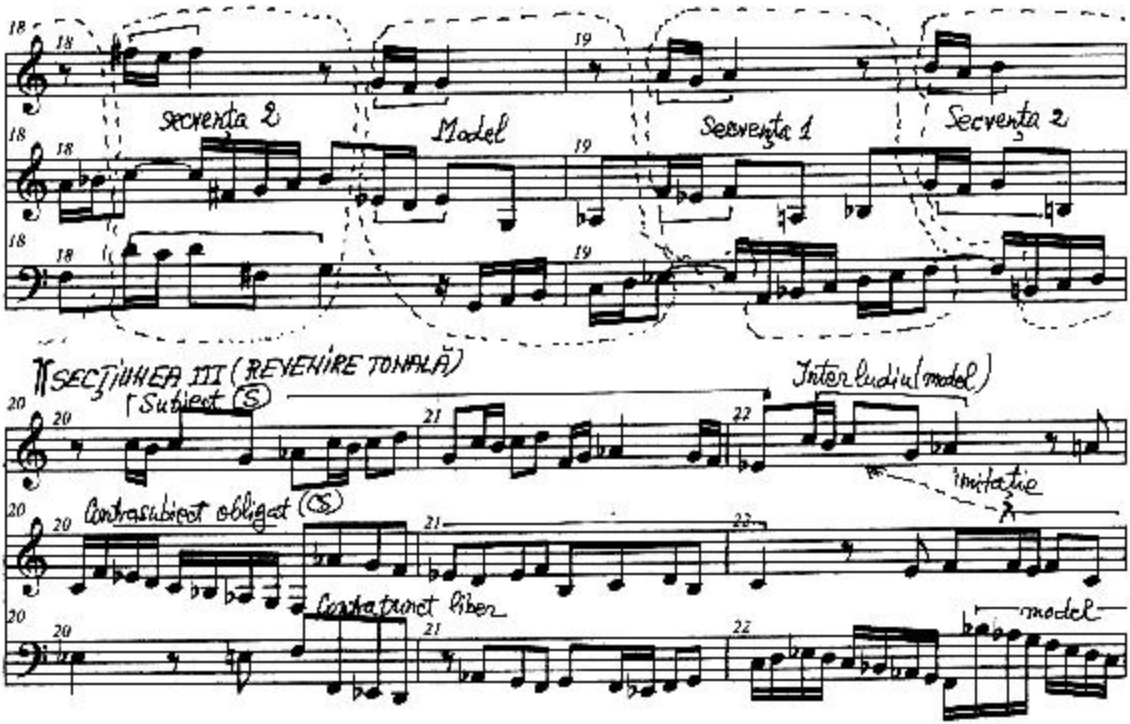

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ANALIZE POLIFONE TONALE

2006

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Introducere.

Generalitati legate de schema formei de fuga.

Fuga este o lucrare polifona,pentru mai multe voci si s-a constituit ca gen in secolele XVI-XVII, din *motetul* vocal si *ricercarul* instrumental, incucunand dezvoltarea polifoniei dintr-un sir de secole, incepand din secolul IX. Fuga poate sa fie o forma de sine statatoare,asociata cu un preludiu,sau parte dintr-o lucrare ciclica.

Din punct de vedere formal, fuga are, in principiu, urmatoarele sectiuni:

Expozitie – Divertisment –Revenire tonala

Expozitia se desfasoara in tonalitatea de baza si cuprinde atatea expuneri ale temei,cate voci are fuga. Spre exemplu:daca fuga este la patru voci avem patru intrari tematice,daca fuga este la trei voci avem trei intrari tematice .Acestea sunt grupate din punct de vedere tonal,in raportul tonica-dominanta. Aparitia temei pe treapta I-a(pe tonica) se numeste *Subiect*,iar aparitia ei pe treapta a V-a(pe dominanta),se numeste *Raspuns*. Din punct de vedere formal,poate sa mai apara o *intrare suplimentara*,sau o *contraexpozitie* (ambele in tonalitatea de baza). De regula, contraexpozitia are o intrare in minus fata de expozitie,dar exista si exceptii, cand contraexpozitia are o intrare in plus. Expozitia formei de fuga poate sa cuprinda si un scurt interludiu (de regula intre *Raspuns* si *Subiect*, cu rol modulatoriu de la functia tonalitatii Dominantei,la functia tonalitatii de baza).*Raspunsul* poate fi *real*(imitatie stricta a Subiectului la tonalitatea Dominantei),sau *tonal*,daca suporta o anumita mutatie melodica. *Raspuns tonal* apare cand Subiectul incepe cu treapta a V-a a tonalitatii de baza, cand avem relatia melodica I-V cu salt,sau cand exista subiect modulant.Mutatia melodica este necesara pentru a ramane in tonalitatea de baza si pentru a nu merge mai departe cu *Raspunsul* la tonalitatea Contradominantei(adica deplasarea intregii teme cu inca o cvinta mai sus).

Din punct de vedere contrapunctic, tema fugii este insotita de un contrasubiect. Acesta poate fi contrasubiect liber,sau contrasubiect

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obligat.Contrasubiectul obligat apare de fiecare data nemodificat, de-a lungul intregii forme de fuga.

Schema unei expozitii de fuga:

I S_____ CS_ _ _ _ _ _ _ _ CLP-.-.-.-.-.-.-.-.-.-
(subiect) (contrasubiect) (contrapunct liber)

II R_____ CS _ _ _ _ _ _ _ _ CLP- .-.-.-.-.
(raspuns) (contrasubiect) (contrapunct liber)

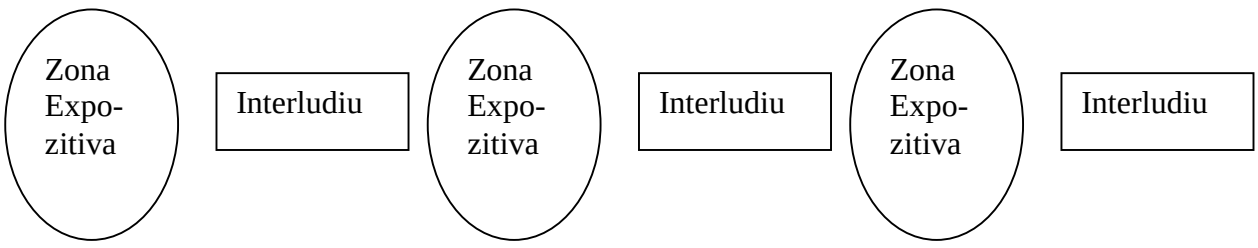
III S _____CS_ _ _ _
(subiect) (contrasubiect)

IV R_____
(raspuns)

Intre sectiunile Expozitie si Divertisment exista totdeauna un interludiu cu rol modulatoriu, de la tonalitatea de baza (tonalitatea expozitiei) la tonalitatea Divertismentului. Interludiul este construit cu elemente din *Subiect*,din *Contrasubiect* sau din *Contrapunctul Liber*,prelucrate cu diferite procedee polifone (imitatie libera,sau stricta, sau polifonie superpozitionala).

Divertismentul este sectiunea centrala a Fugii si cuprinde mai multe zone expozitive (unde este prezenta tema),alternate cu interludii,care au rolul de a modula de la o zona la alta. Din punct de vedere tonal, divertismentul se caracterizeaza prin mobilitate tonala si el incepe acolo unde apare prima data tema intr-o alta tonalitate, decat cea de baza. Din punct de vedere contrapunctic, vor fi prezente de asemenea toate procedeele contrapunctice cunoscute(imitatie,canon,stretto,polifonie superpozitionala etc.).

Schema unui posibil divertisment:



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Revenirea tonala,este cea de a treia sectiune a fugii si ea readuce tema in tonalitatea de baza. Aici poate sa apara expunerea temei in stretto, scurte prelucrari ale subiectului,elemente din contrasubiect,sau din contrapunctul liber folosite anterior. De asemenea, in aceasta sectiune poate sa apara o pedala pe tonica,cu rol de concluzie a intregii fugi.

Alte tipuri de fuga.

Fuga dubla este o fuga cu doua subiecte, *fuga tripla* este o fuga cu trei subiecte. *Fugatto* este o sectiune polifona, in cadrul unei lucrari ciclice, care foloseste structuri similare cu expozitia unei fugi.

Generalitati legate de forma de Passacaglia.

Passacaglia este un vechi dans italian, cu o miscare lenta, in masura ternara.
In muzica culta europeana, *passacaglia* este o forma polifona derivata din acest dans,o specie de bas ostinato,in masura de trei timpi.Peste tema ostinato, care de regula se expune la vocea grava, se suprapun diferite tipuri de variatiuni polifone. Din punct de vedere al articularii sectiunilor,passacaglia este o forma de mozaic, “pavat” uniform ritmic, dar cu structuri variabile la fiecare reluare a temei.

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-L.van Beethoven –Simfonia a IX-a
-P.Hindemith –Ludus Tonalis
-D.Shostakovich –Preludii si Fugi
-Béla Bártok –Cvartet nr.1 si Cvartet nr.5
-I.Stravinski –Simfonia Psalmilor
-Samuel Barber- Sonata pentru pian
-Charles Ives – Simfonia a IV-a
-Heitor Villa-Lobos – Bachianas Brasileiras
-Exemple muzicale: L.van Beethoven-Cvartetul op.133 si I.Stravinski-Simfonia Paslmilor

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Inventiunea 2

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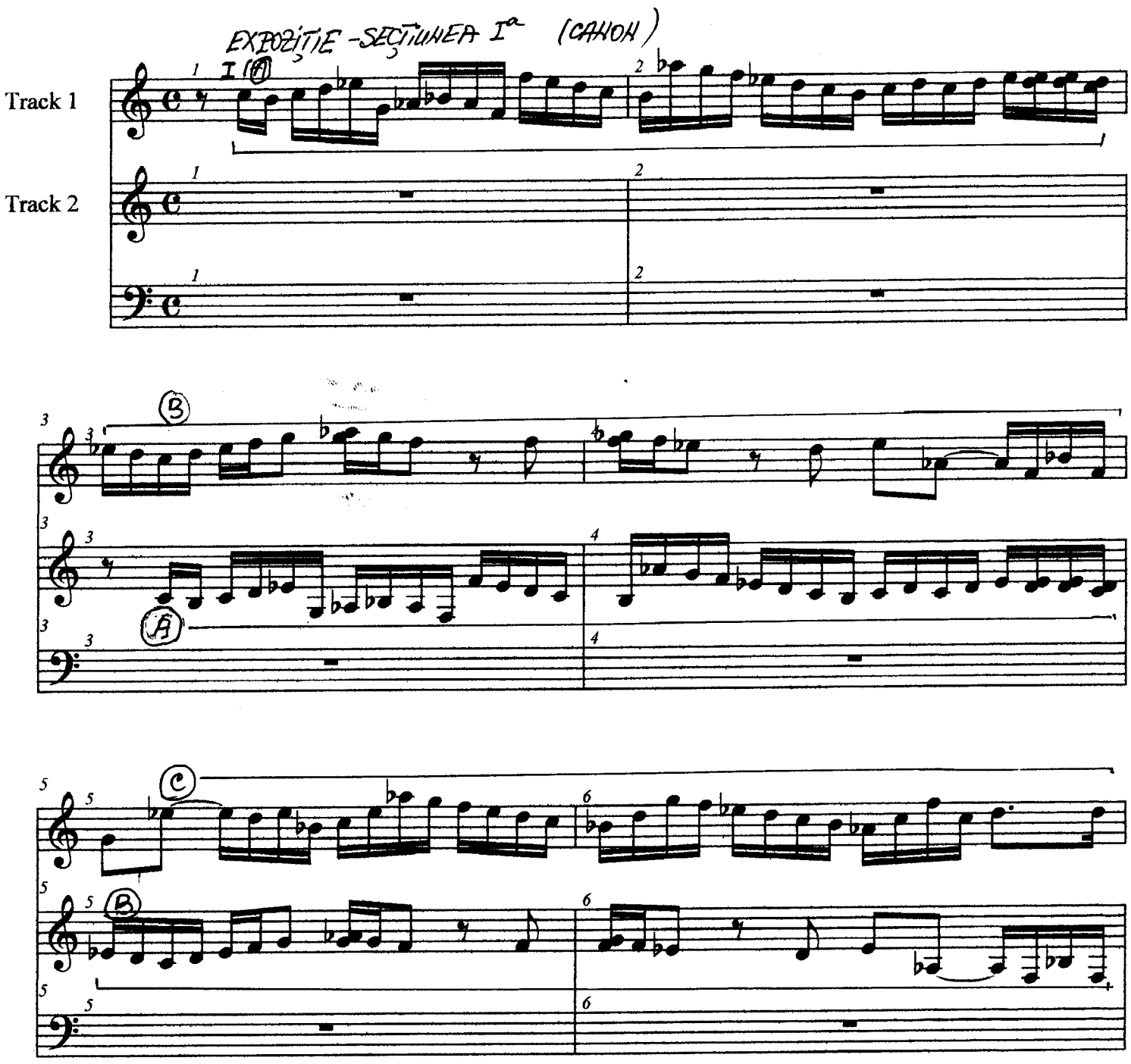

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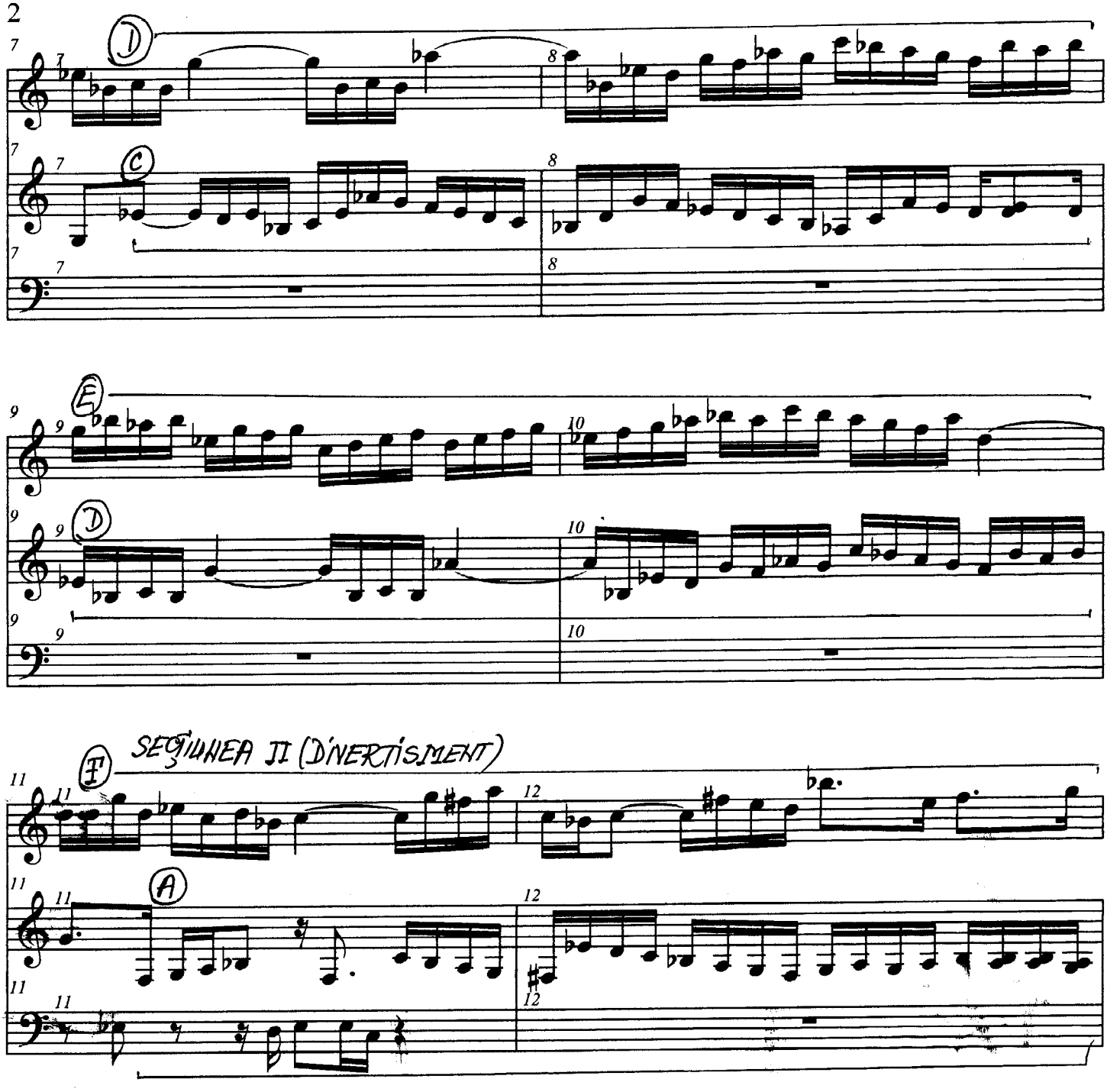

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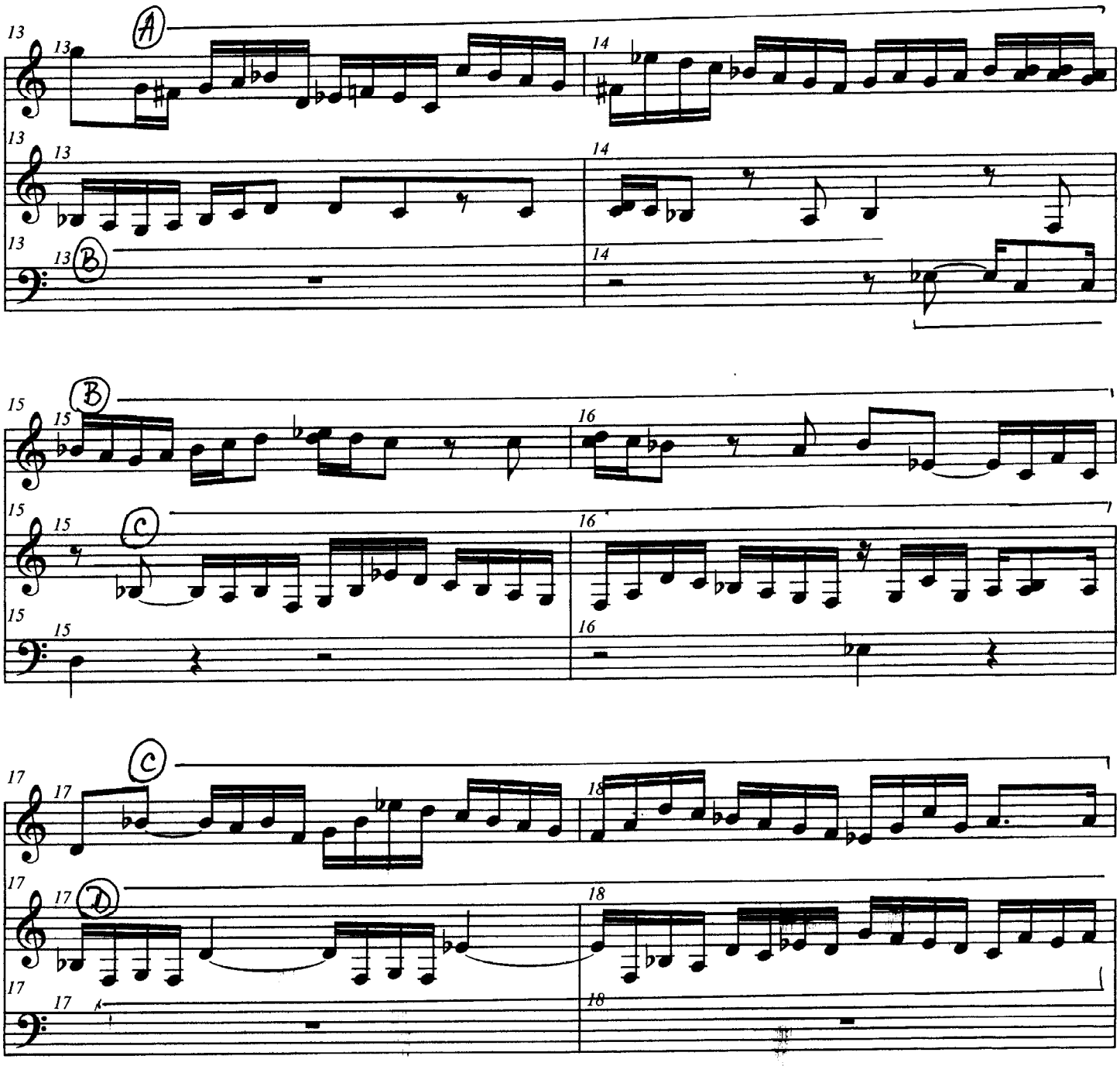

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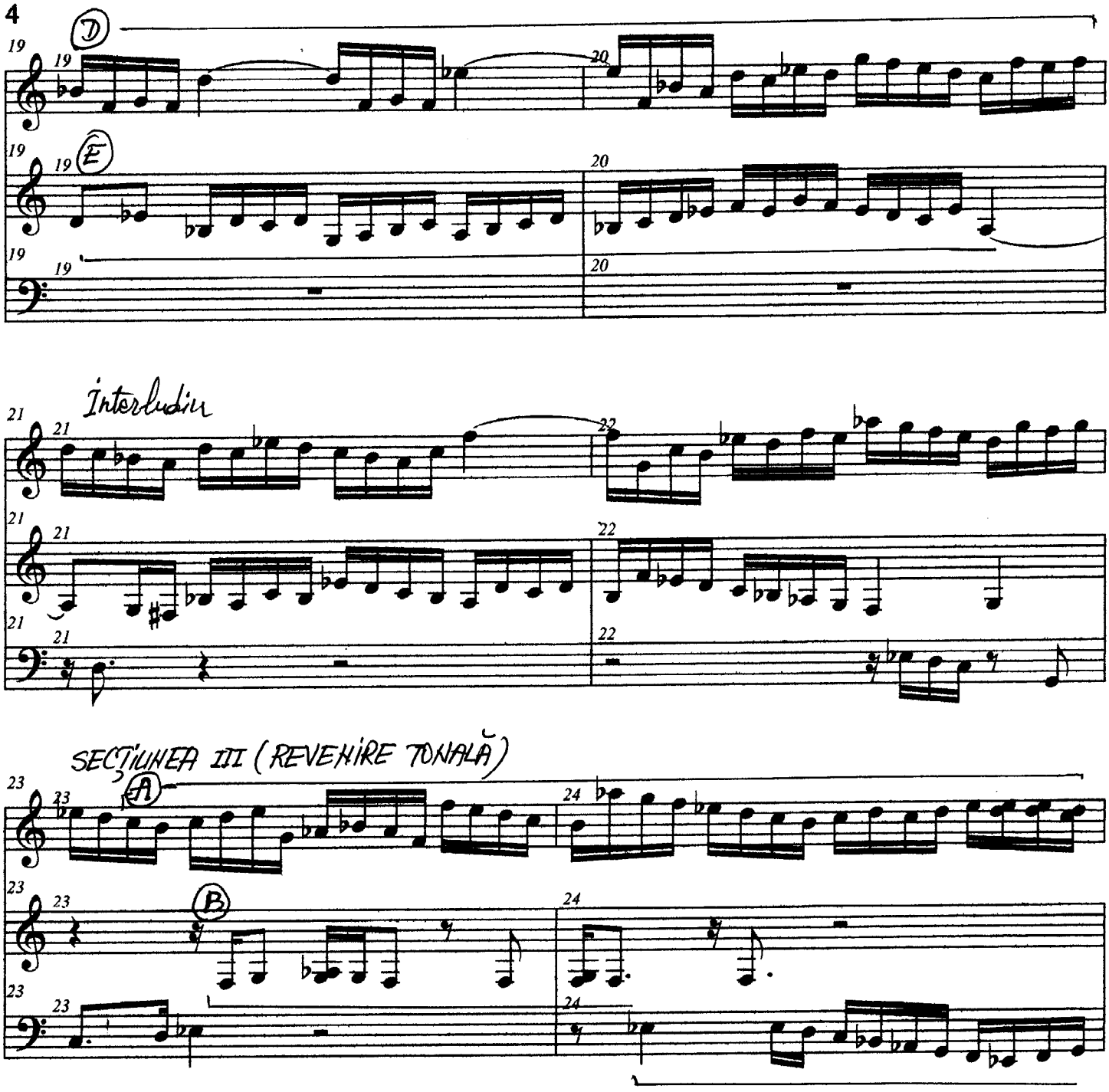

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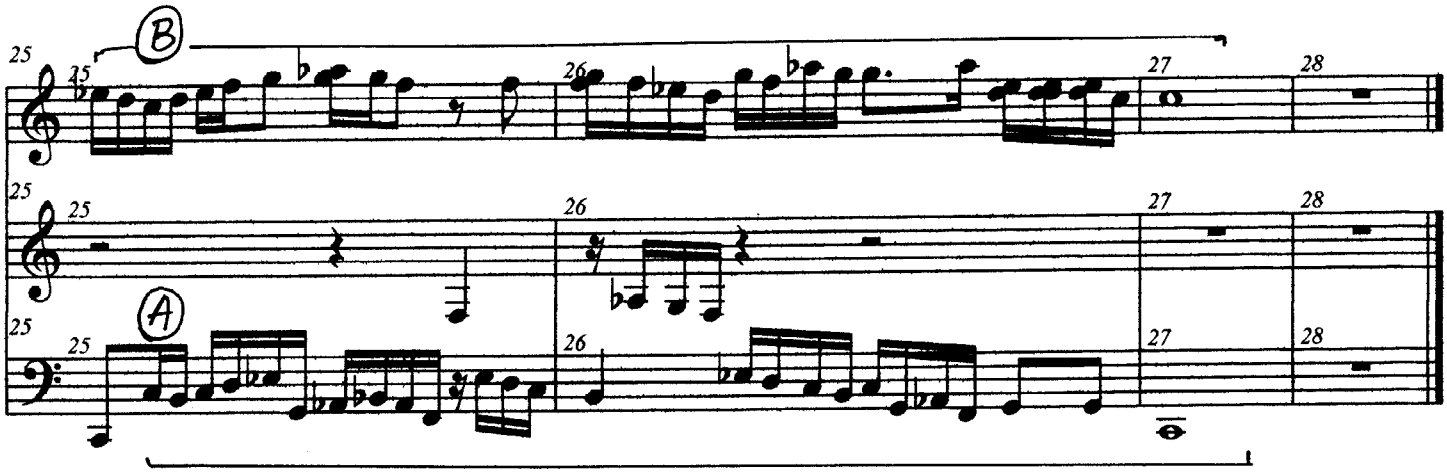

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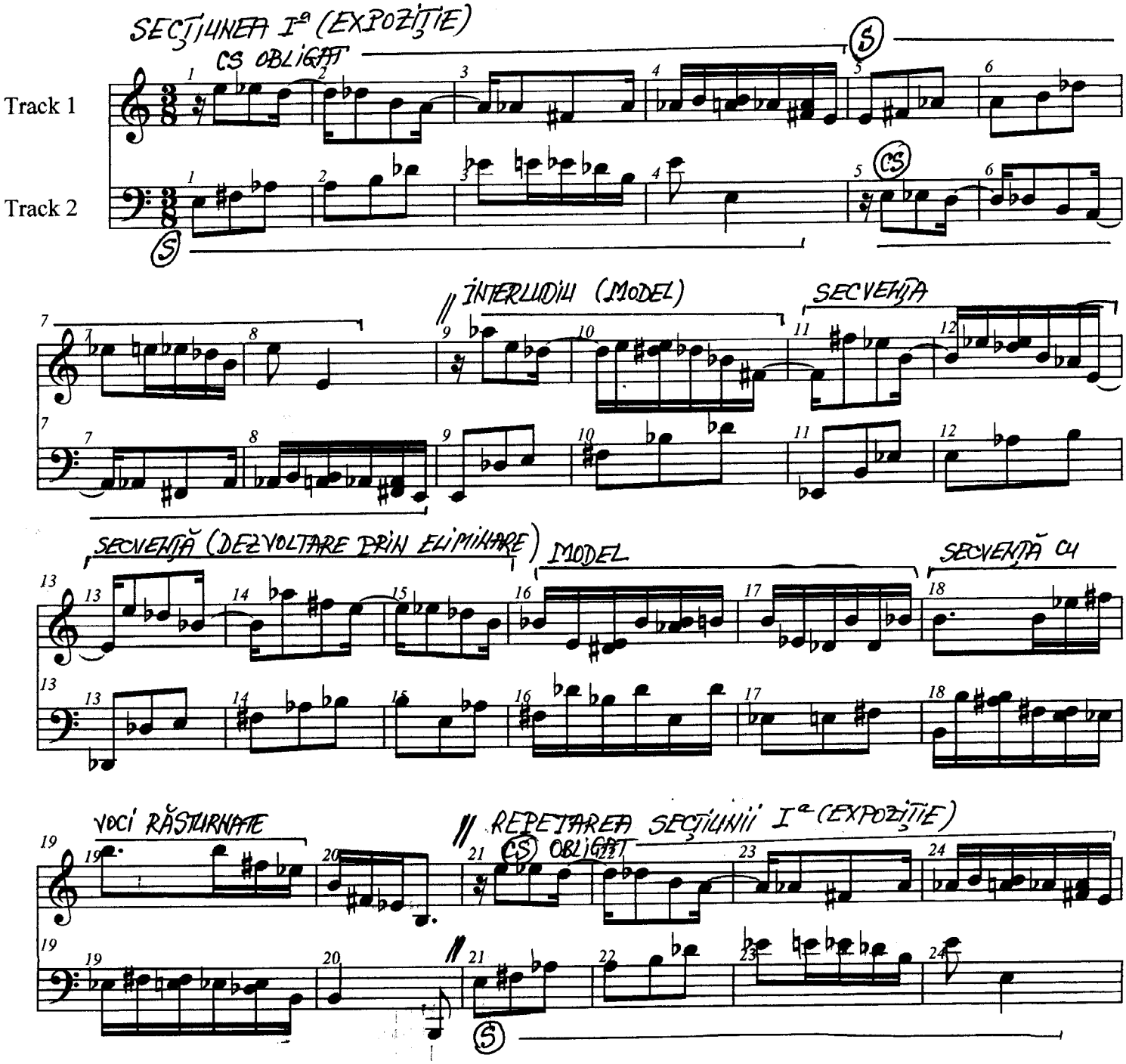

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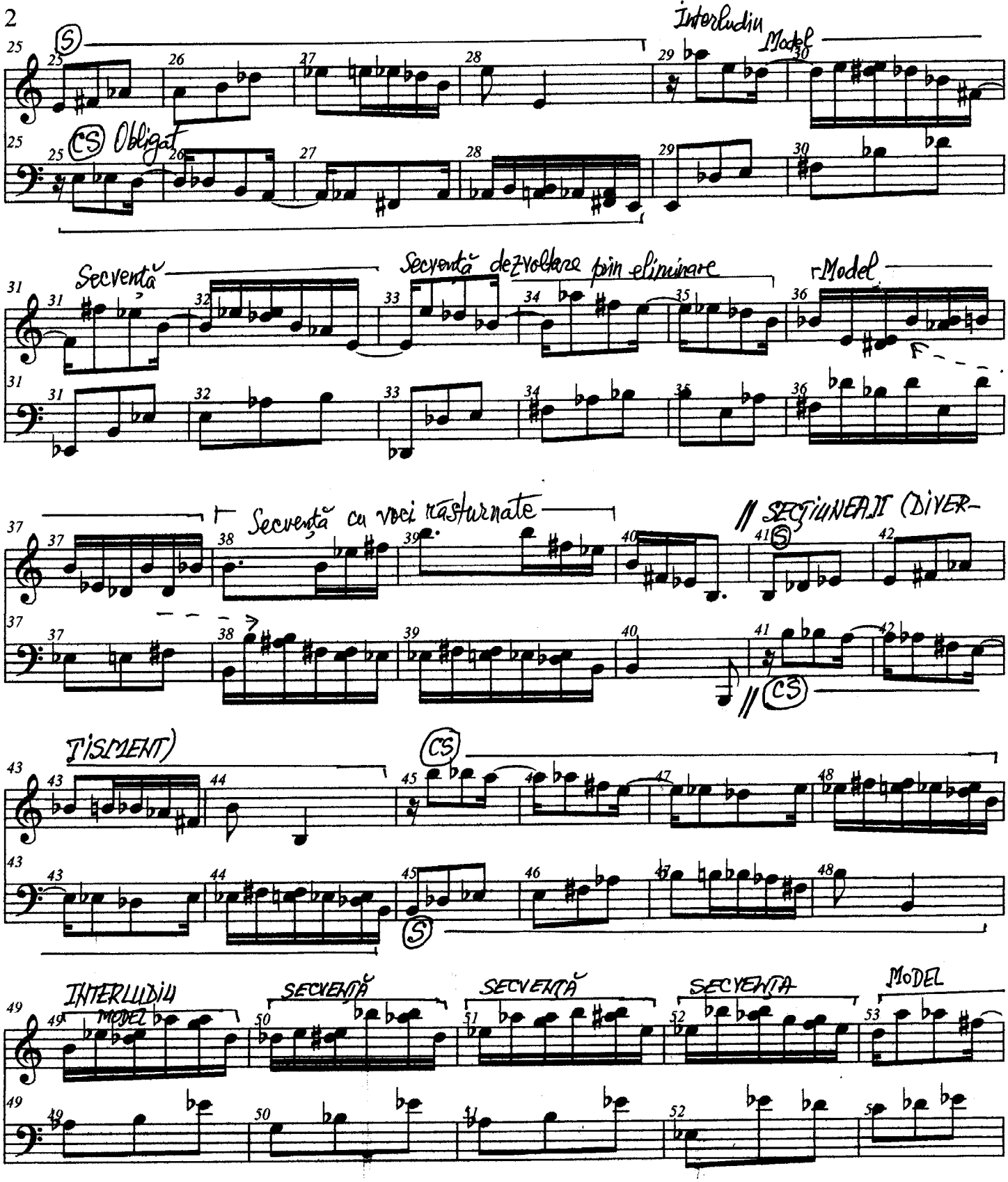

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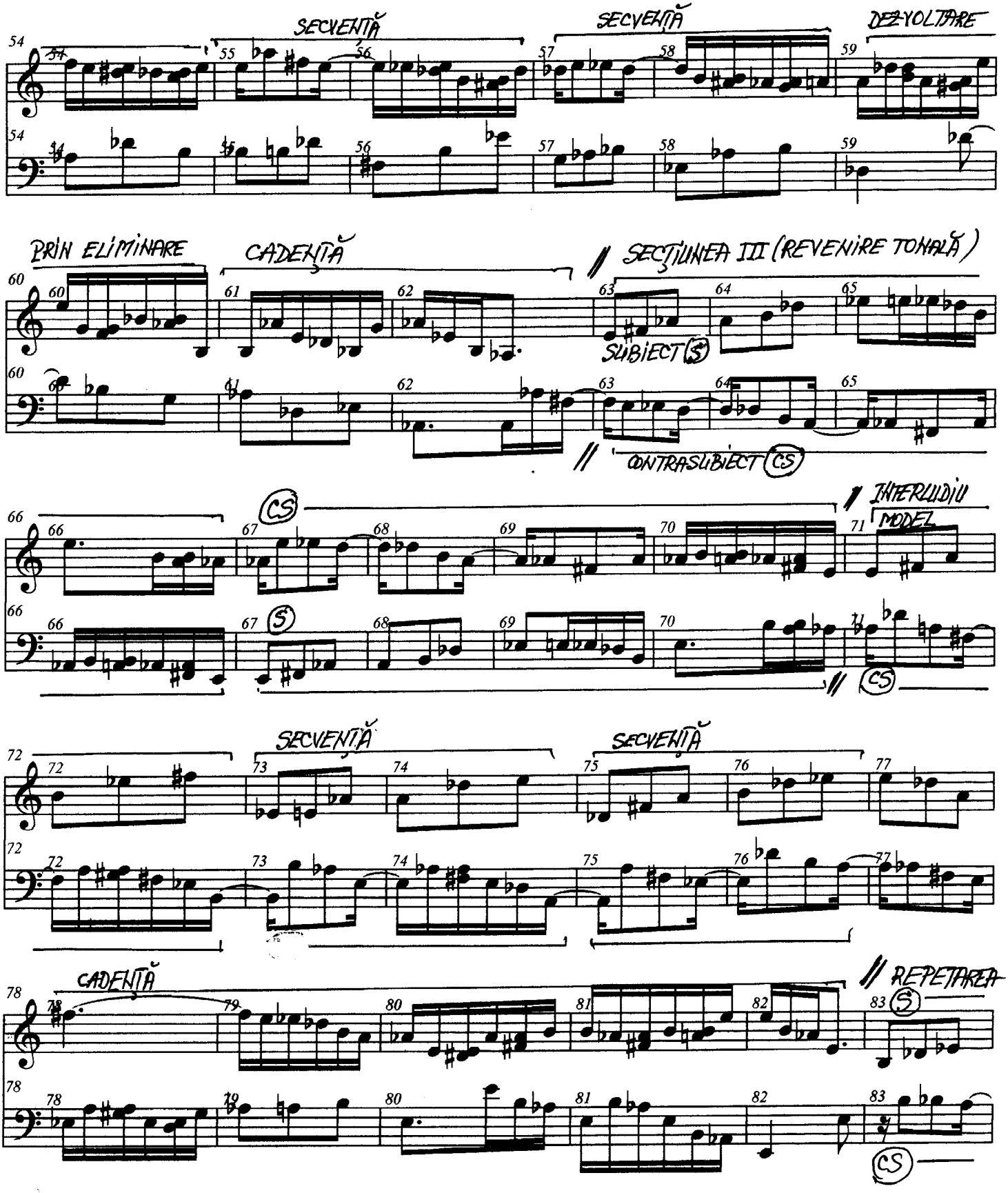

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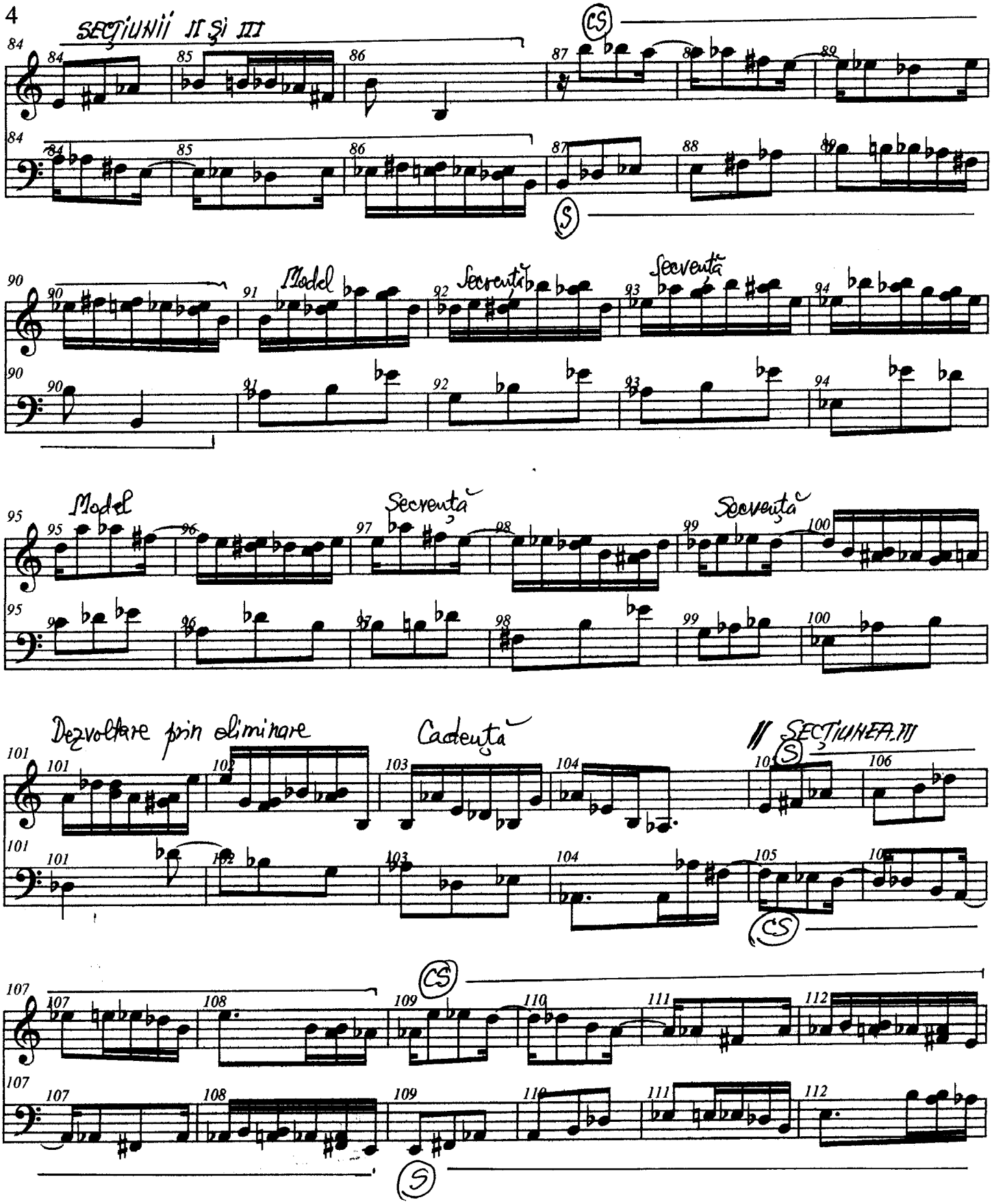

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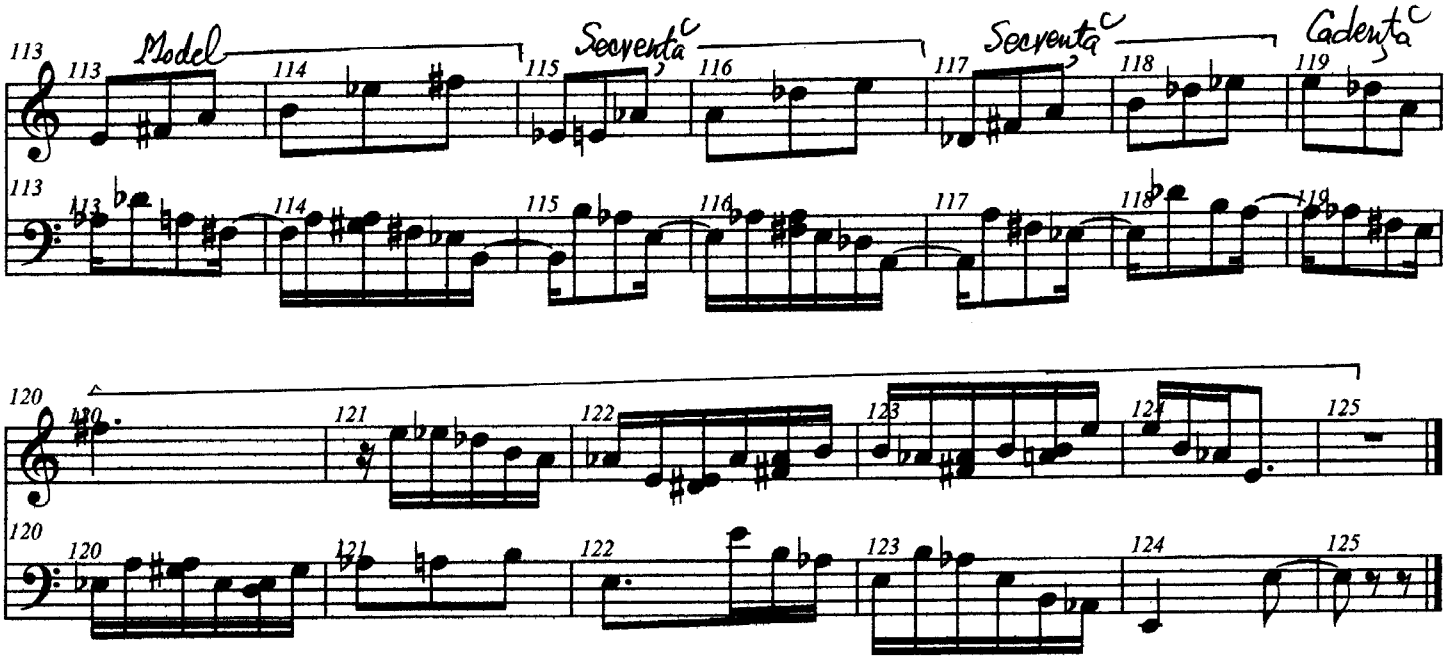

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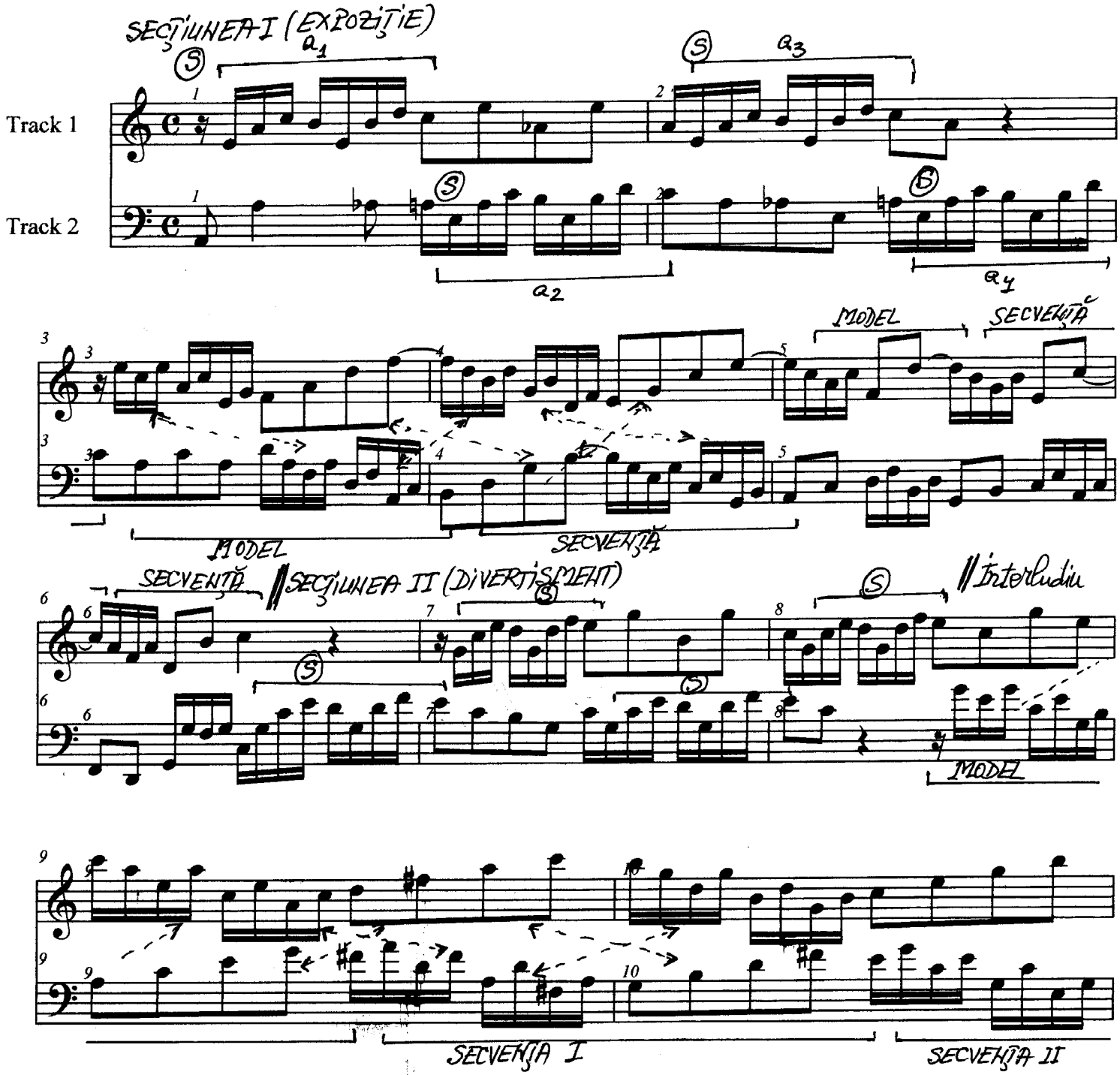

