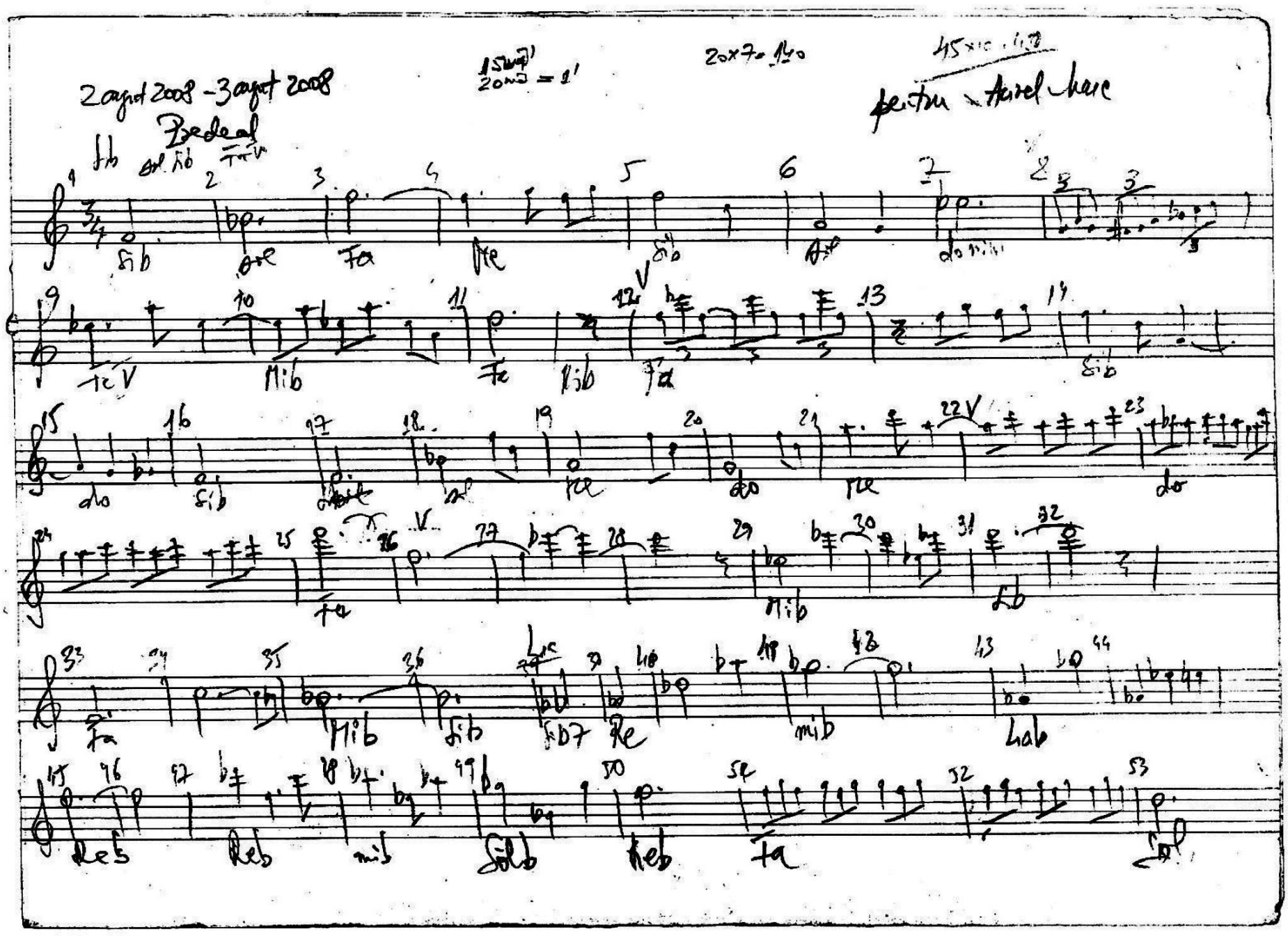
LIANA ALEXANDRA

THE LAST WALTZ

for Oboe and Chamber Orchestra

The manuscript of the last composition of Liana Alexandra

- 2-3 August 2008, Predeal -



