



Serban Nichifor

Compositeur, Professeur

Roumanie, Bucarest

A propos de l'artiste

http://www.voxnovus.com/composer/Serban_Nichifor.htm

Qualification: PROFESSEUR DOCTEUR EN COMPOSITION ET MUSICOLOGIE

Site Internet: <http://romania-on-line.net/whoswho/NichiforSerban.htm>

Sociétaire : SABAM - Code IPI artiste : I-000391194-0

A propos de la pièce



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ȘERBAN NICHIFOR



LIANA ALEXANDRA

mărturii despre muzica ei

confessions about her music

Part 4

Bucharest 2011

free-scores.com

EXCHANGE ALUMNI NEWSLETTER

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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 Acoustics, 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 School of Music, I had meetings with publishing houses, with famous composers George Crumb, Steve Reich, Phillip Glass, David Koblitiz 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 Koblitiz, 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>
Date: Sun, Feb 6, 2011 at 12:00 AM
Subject: [Voxnovus] Liana Alexandra (May 17, 1947 - January 10, 2011)
To: 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

Sincerely,

Robert Voisey

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 "Gaudemus" & This week "Gaudemus" 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 "Gaudemus" 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 et 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)
- "Atré" 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 Itterbeek (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

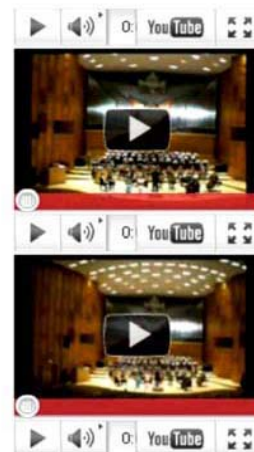
Prizes and Awards

- 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.

loco

8va

loco

9

Vc.

Pno.

Ped.

Ped.

8va

loco

12

Vc.

Pno.

Ped.

Pia

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 (itches). 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)

Flute

Gongs

mp (l.v. sempre) *f* *p* *pp*

pp

mf *f* *ff* *p* *(p)* *mf*

ppp gently *mp* > *p* *mf* > *p* > *pp* *mp* *f*

p *mp* *p* *mf*

ff *(ff)* *(f)*

tr *tr* (long) *fff* *p* *ppp*

(f) *pp*

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$\text{♩} = 56$

F *very tenderly*
p *very expressive* *mp* *mf*

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

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

J *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** **DOMNIȘOARA CHRISTINA** **ACTUL I** **Sala Nidifin (7-II-1980)** **osia [434,8] radiofonic**

calmo e lentissimo

(chiară) bunt pe medii și indicat în ritm pe întregul tonă audibilă)

+ Eolifono + Phase → 3,5v

[19,32] → [16,742,646]

lontano

vritmico

**Pentru LIANA !
 Dacă dragostea
 noastră nu ar
 fi fost, nu ar
 fi existat nici
 această
 operă !**

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

Sala Nidifin
(4. II. 81)

"DOMNIȘOARA CHRISTINA"

- ACTUL II -

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

XI a

Synth

Tant

Vibf

poco PP

PPP dolce (sempre)

PPPP

poco

**FILM VI (front-proiecție pe cortină) - virat în roșu, puțin în ralenti,
 ca un vis, începe prin fondu de deschidere: Odata Sandei; aceasta "în pat,
 cu capul năsemat de câteva perne, cuminte. Iesăni văzând că intră lăutii Eger..."**

Synth

Tant

Vibf

Clavibale

Arpe

PP

PPP dolce (sempre)

PP dolce (sempre) e ritmico

l.v.

sempre PPP dolce, poco marcato

poco

Pentru Liana, de la prima până la ultima notă... Serban Nichifor
 Dacă nu ar fi existat dragostea noastră, nu ar fi existat nici această simfonie. (1979-1980)

SINFONIA I

[UMBRE ~ SCHATTEN]

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

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

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

SINFONIA A V-A Serban Nichifor
 "PRO PATRIA" (7-VI-87 - 7-XII-87)

Motto:
 ... sunt morții noastre înelgătați sub glie,
 Nemurimări timpuri adăncite
 Pe fier și plumb, și-a bătăi capete,
 În furtună de aștela mîșale.