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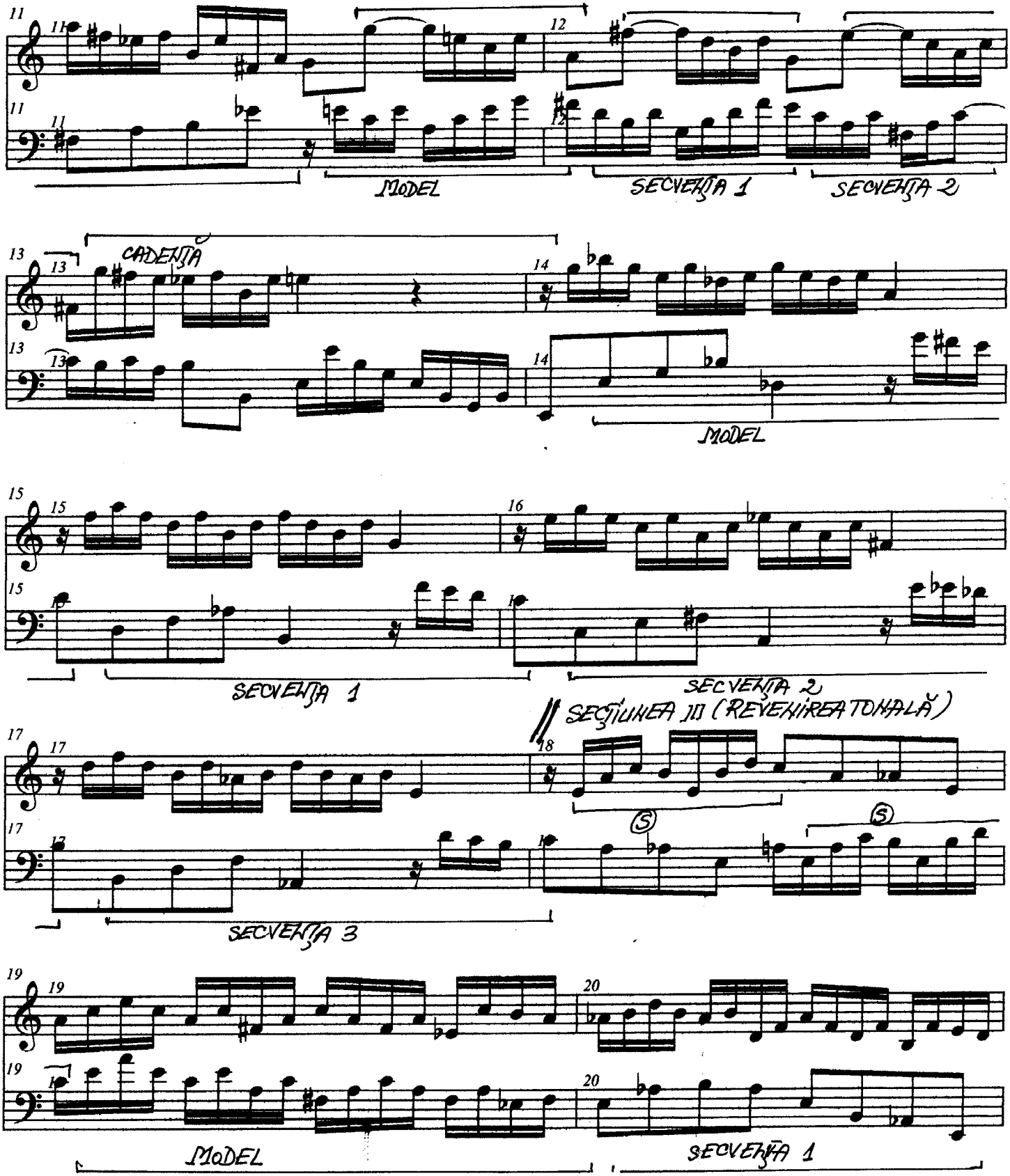

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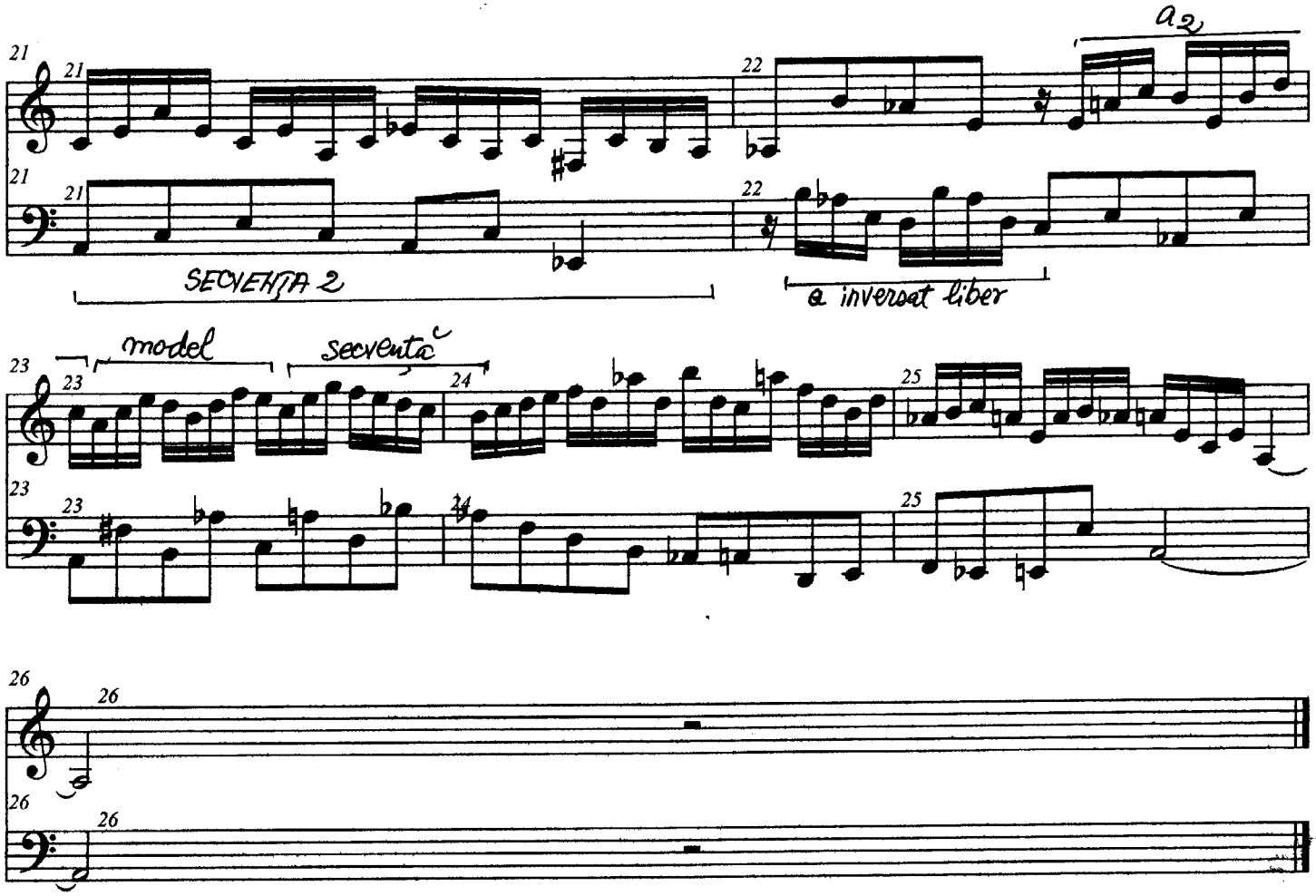

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Fuga 1

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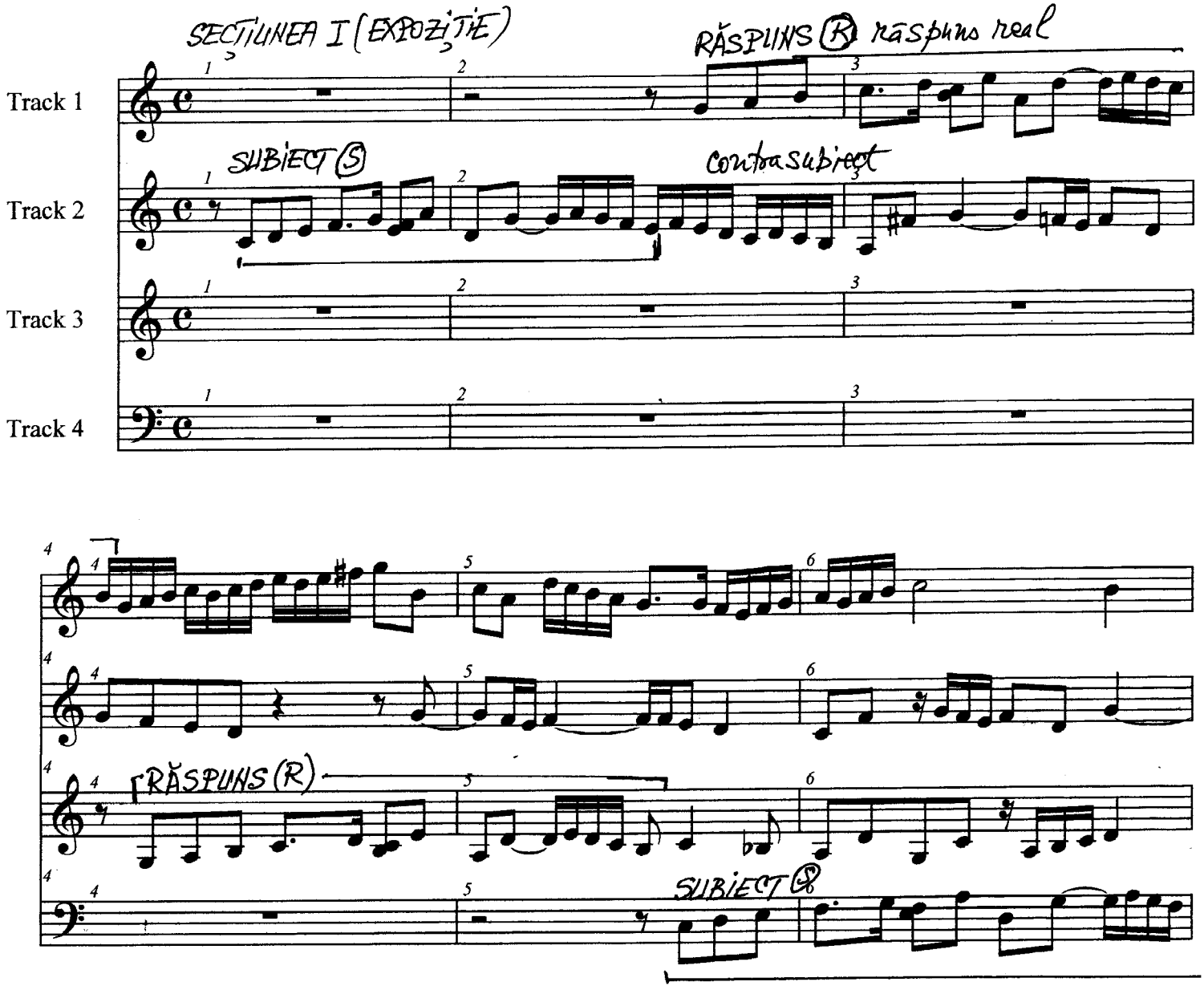

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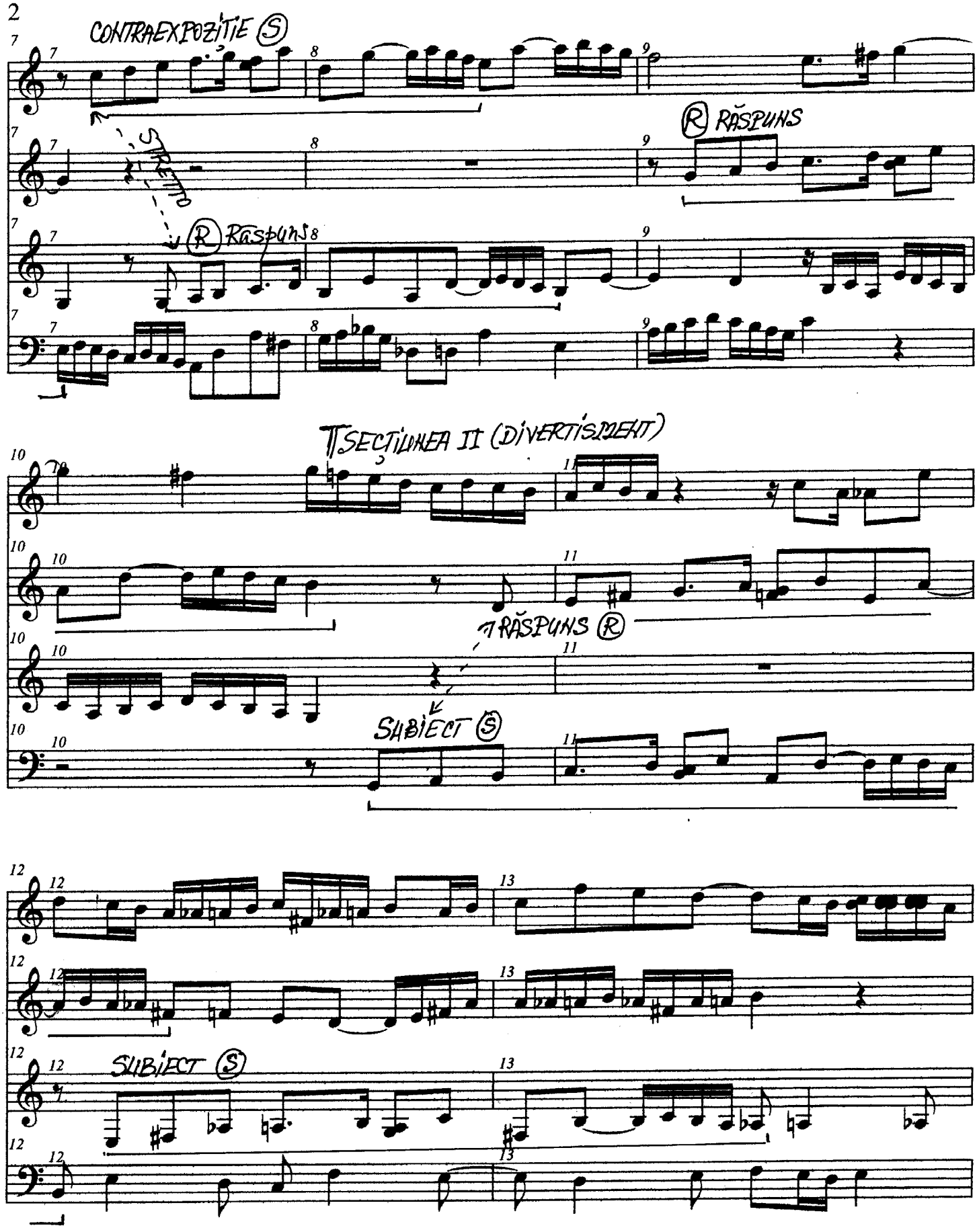

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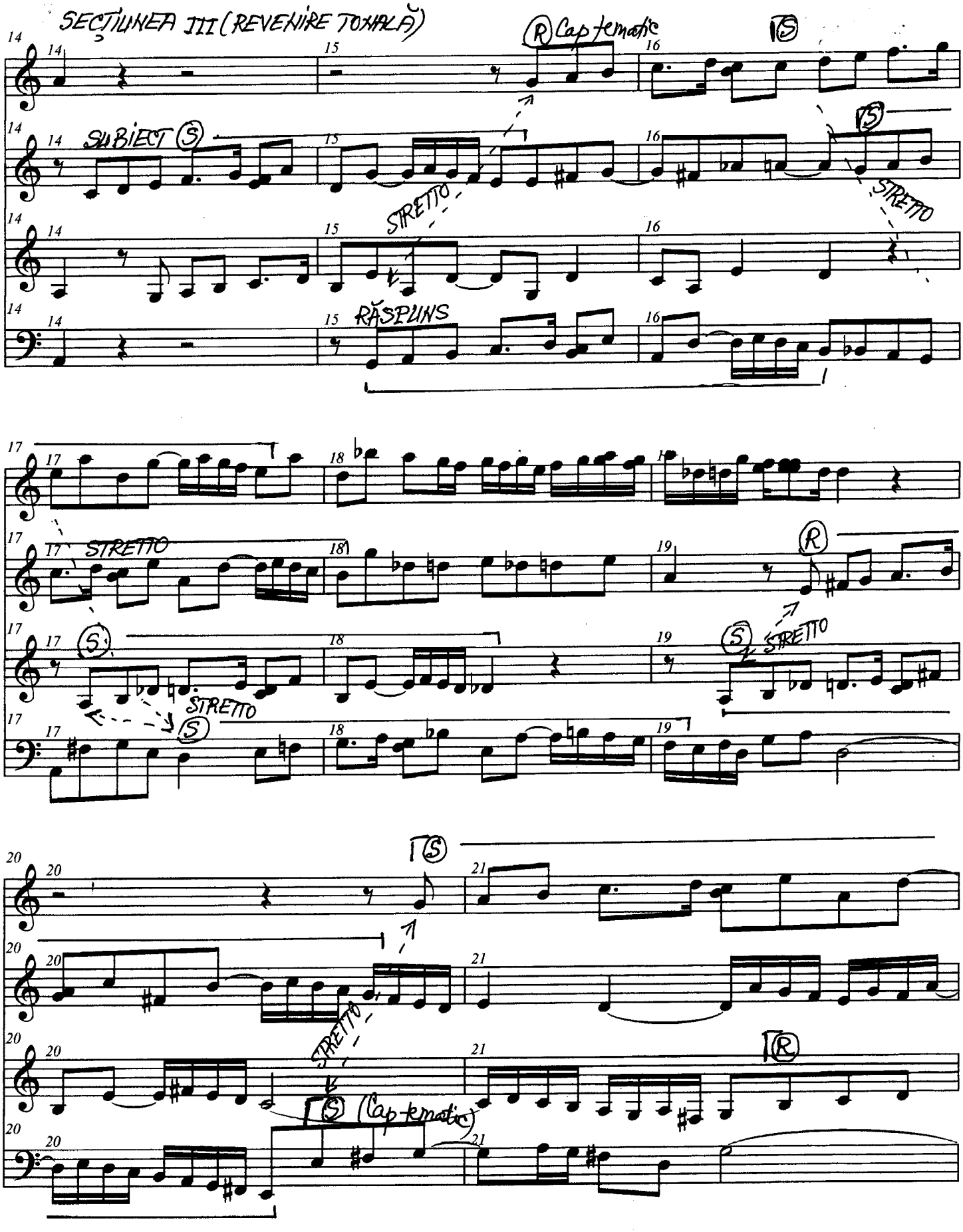

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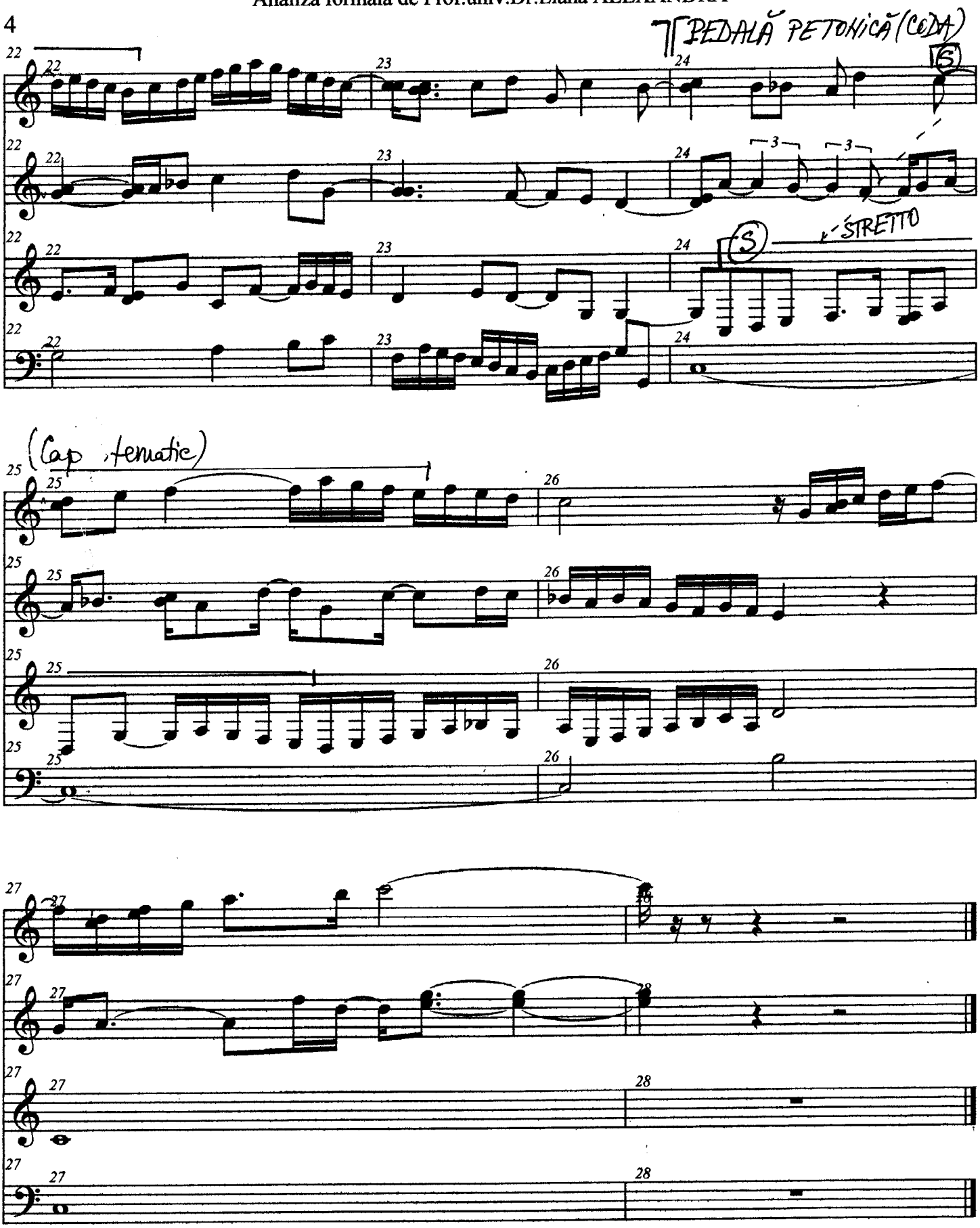

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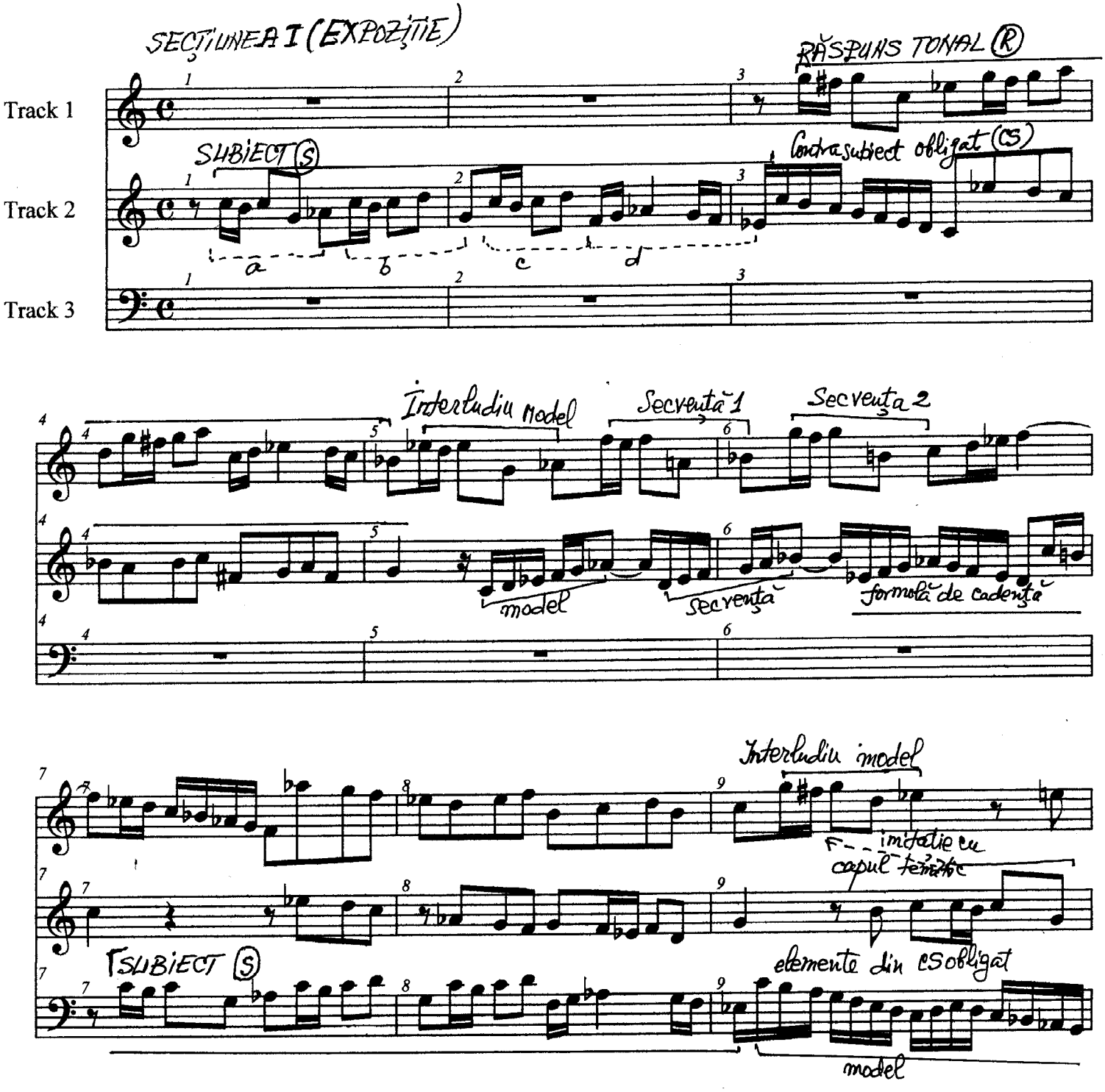

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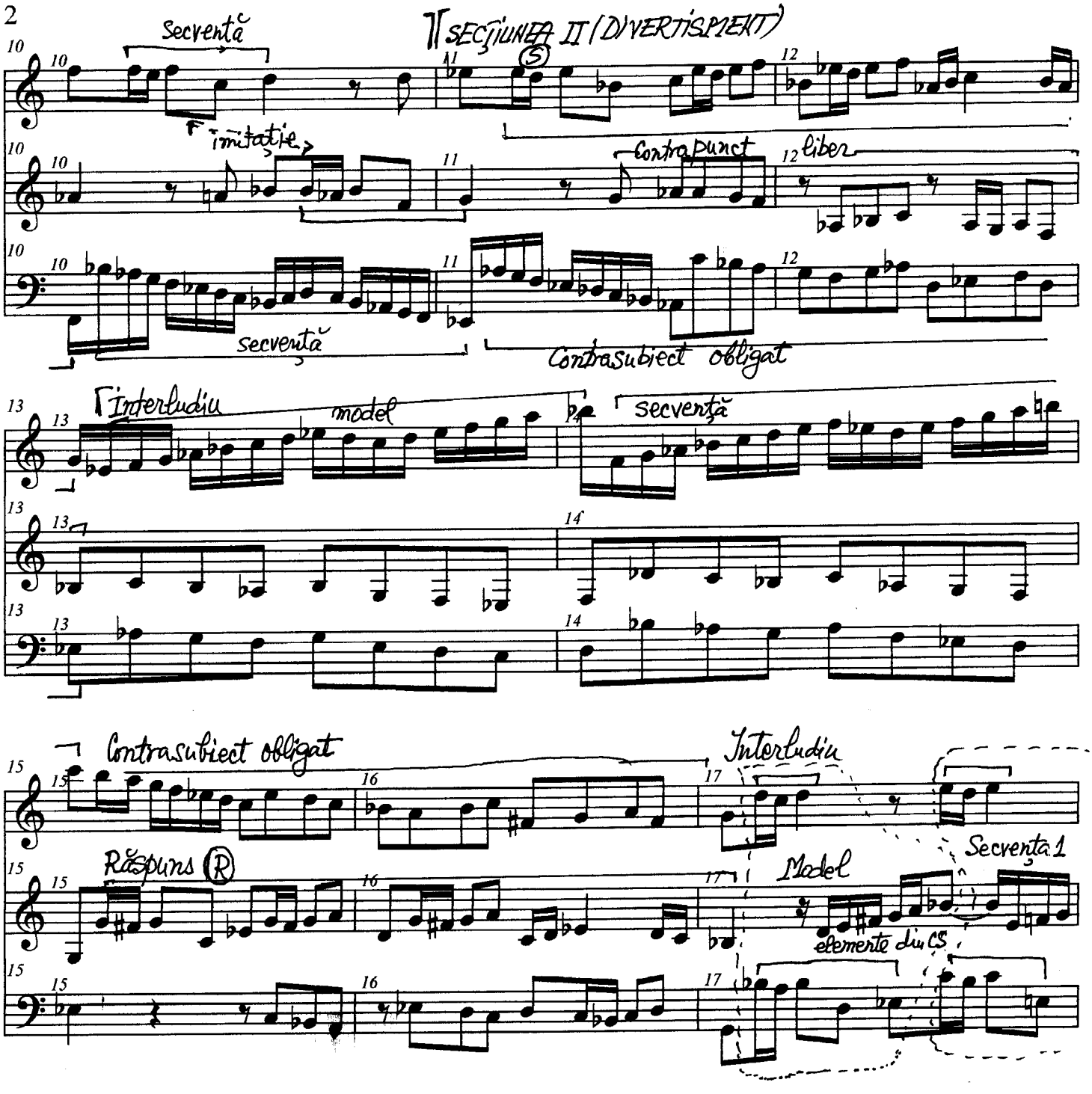

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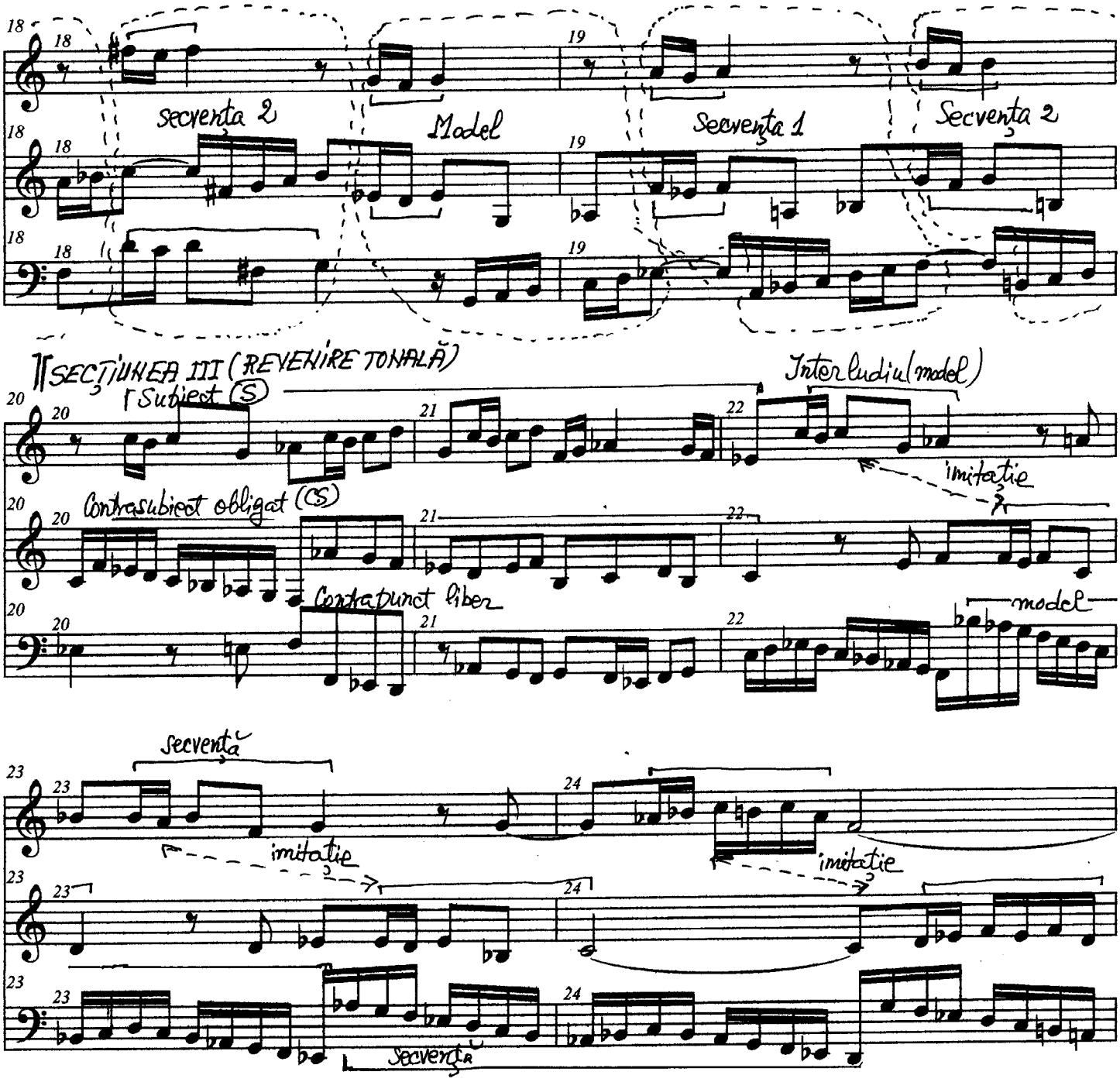

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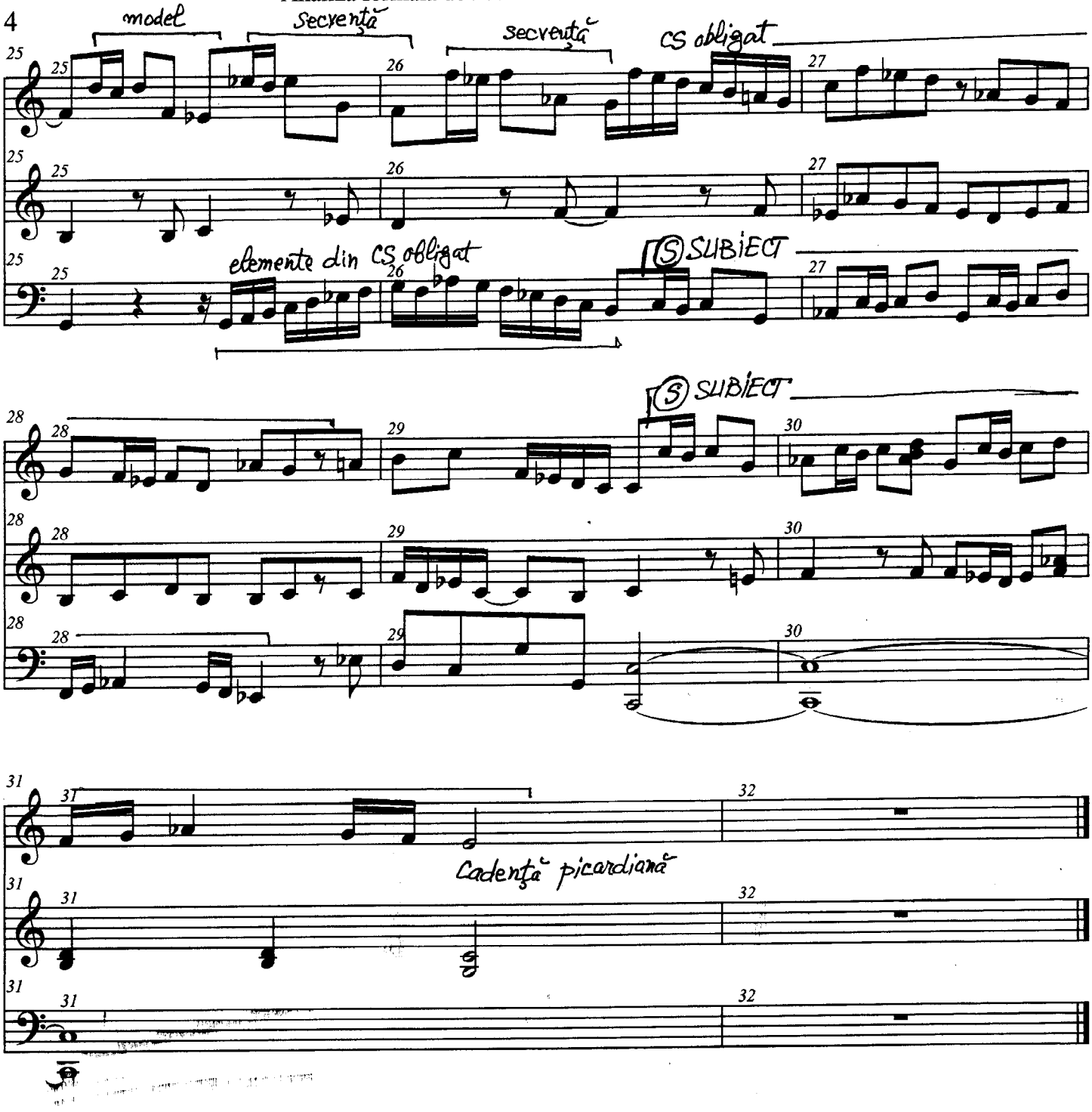

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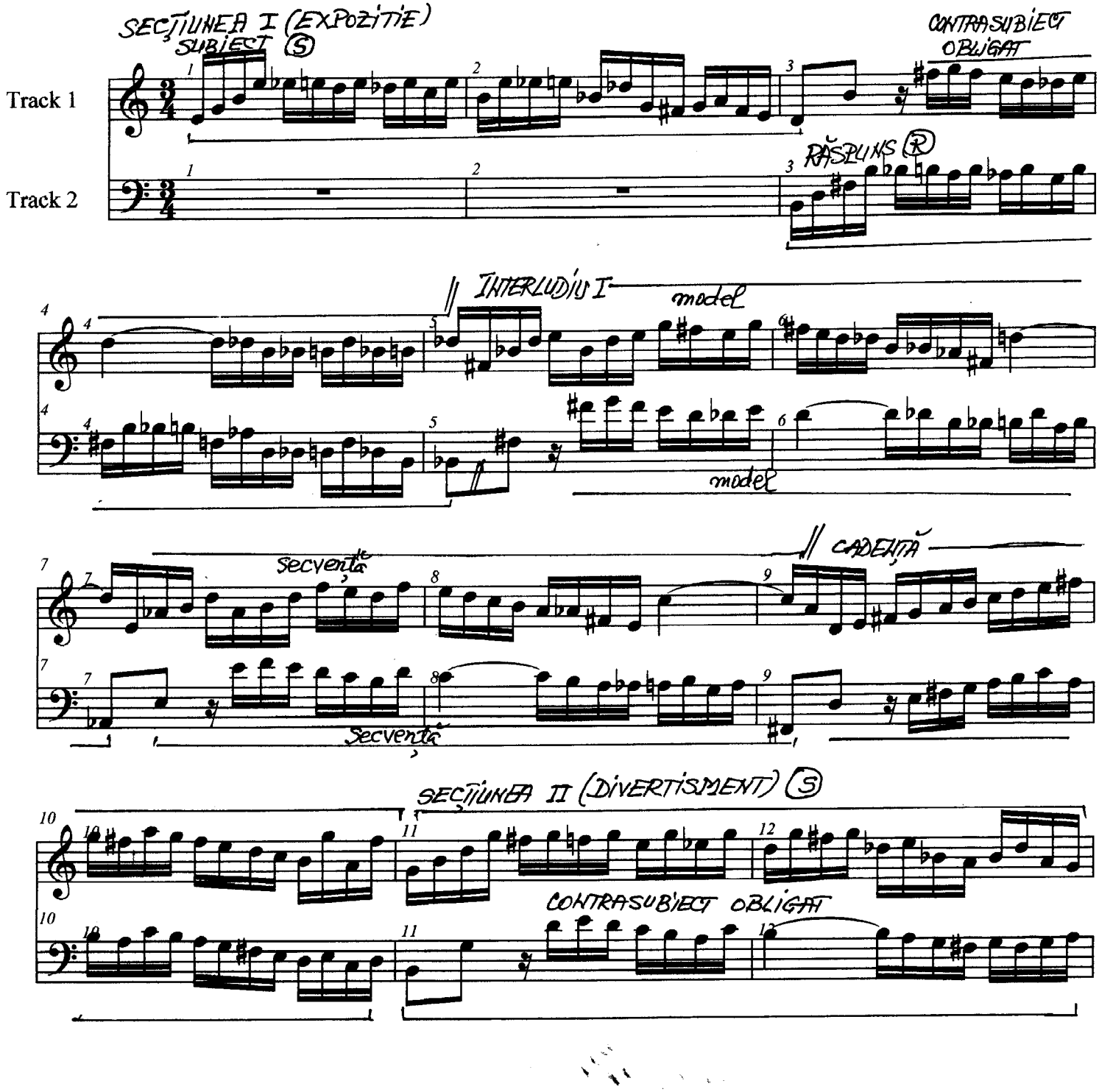

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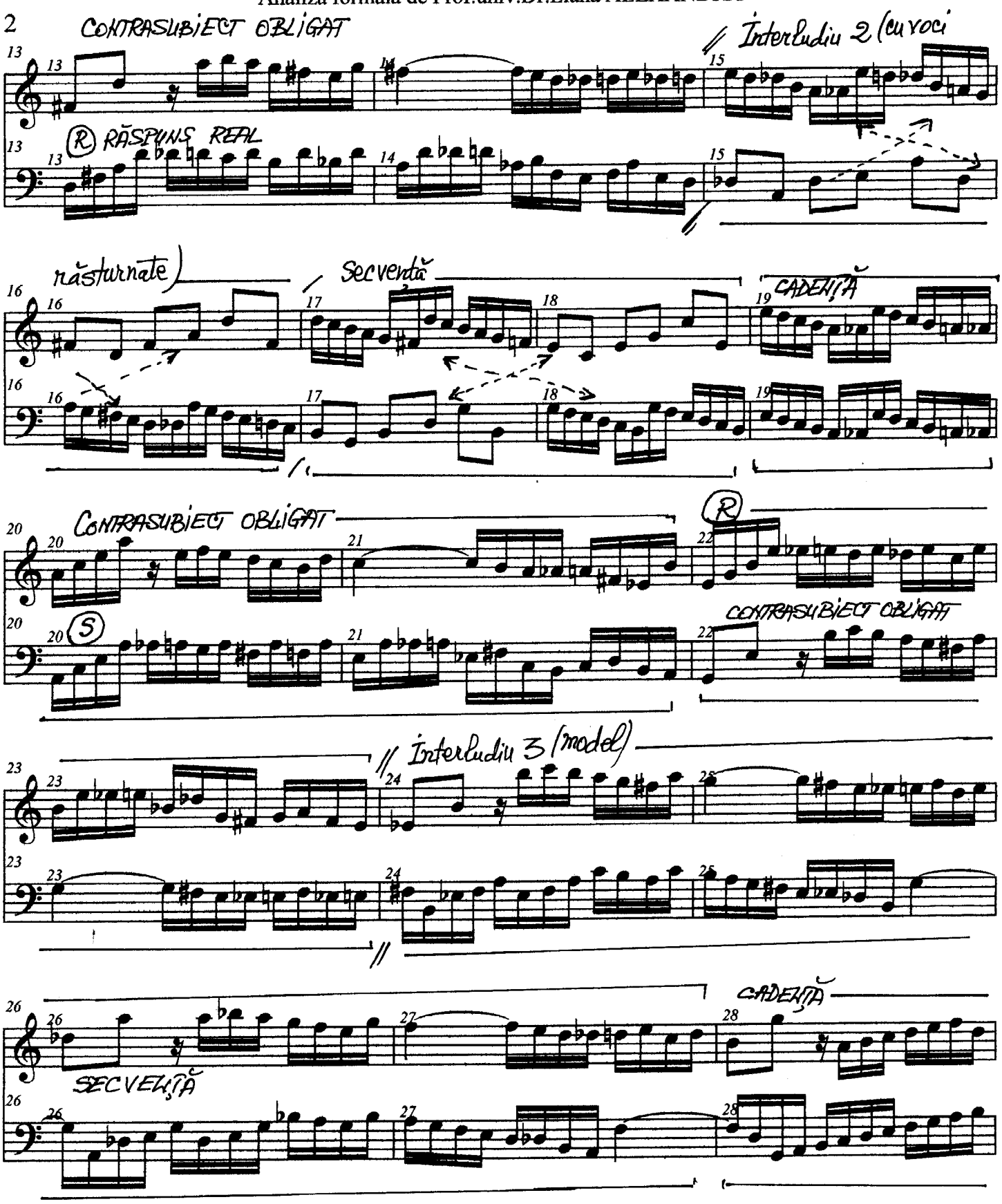

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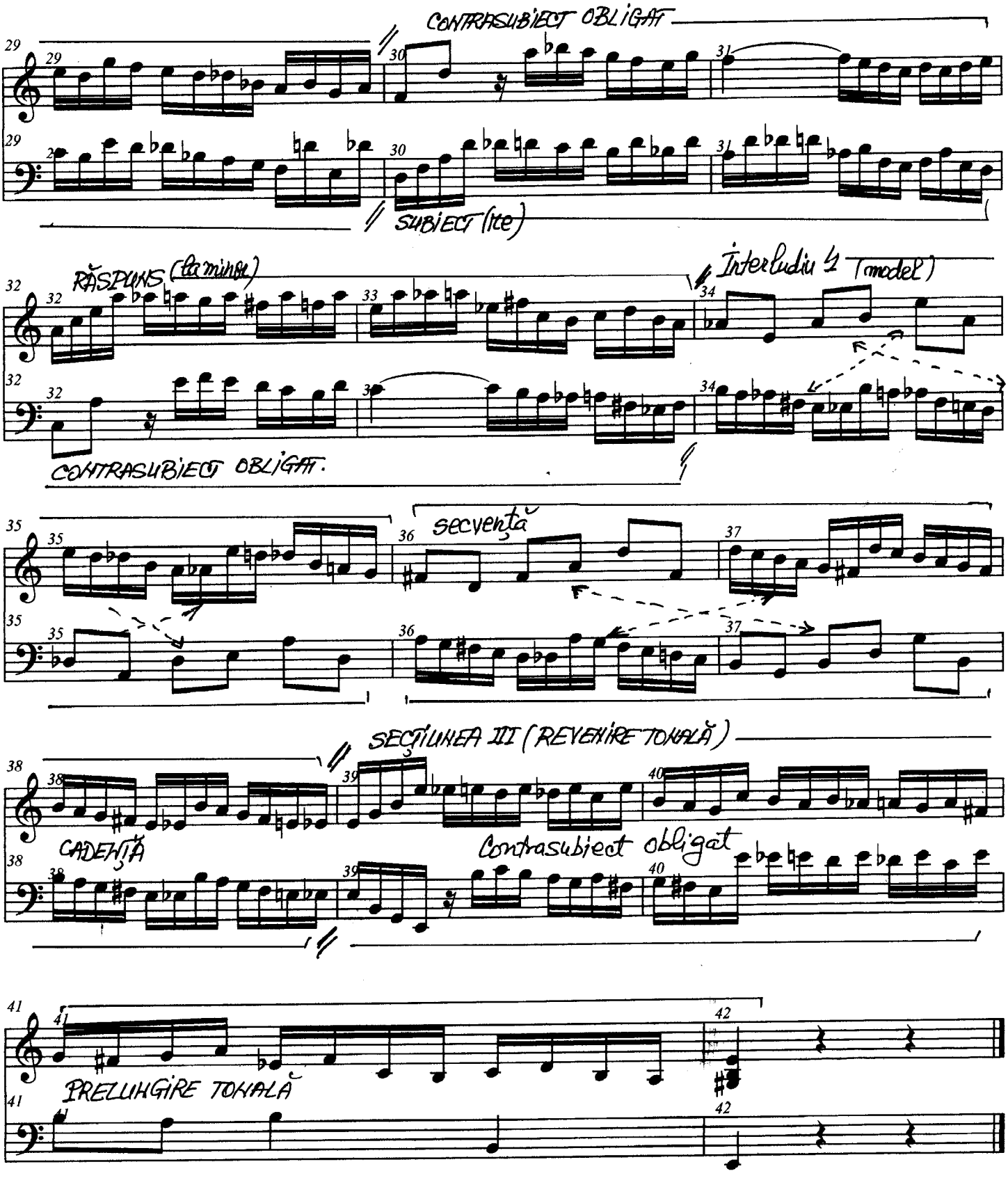