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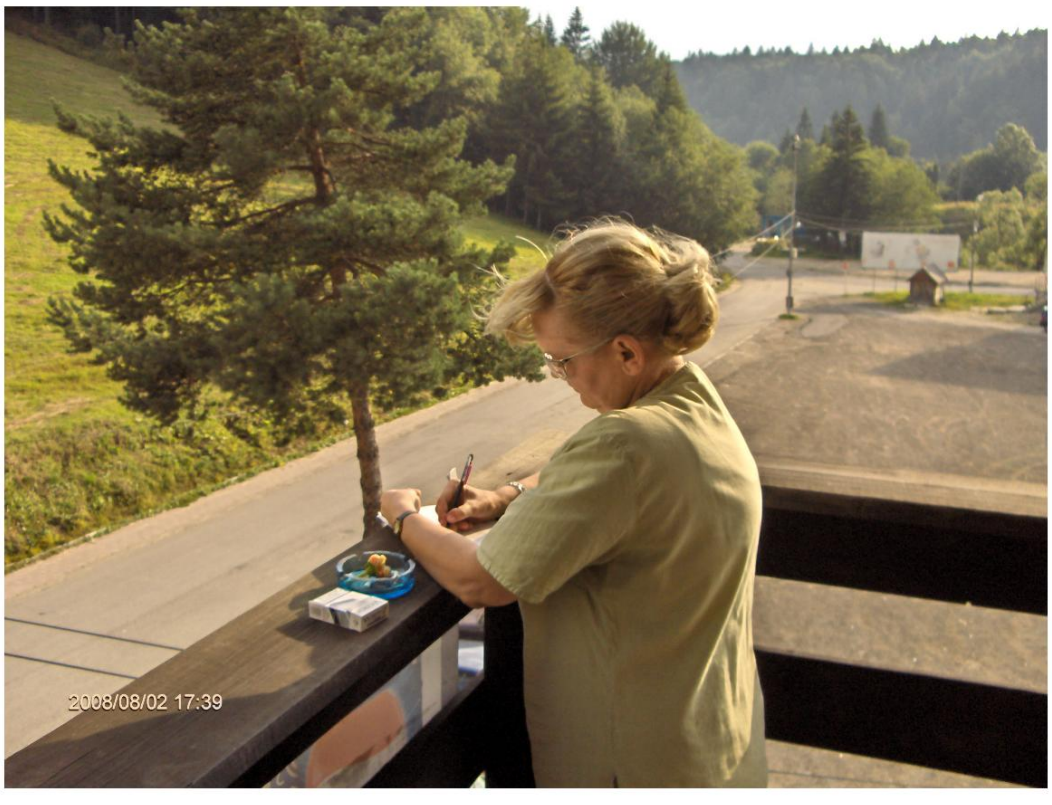
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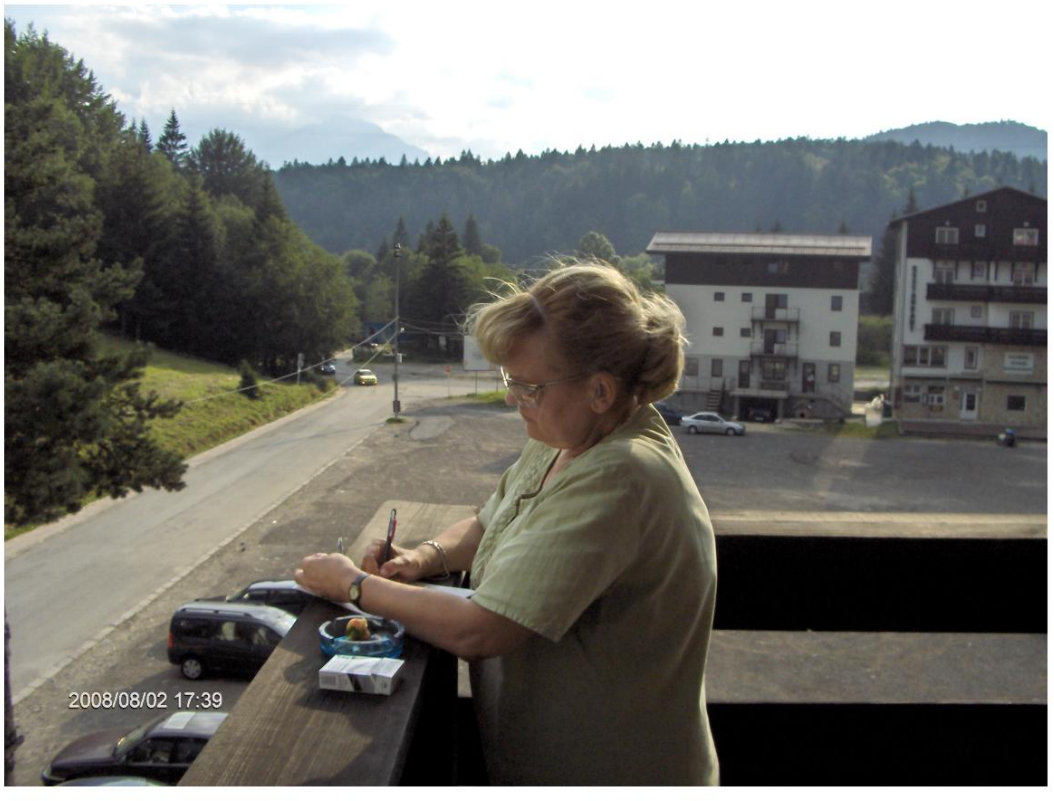
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- 1 October 2008 -