Pentru LIANA

SINFONIA A VI-A Serban Nichifor
 - pe o veche temă de colindă - (10-IV - 12-XII-1988)

["Arcuri în Timp", 1988-1988]
 Pentru LIANA

Duration: ~30' SYMPHONY No. VII
 Pentru LIANA med! "Cello Memoirs" I
 Lontano e dolce, poco rubato (♩=80)

Motto: Serban Nichifor 10-VIII-2001 - 13-VIII-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)**) Șerban 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" Șerban Nichifor (1997)
 - Concerto **GRIEG**oriano per Pianoforte ed Orchestra -

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

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

Șerban 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)

Ami, Serban, cadou pe ocazia zilei de nastere

Handwritten musical score for cello and piano. The score is written on ten systems of staves. The first system is in bass clef (2/4 time), and the subsequent systems are in treble clef. The music features various notes, rests, and dynamic markings such as 'pp', 'mf', and 'p'. There are also performance instructions like 'V' (accents) and '3rd' (triplets). The piece concludes with a double bar line and a fermata over the final note.

Bucuresti , 25 august 1999

Liana's last project...

Handwritten musical score for a piece titled "Ariel's here". The score is written on a grand staff with treble and bass clefs, featuring a key signature of one flat (Bb) and a 3/4 time signature. The music is divided into measures numbered 1 through 33. The notation includes various rhythmic values, accidentals, and articulation marks. There are several handwritten annotations and markings throughout the score:

- At the top left: "2 April 2008 - 3 May 2008" and "Bebebe".
- At the top center: "15 May 2008 = 1" and "20x7 = 140".
- At the top right: "45x10 = 450" and "Ariel's here".
- Measure 1: "1", "bb", "3/4", "5", "10", "11", "12", "13", "14", "15", "16", "17", "18", "19", "20", "21", "22", "23", "24", "25", "26", "27", "28", "29", "30", "31", "32", "33".
- Measure 10: "10", "11", "12", "13", "14", "15", "16", "17", "18", "19", "20", "21", "22", "23", "24", "25", "26", "27", "28", "29", "30", "31", "32", "33".
- Measure 20: "20", "21", "22", "23", "24", "25", "26", "27", "28", "29", "30", "31", "32", "33".
- Measure 30: "30", "31", "32", "33".

The score concludes with a final measure (33) containing a double bar line and a fermata.

914
36
127

Handwritten musical score on a single staff, numbered 914. The score consists of 127 measures, with measure numbers written below the notes. The notation includes various notes, rests, and accidentals, with some notes labeled with letters like 'Do', 'Reb', 'Sol', and 'Fa'. The score is written in a style typical of a composer's sketch.

Handwritten musical score on a page with five staves. The notation includes notes, rests, and lyrics such as "fa", "do", "re", "mi", "fa", "sol", "la", "si", "do", "re", "mi", "fa", "sol", "la", "si", "do". Measure numbers 105 through 136 are written below the notes. The score is written in a single system across five staves. The lyrics are written below the notes, and some notes have accidentals (sharps and flats). The notation is somewhat messy and appears to be a student's or composer's draft.





**"Liana Alexandra is regarded as
the leading Romanian composer of her generation."**

GREY YOUTZ

The Michigan University, U.S.A.

dedicata lui
Serban
cel meu

♩ ≈ 60

8 accel...

10

15

17

20 presto possibile *ff*

25 *ff* sempre

mp sempre

29

33 presto possibile

f sempre

36

LIANA ALEXANDRA

mp

mp

mp

25

28

mp

39

ff

Liana Alexandra

NUOVAMUSICA CONSONANTE LIVING MUSIC FOUNDATION USA

Vox / Novus