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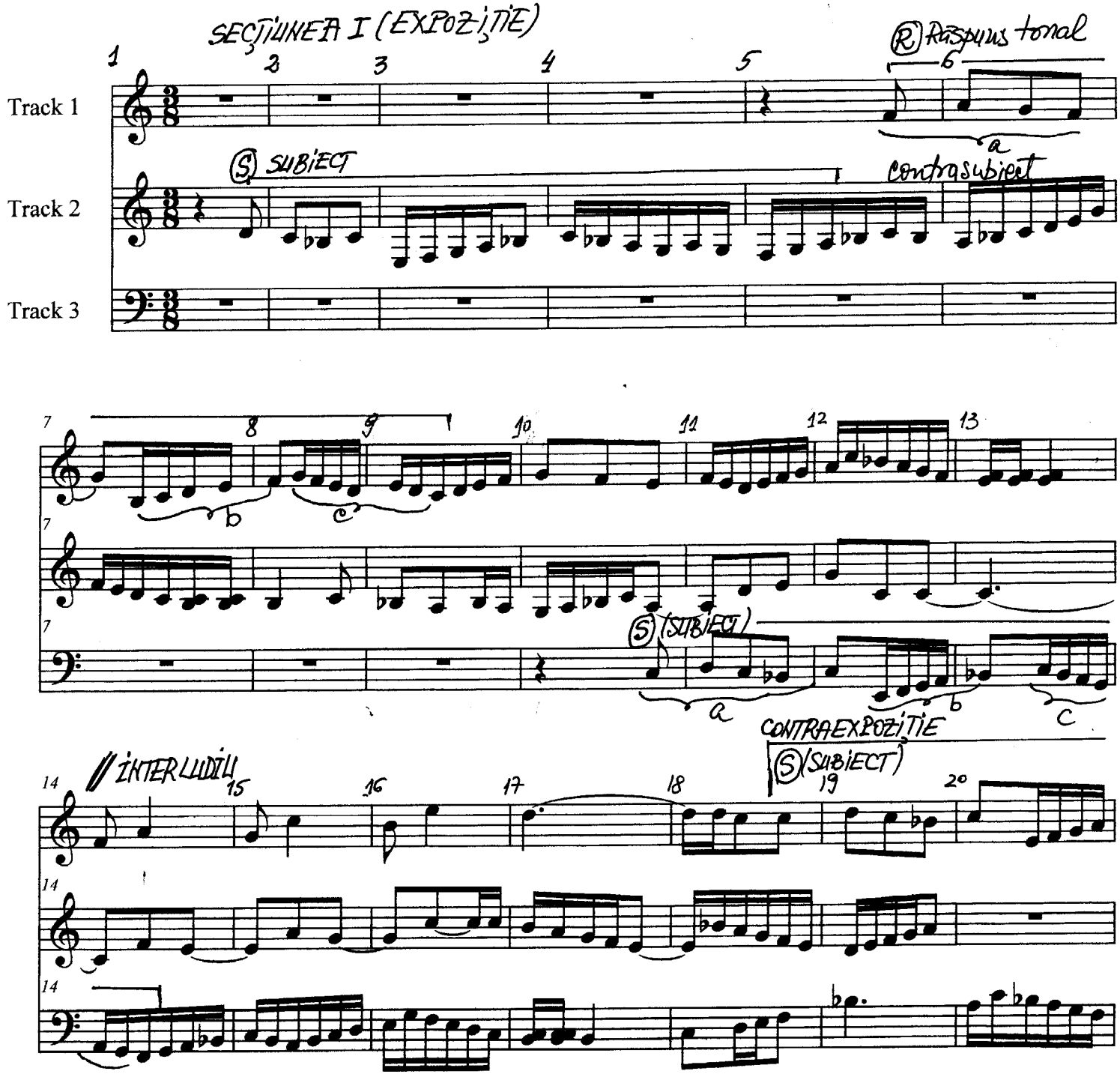

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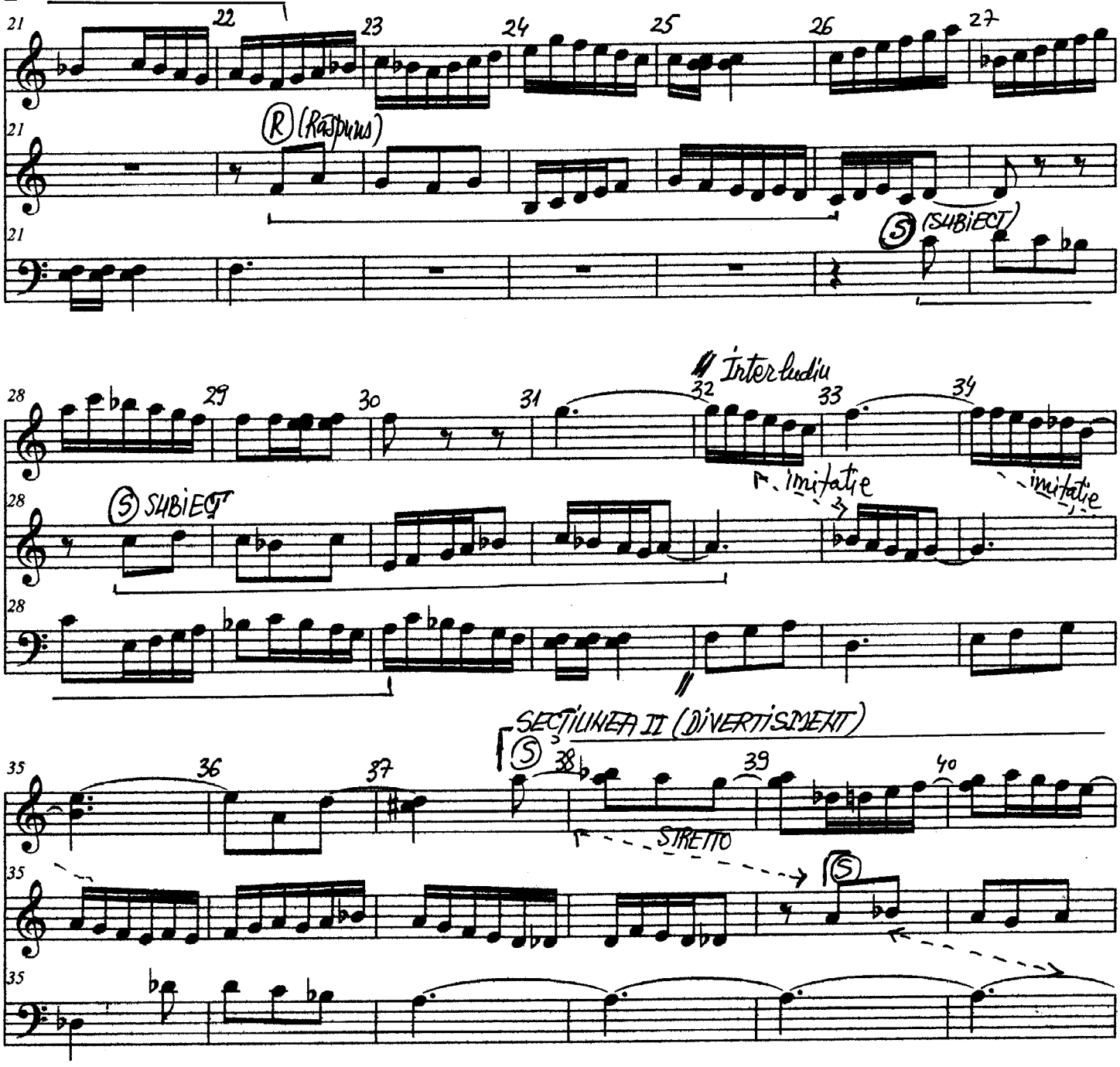

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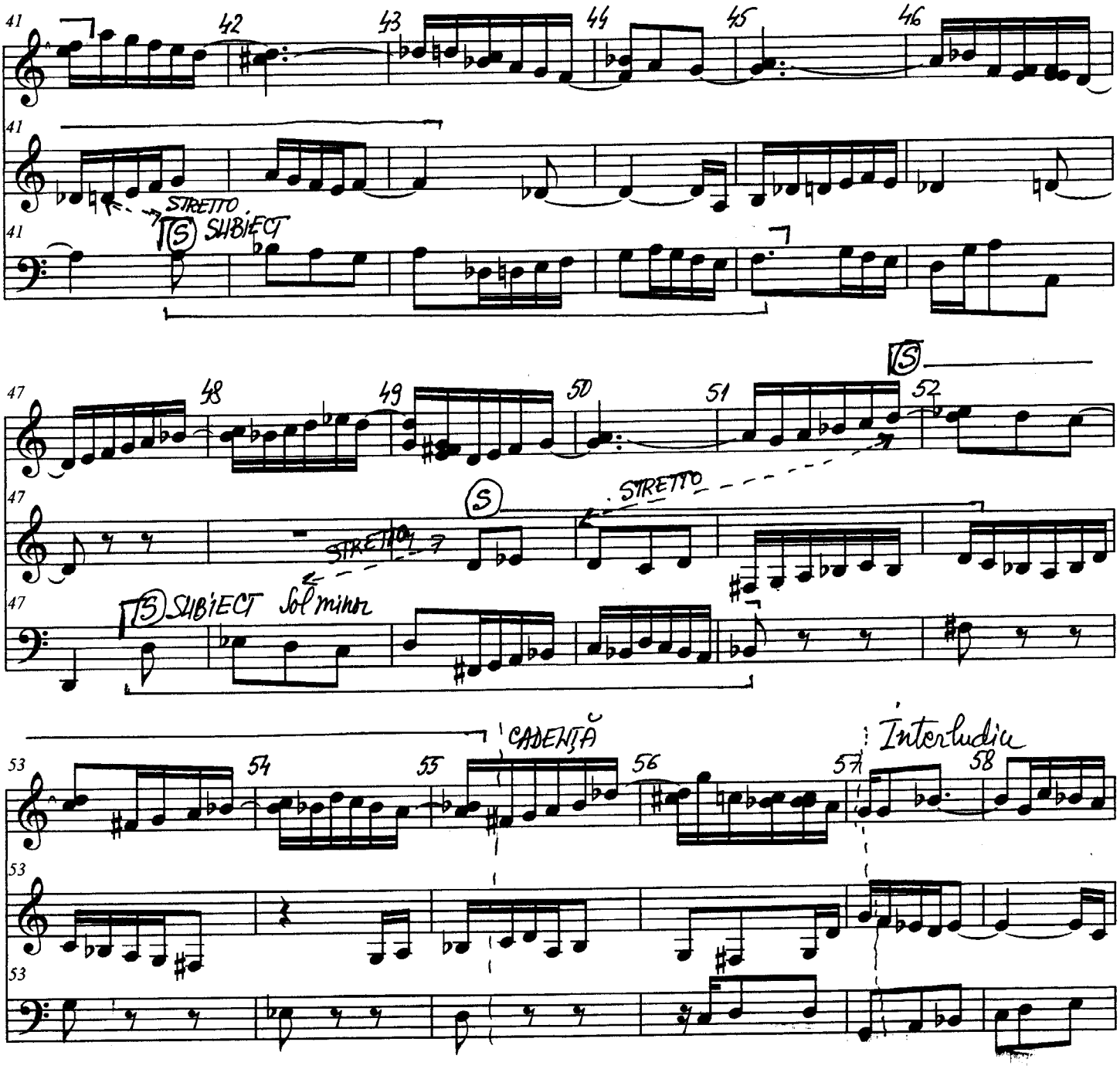

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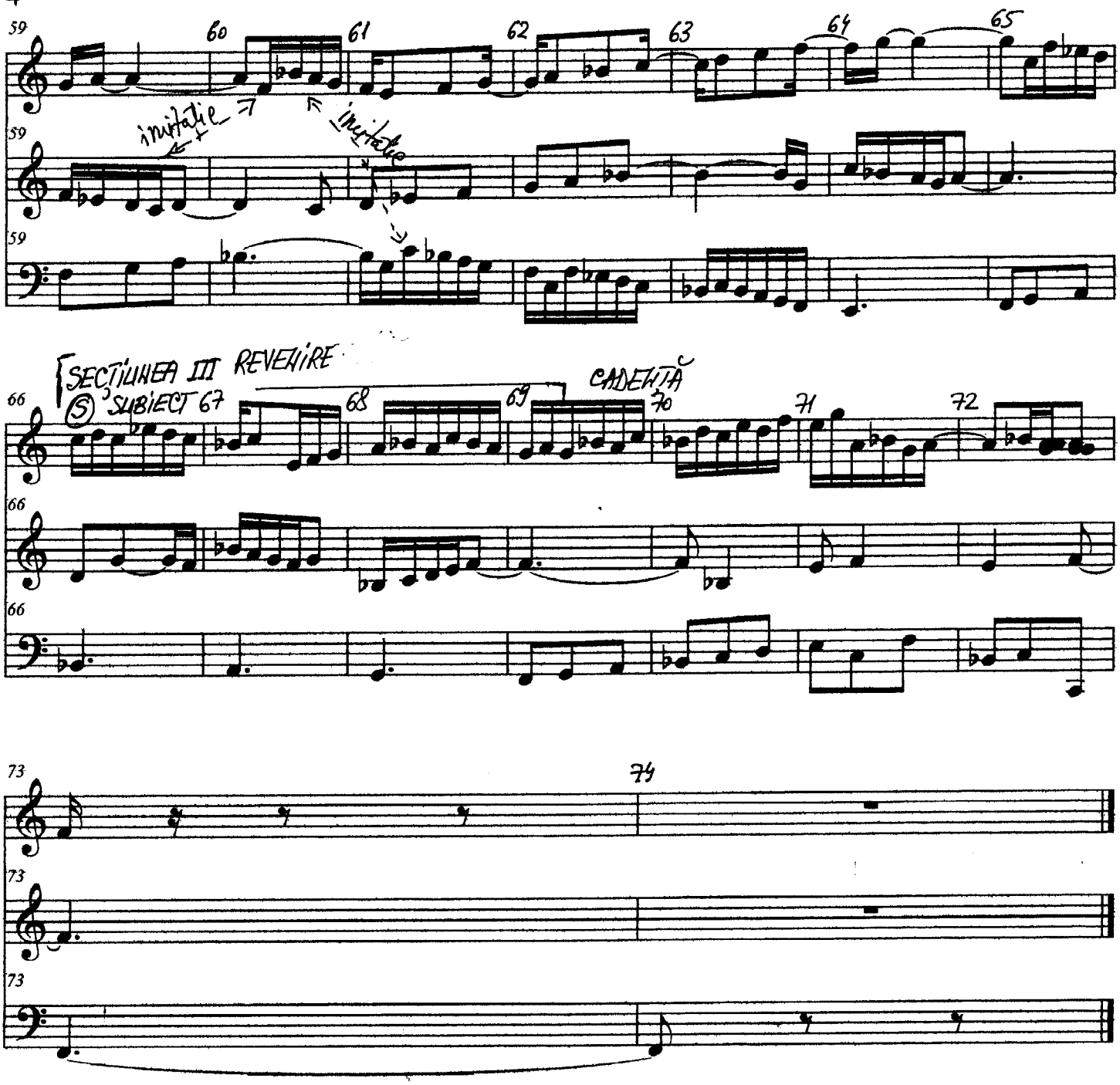

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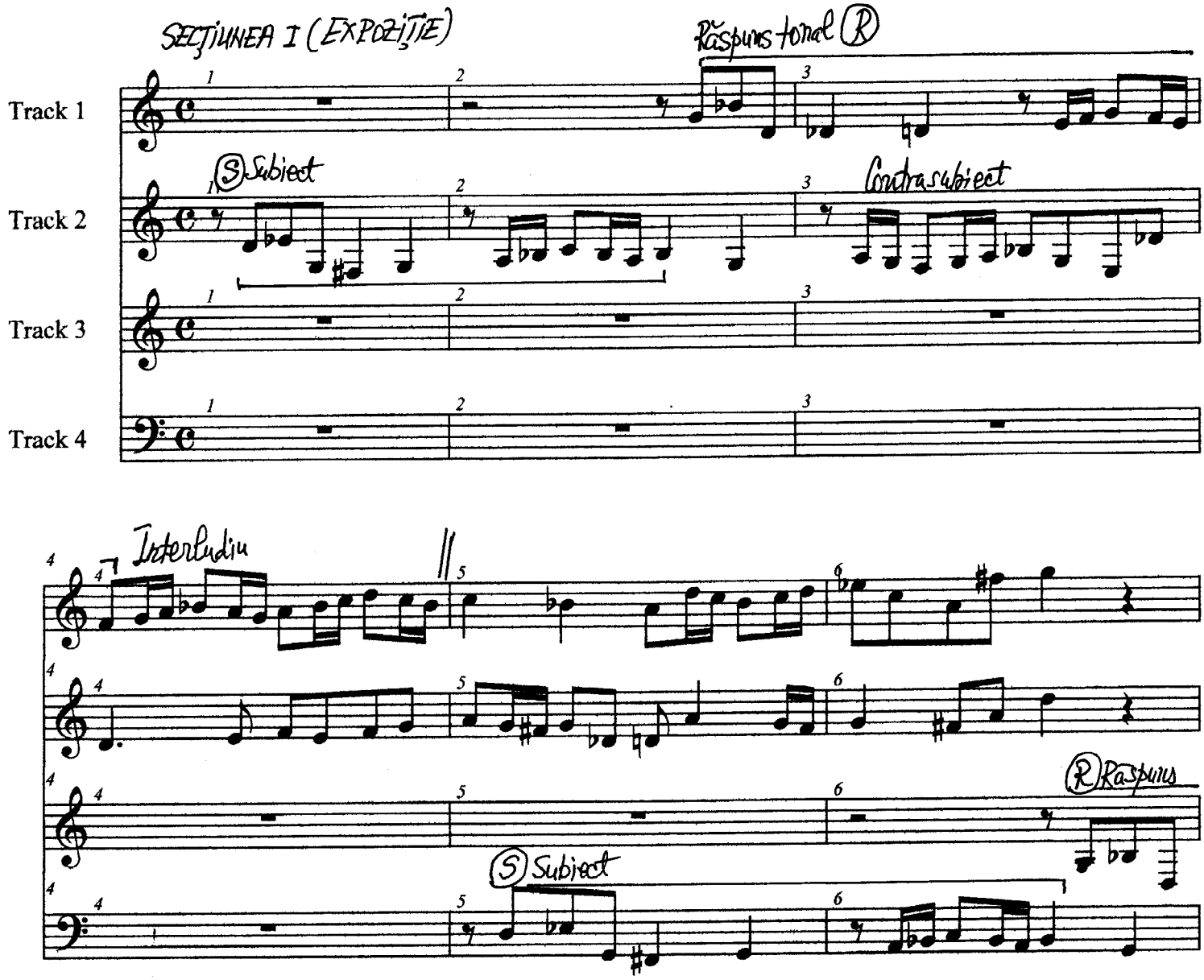

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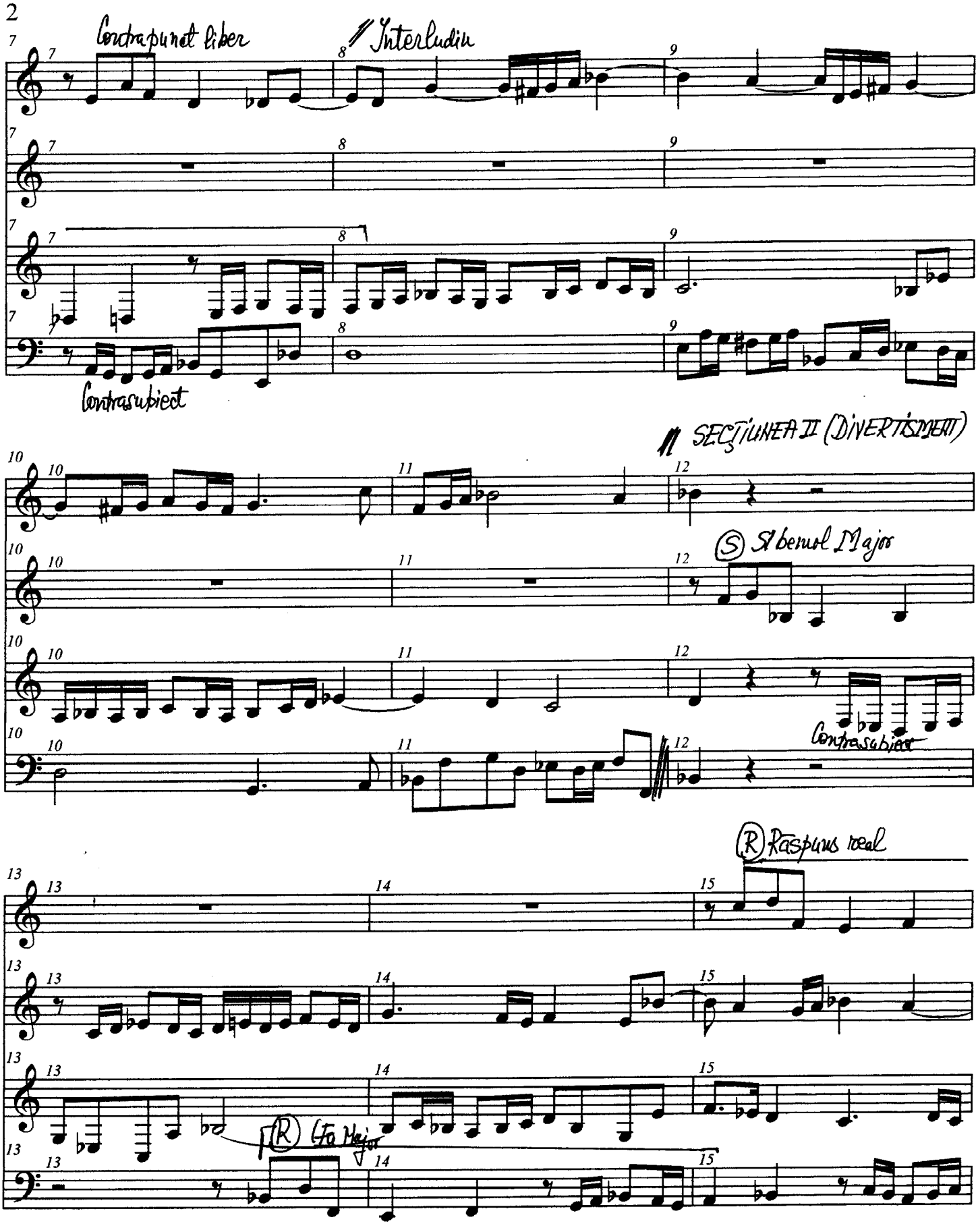

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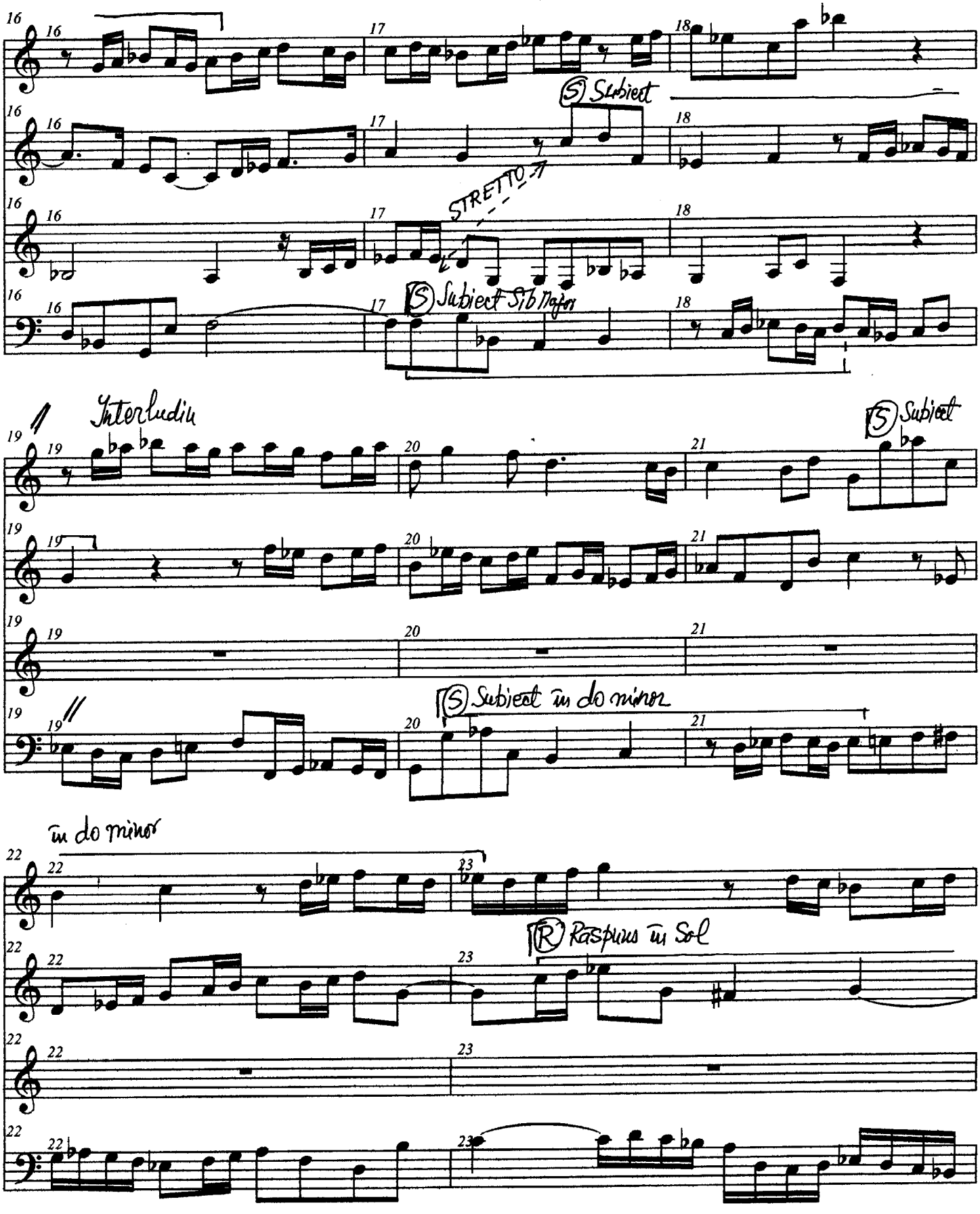

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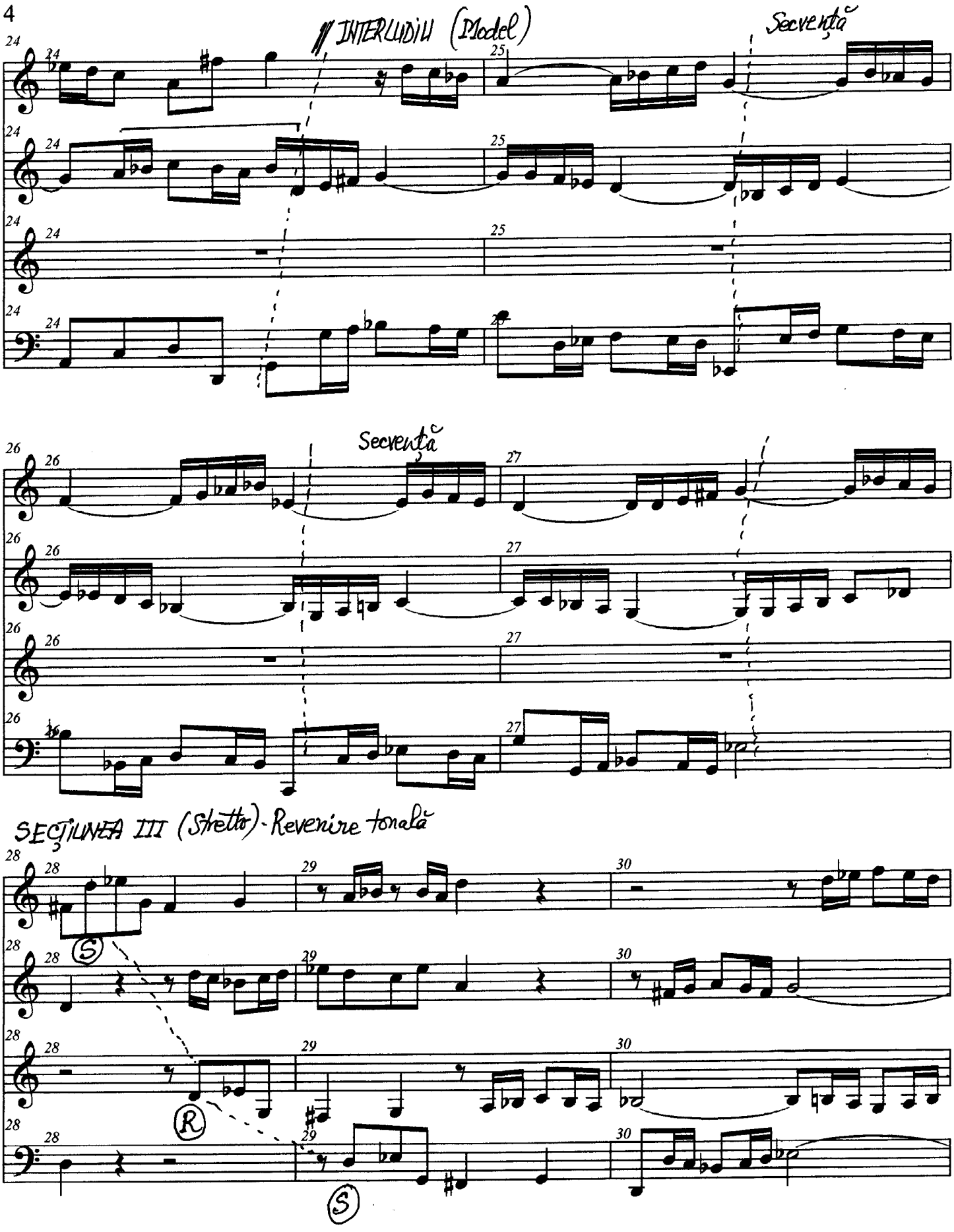

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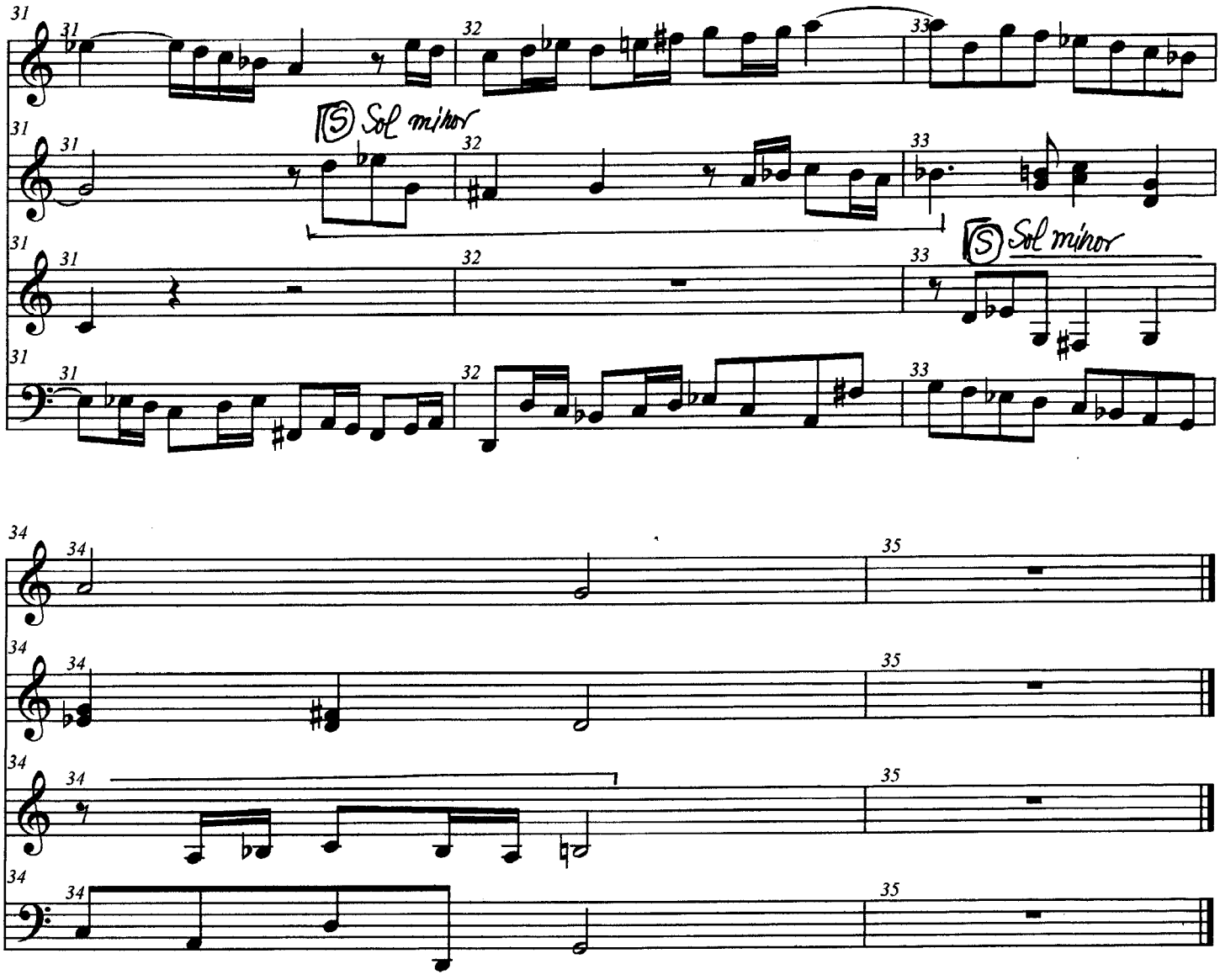

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Fuga 21

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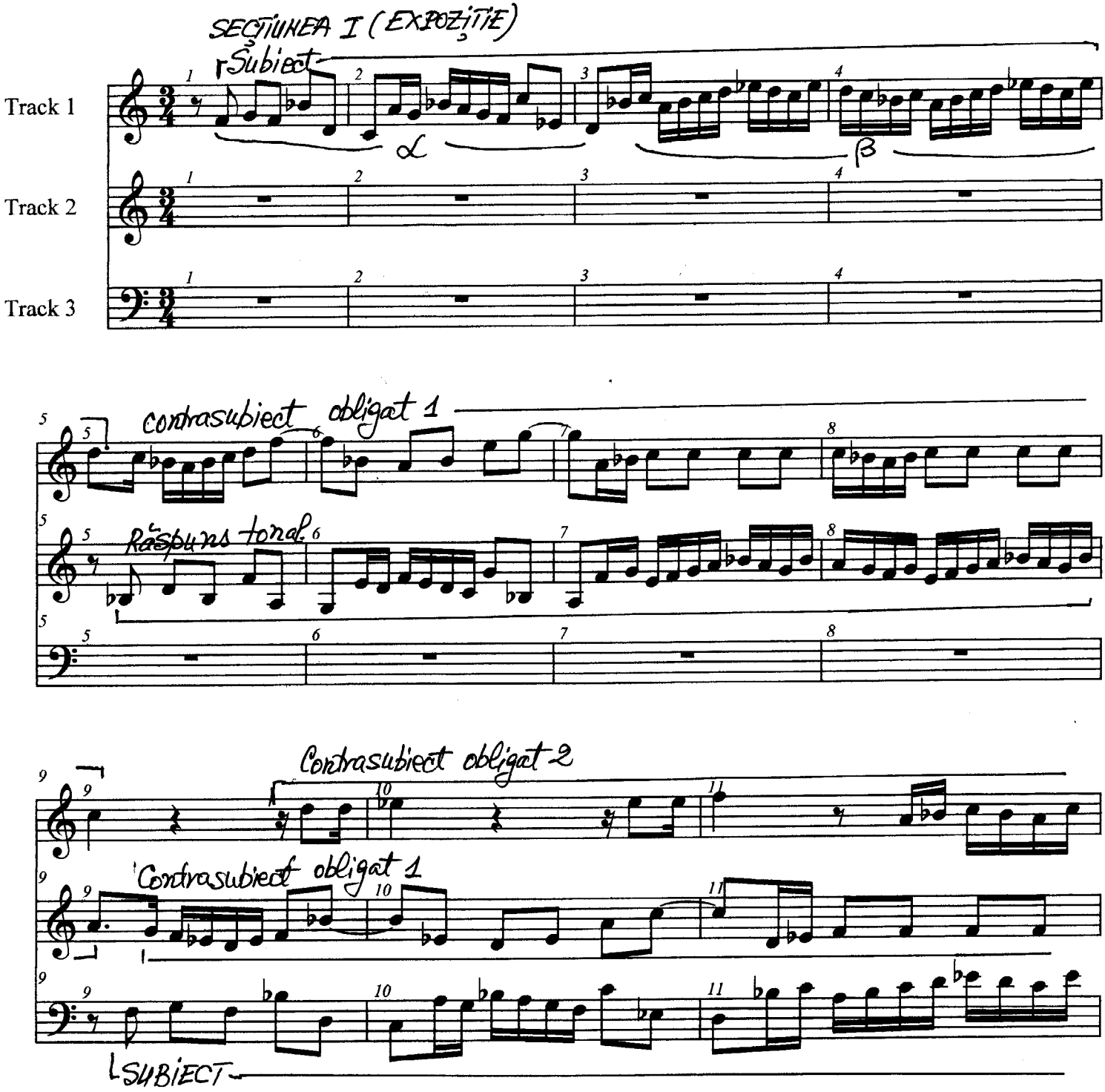

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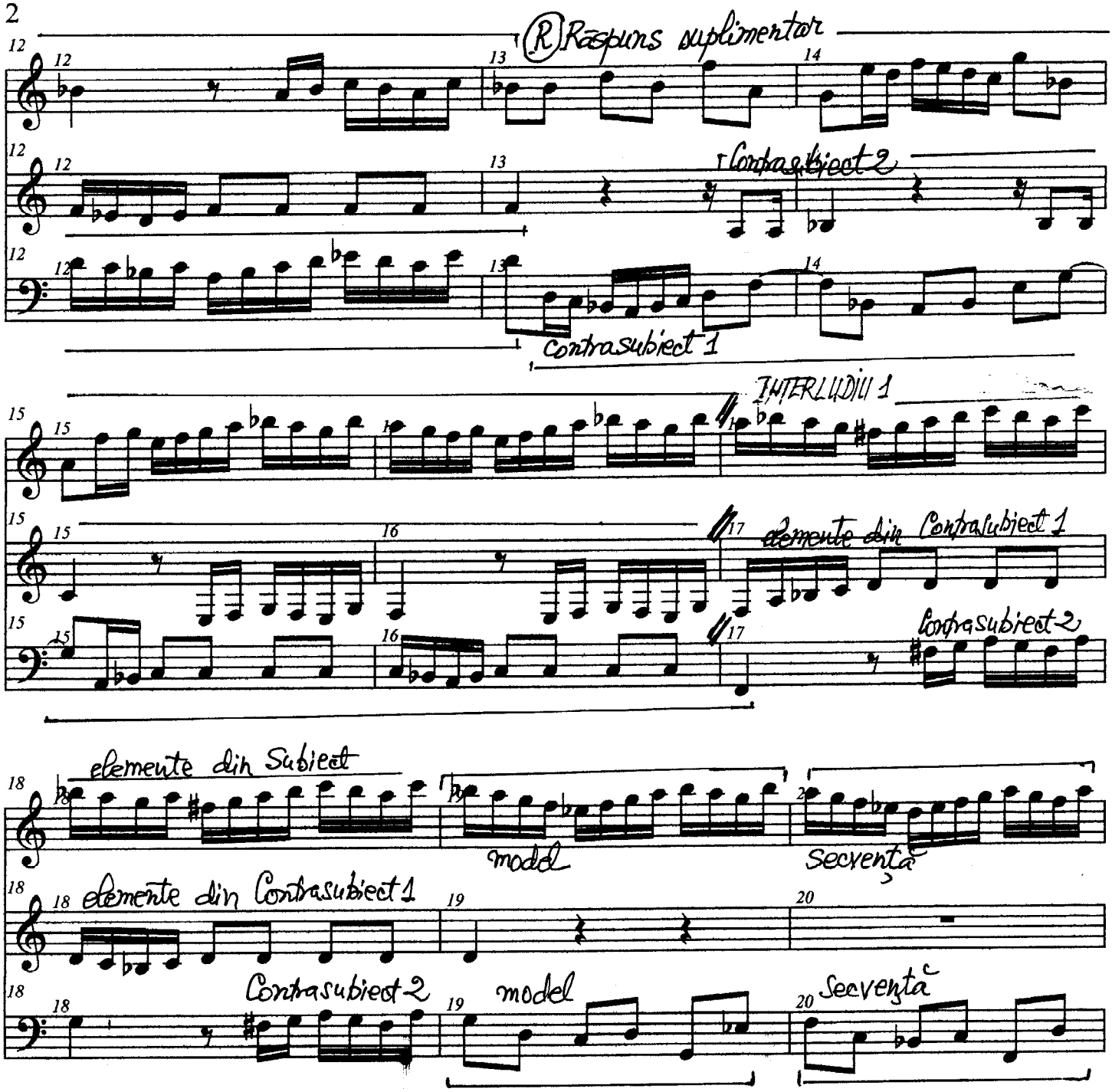

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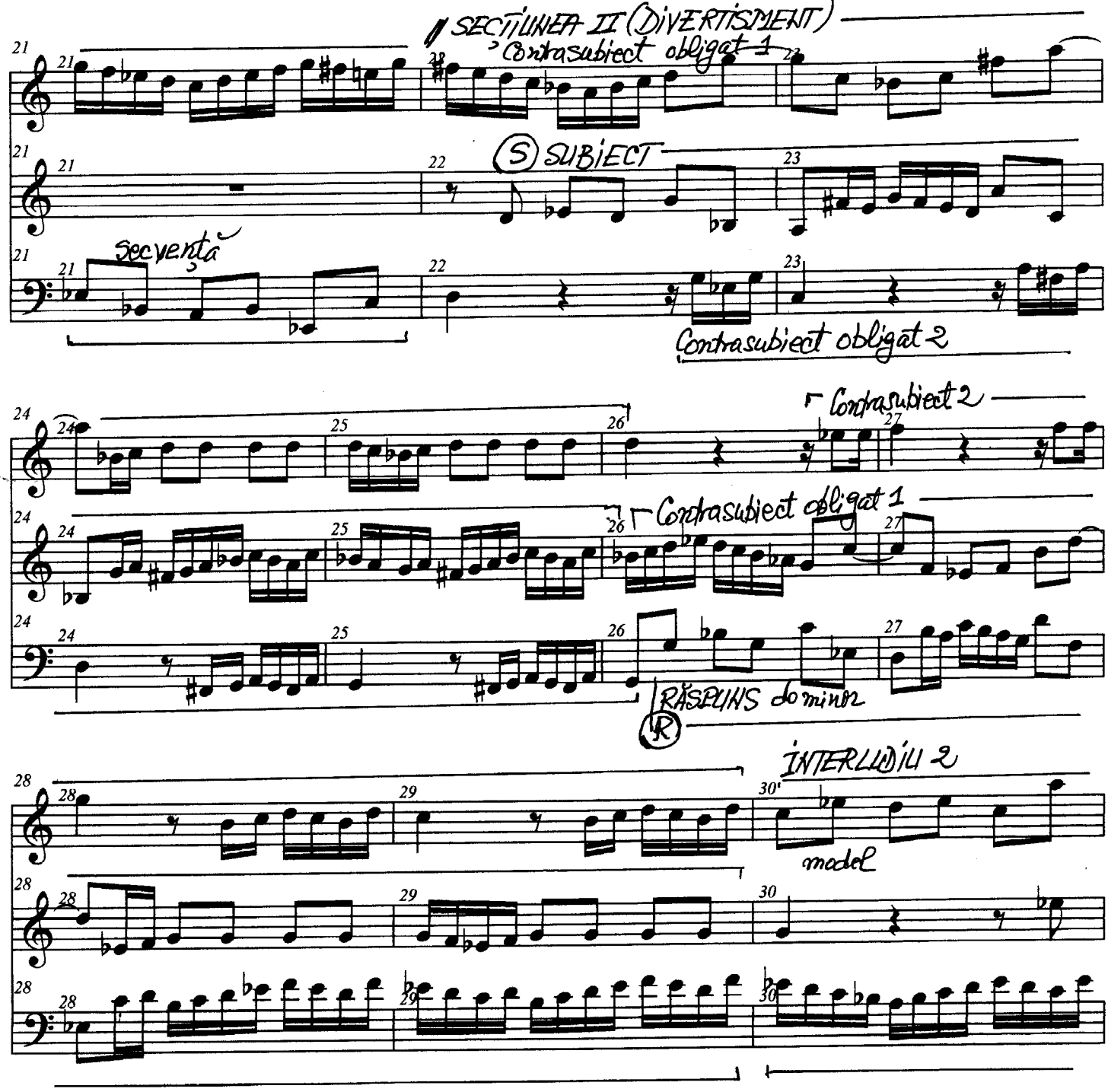