UNIVERSITATEA NAȚIONALĂ DE MUZICĂ
BIBLIOTECA
Nr. 4082
Data 8 10 01

Domnule Rector,

Subsemnata Prof. Univ. Dr. Liana Alexandra Moraru
vă rog să binevoiți a îmi elibera o copie după
fișa de evaluare a activității personale, pentru
anul calendaristic 2007.

Cu mulțumiri,
Prof. Univ. Dr. Liana Alexandra Moraru

București, 1 octombrie 2008

Domnului Rector al Universității Naționale de Muzică
din București.

- November 2010 -

Ultimul interviu dat de
compozitoarea si profesoara
LIANA ALEXANDRA
- interviul a fost realizat de Georgiana Mirica in noiembrie 2010, la Universitatea Nationala de Muzica din Bucuresti -

1. *Ce v-a determinat să alegeți meseria de compozitor? O considerați o meserie sau o vocație?*

Am ales această meserie pentru că mi-a plăcut şi atunci probabil că a fost vocația vieții mele. Sigur, ea devine şi meserie, dar devine o meserie după ce depăşeşti stadiul acela de pasiune şi de creație, de dorință, de necesitate de a crea. Chiar ce m-a determinat nu pot să răspund, cu toată sinceritatea, pentru că eu am pornit educația muzicală din fragedă copilărie. Muzica a fost primul limbaj pe care l-am învățat, am învățat întâi să scriu note, să citesc note la 3 ani şi, abia după aceea alfabetul. E greu de spus ce m-a determinat. Probabil că am crescut în mediul muzical şi asta mi-a plăcut. Eu am făcut liceul teoretic unde am învățat foarte bine. Am ieşit şefă de promoție la liceul *Gheorghe Lazăr,* puteam să aleg orice, dar am ales-o pentru că atunci mi-a plăcut. Sigur, acum poate mi-am mai schimbat din păreri, dar cariera e consolidată într-o direcție.

Cred că dacă aş fi din nou la 18 ani n-aş mai porni să fac muzică din nou. Deşi m-am afirmat -cred- unii spun că plenar-adică am compus mult –sunt- prezentă, un compozitor –cred că răsfățat până la urmă de soartă prin solicitările pe care le am. Dar, având o dublă sau triplă

participare şi existență în viață. De exemplu, catedra impune o anumită rigoare.