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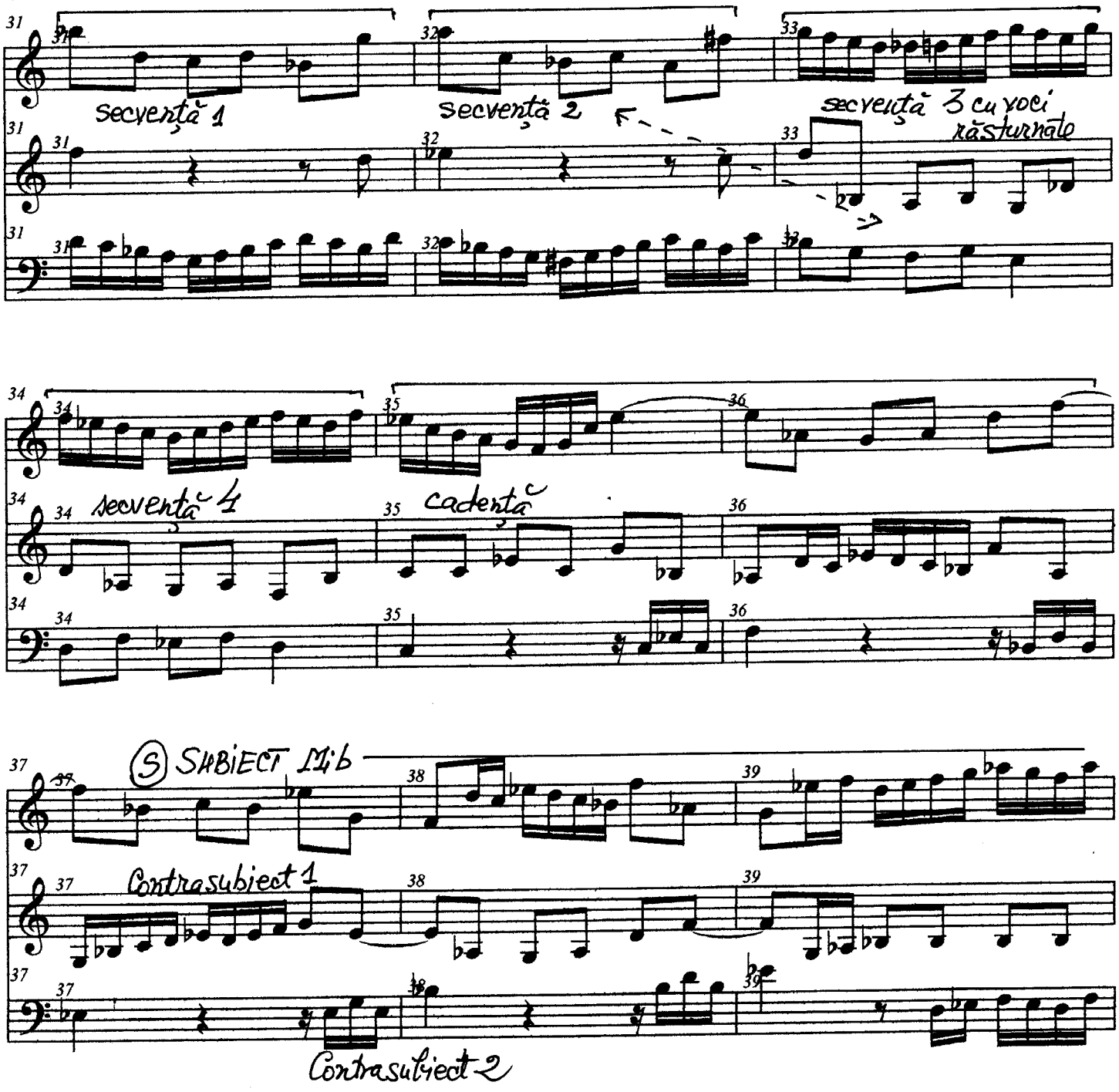

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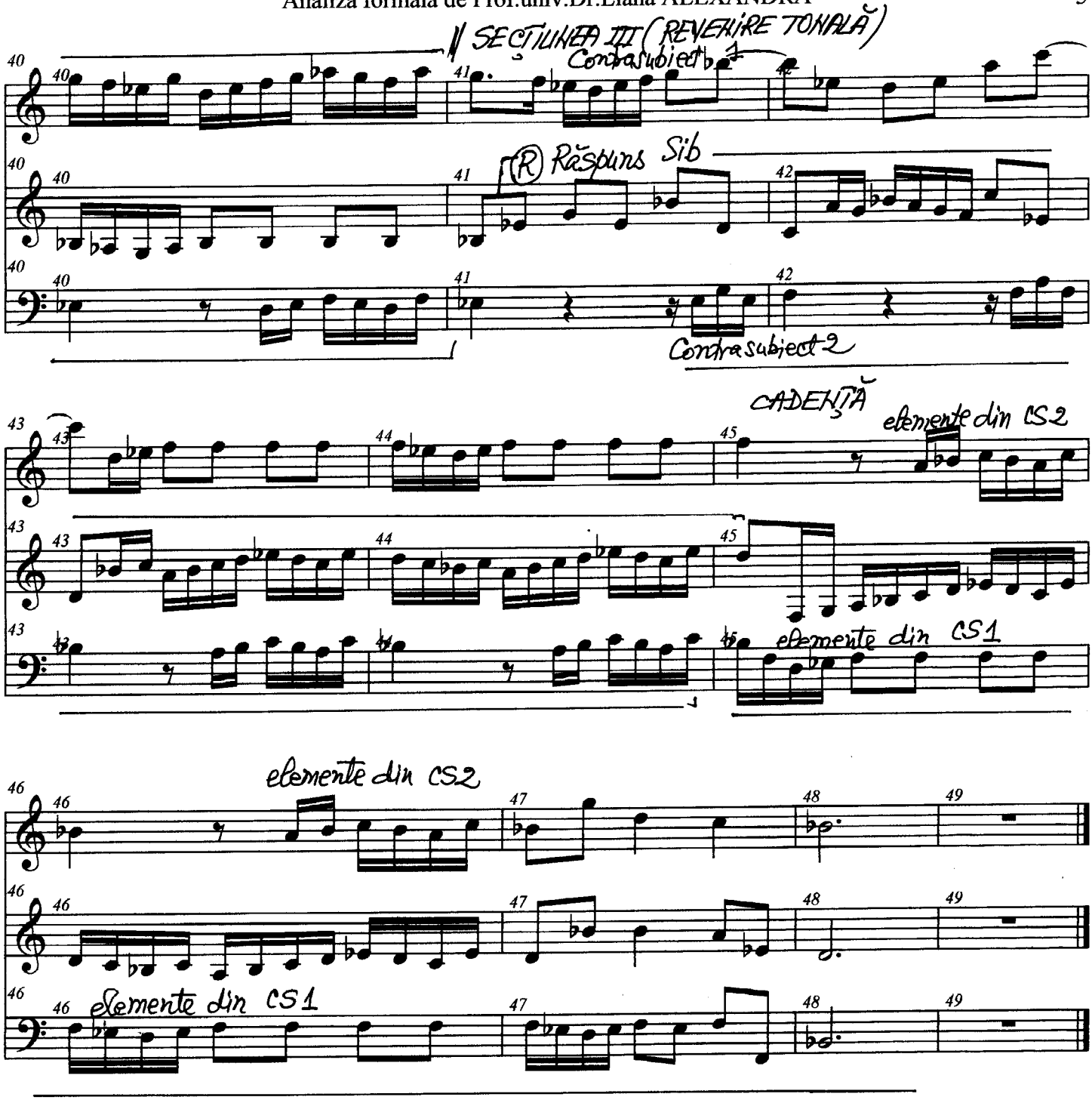

free-scores.com

Fuga Nr.1

D. Shostakovich

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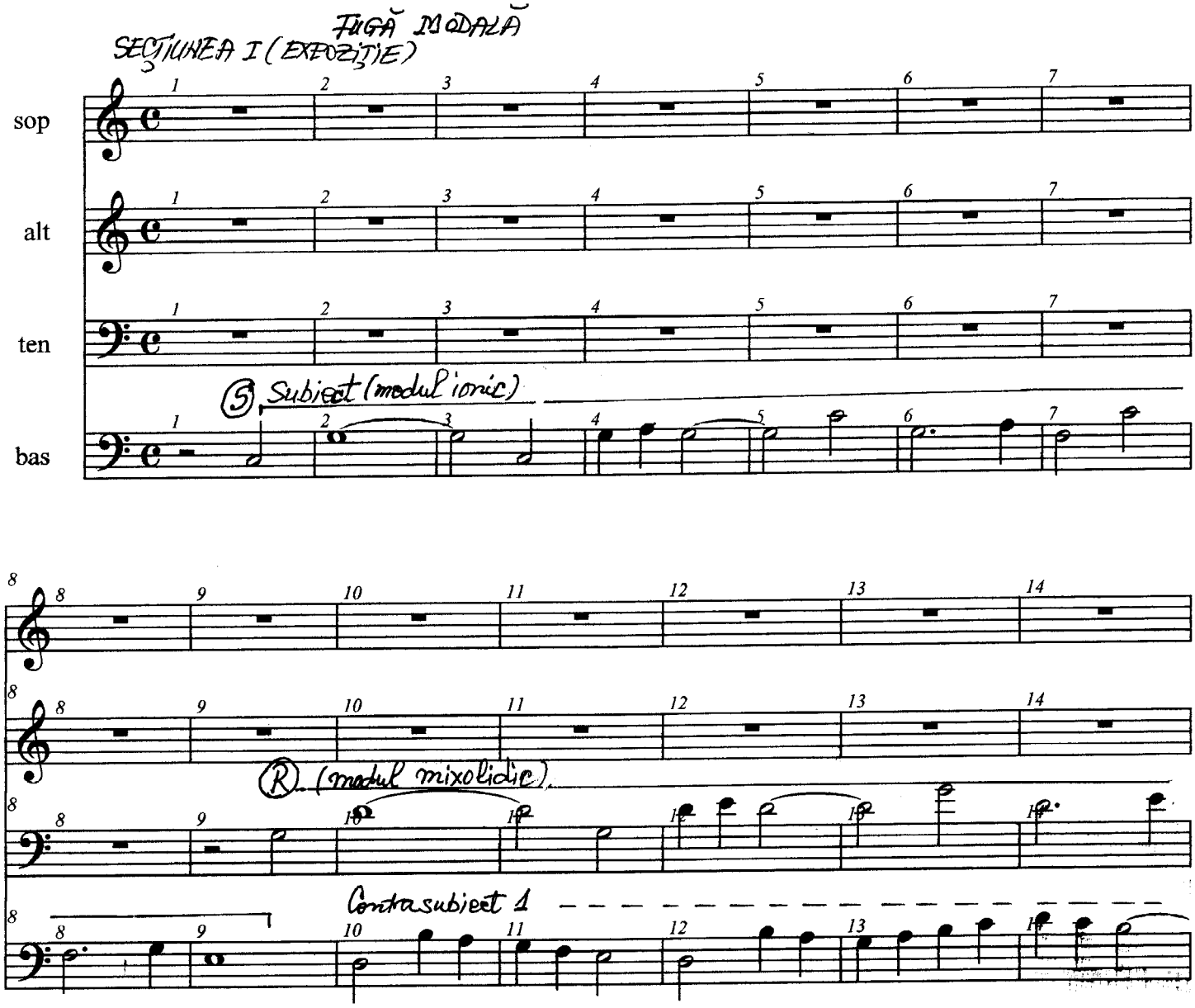

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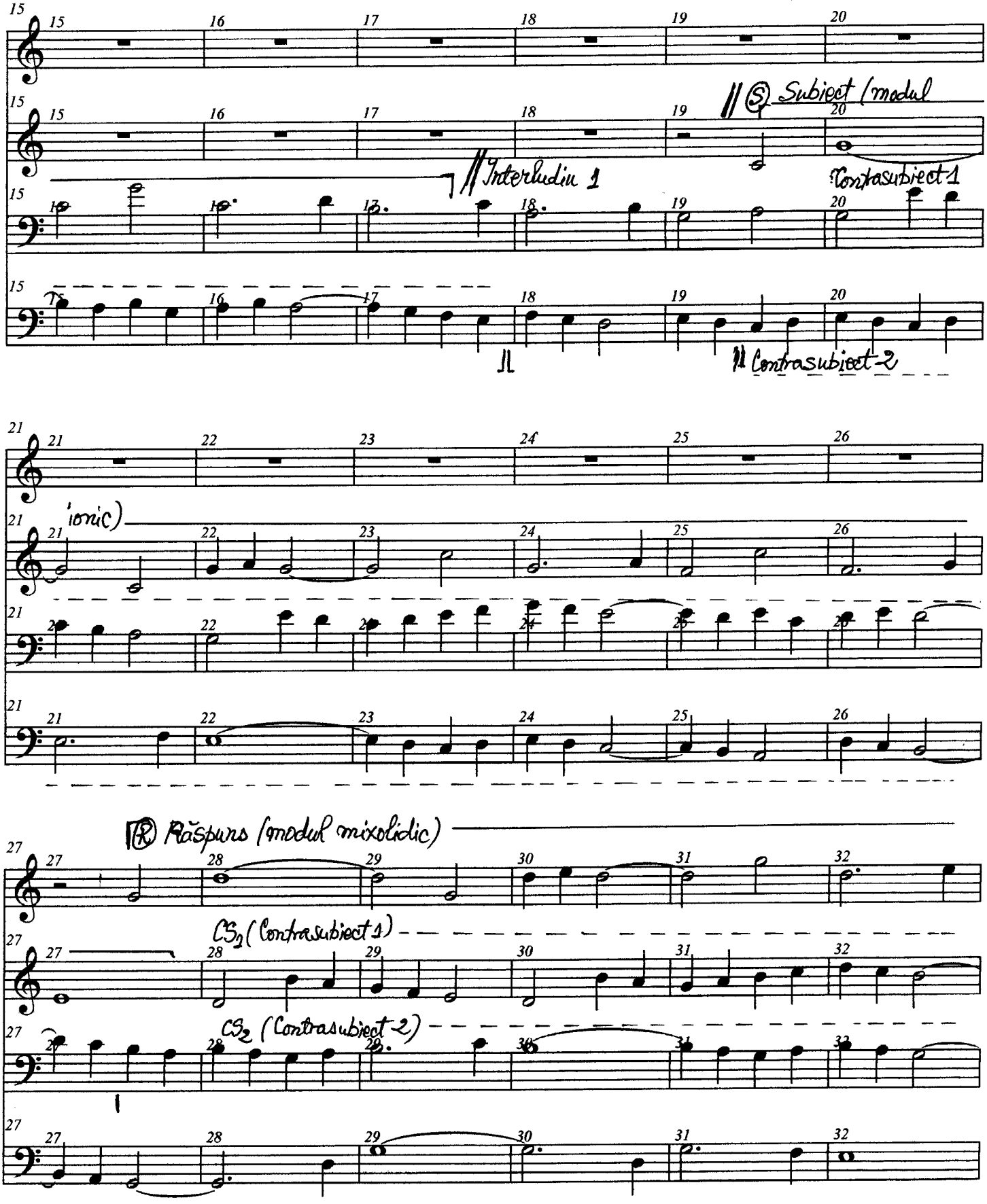

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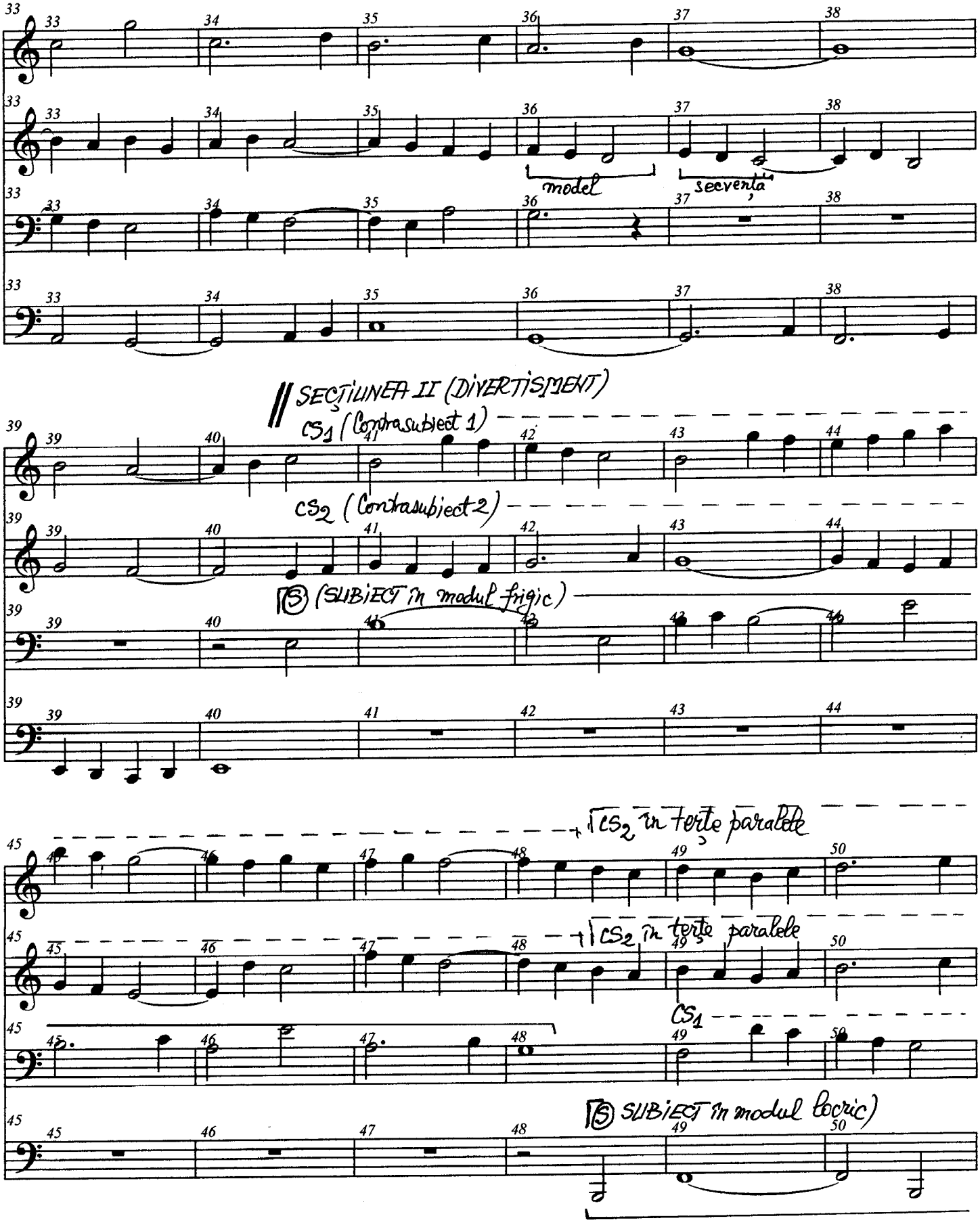

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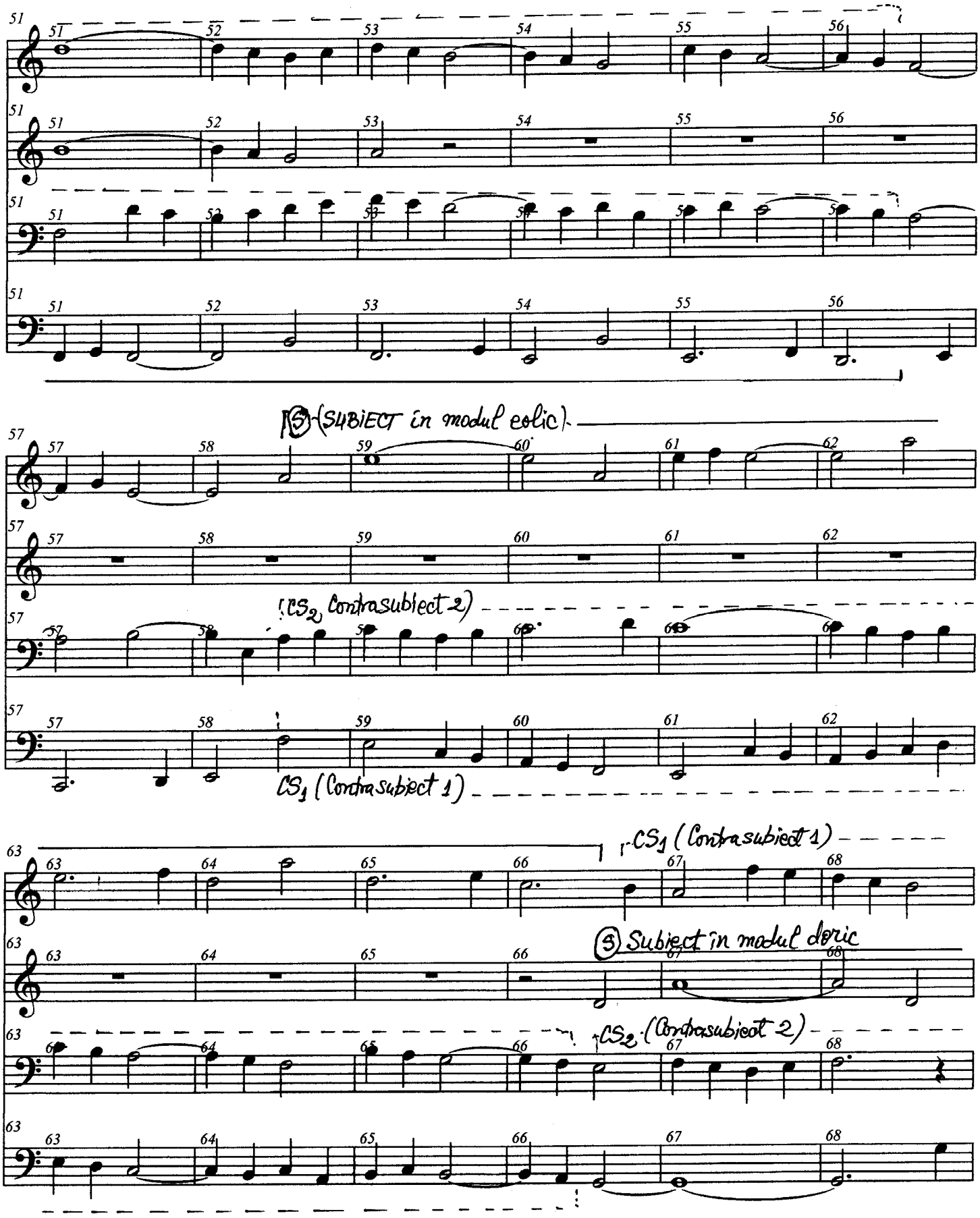

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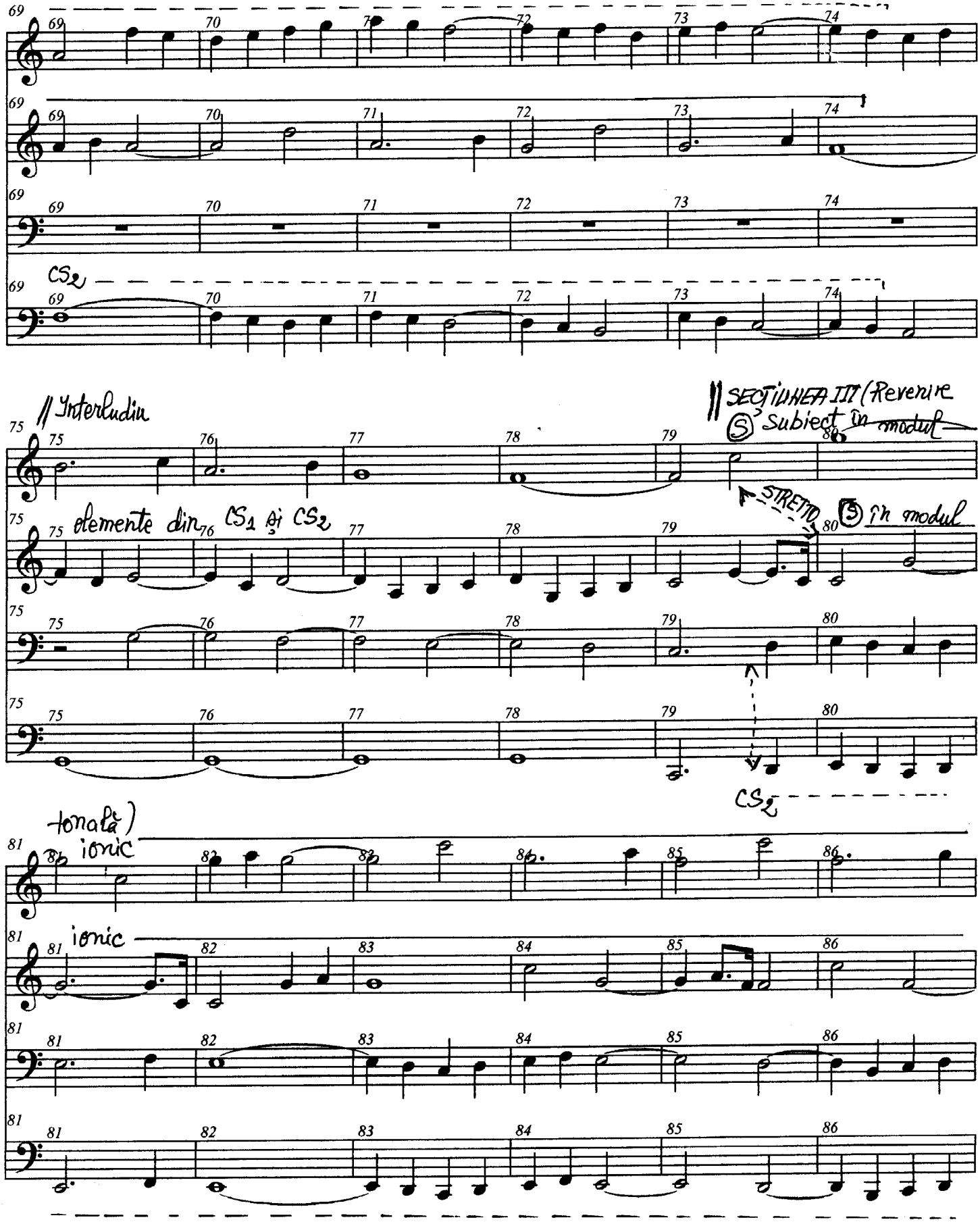

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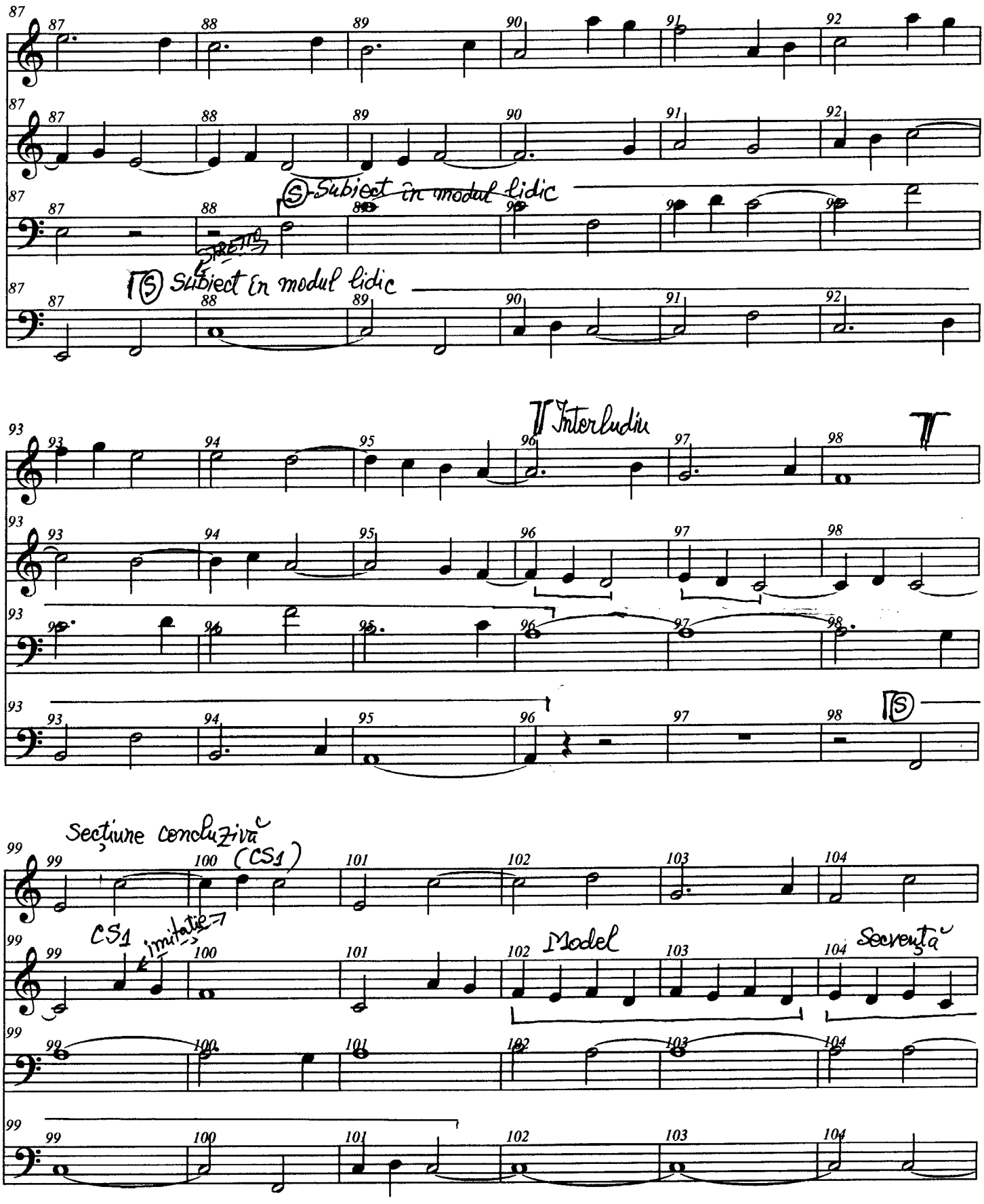

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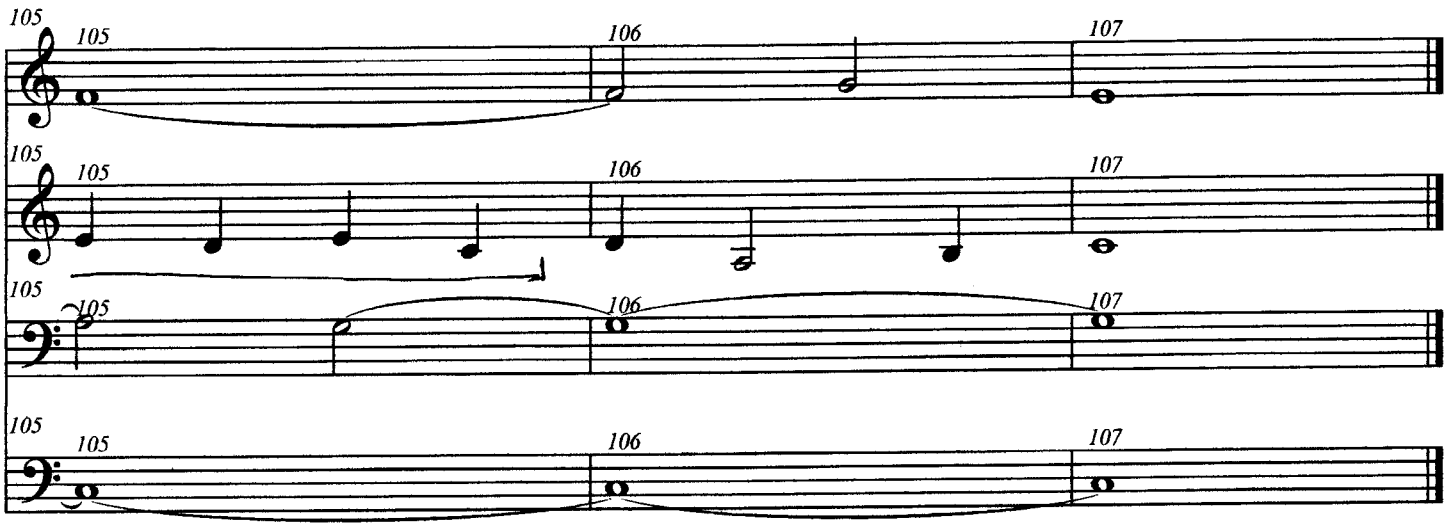

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Fuga Nr.2

D. Shostakovich

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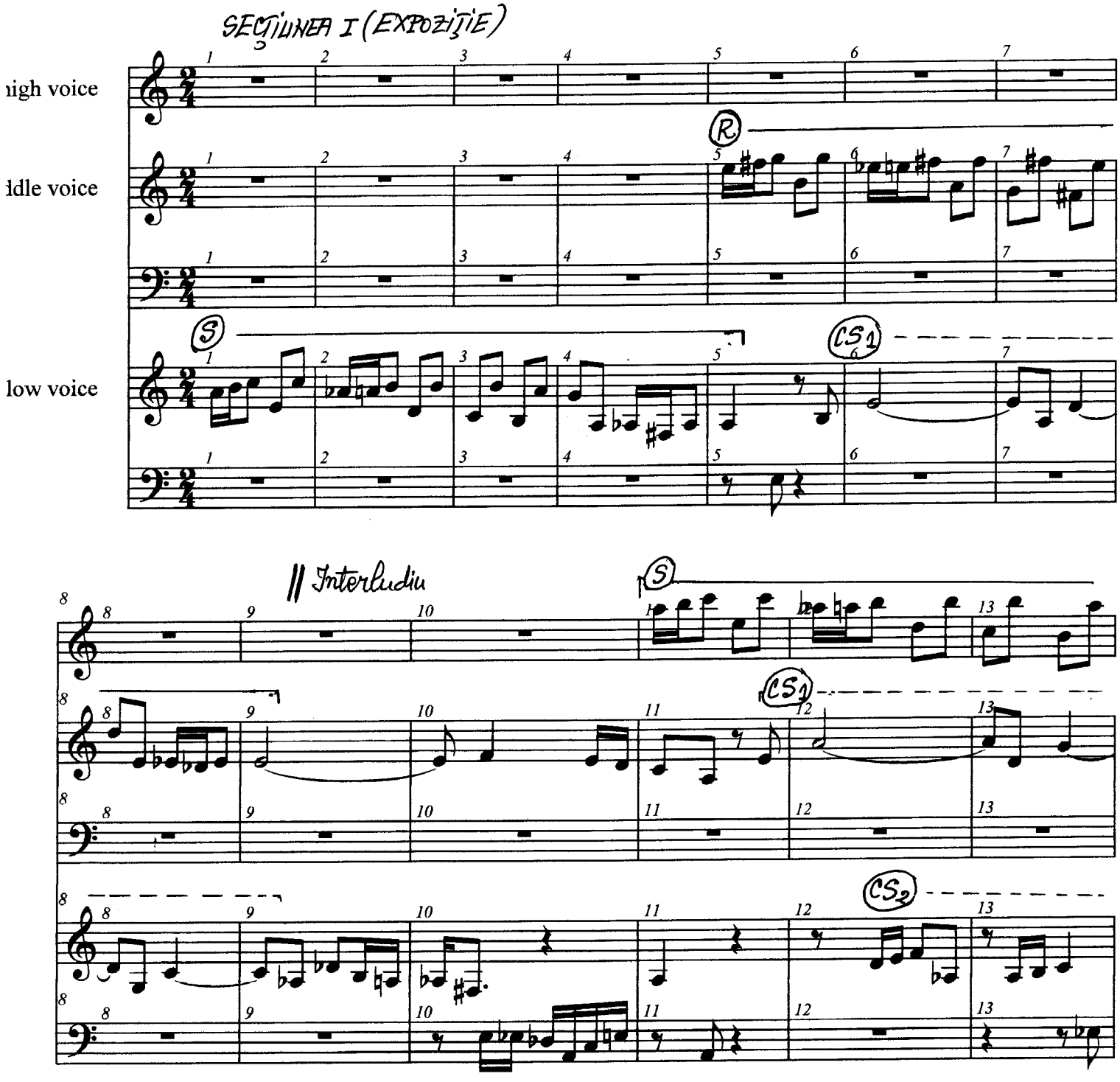

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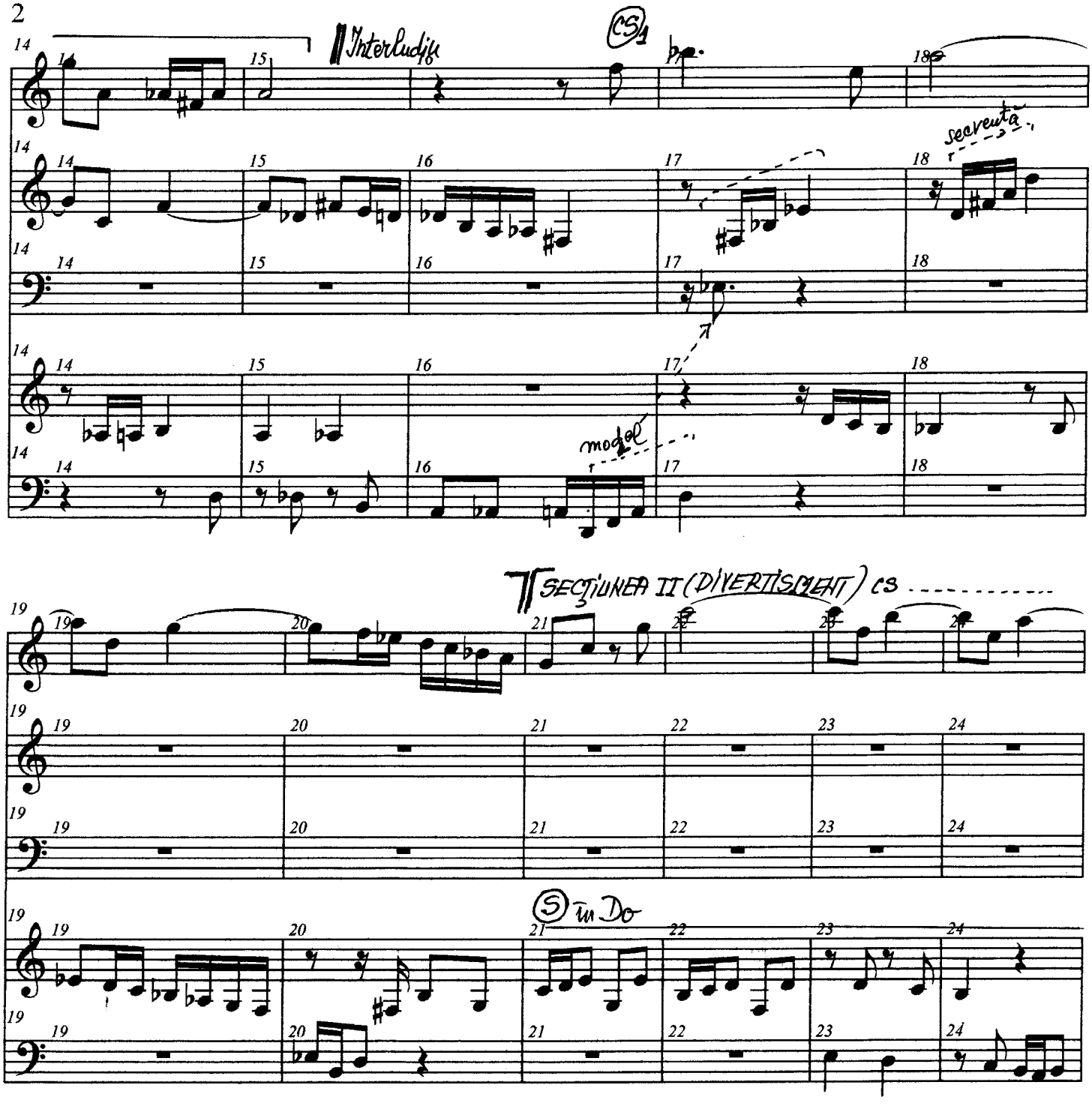

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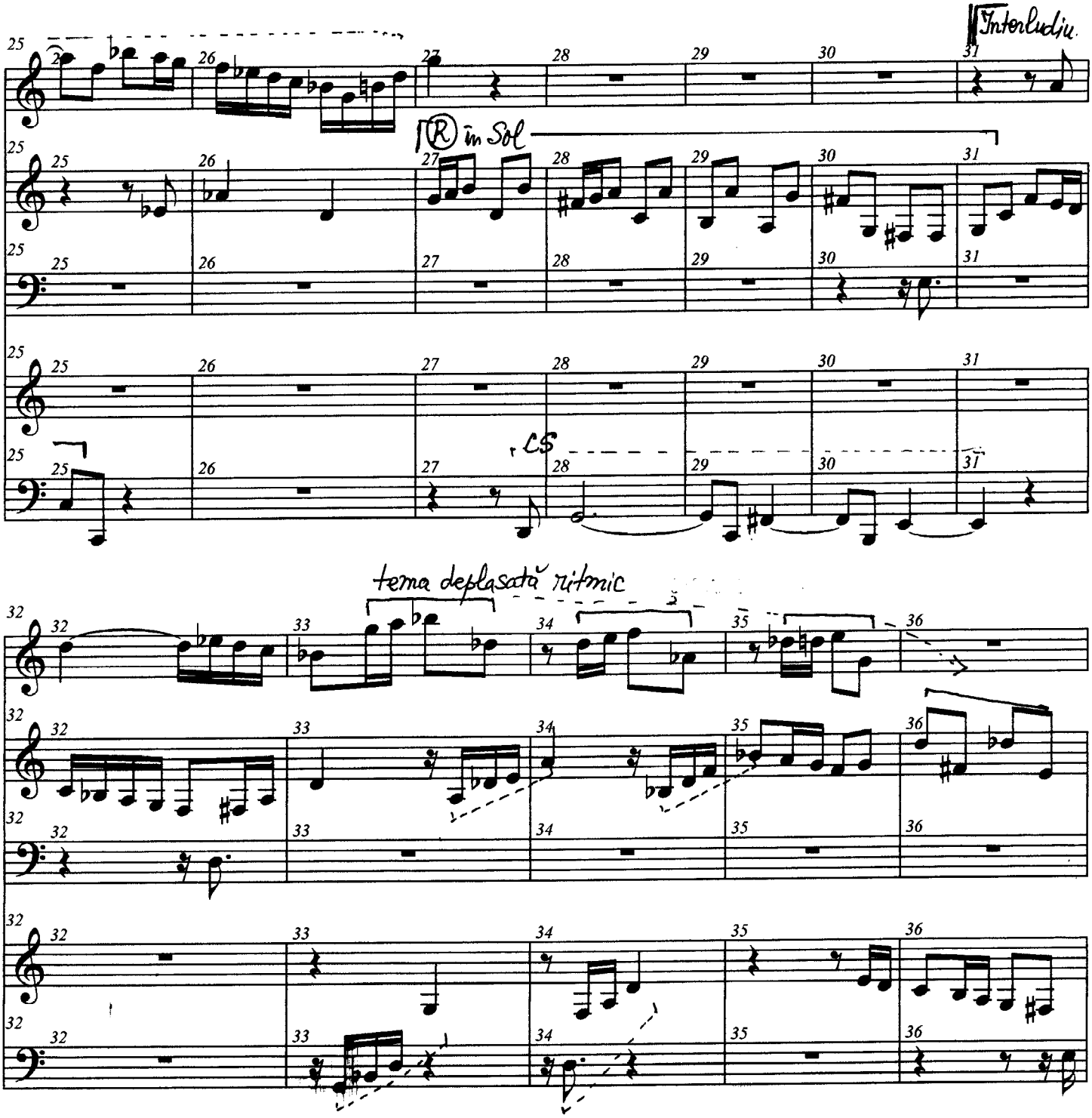

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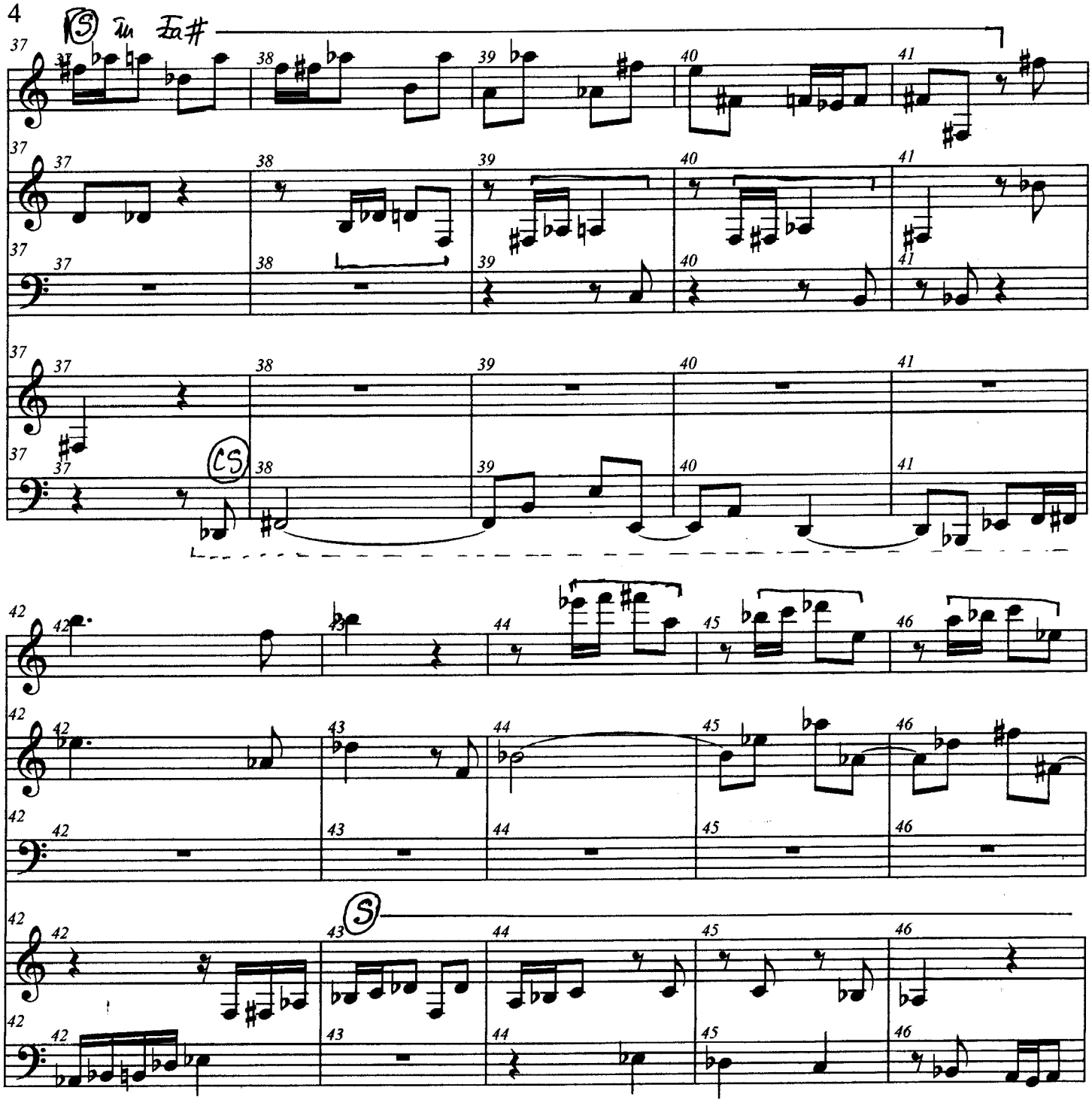

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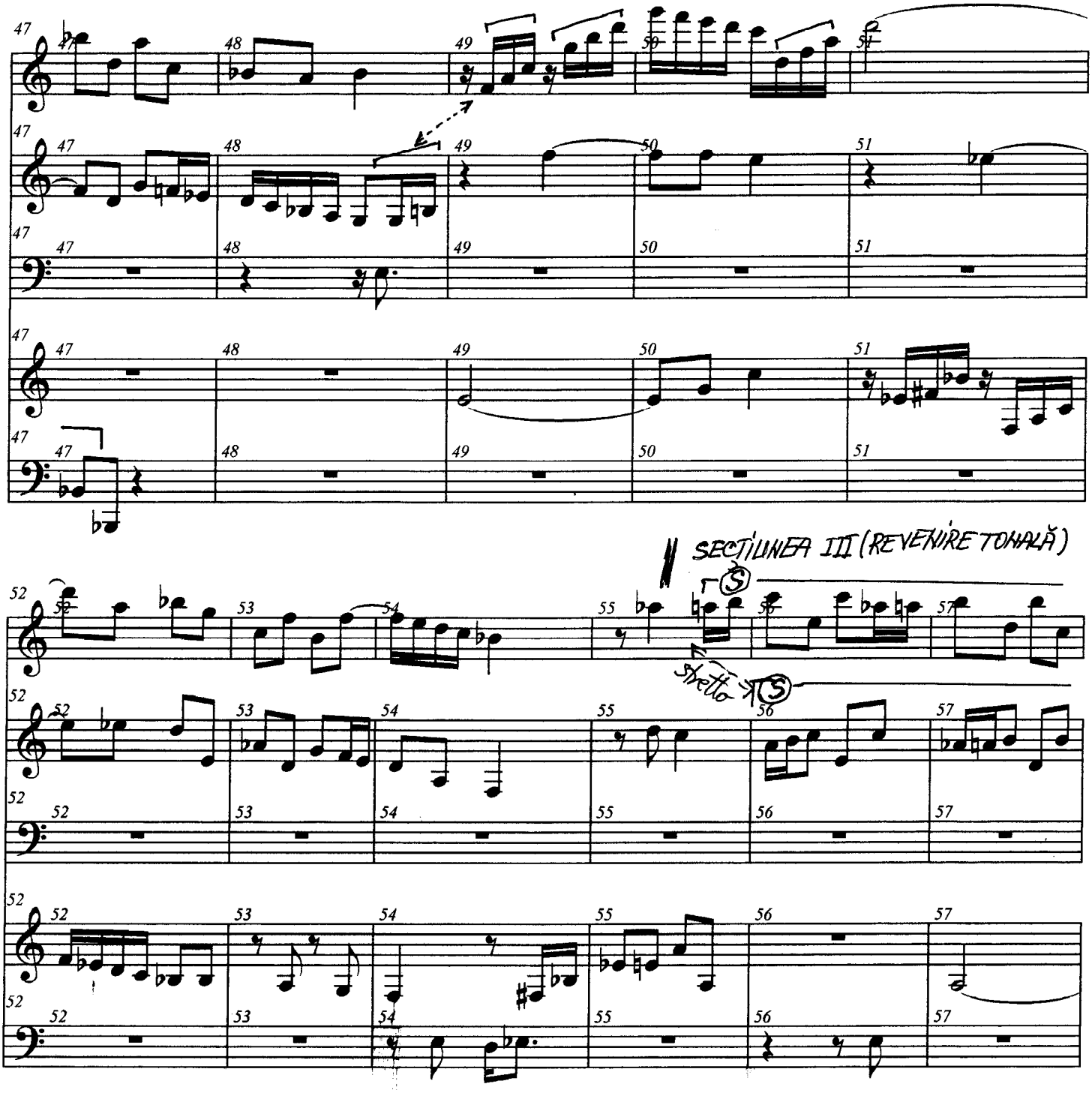

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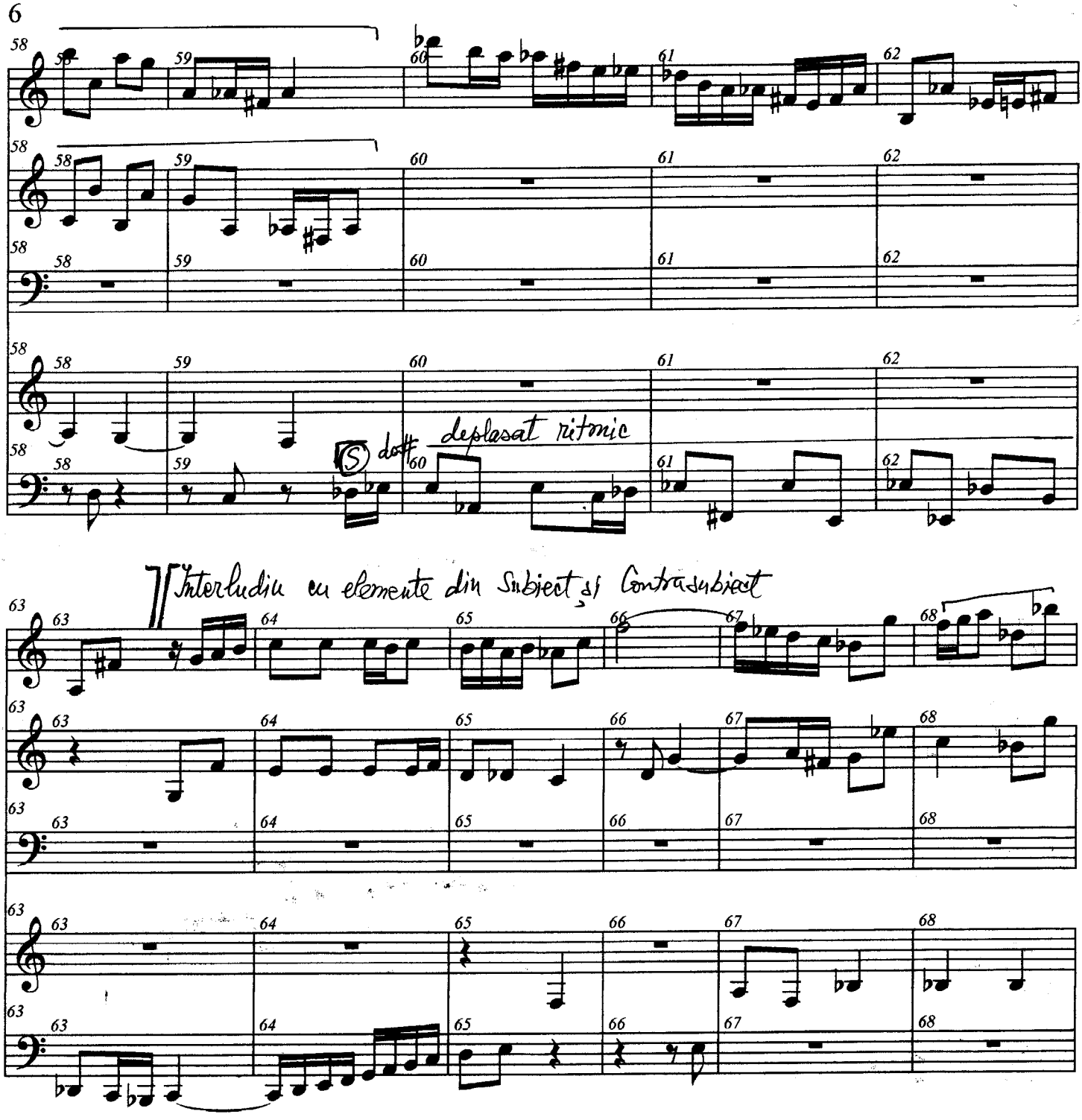

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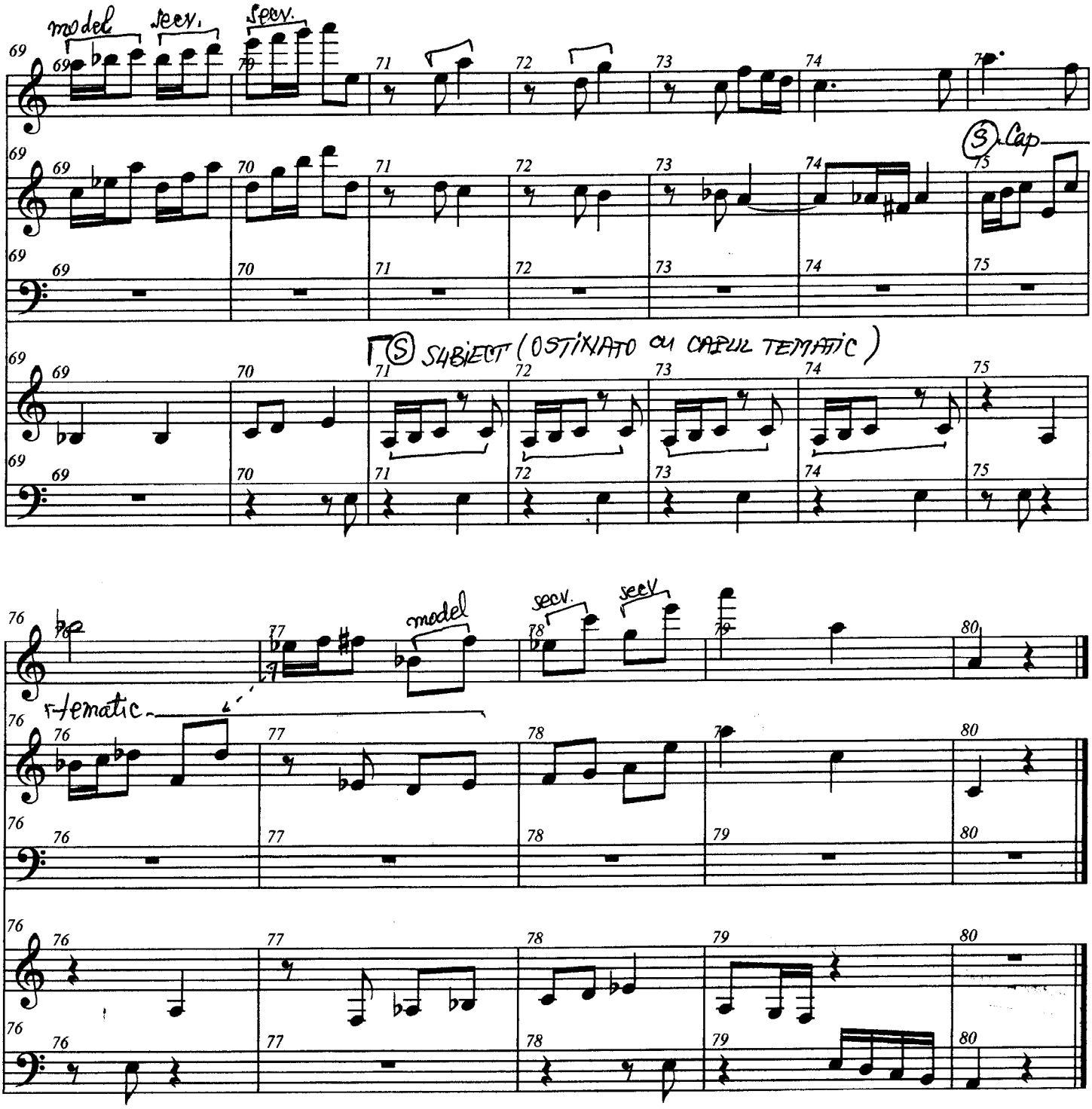

free-scores.com

Passacaglia in Do Minor

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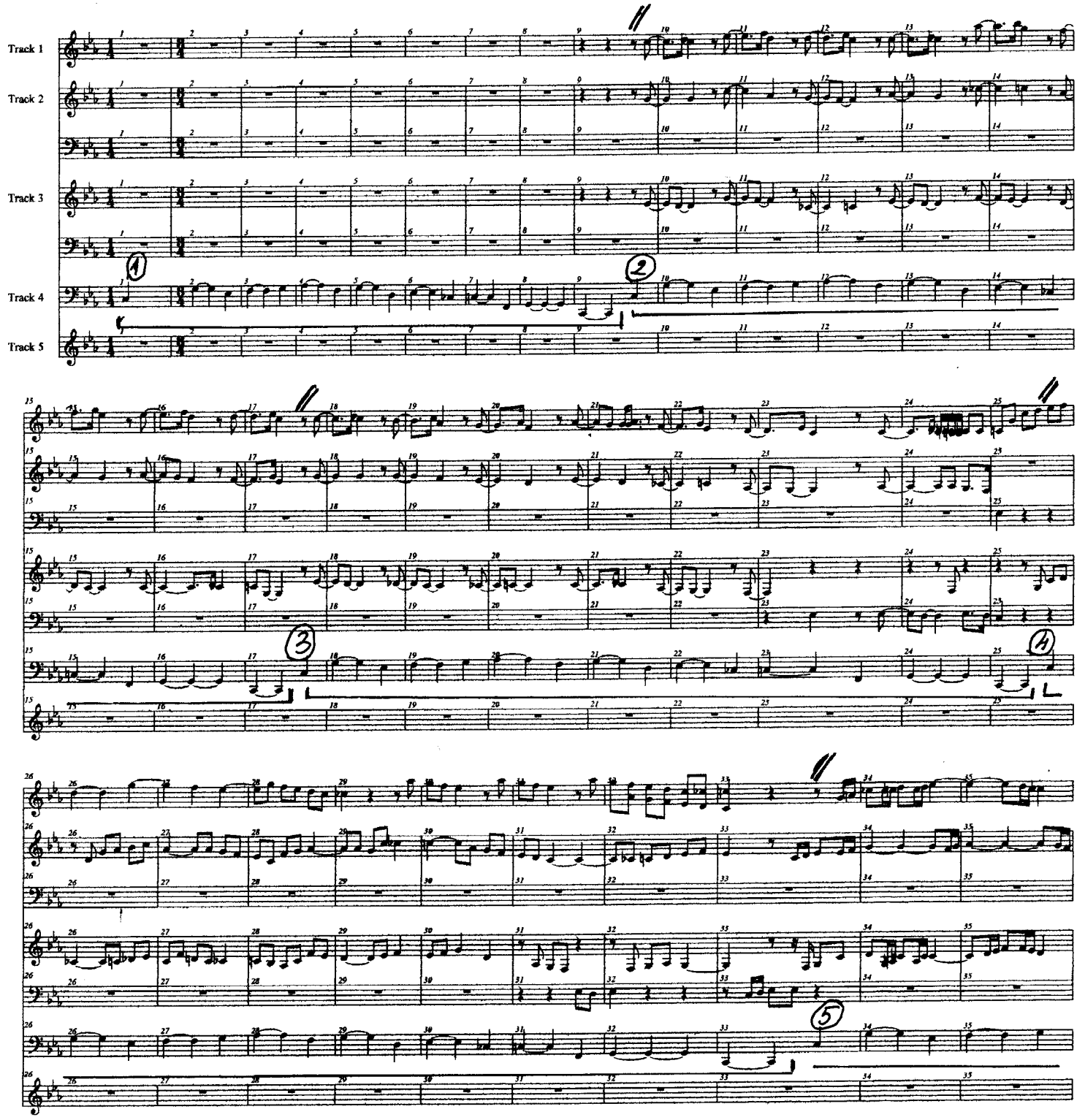
J.S.Bach



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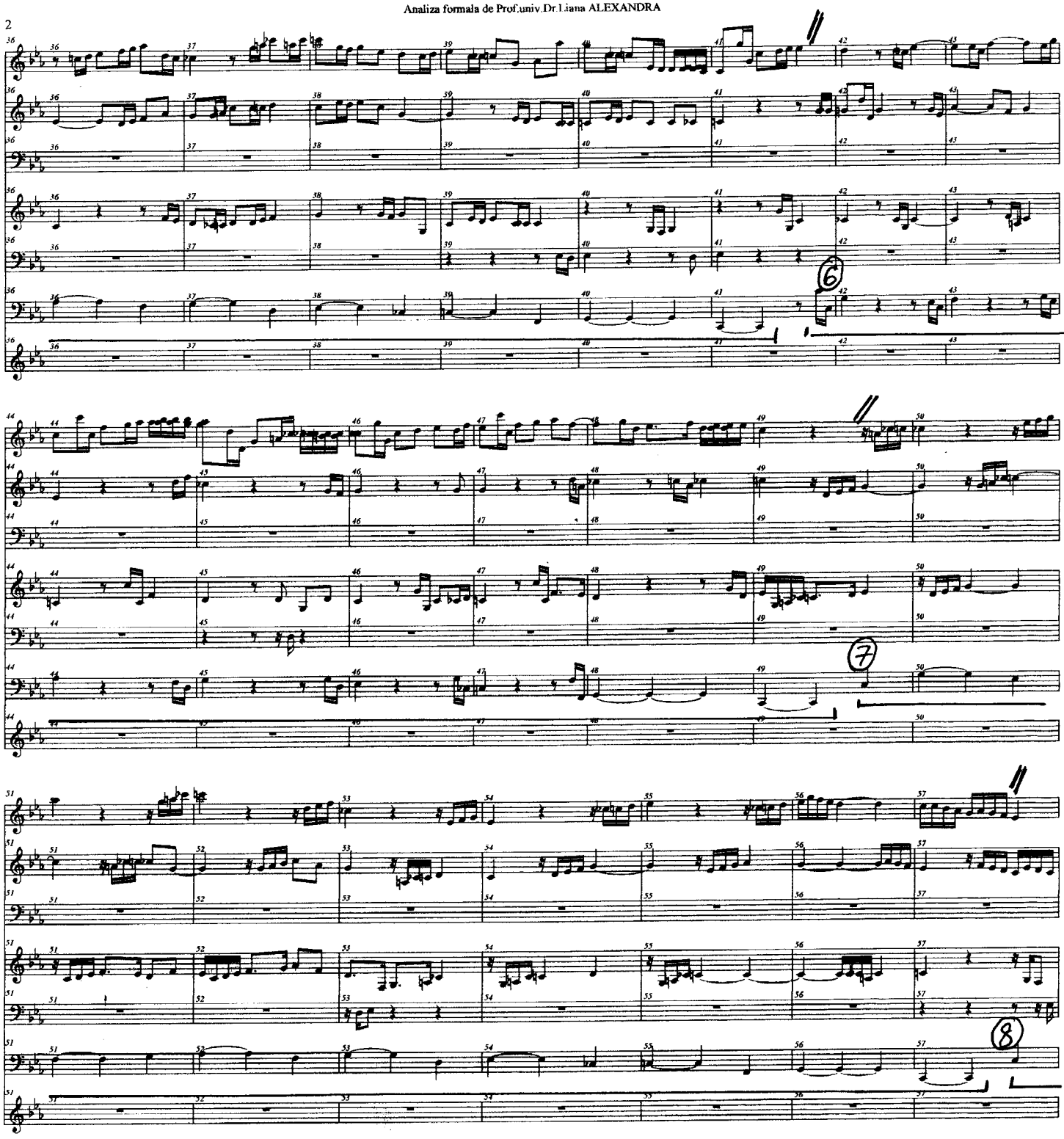

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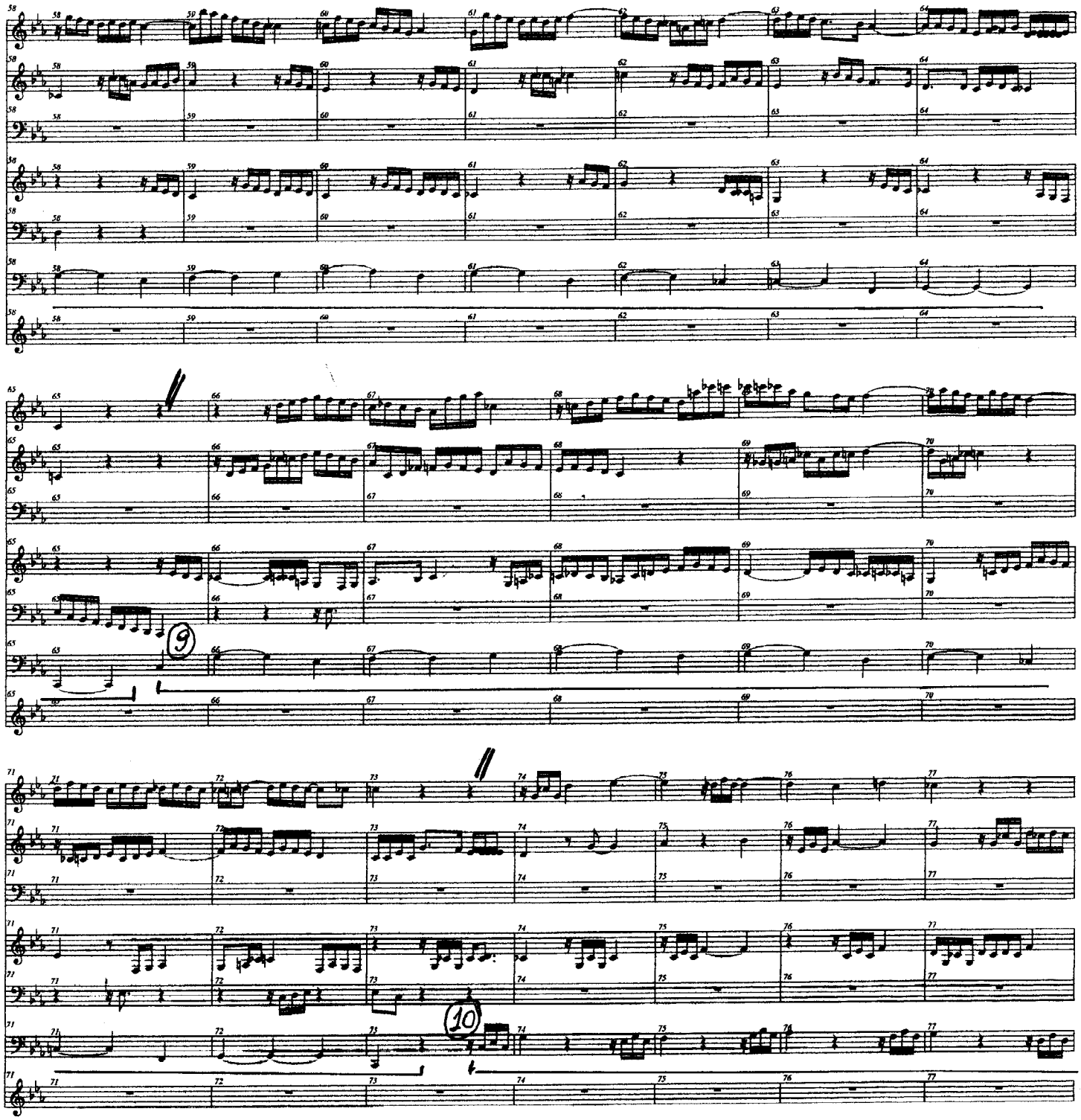

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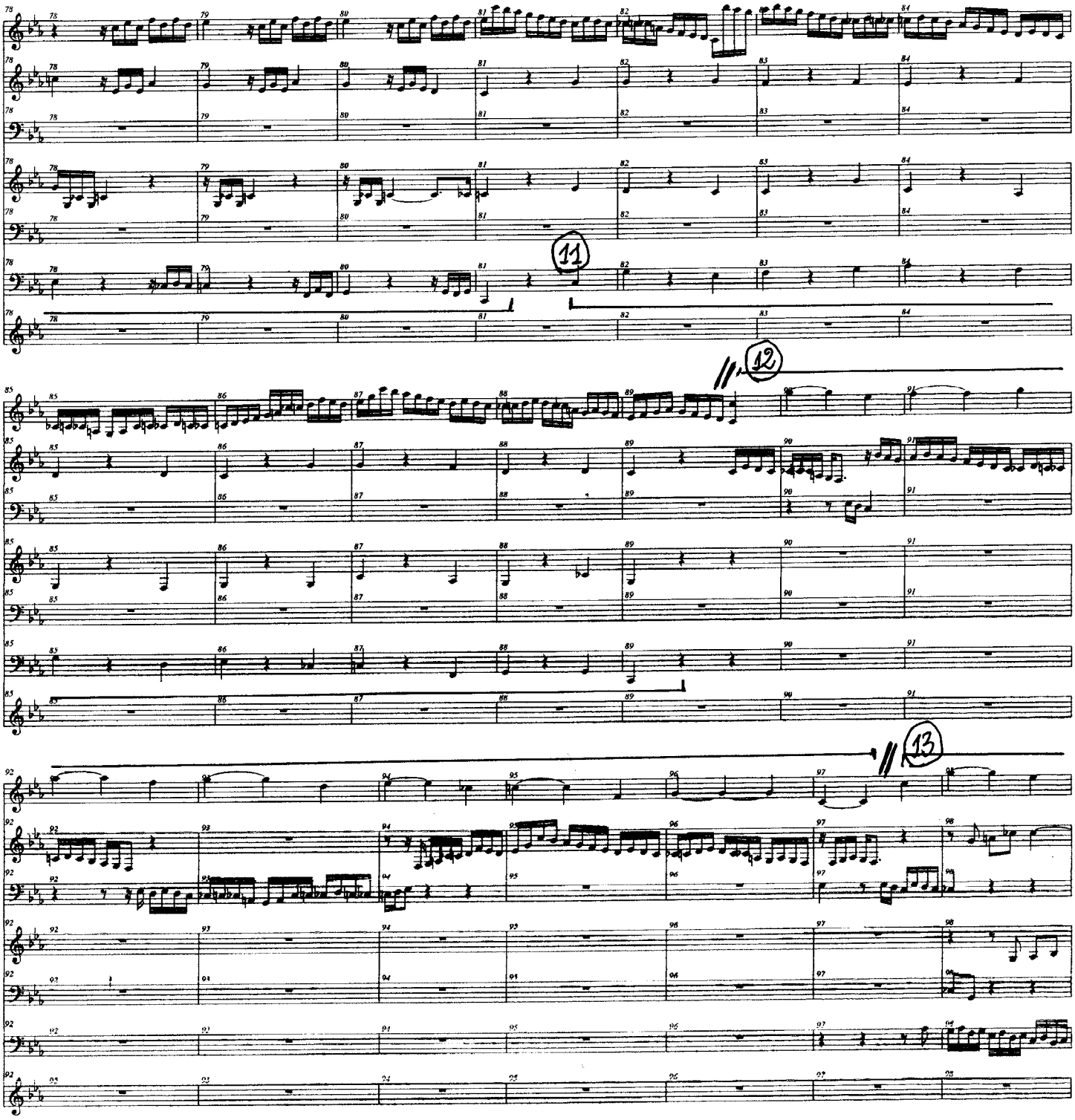

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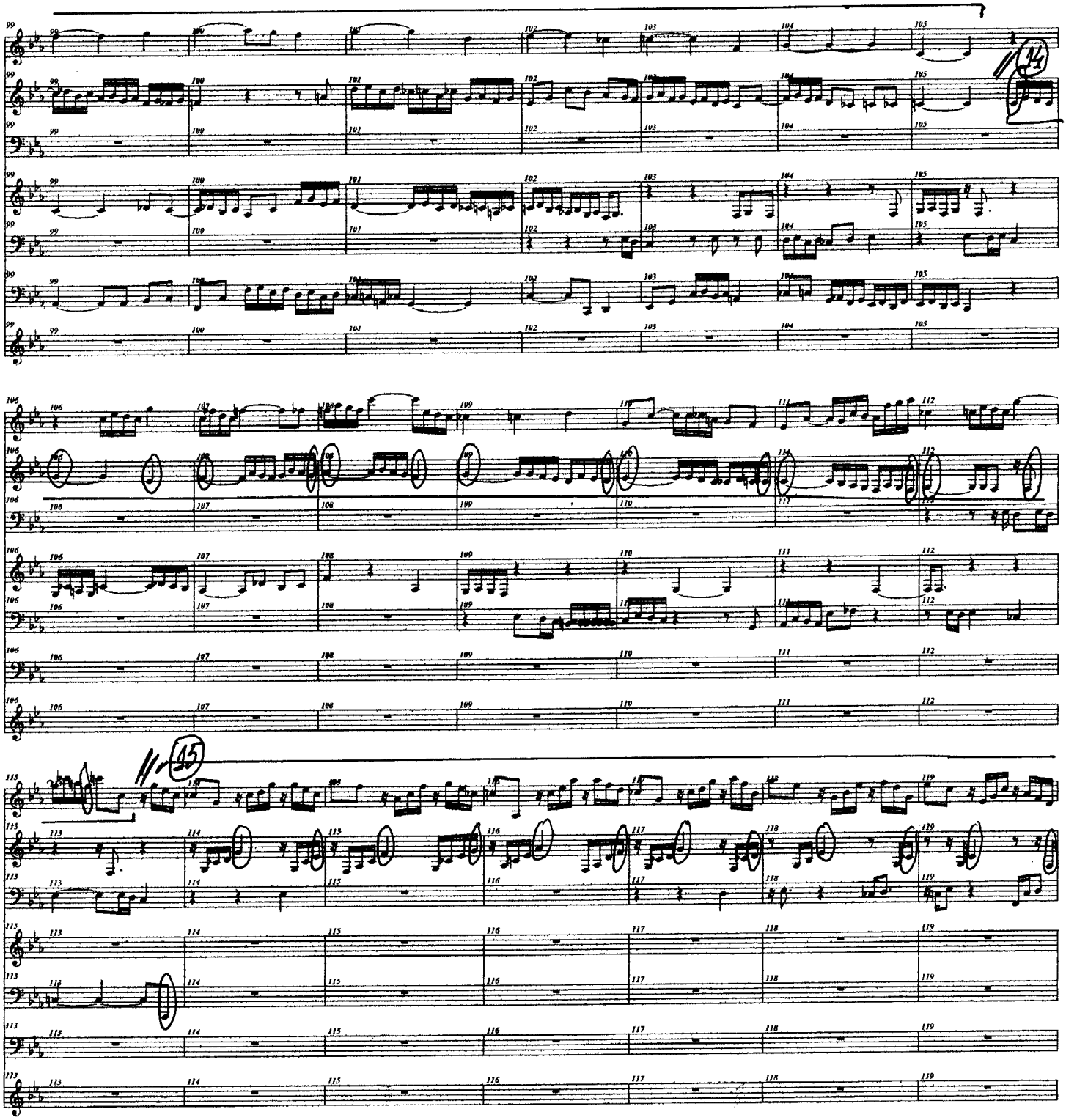

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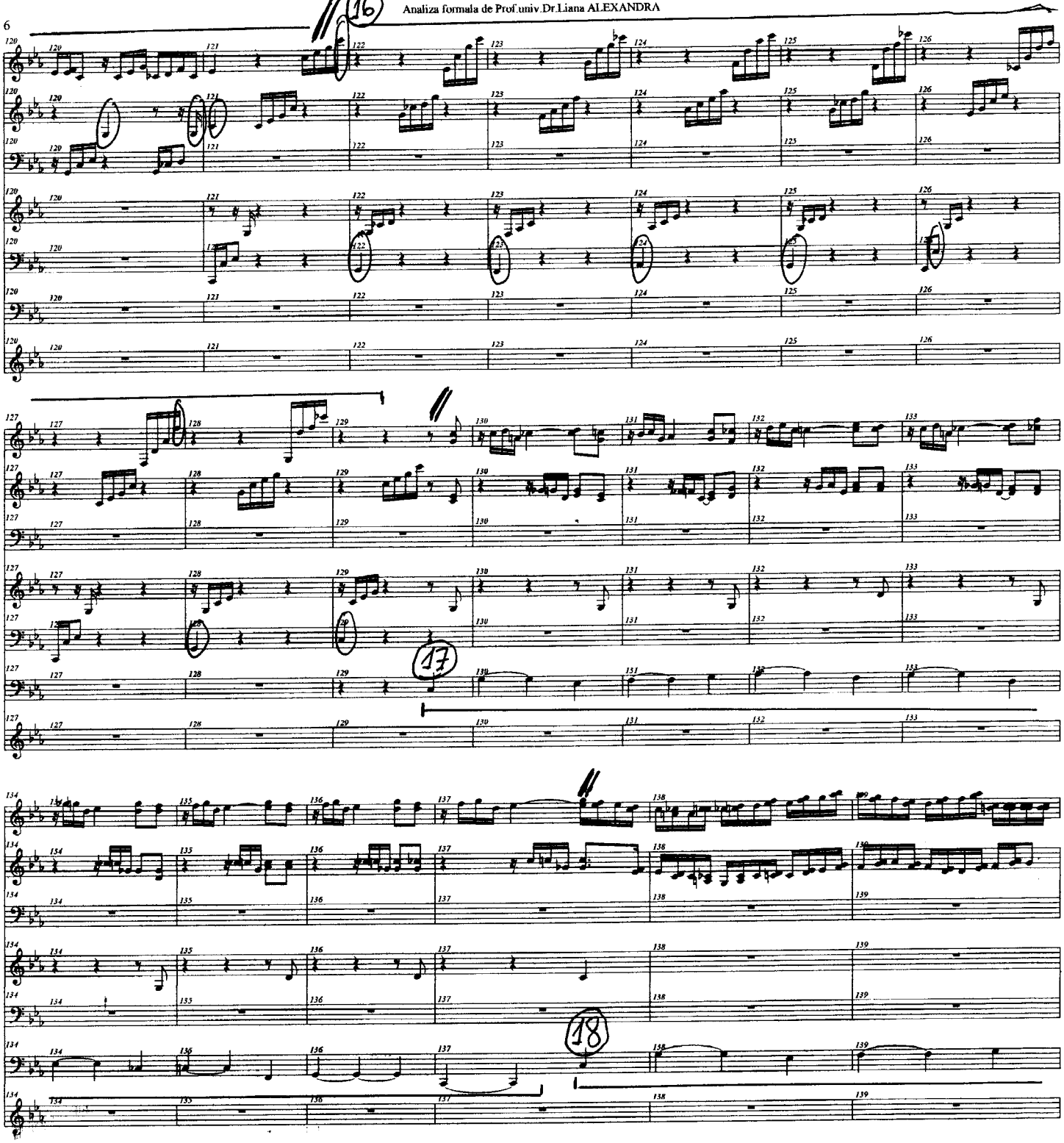

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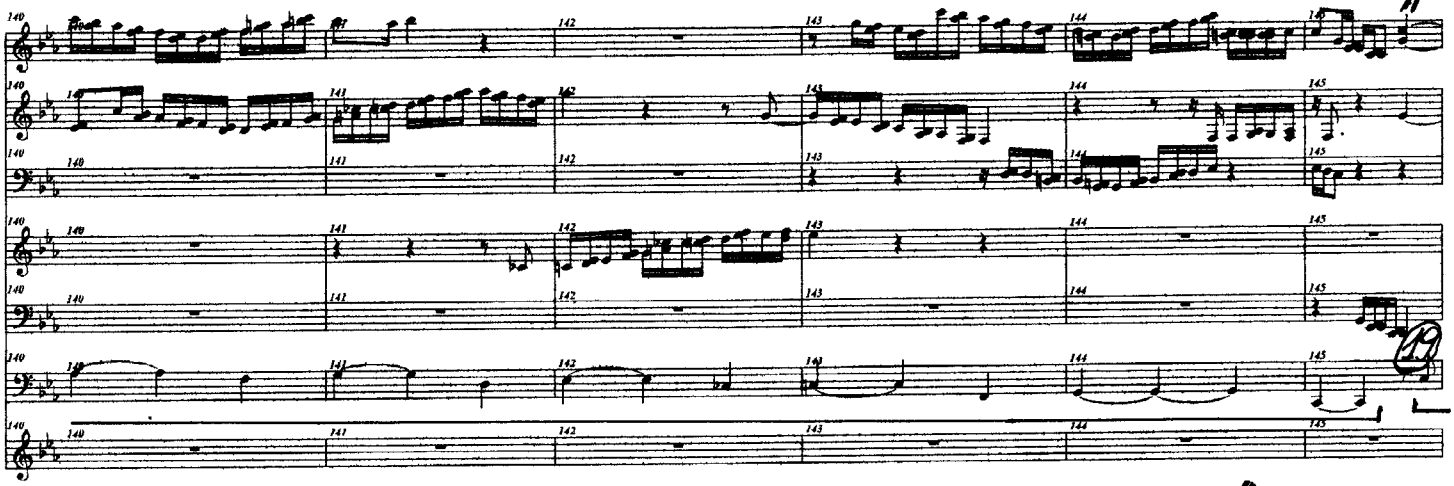

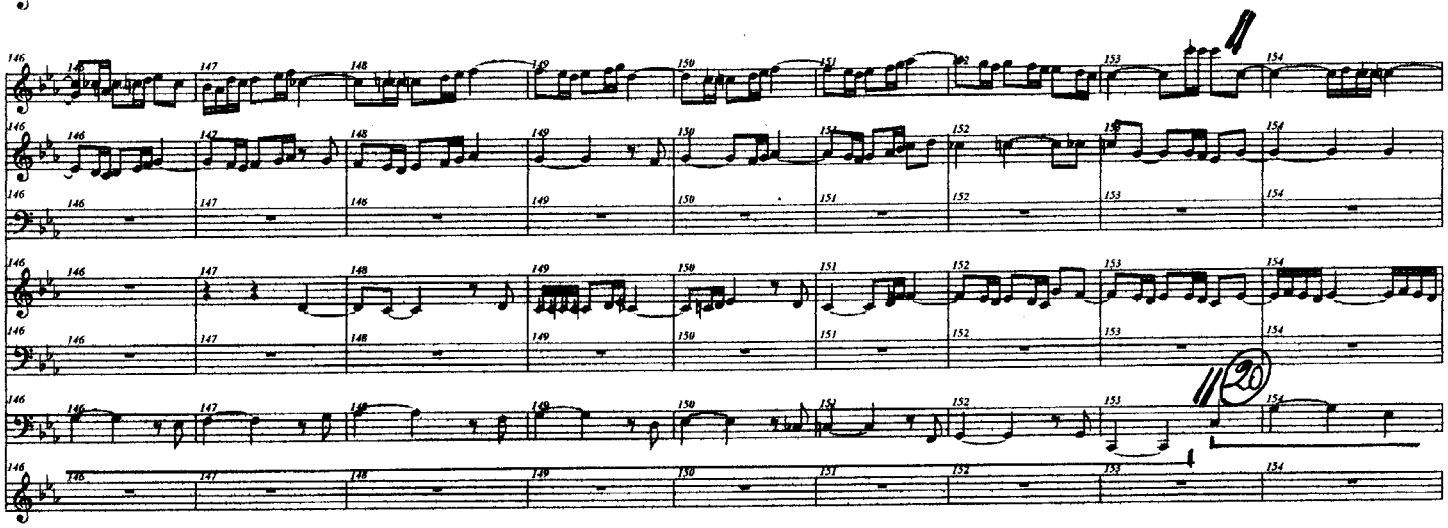

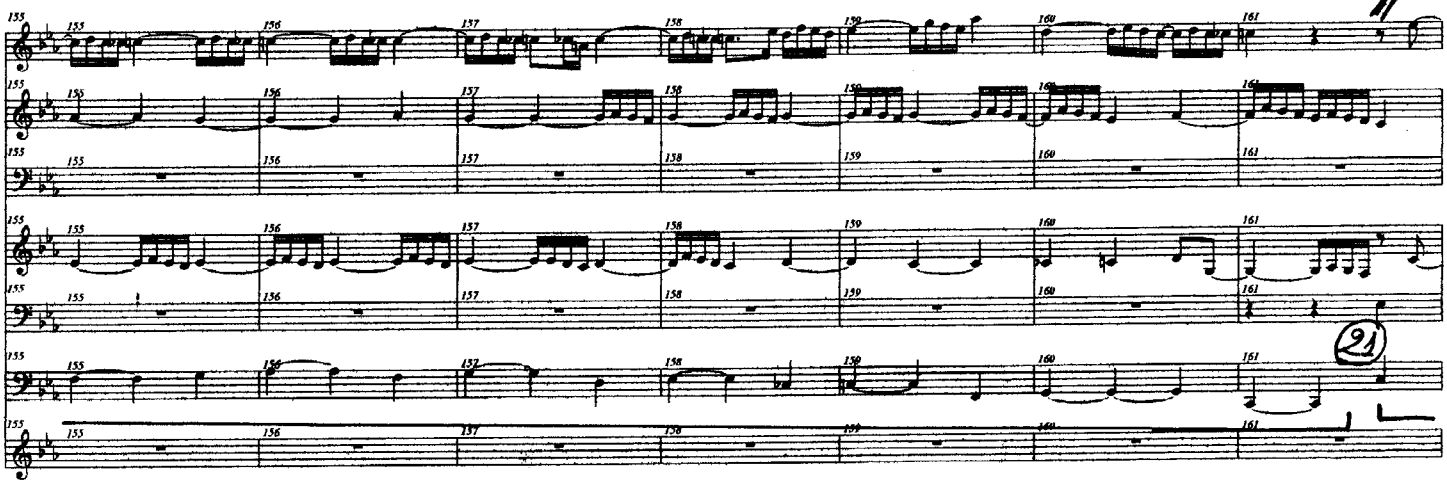

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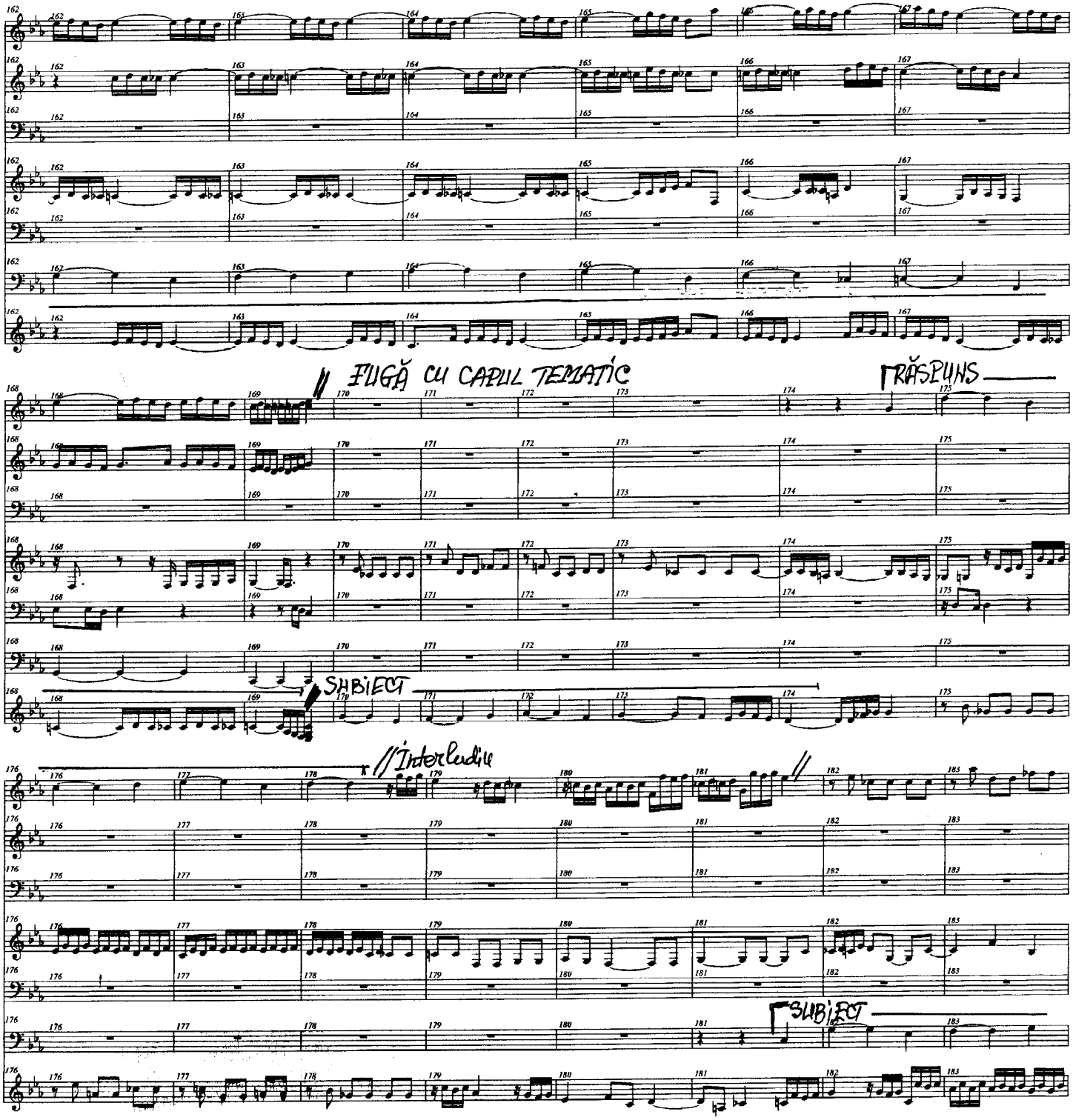

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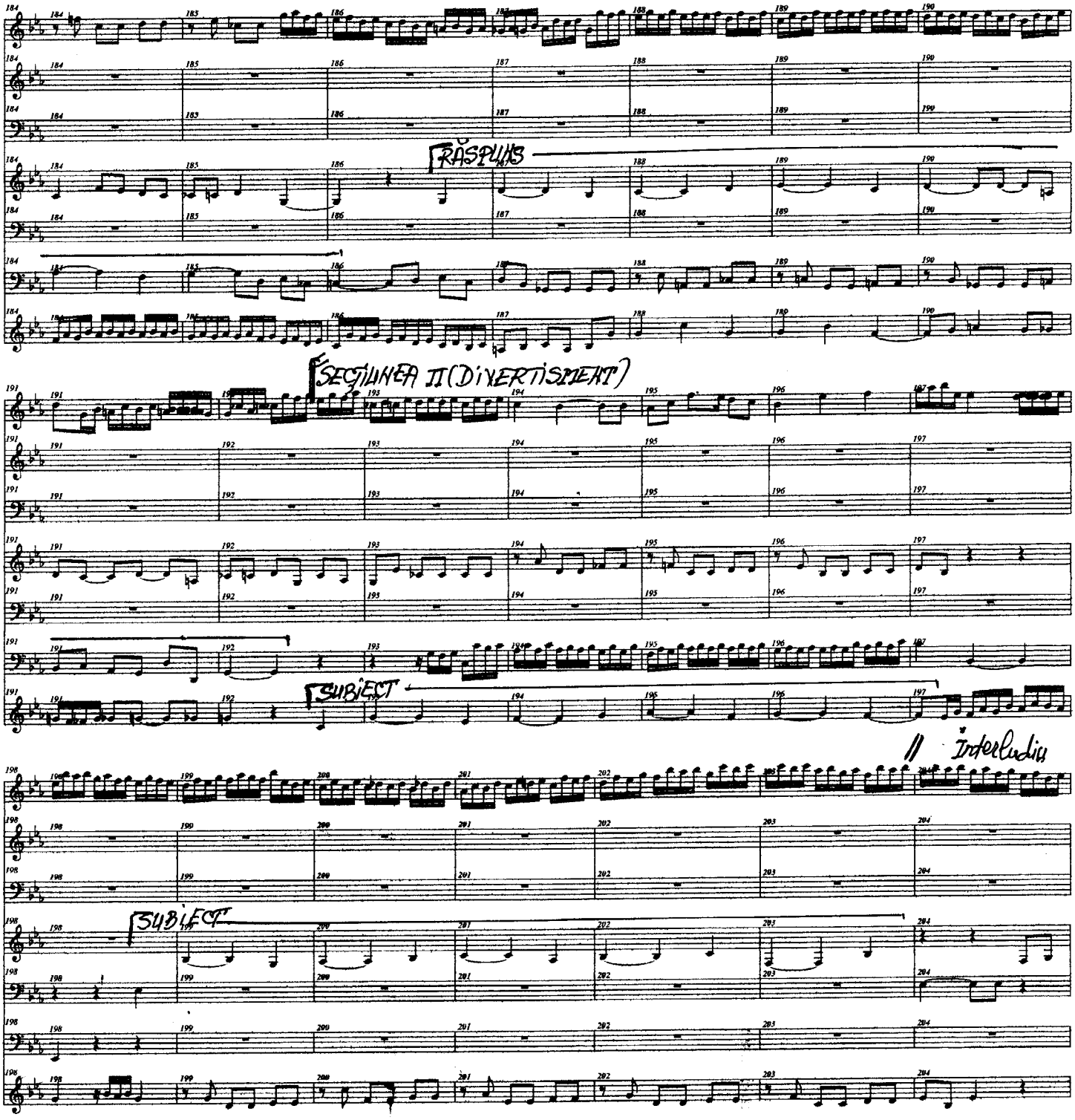

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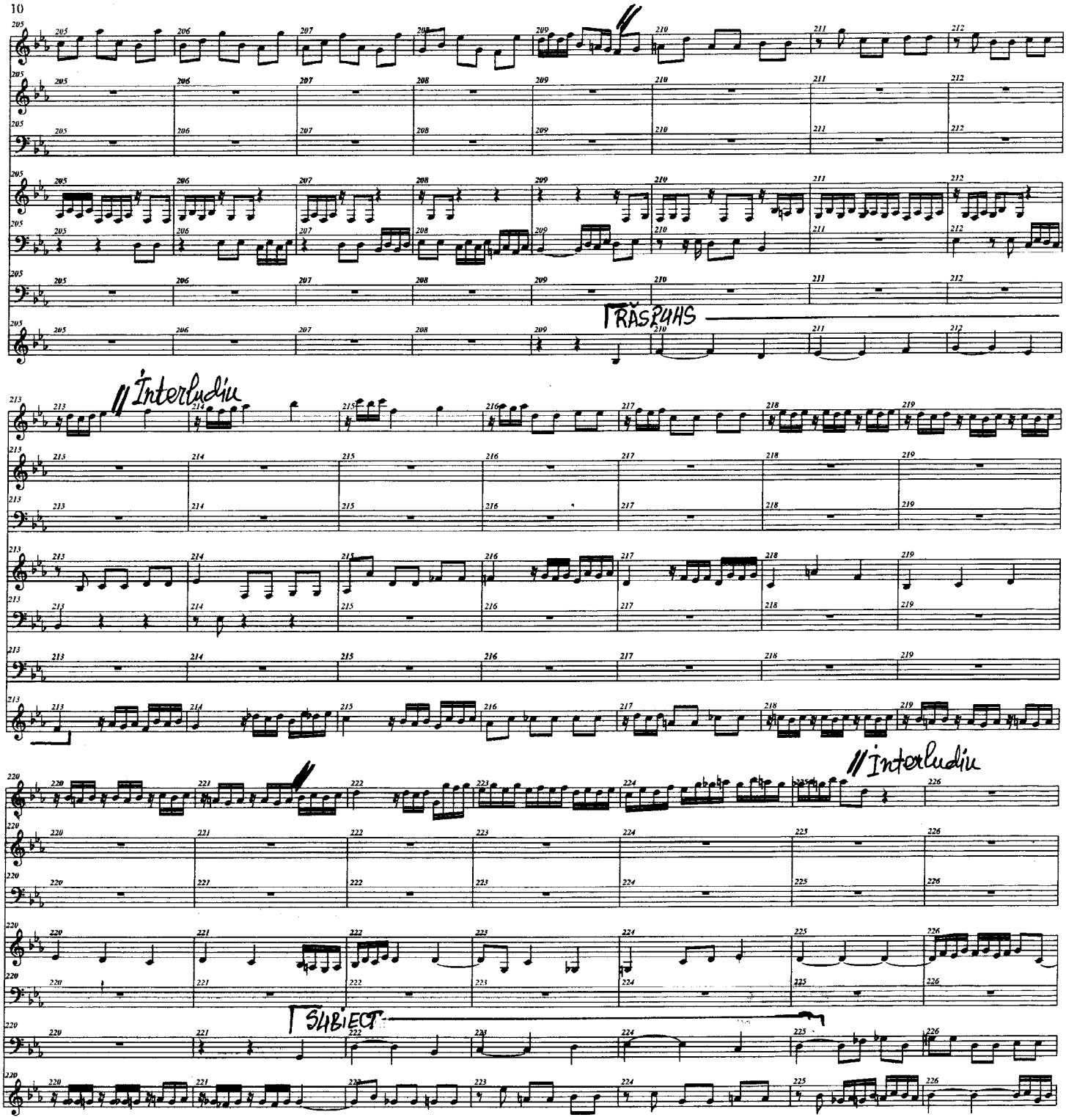

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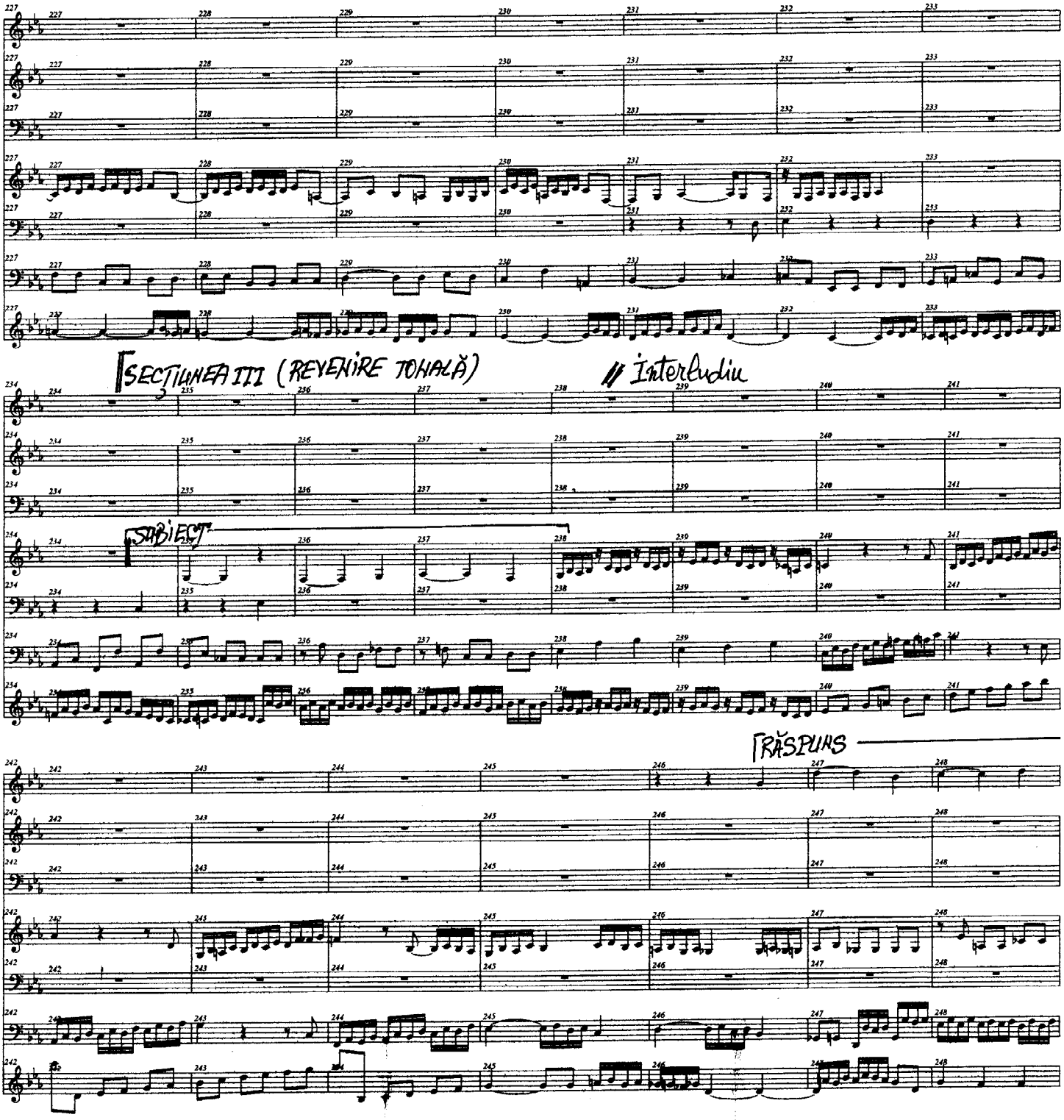

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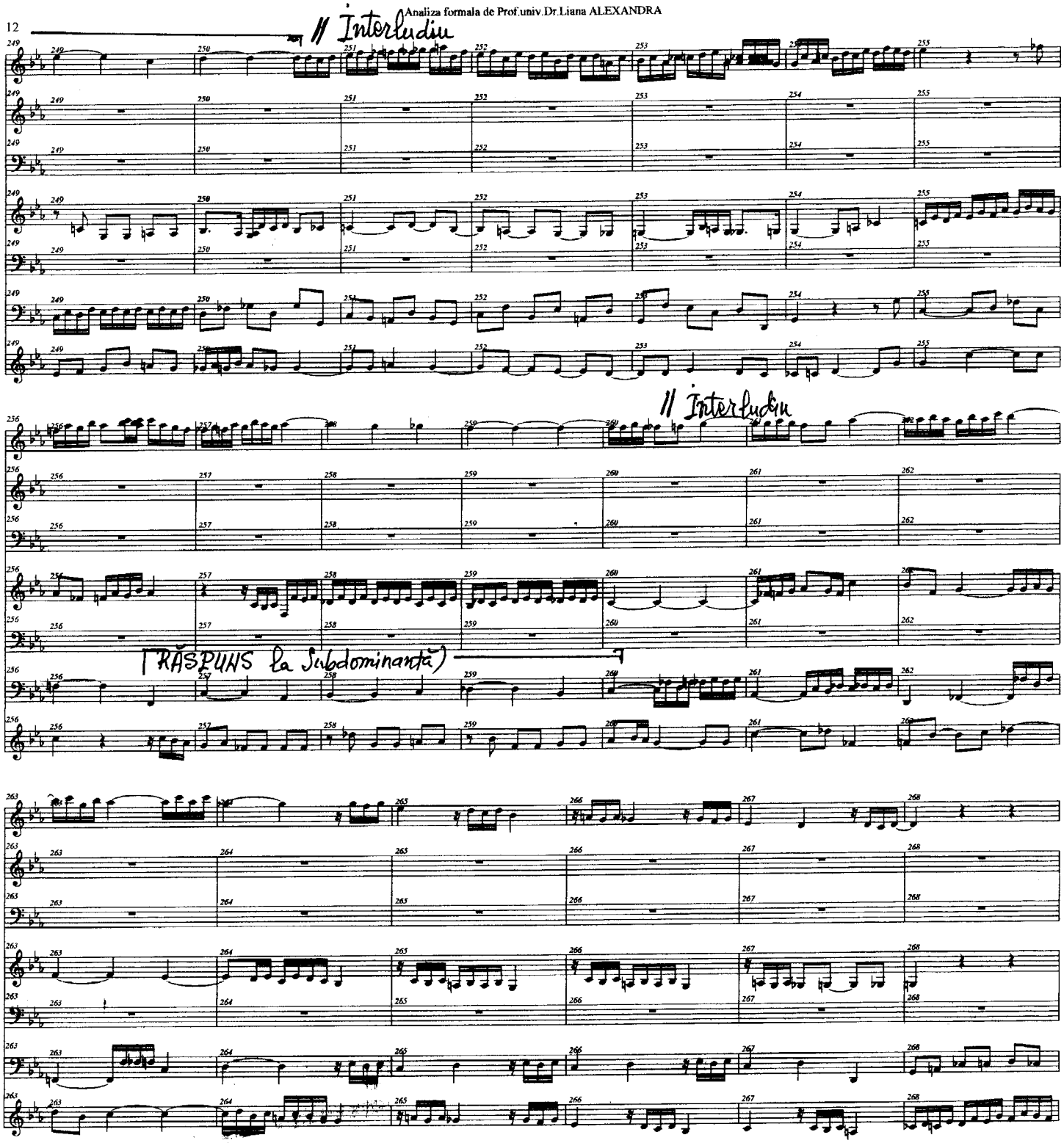

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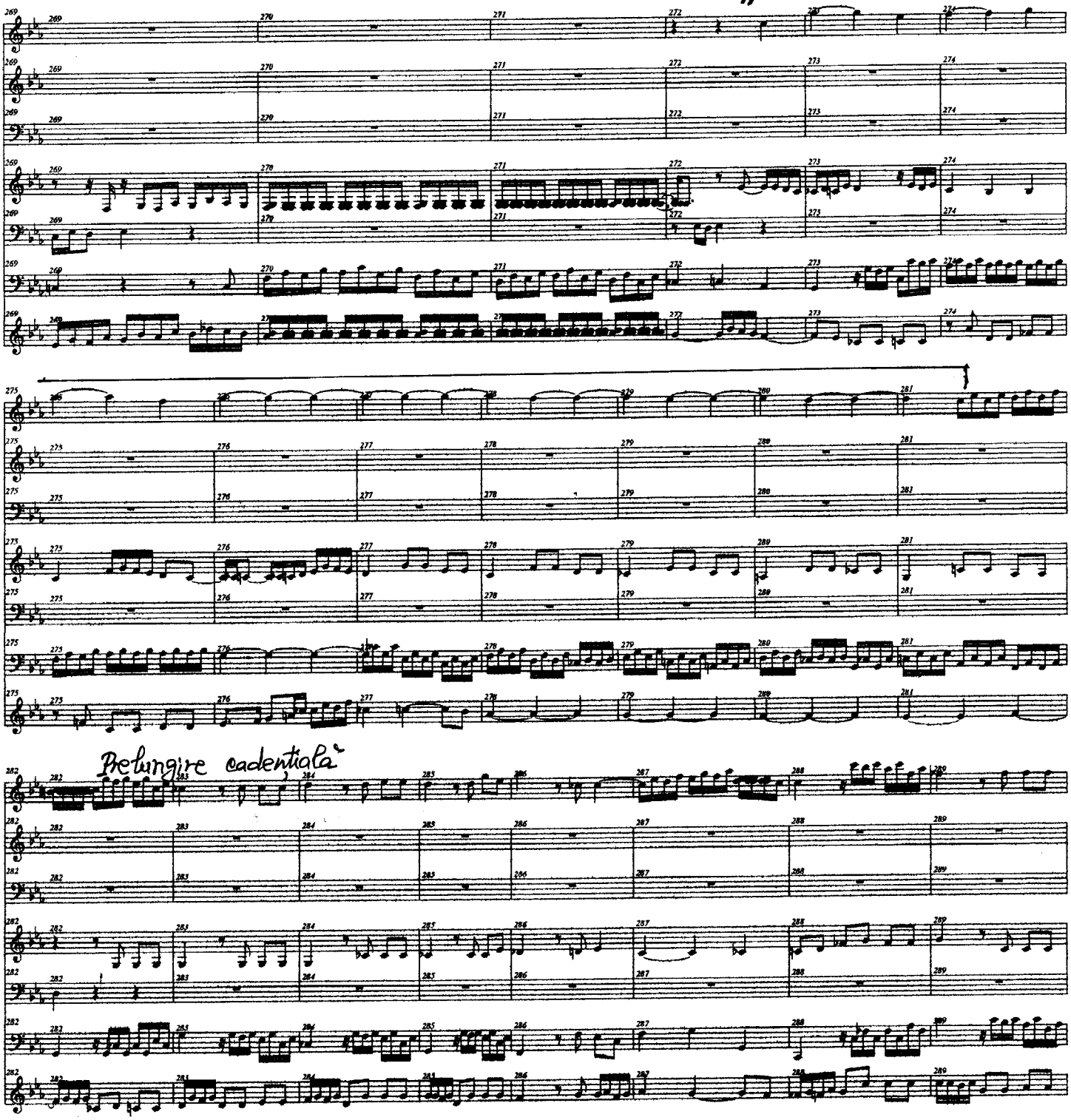

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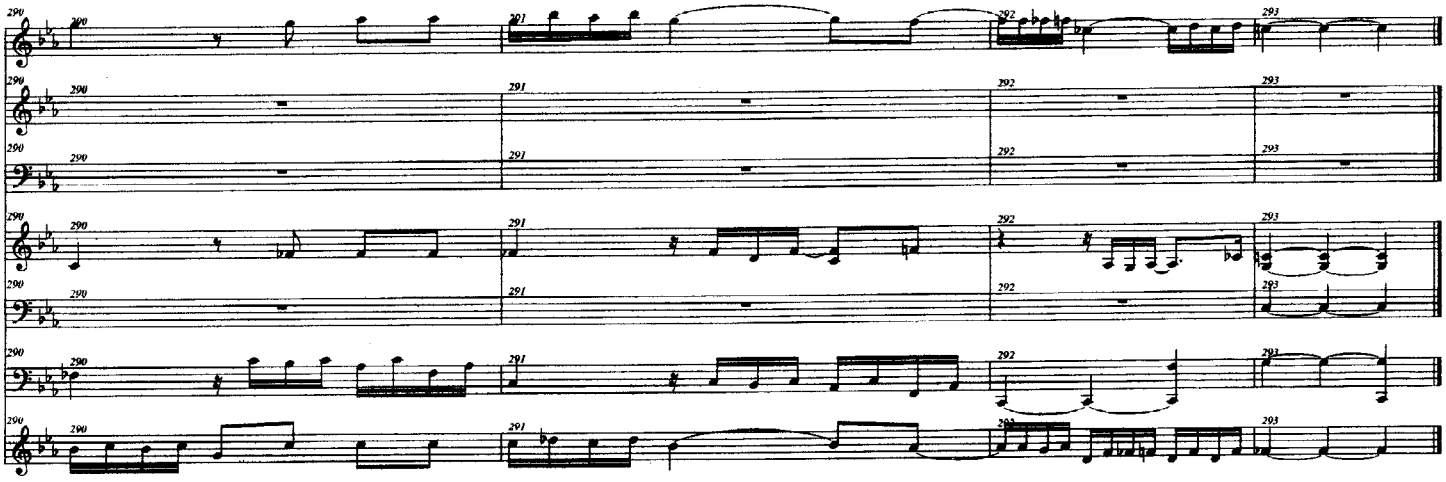

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Quartett.

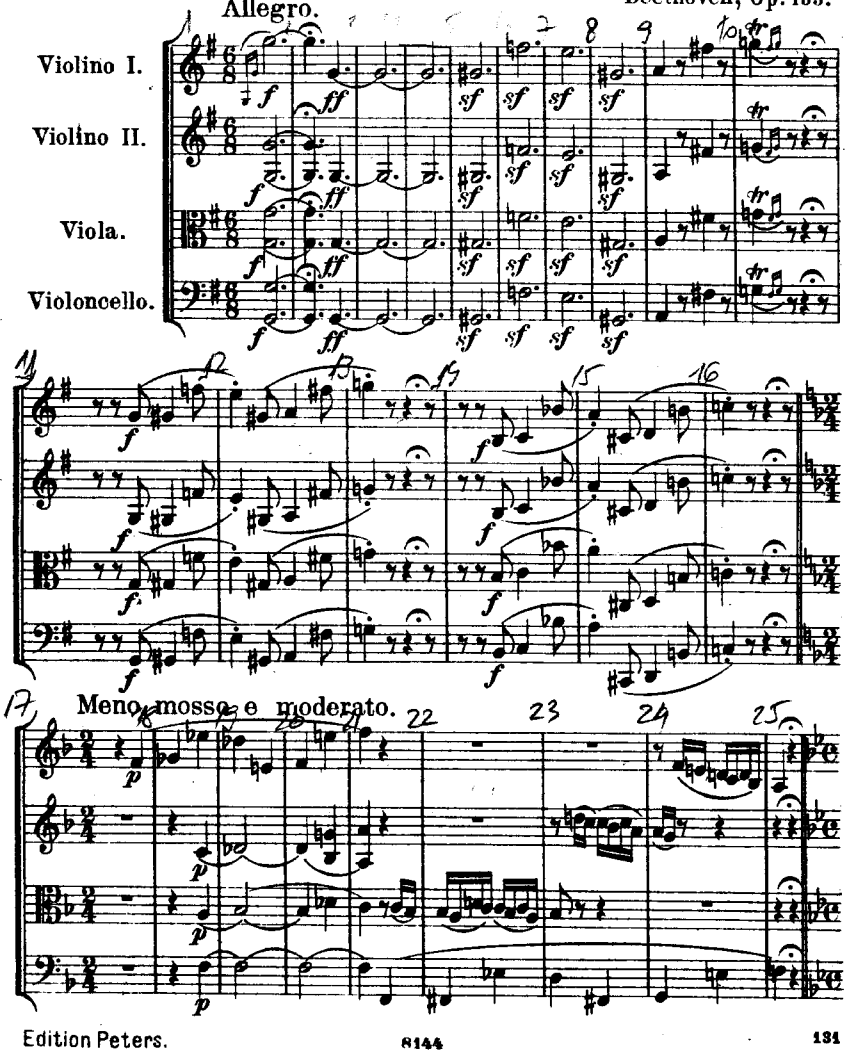
Grosse Fuge.

(Grande Fugue, tantôt libre, tantôt recherchée.)

Overtura.

Allegro.

Beethoven, Op. 133.



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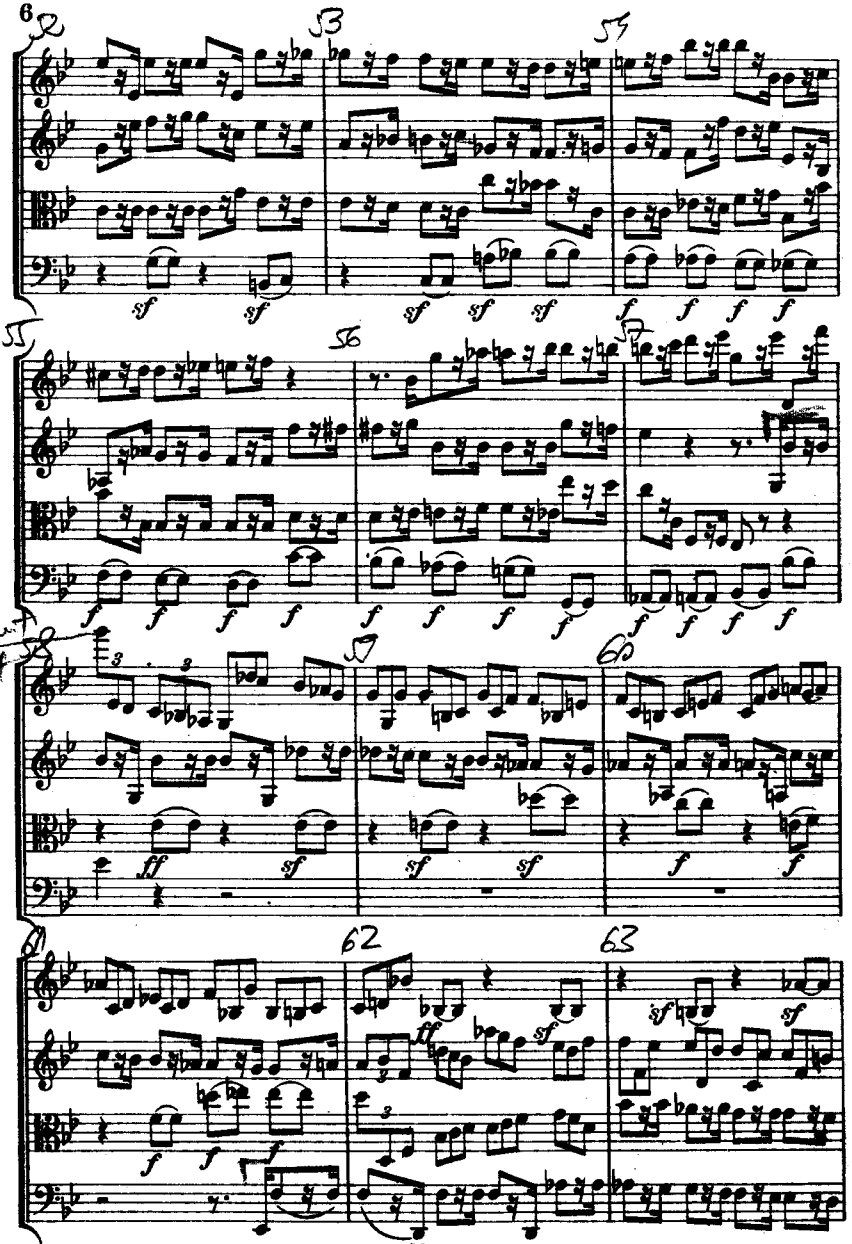

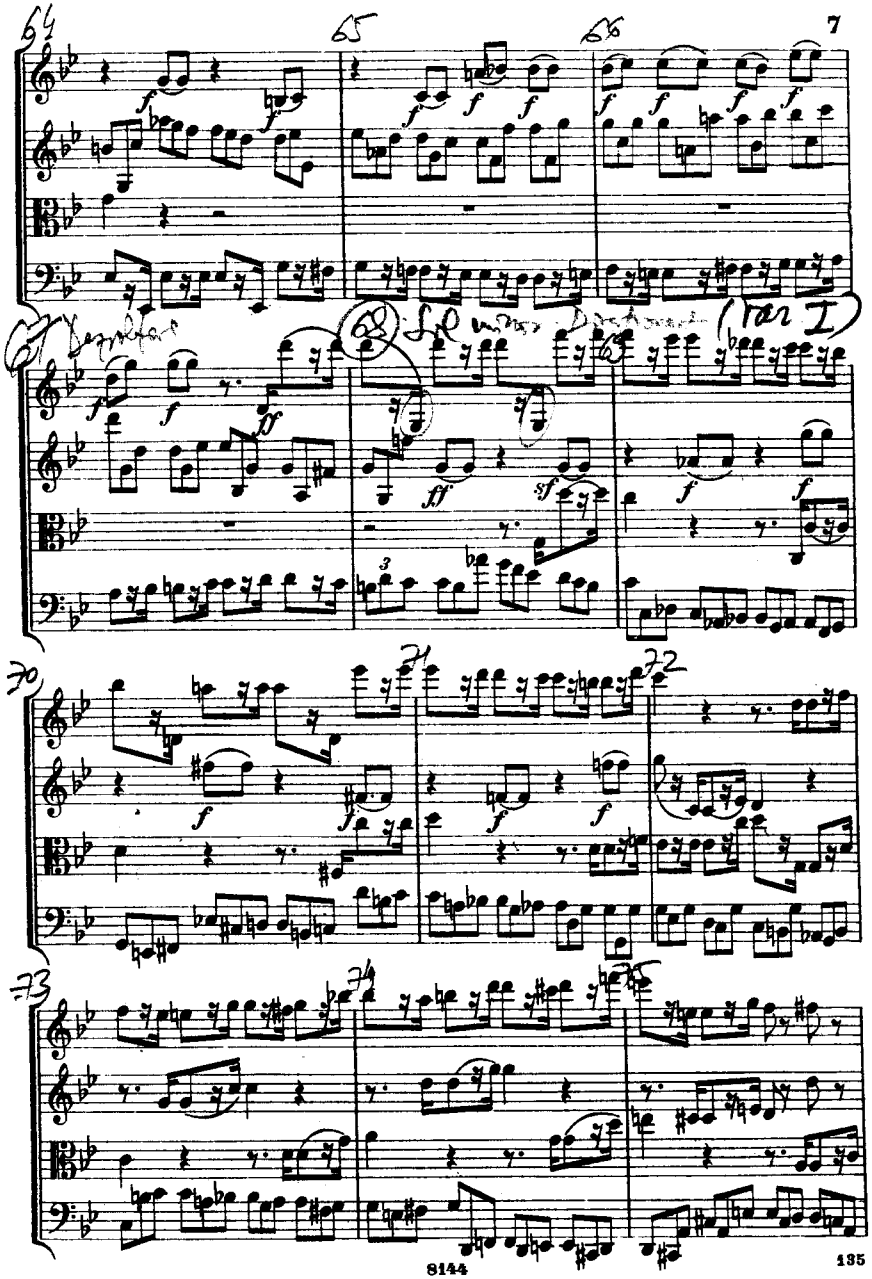

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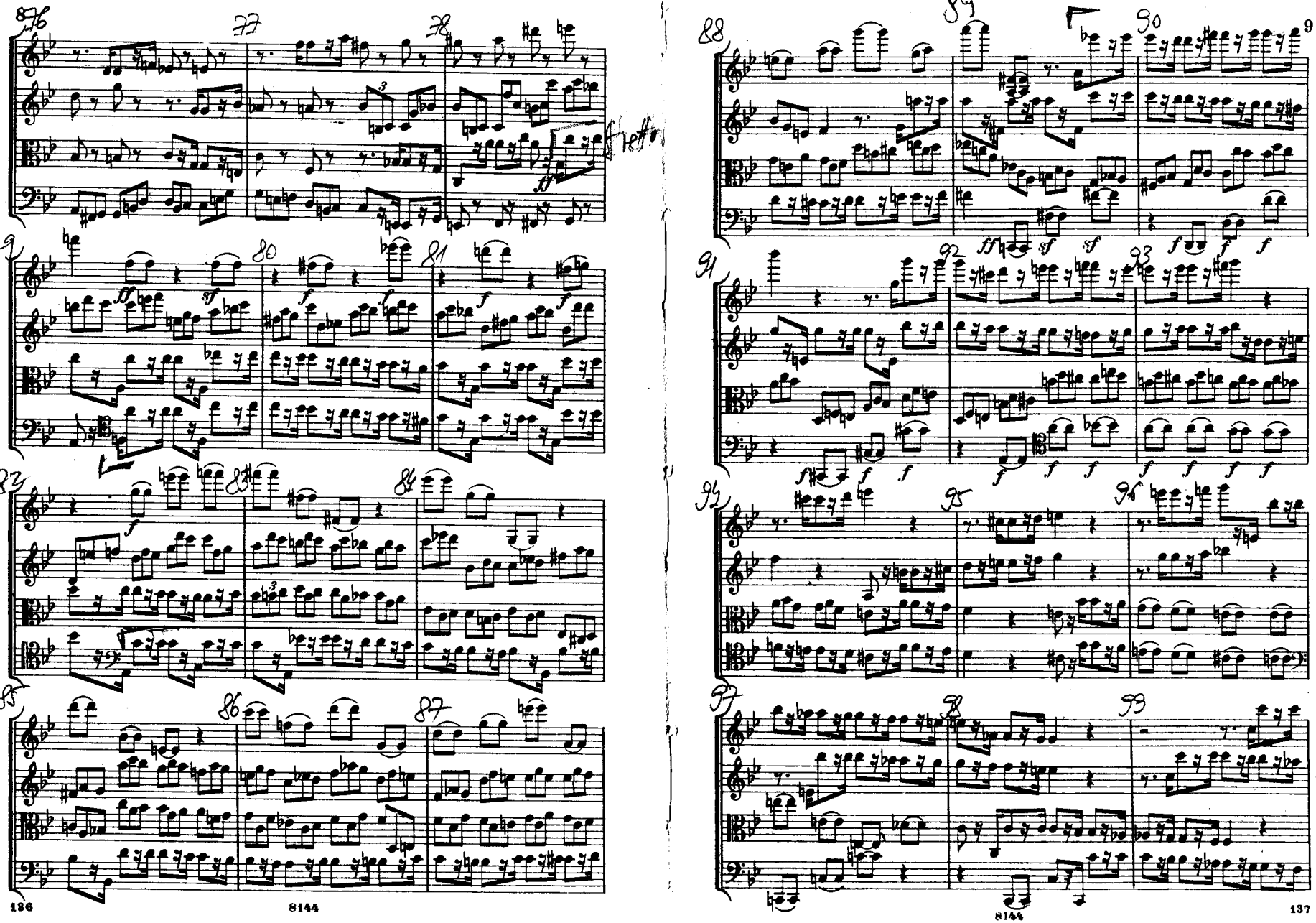

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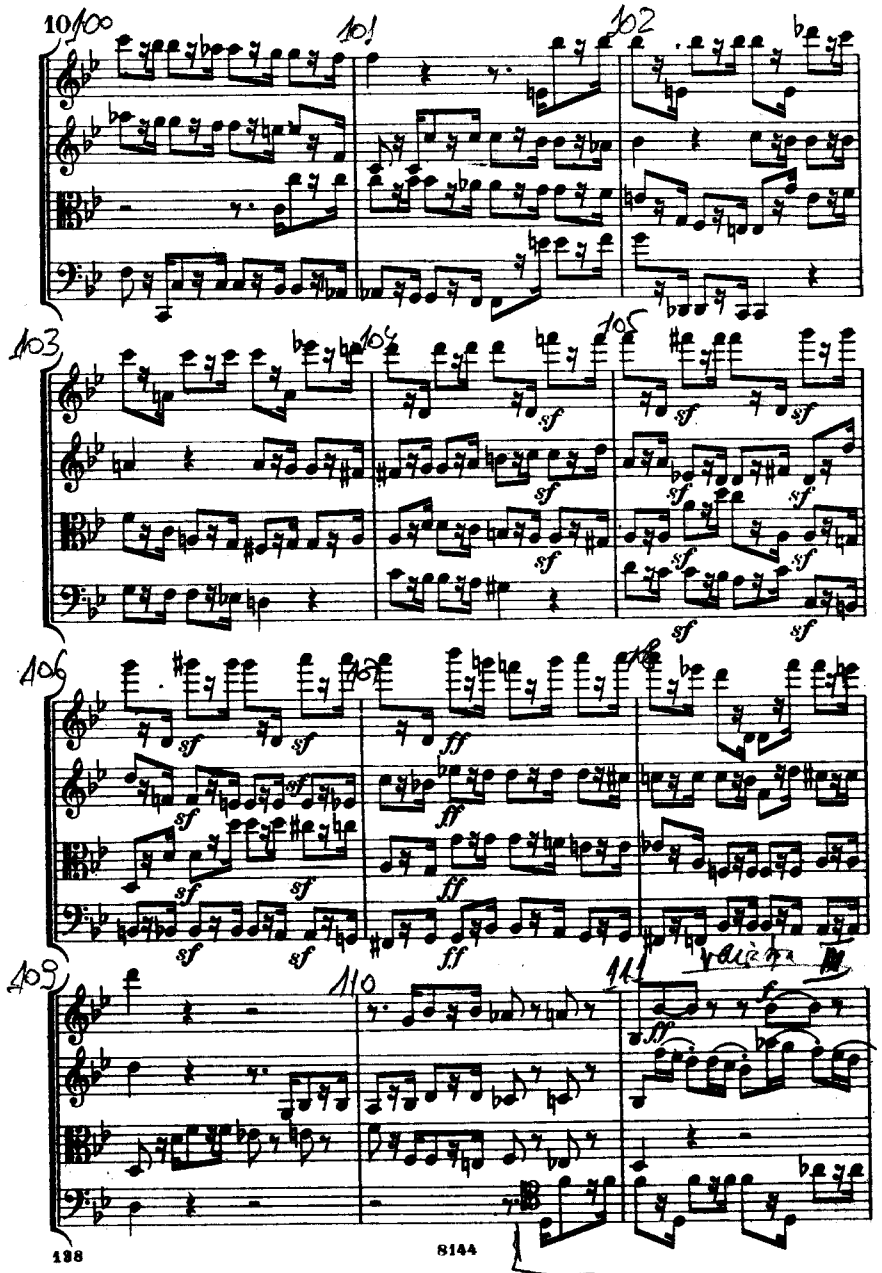

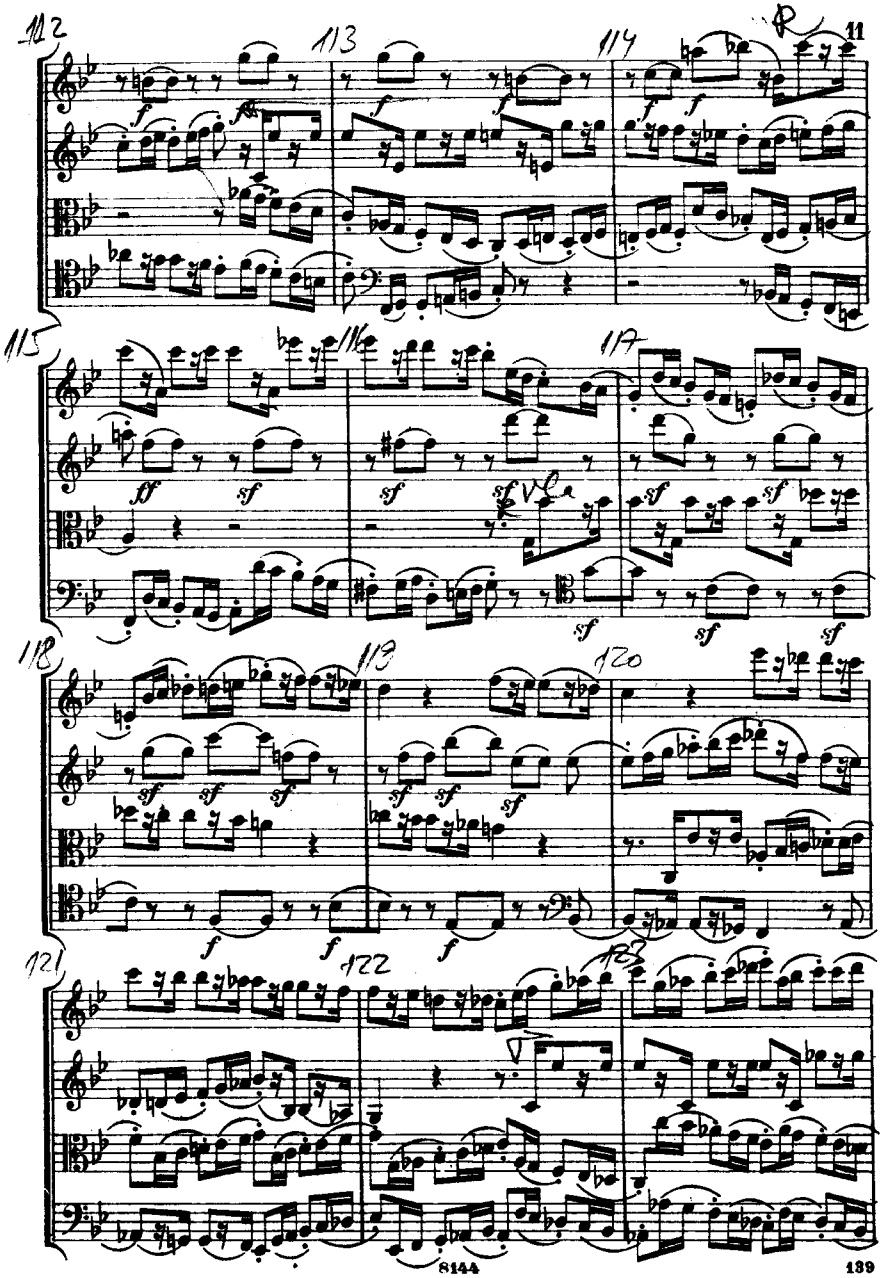

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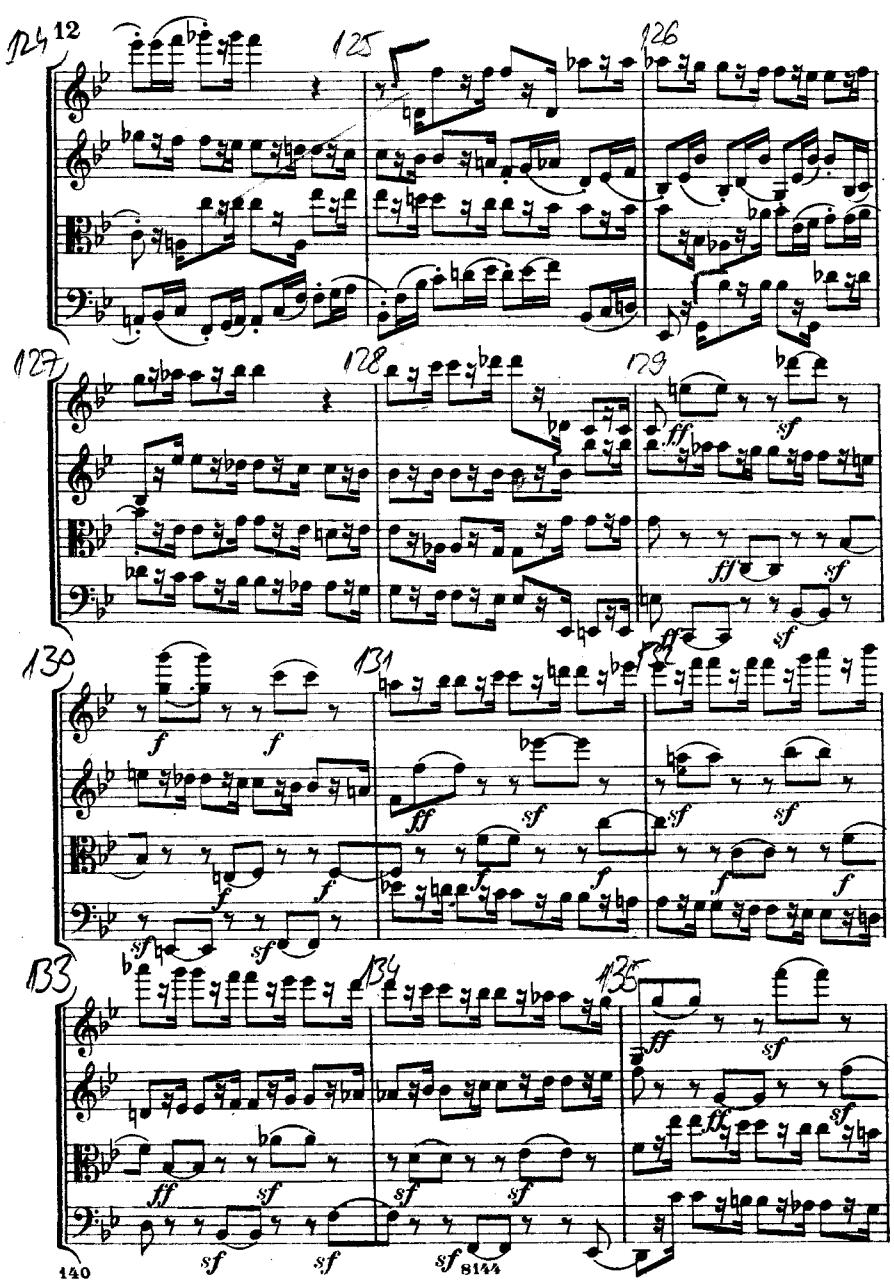

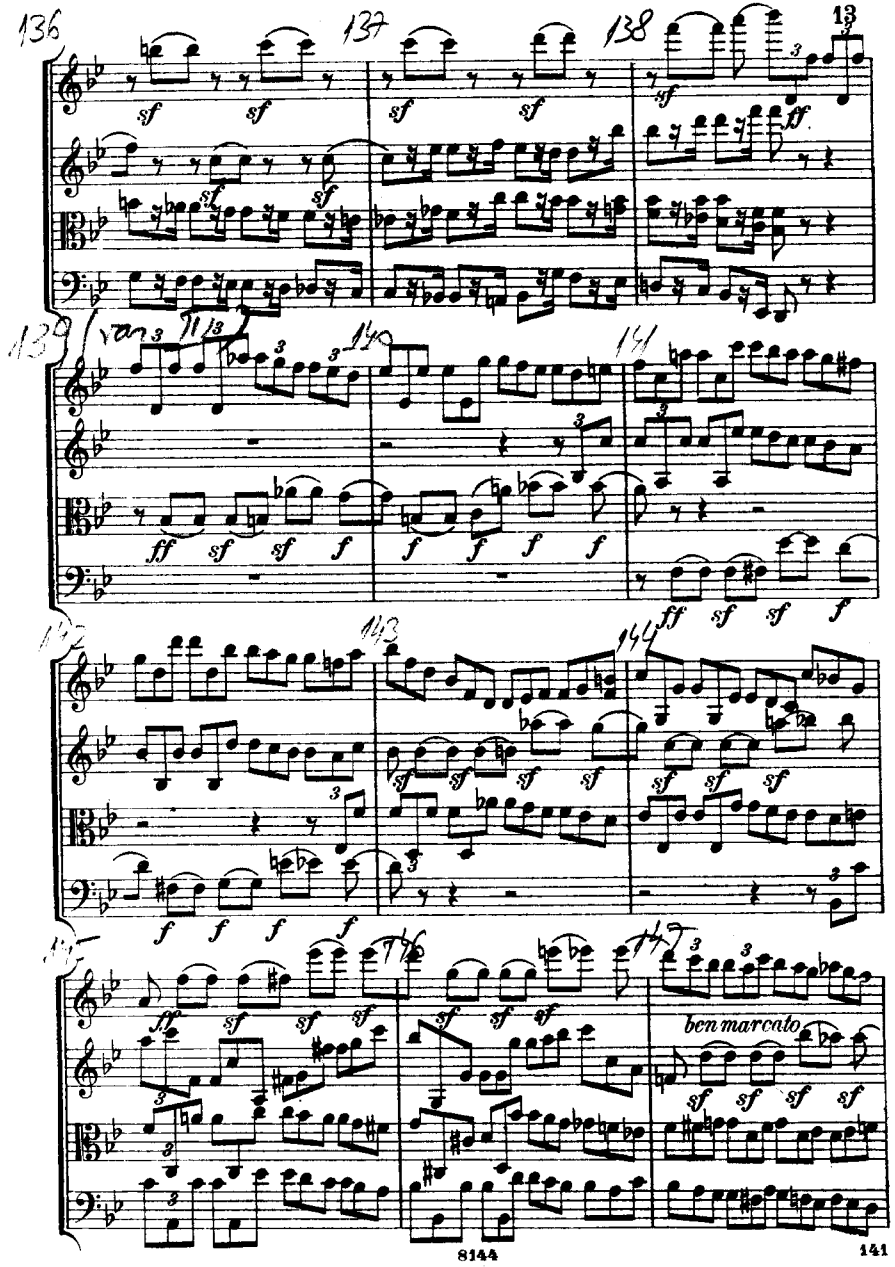

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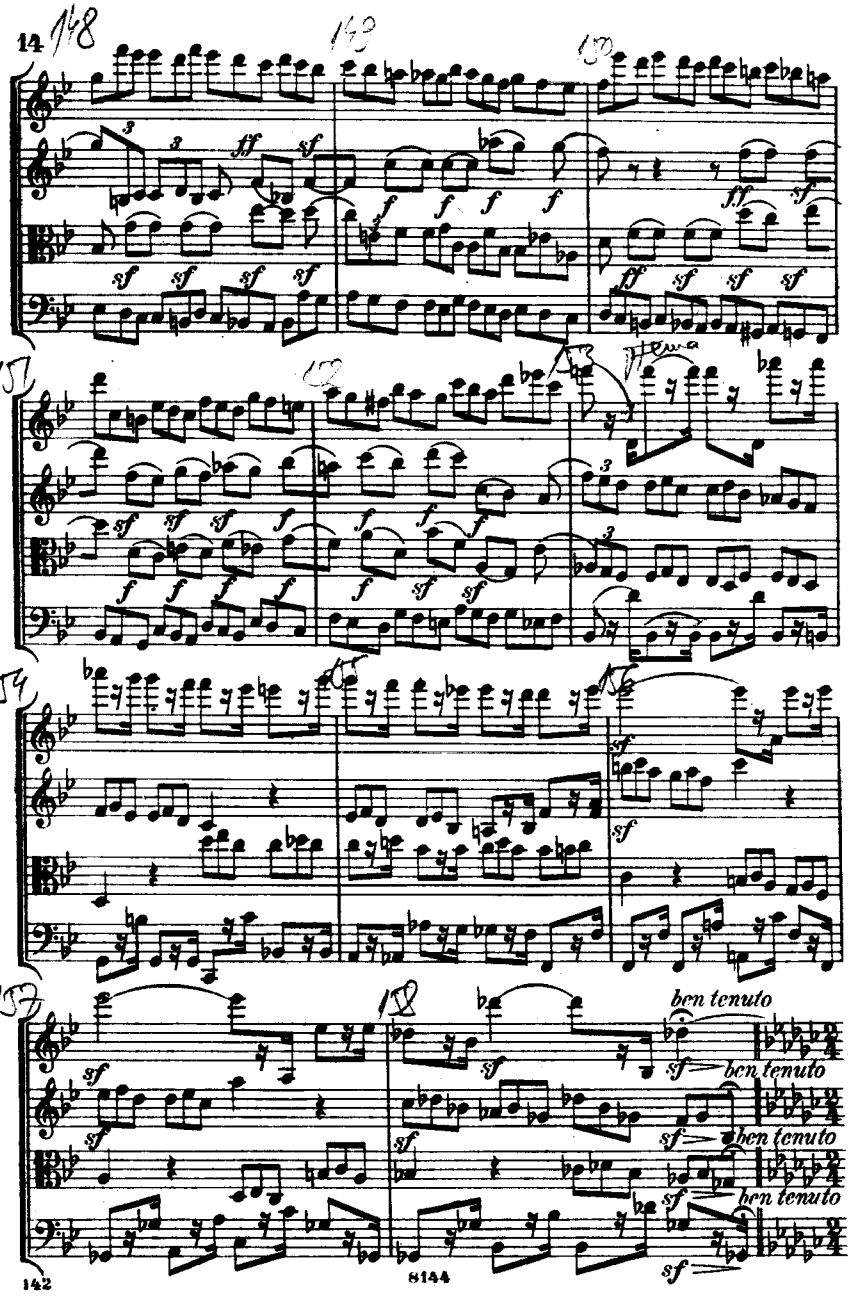
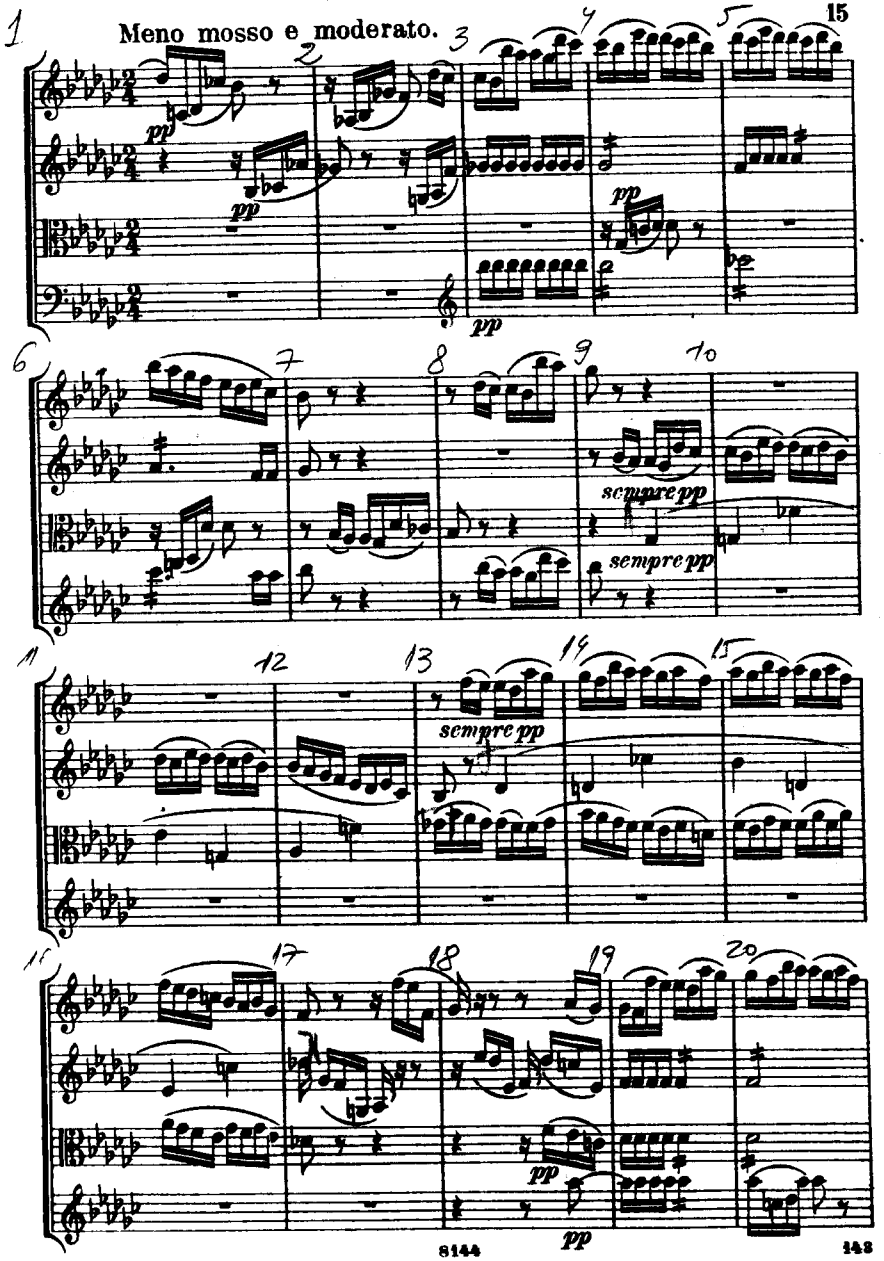


Meno mosso e moderato.



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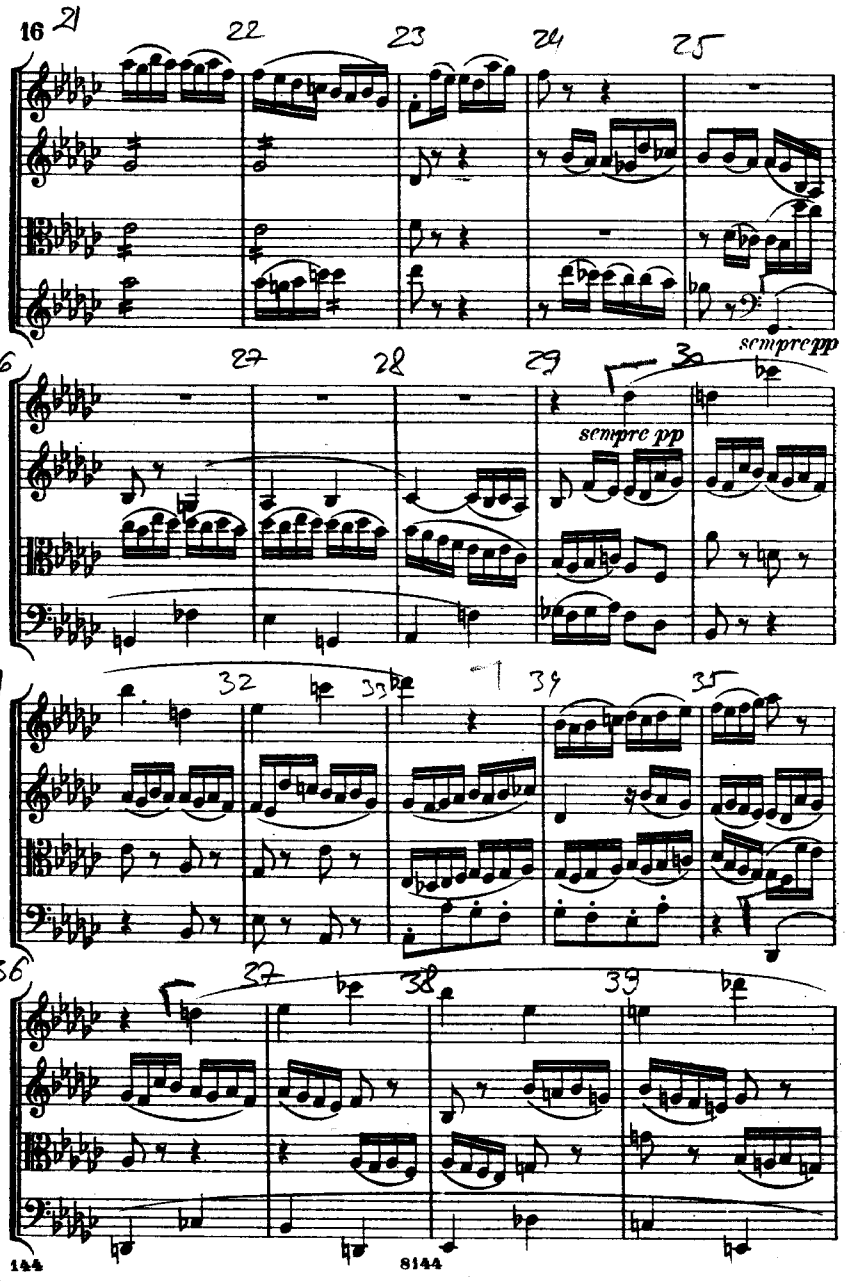

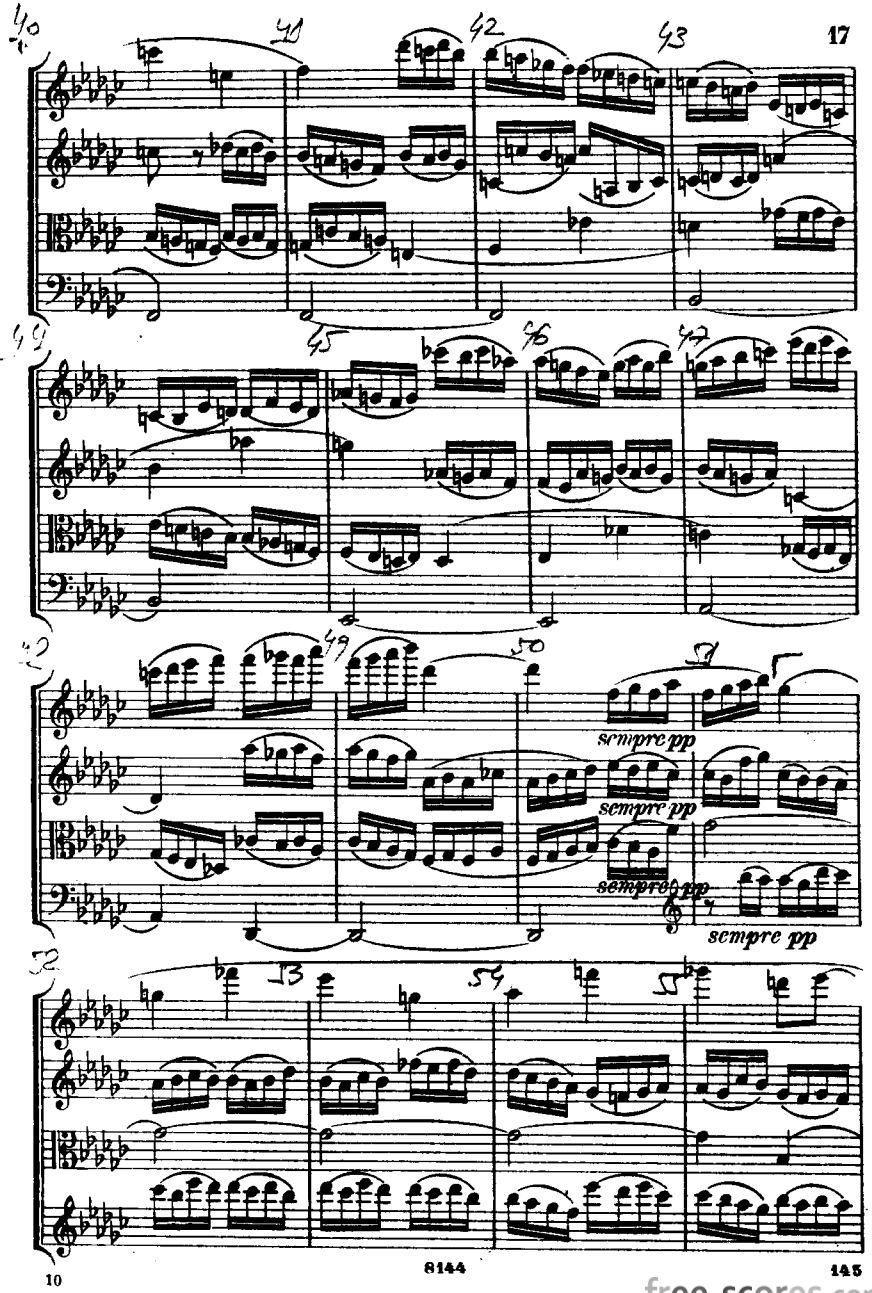

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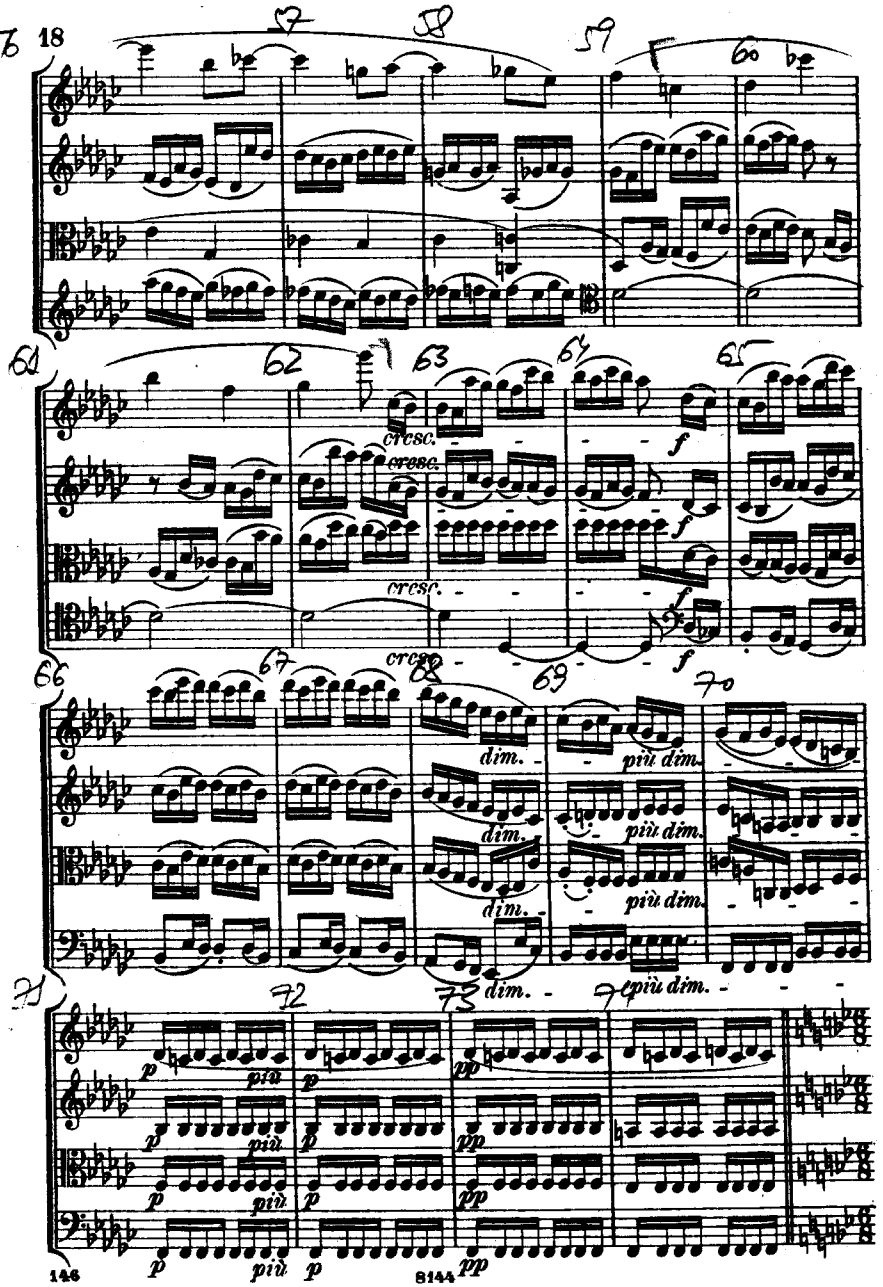
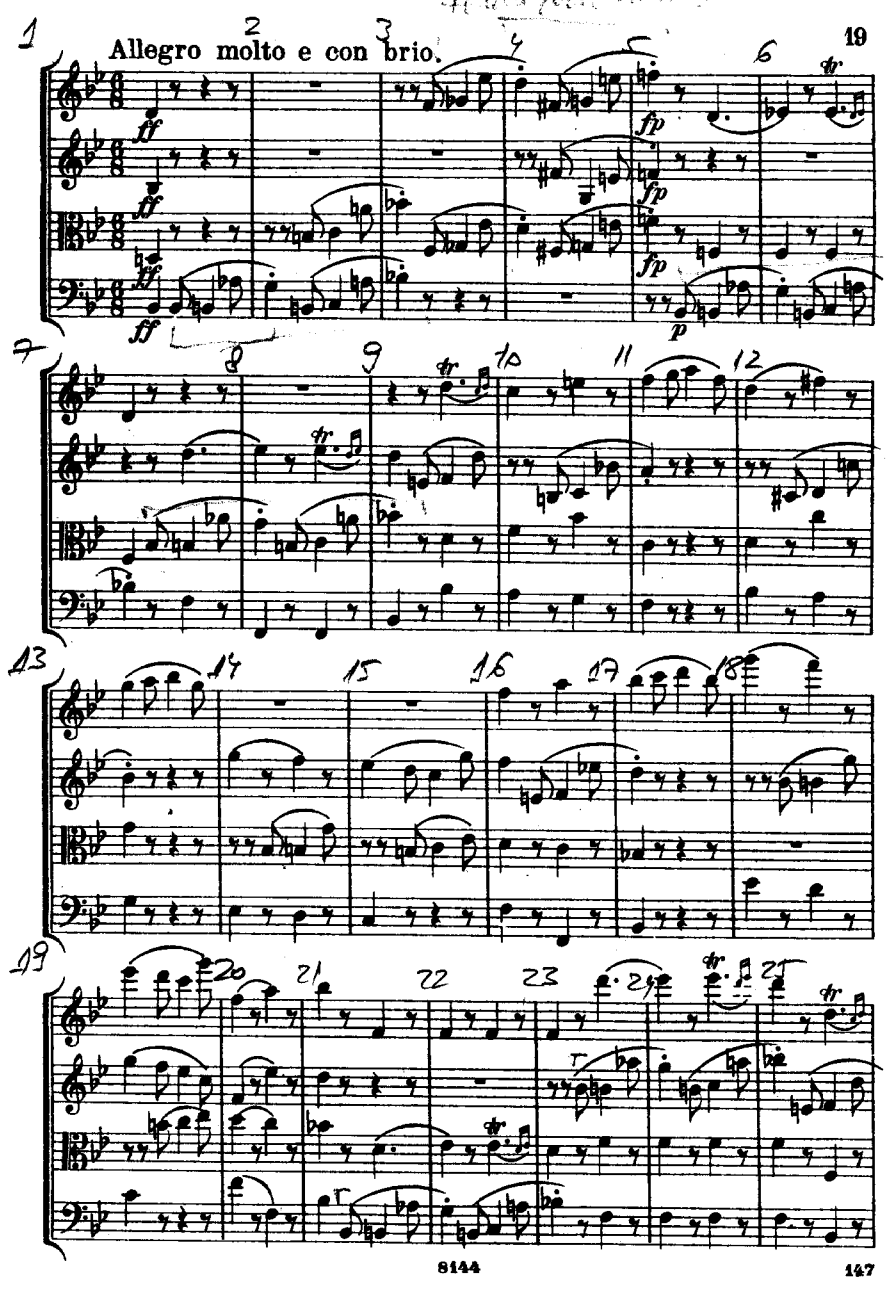


Allegro molto e con brio.



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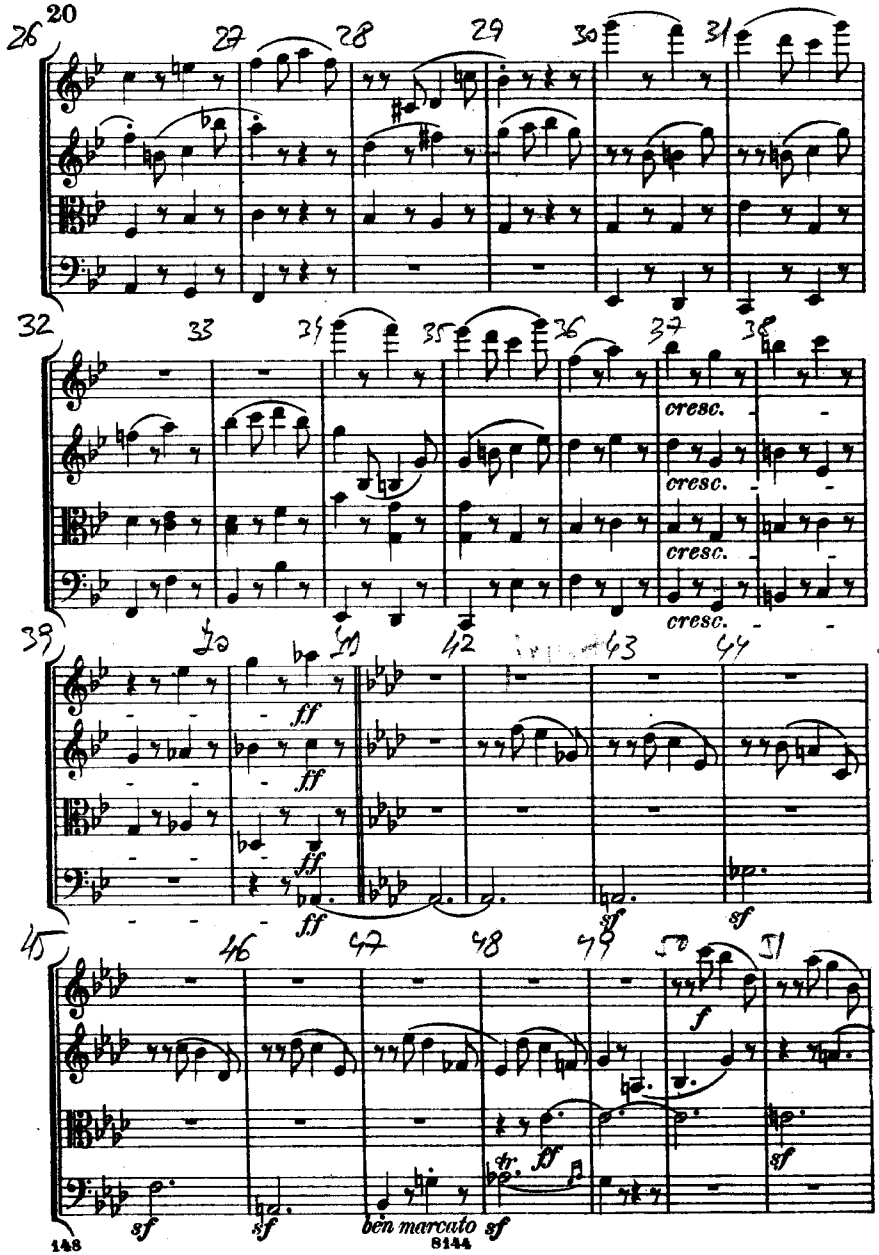

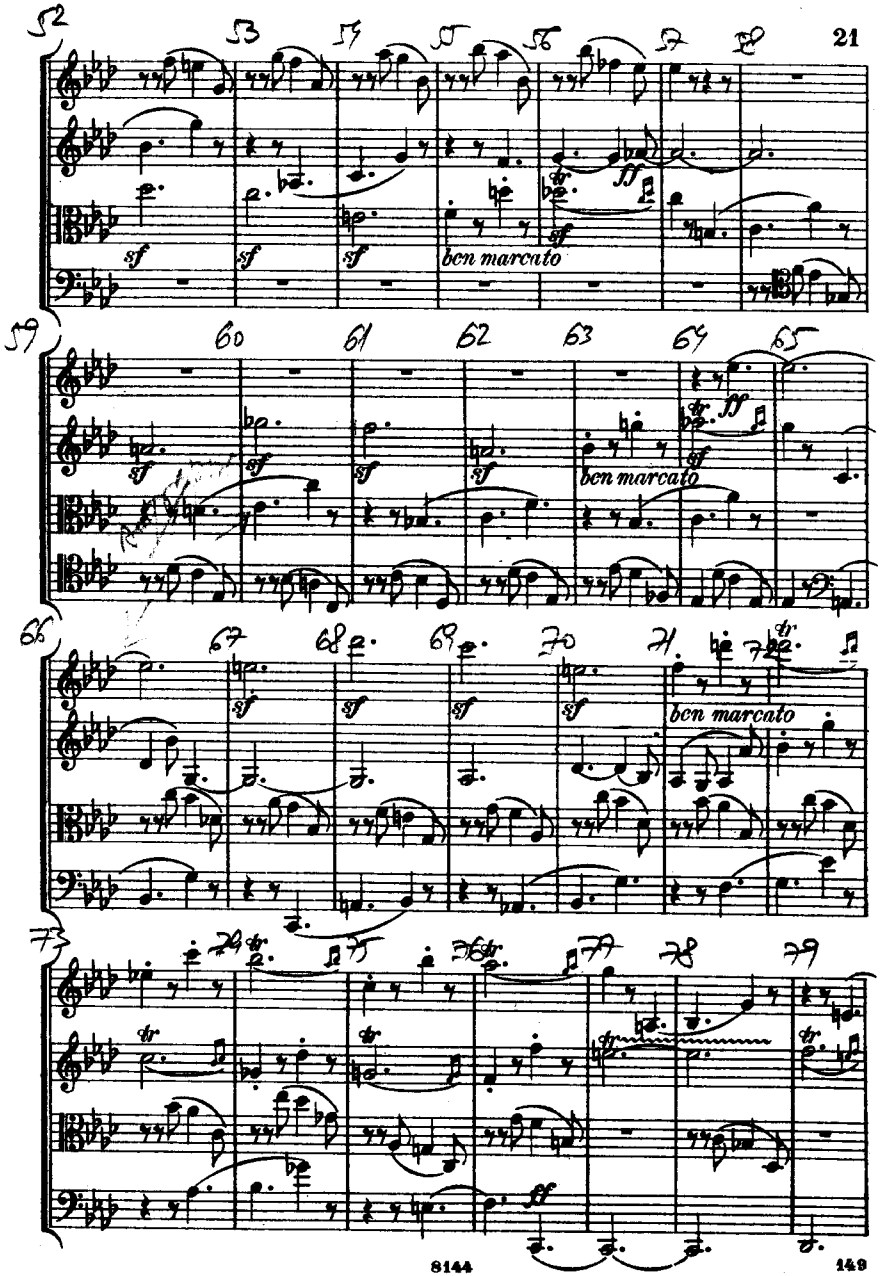

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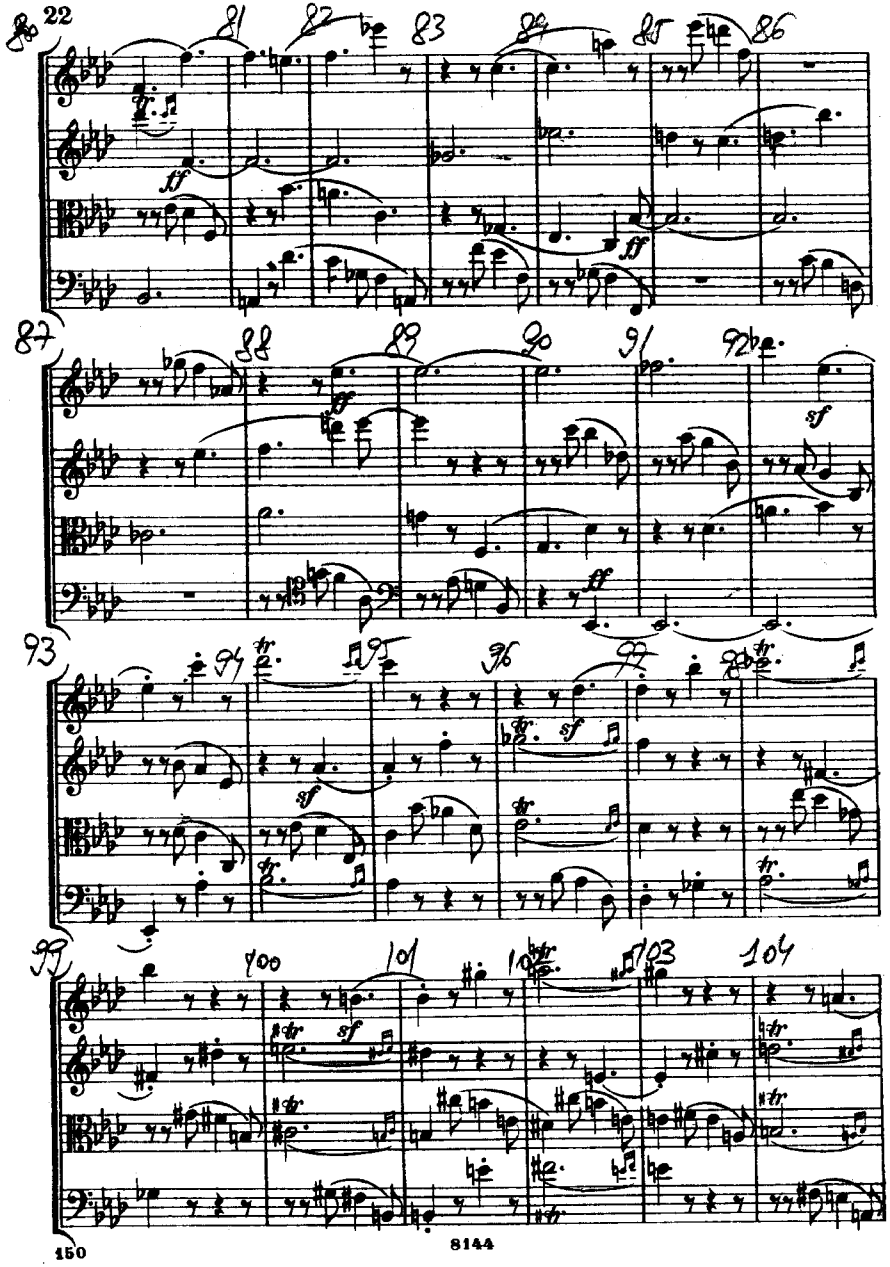

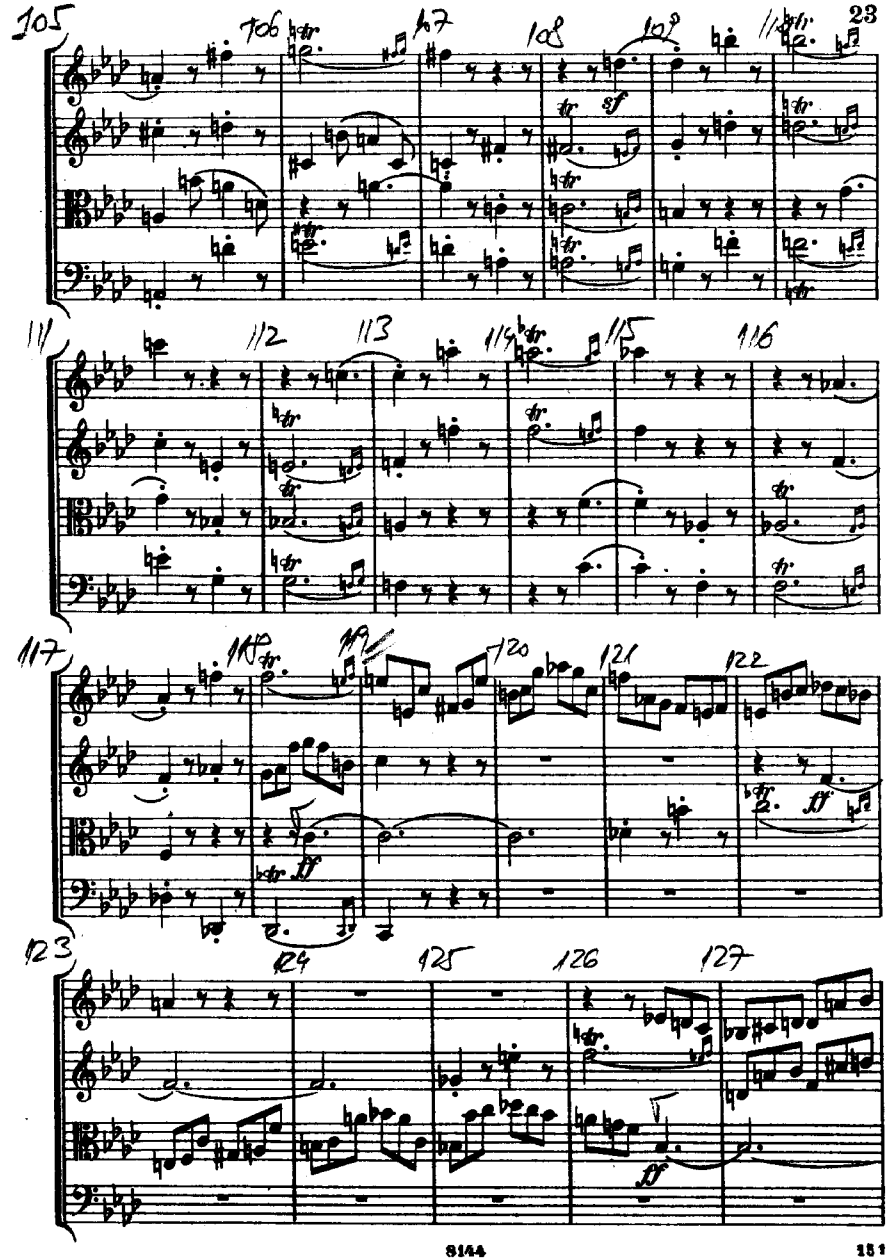

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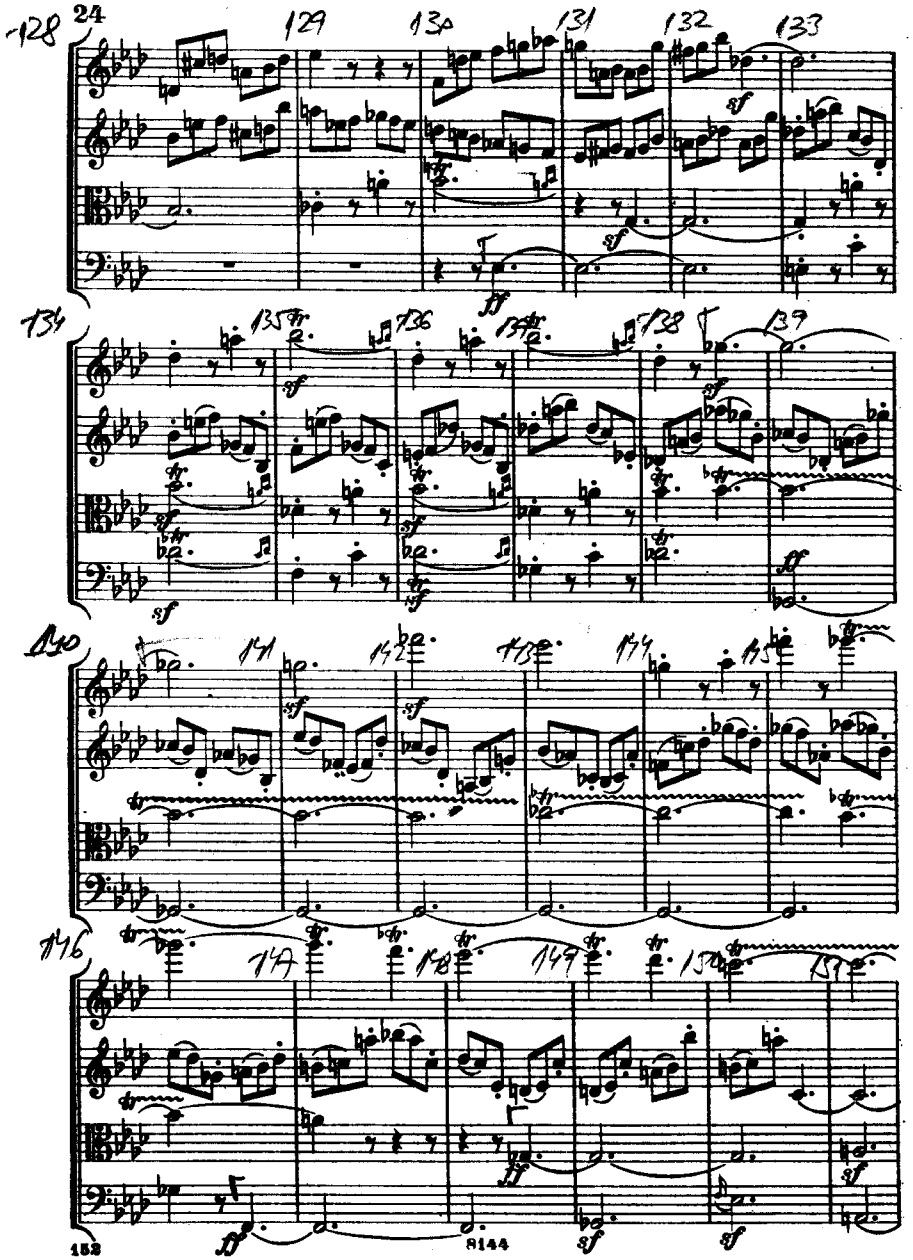

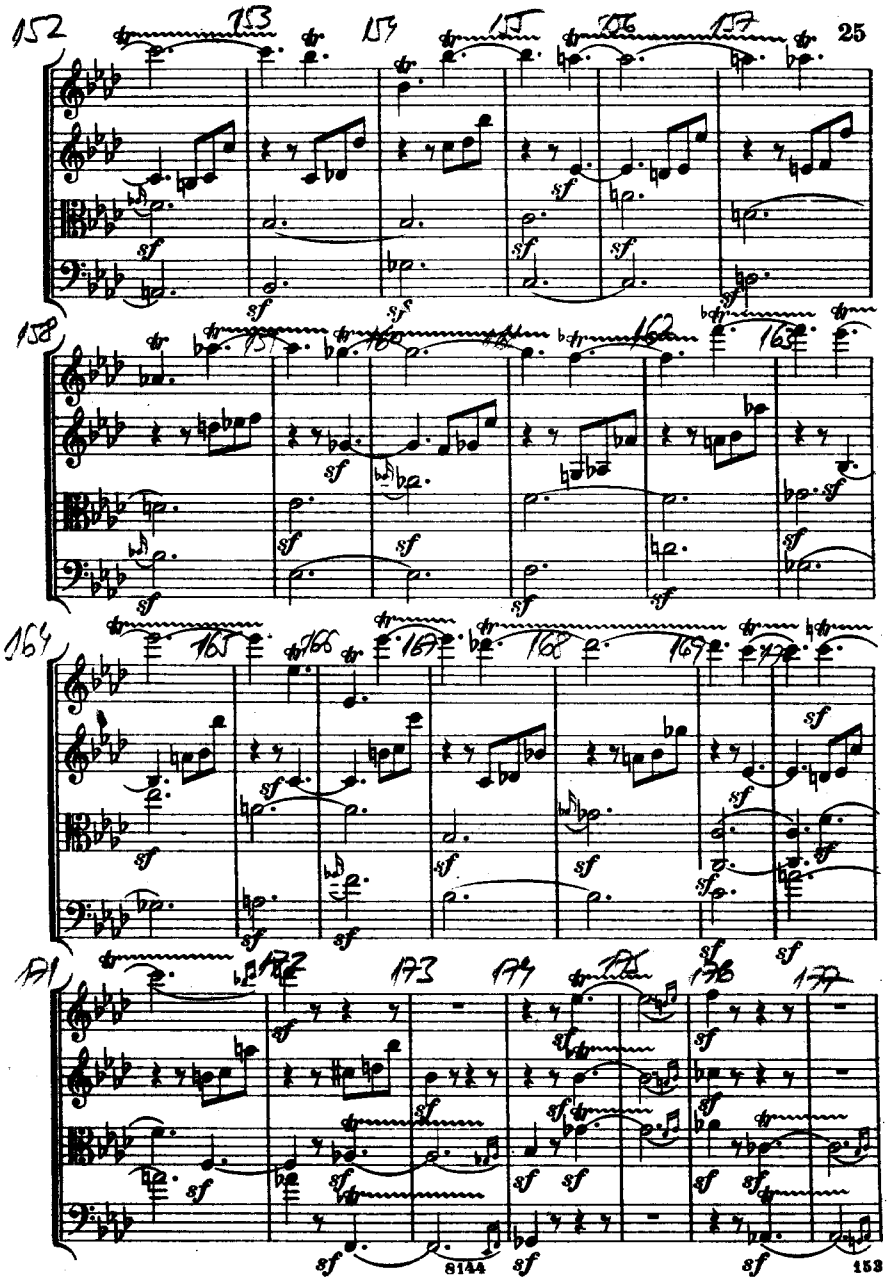

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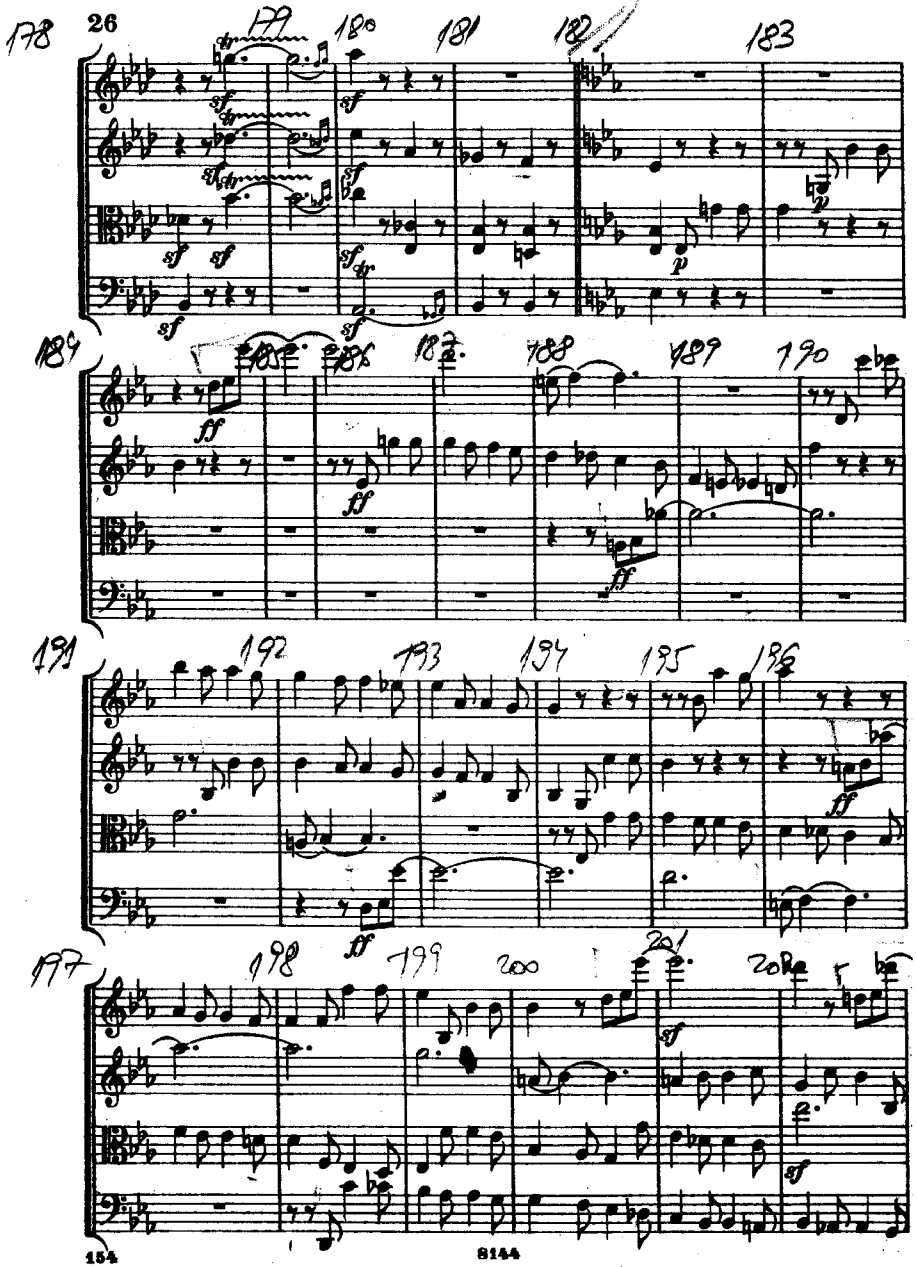

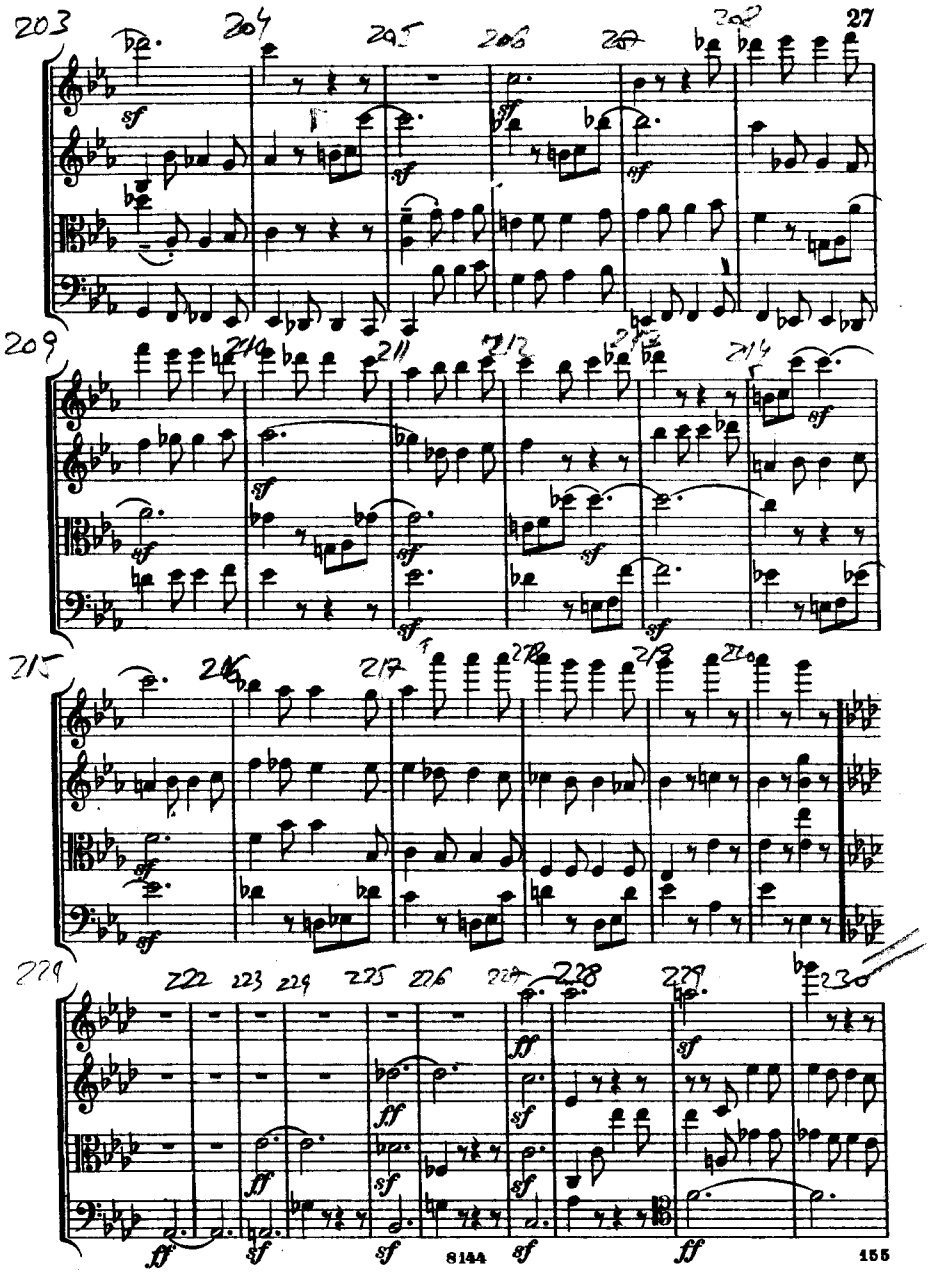

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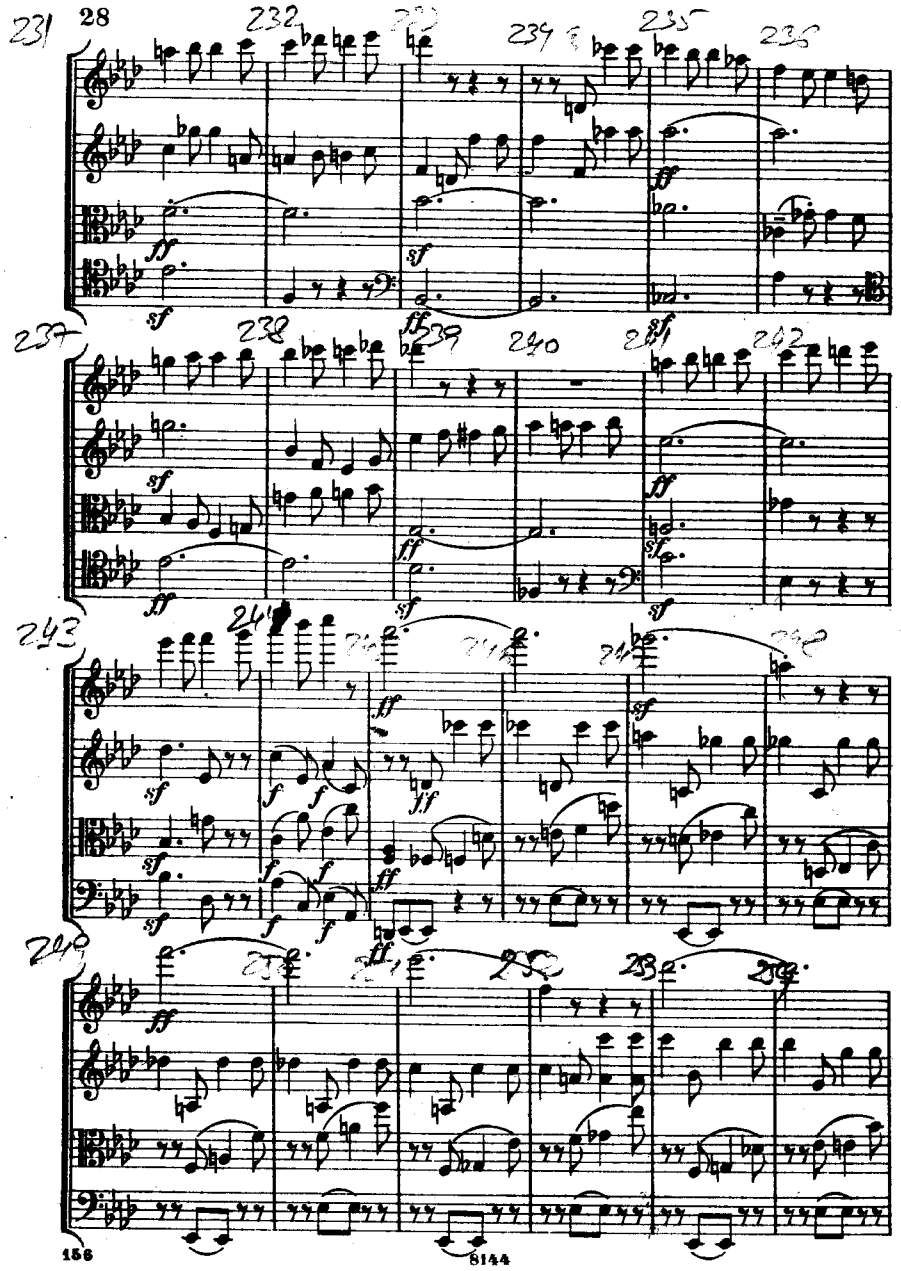

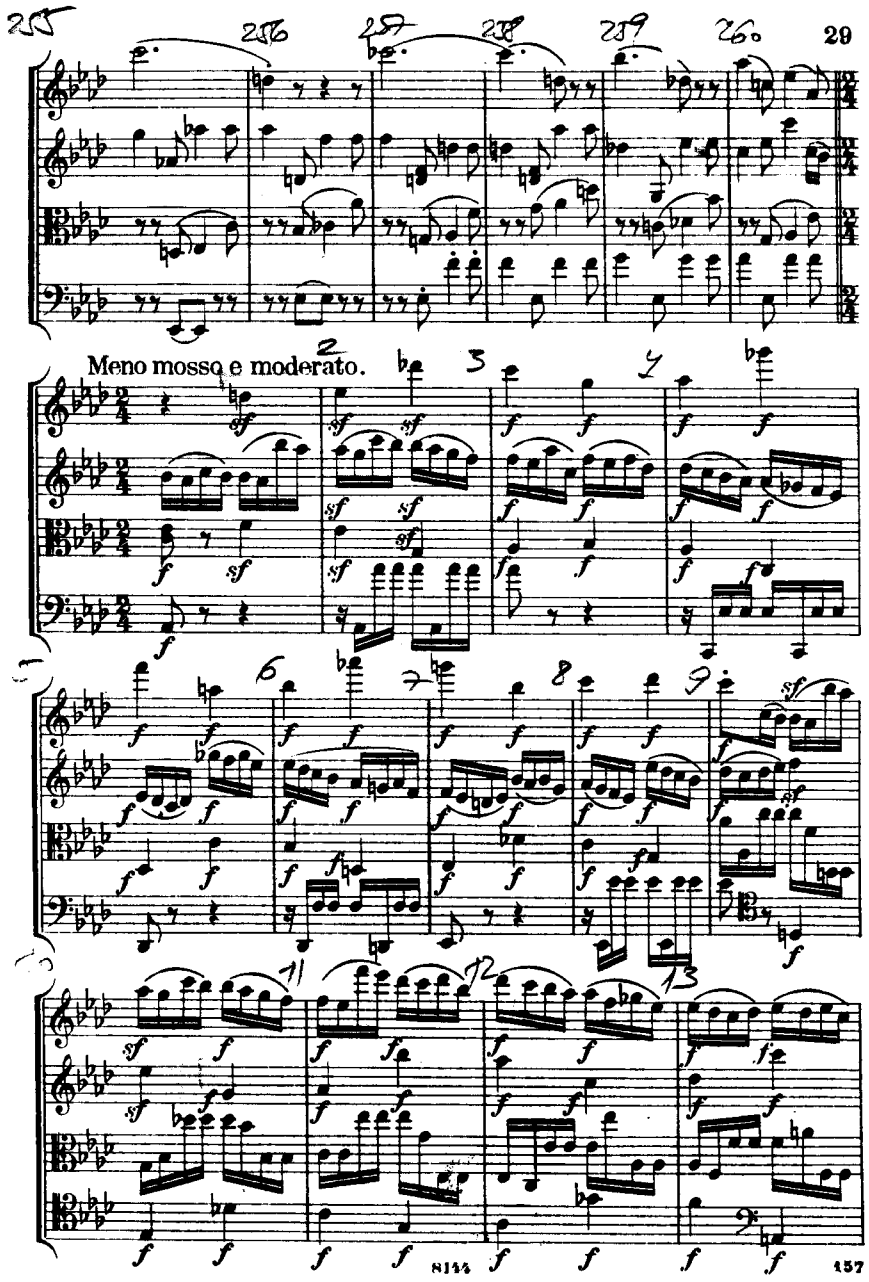

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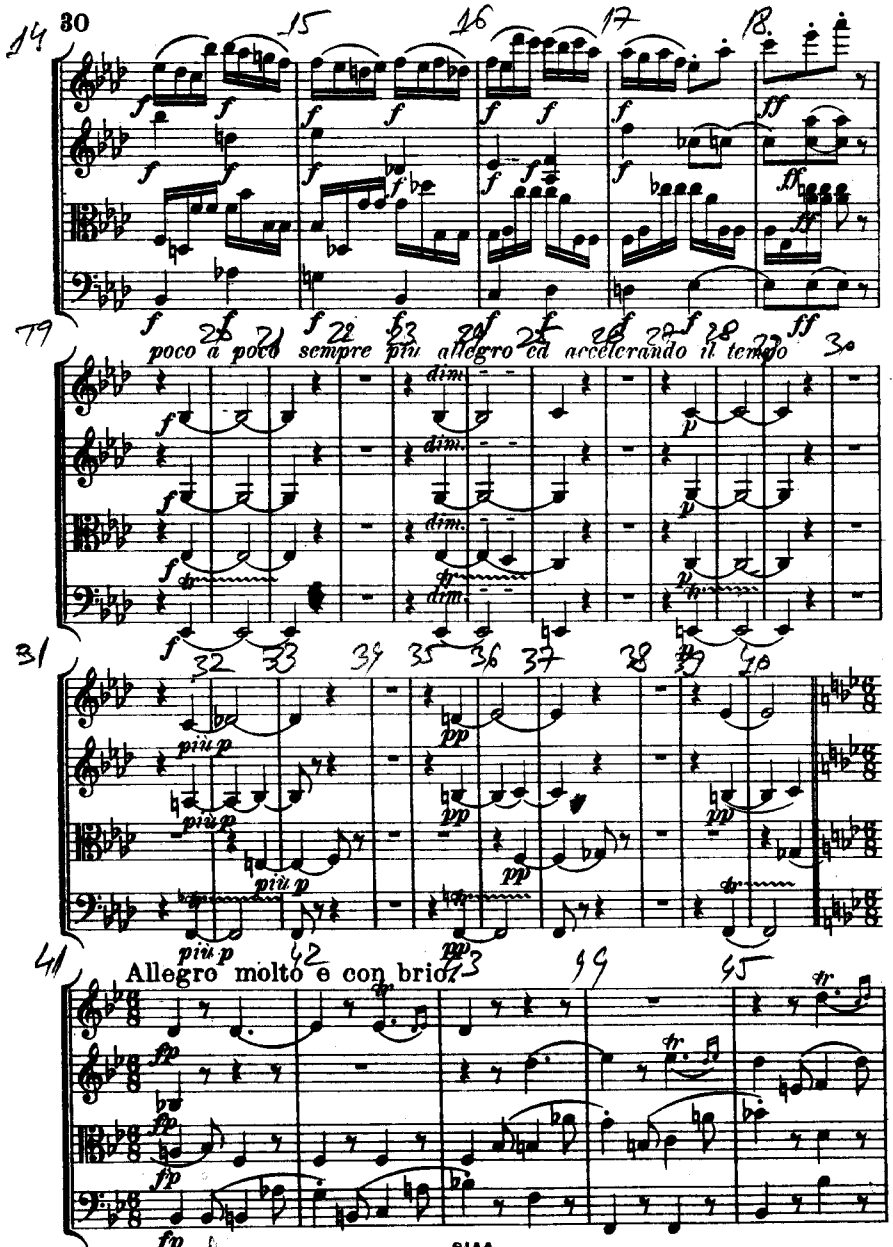

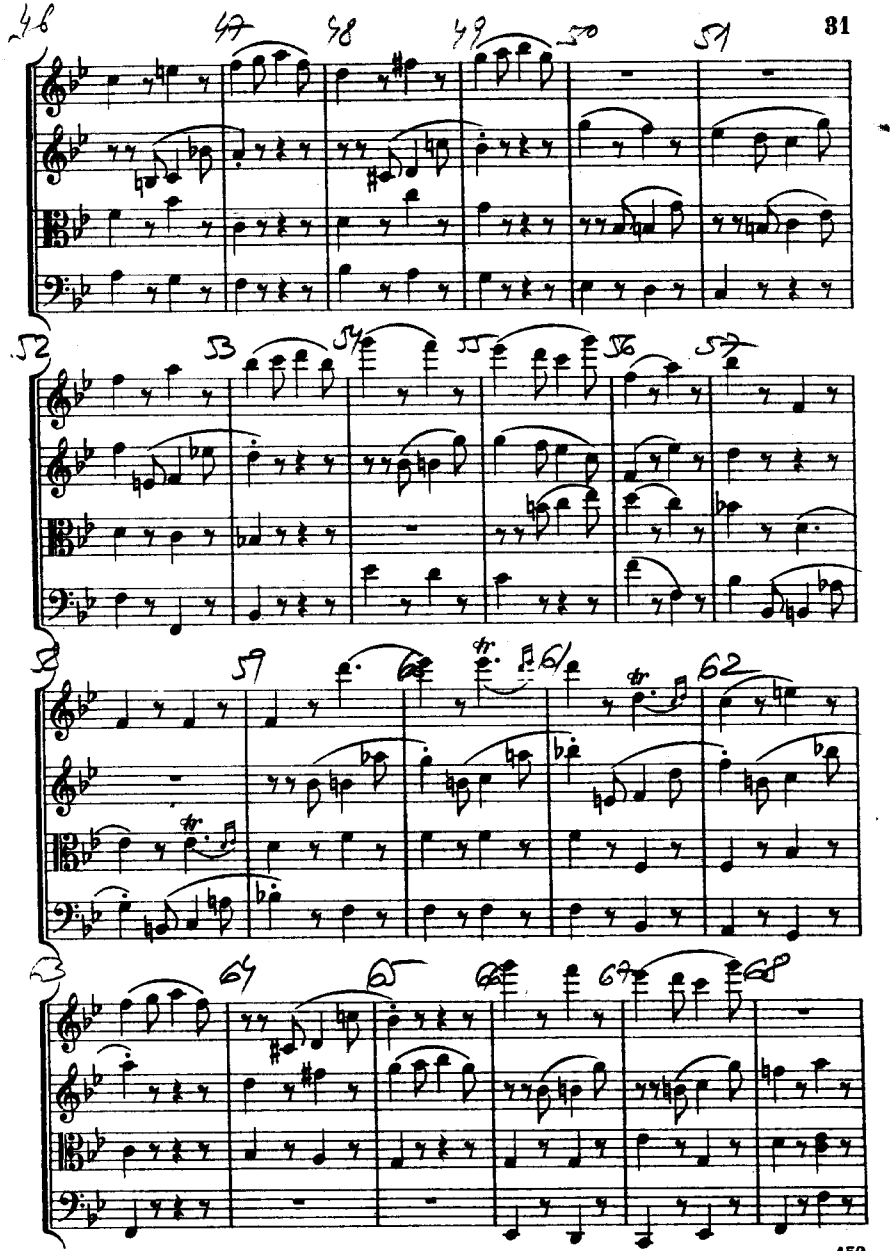

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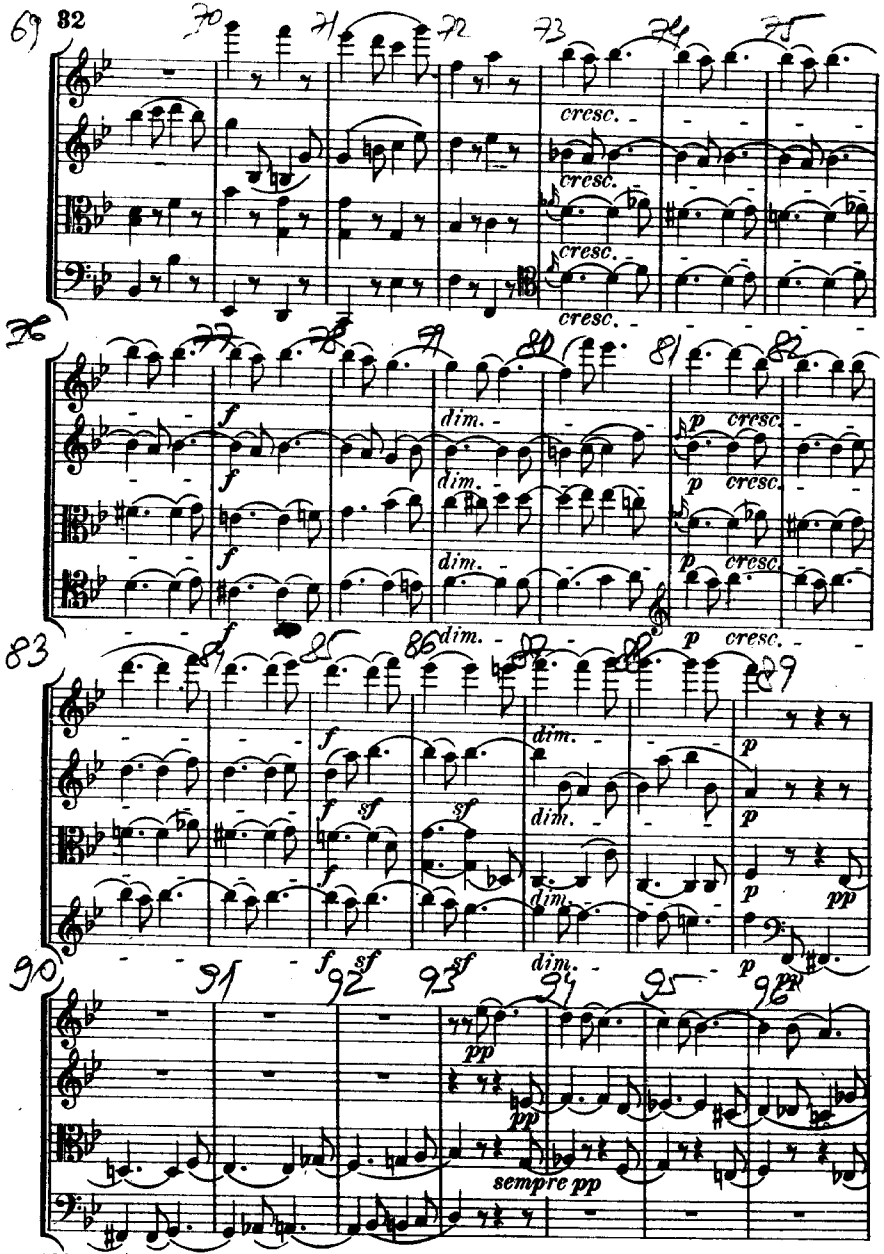

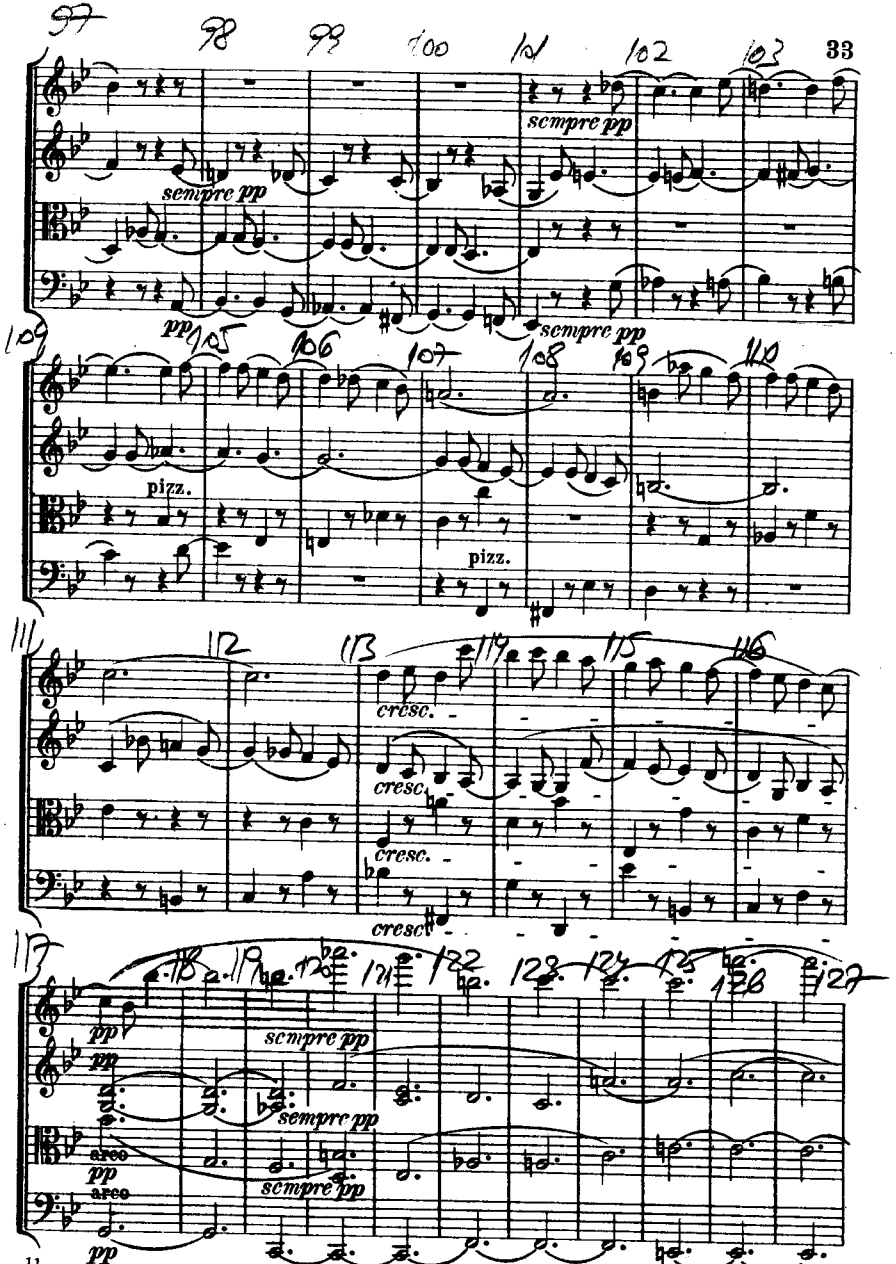

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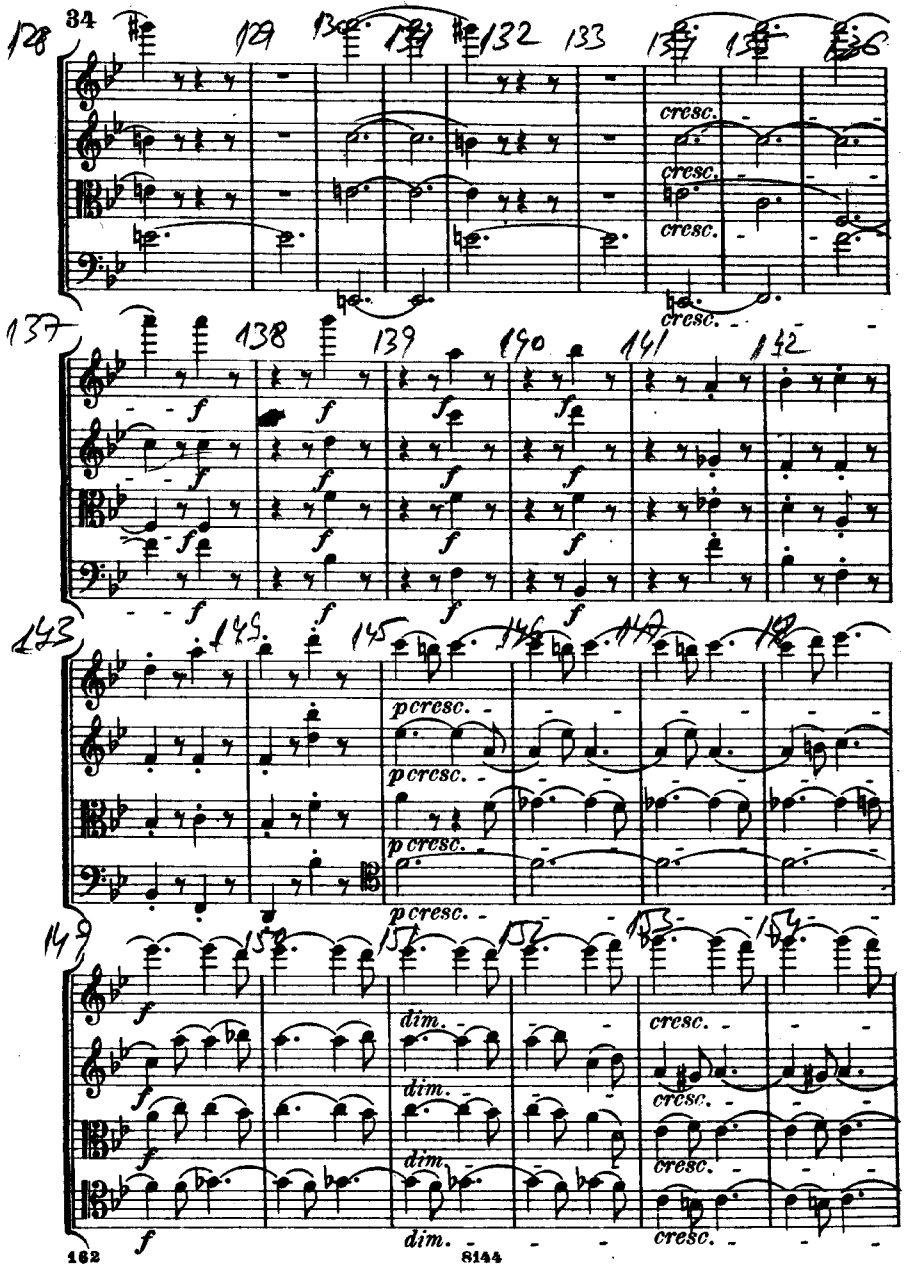

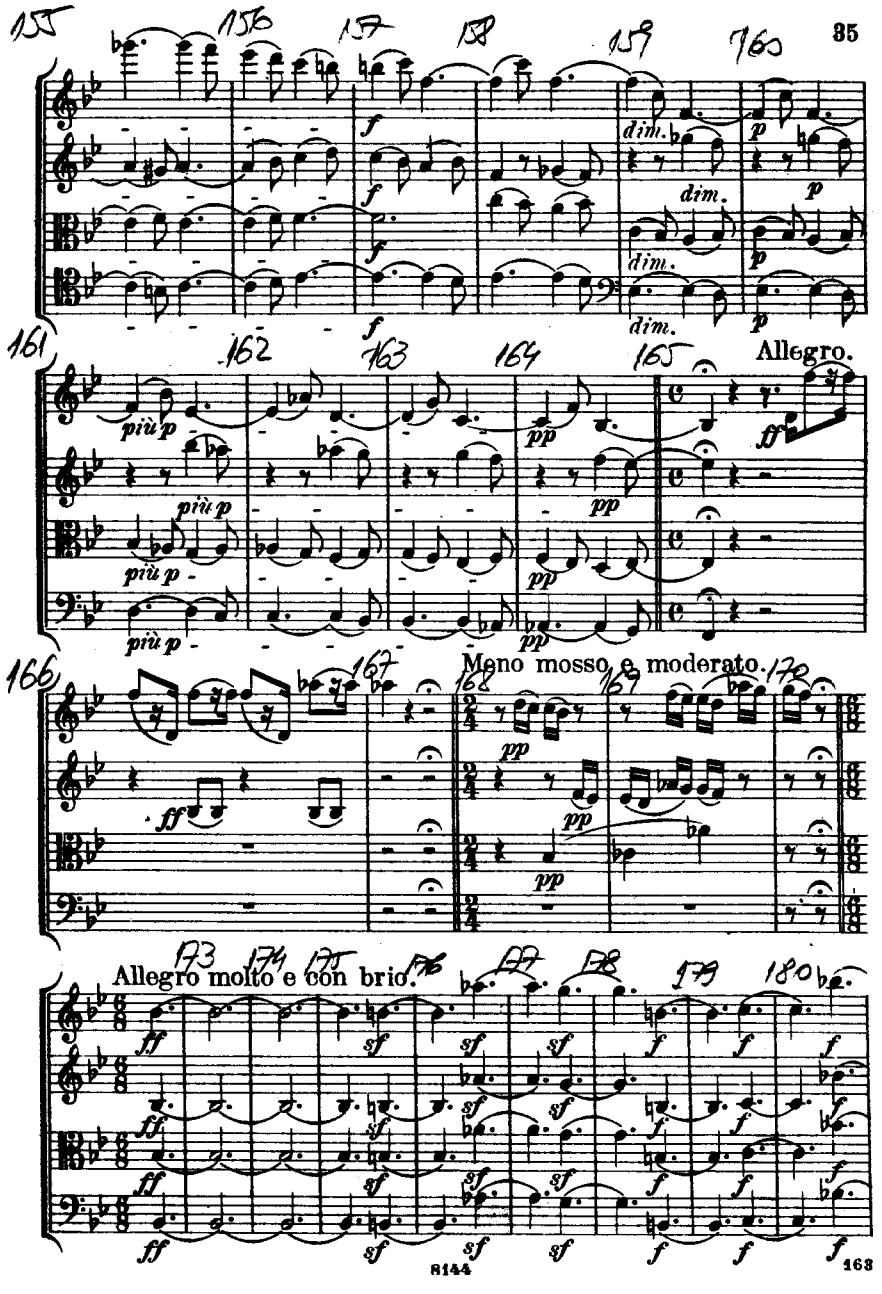

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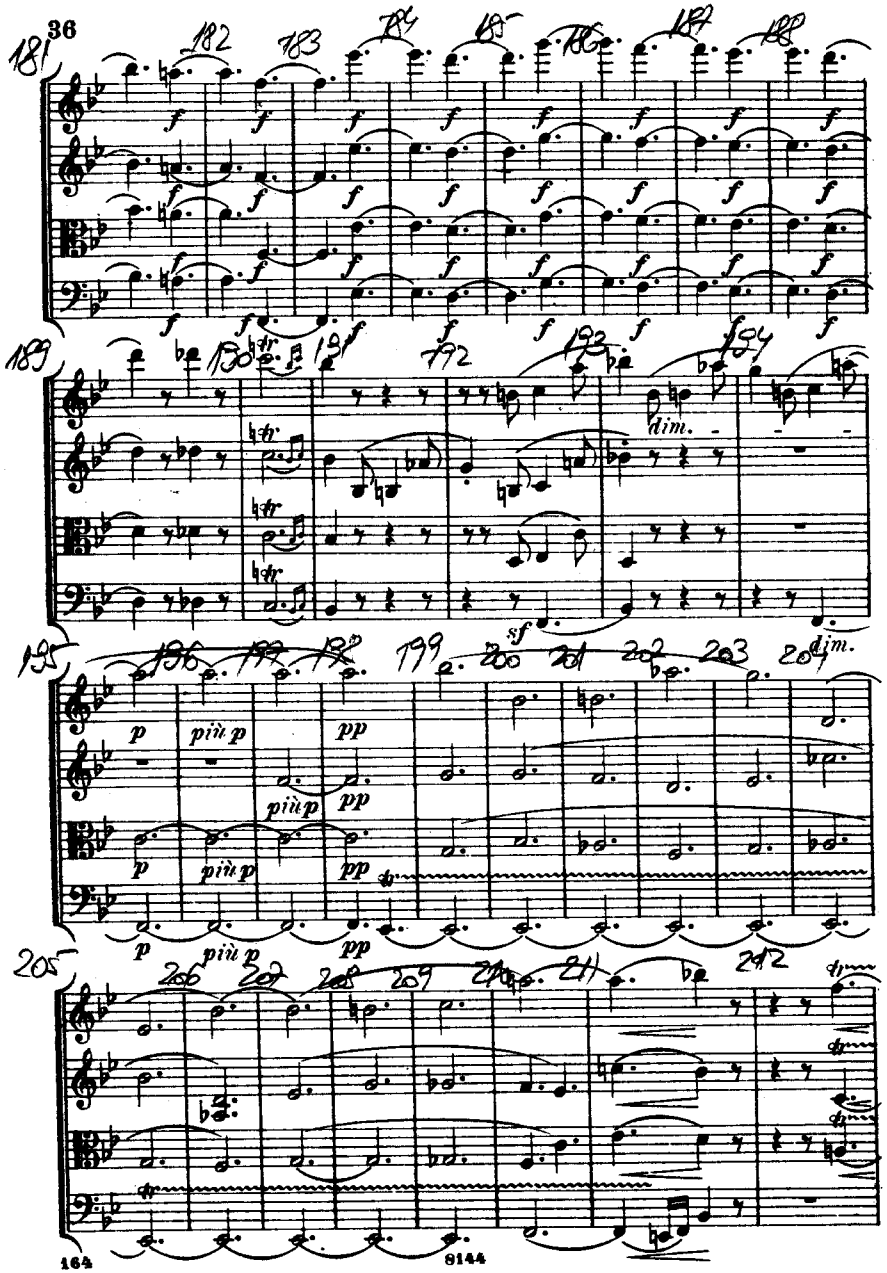

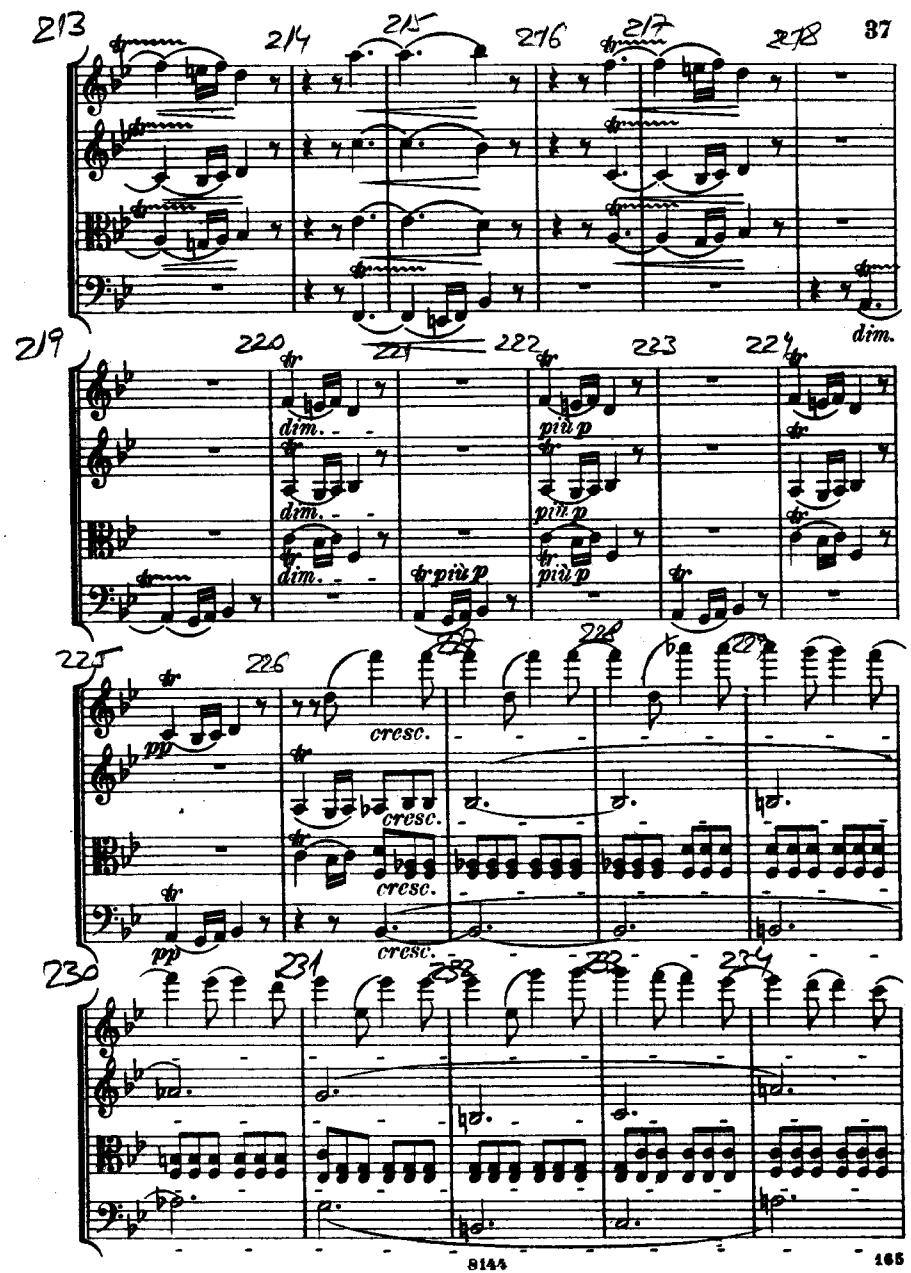

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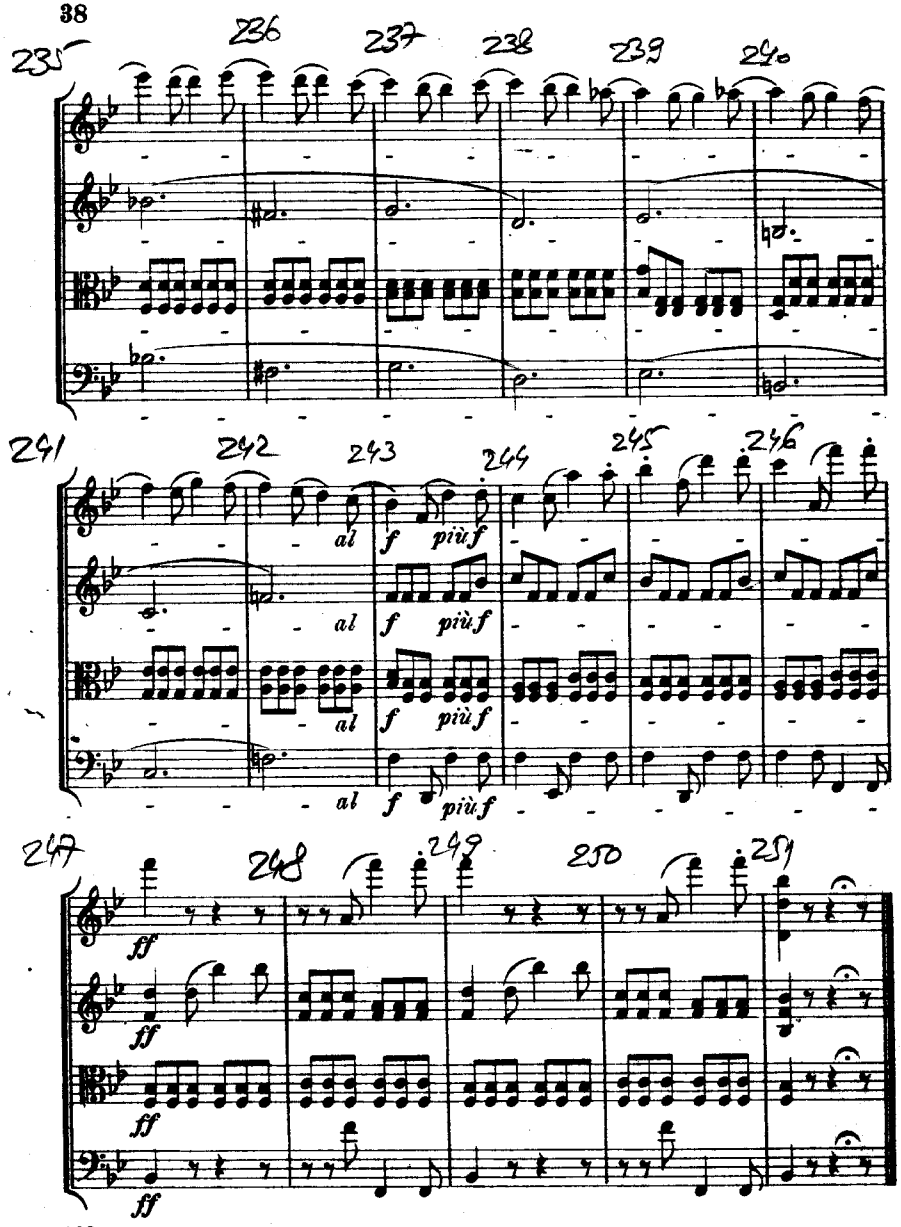

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Prof.Univ.Dr.Liana Alexandra Moraru (U.N.M.B.)
Curriculum Vitae

M-am nascut la Bucuresti,la 27 mai 1947,intr-o familie de intelectuali romani (tatal fiind ofiter,absolvent si o perioada profesor al Scolii Superioare de Razboi,iar mama, licentiata in Stiinte Naturale). Dupa absolvirea liceului „Gheorghe Lazar“ din Bucuresti, am urmat Conservatorul de Muzica „Ciprian Porumbescu“,sectia compozitie, beneficiind de bursa de merit „George Enescu“. Am terminat Conservatorul in 1971,fiind declarata sefa de promotie pe tara si oprita in rindul cadrelor didactice ale institutiei respective.

M-am format si mi-am perfectionat arta componistica langa maestri proeminenti ai muzicii romanesti si de peste hotare, participand regulat la cursuri internationale,cum ar fi cele de la Darmstadt(R.F.G.) si S.U.A. Creatia personala este oglindita in cele peste 100 de lucrari muzicale si studii, in aproape toate genurile de muzica , de la cel simfonic,vocal-simfonic,concertant,la opera, muzica corala,muzica de balet, domeniile de consacrare fiind cele de ampla respiratie si arcuire sonora-simfonic,opera,balet.

INSTITUTII SAU ASOCIATII PROFESIONALE IN CARE DESFASOR ACTIVITATI PERMANENTE:

-membra UCMR(Uniunea Compozitorilor si Muzicologilor din Romania);membra ISCM(International Society for Contemporary Music)
-membra a biroului de conducere al Institutului International de Cercetare (American Biographical Institute –S. U.A.)
-membra a Consiliului Mondial al Femeilor Profesioniste (S.U.A.)
-membra a Fundatiei Living Music Foundation (S.U.A.)
-Prim Vice-Presedinta ACPRI (Asociatia Culturala de Prietenie Romania-Israel)
-membra ECPNM (European Conference of Promoters of New Music)
-membra GEMA(Germania)
-membra Frau und Musik(Germania)
-Co-director artistic al manifestarii anuale de conferinta si concerte intitulate NUOVA MUSICA CONSONANTE/ LIVING MUSIC FOUNDATION .Inc(S.U.A.)
-Expert National in domeniul muzicii, inregistrat in Registrul National al expertilor
-Posed numar de licenta international (drept de practica internationala) conferit de Statele Unite ale Americii şi Republica Federală Germană, din anul 1980 şi apoi reactualizat în 1993 începând cu anul 1971.

In acelasi timp desfasor activitate didactica neintrerupta la Universitate de Muzica din Bucuresti,din anul 1971, unde actualmente sunt Profesor Universitar Doctor, la Catedra de Compozitie, la disciplinele orchestratie,frome muzicale si compozitie . In anul 1994, mi-am sustinut teza de doctorat in muzicologie, cu tema

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„Creatia muzicala – un inefabil demers intre fantezie si rigoare aritmetica si geometrica“.

ACTIVITATE DE CREATIE:
LUCRARI SIMFONICE; VOCAL-SIMFONICE,CONCERTANTE,OPERA:

Simfonia I-a (1971)
Cantata I-a „La curtile dorului“ pe versuri de Lucian Blaga (1971)
„Valente“- moment simfonic(1973)
Concert pentru clarinet si orchestra (1974)
Muzica concertanta pentru cinci solisti si orchestra (1975)
Cantata a II-a „Lauda“ pentru soprana,bariton , cor mixt si orchestra (versuri de Lucian Blaga (1977)
Cantata a III-a „Tara-pamint,tara idee“ petru cor de femei,recitator si orchestra, pe versuri de Nichita Stanescu(1977)
Simfonia a II-a „Imnuri“(1978)
Opera-feerie pentru copii „Craiasa Zapezii“ (dupa Hans Christian Andersen, 1978)
Concert pentru flaut ,viola si orchestra de camera (1980)
Baletul „Mica Sirena „,dupa Hans Ch.Andersen (1982)
Simfonia a III-a (1982-1983)
Simfonia a IV-a (1984)
Simfonia a V-a (1985-1986)
Opera „In Labirint“ (1987)
Simfonia a VI-a (1989)
Poem Simfonic „Ierusalim“(1990)
Concert pentru orchestra de coarde (1991)
Concert pentru pian la patru maini si orchestra (1993)
Simfonia aVII-a (1995-1996)
Concert pentru saxofon si orchestra (1997)
„Pastorale“ pentru orchestra de suflatori (1999)
Concert pentru oboi si orchestra(2000)
Concert pentru orga si orchestra (2002)
Computer music – 12 Variations (2003)
Computer music –8 Studies (2004)

MUZICA DE CAMERA

Sonata pentru flaut(1973)
Muzica pentru ,clarinet,harpa si percutie(1972)
Secventa lirica pentru clarinet,trompeta si pian(1974)
Doua Secventa pentru soprana si orchestra de camera (1976)
„Colaje“ pentru cvintet de alama(1977)
„Incantatii“I pentru mezzo-soprana,flaut,clavecin,percutie(1978)
„Incantatii“II pentru clarinet,vioara,viola,violoncel,pian(1978)
„Consonante“I pentru 4 tromboni (1978)
„Consonante“II pentru clarinet si pian (1979)
„Consonante“III pentru orga solo (1979)
„Consonante“IV pentru clarinet si banda magnetica(1980)
„Consonante“V pentru orga solo (1980)

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„Imagini intrerupte“pentru cvintet de suflatori (1983)
„Cadenza“ pentru vioara (1983)
„Pastorale“ pentru clarinet bas si pian(1984)
„Allegro veloce e caratteristico“ pentru orga solo (1985)
Sonata pentru sase corni(1986)
„Larghetto“pentru orchestra de camera de coarde(1988)
„Intersectii“-sonata pentru corn si pian (1989)
Music for Het Trio (1990)
„ A Tre“ pentru flaut,clarinet,fagot(1991)
„Cadenza“ pentru pian(1992)
Sonata pentru pian (1993)
„Fantezie“ pentru violoncel si pian(1994)
„Poem pentru Romania“ si „Poem pentru Madona de la Neamt“ pentru soprana si pian(versuri Eugen Van Itterbeek,1994)
Opera de camera „Chant d‘amour de la Dame a la Licorne“(versuri de Etienne de Sadeleer,1995)“
„Consonante“VI pentru cvartet de blockflote (1997)
„Cinci miscari“pentru violoncel si pian(1997)
„Consonante“VII pentru harpa solo(1998)
„Muzici paralele“pentru saxofon,violoncel si pian (2001)
„Incantatii“III pentru violoncel si banda (2002)
„Basson Quartet“(2003)
„Ritmuri“ (pentru 4 percuționiști)(2004)
„Elegie“ pentru contrabas solo(2006)

CARTI SI TRATATE :

Scheme si analize de forme omfone tonale
Creatia muzicala, un inefabil demers intre fantezie si rigoare
Tehnici de orchestratie
Intinerea instrumentelor orchestrei simfonice moderne
Sintaxe omofone tonale
Analize polifone tonale

LUCRARI TIPARITE LA:

Editura Muzicala (Bucuresti)
Edition Modern (Munchen)
Edition Furore (Frankfurt)
Edition Score-on-line (S.U.A.-Franta)

LUCRARI INTERPRETATE SI INREGISTRATE IN:

Romania,S.U.A.,Belgia,Olanda,Franta,Germania,Austria,Israel,Suedia,Cehia,Spania,Canada,la importante festivaluri nationale si internationale.

In diferite cronici si prezentari de concerte adresate muzicii mele se arata printre altele:“…muzica Lianei Alexandra, inalt inspirata, intruchipeaza reflexul sensibil al unei adinci si bogate meditatii asupra realitatii, asupra

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sensurilor cele mai generale ale vietii,ale existentei. Este aceasta, o muzica ce se arcuieste ferm in arhitecturi ce tind cu eleganta spre desavirsire, o muzica ce captiveaza prin formele sale sonore,prin expresivitatea melodiei si forta ritmica si care are menirea si marea calitate a persistentei, ca ecou sublimat,asezind trainice adevaruri si frumuseti in memoria noastra afectiva"… „…opera ei cultiva inalte valori morale si umane,profunde sentimente de demnitate nationala si iubirea glieie stramosesti"…

PREMII SI DISTINCTII:

Premiul Uniunii Compozitorilor si Muzicologilor din Romani (1975,1979,1980,1982,1984,1987,1988)
Premiul Academeie Romane (1980)
Premiul „Gaudeamus" (Olanda) (1979,1980)
Premiul I „Carl Maria von Weber"(1979)
Diploma „Who`sWho in the World"(1982-1983)
Premiul II –Mannheim-Gedock (1989)
Premiul Beer-Sheva (Israel)(1986)
Pewmiul „Fanny-Mendelssohn",Dortmund-Unna (Germania)(1991)
Premiul ISCM (Mexico),(1993),
„Femeia anului" 1995,1998,1999,200,2001,2002 (S.U.A.)
„Femeia anului",1997,1998 (Marea Britanie)
Premiul ACMEOR,Bucuresti (1997)
Premiul ACMEOR,Tel-Aviv (1998)
„International Commendation of Success" (S.U.A.,2000)
„The 20th Century Award"(S.U.A.,2000)
„Personalitatea internationala a anului 2001"(Marea Britanie)
„Cercetatorul anului 2001"(S.U.A.)
Medalia de Onoare a Statelor Unite ale Americii (2002)
Premiul Internațional al păcii(2003)-United Cultural Convenction(USA)
Ordinul "Meritul Cultural" clasa a II-a (2004)
Femeia anului (2005,2006)(S.U.A,)
Personalitate a Secolului XXI(S.U.A)

ACTIVITATE MUZICOLOGICA:

Peste 300 de articole,studii,emisiuni Radio,TV,in tara si strainatate.

ACTIVITATE INTERPRETATIVA:

Membra a Duo-ului INTERMEDIA (Serban Nichifor-violoncel, Liana Alexandra –pian).Recitaluri si inregistrari in tara si strainatate,cu un repertoriu preponderent contemporan,bazat pe stilul neo-consonant si pe muzica postmoderna.

Prof.Univ.Dr.Liana Alexandra Moraru

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