Prezența la catedră ca profesor şi viața socială îşi au regulile lor, creația e cu totul altceva, eu sunt profund dezamăgită de răutățile colegilor. Adică nu mi-aş fi putut imagina că în acest domeniu, răutatea umană – pe cât e de frumos limbajul muzical - e atât de mare. Şi din acest punct de vedere, dacă aş avea 18 ani, nu aş mai face muzică. Adică, nu mi-aş imagina că mă întâlnesc cu nişte răutați –invidie – atât de mare, încât se plătesc unele şi cu viața. La modul fizic. Eu sunt căsătorită cu un compozitor, suntem impreună de o viață, noi nu ne-am invidiat şi nu ne-am urât niciodată. Probabil că facem o excepție. Eu nu pot să fiu invidioasă pe cineva că a produs.

2. *Aveți un compozitor preferat? Dacă da, v-a influențat acesta într-un fel propriile compoziții?*

E greu de spus.Îmi plac compozitori din toate genurile, din toate stilurile. Îmi place foarte mult folclorul românesc. Dacă e să spun, compozitorul preferat e etos-ul nostru, românesc, totuşi mă defineşte ca şi autoare, ca stare de spirit. Tehnic, sigur, toate mijloacele tehnice.

3. *Ați compus lucrări în genuri diferite: simfonic, vocal-simfonic, concertant, de operă, cameral. Dintre acestea, aveşi predilecție pentru un anumit gen?*

Da, genul simfonic , vocal-simfonic şi opera. Deci, genurile ample, acestea mă şi definesc.

4. *În care dintre lucrările dumneavoastră vă regăsiți cel mai bine?*

Cred că în simfonii. Pentru că nu le-am scris niciodată la cerere. De exemplu, concertele instrumentale, toate s-au născut din cerere. De aici unele combinații care par stranii: flaut şi violă, concert pt. pian sau pt. 2 piane, sau pian la 4 mâini, concert pt. colarinet, pt. saxofon, 5 solişti

şi orchestră. Au fost solicitări nominale. La simfonii a fost doar solicitarea sufletului.

5. În ce formație instrumentală regăsiți cel mai bine echilibrul sonor?

În orchestră şi mai nou şi în computer.

6. Mi-ați putea spune anumite trăsături specifice definirii stilului personal?

Cred că sunt neoromantică, aşa cum mi-au spus mulți. Adică îmbin tehnici foarte moderne de compoziție, dar dacă nu sună şi frumos mie nu-mi plac. Frumos nu înseamnă neapărat euforic, sau eufonie, poate să fie şi dramatic dar nu m-am supărat când mi-au spus mulți muzicologi că sunt neoromantică.

7. Sunteți o adeptă a programatismului sau vă regăsiți mai mult în muzica pură?

În muzică şi matematică. În asta mi-am dat şi doctoratul.

8. Ce vă inspiră pentru a compune şi care sunt locurile favorite?

Ideea muzicală în sine mă inspiră. Eu cu mine însămi.

9. Credeți în geniul Mozart sau în muncă stăruitoare pentru a deveni geniu?

Mozart în sine e un geniu. Sigur!

10. Cum v-ați judeca propria creație în calitate de critic muzical, dacă aceasta ar aparține unui alt compozitor?

Cu lupa criticului care are o meserie în mână. Nu cu sentimentul, ci obiectiv.

11. Activitatea dvs. reuneşte mai multe direcţii: pedagog, compozitor, membru al unor uniuni de creaţie. Cum se îmbină toate aceste preocupări?

O muncă asiduă.

12. Care sunt perspectivele muzicii secolului XX?

Este secolul cel mai frumos, cu cele mai multe stiluri.

13. Cum vedeţi muzica astăzi?

Variată, aşa cum e şi omenirea. Eu sunt pozitivă.

14. Un gând concluziv…

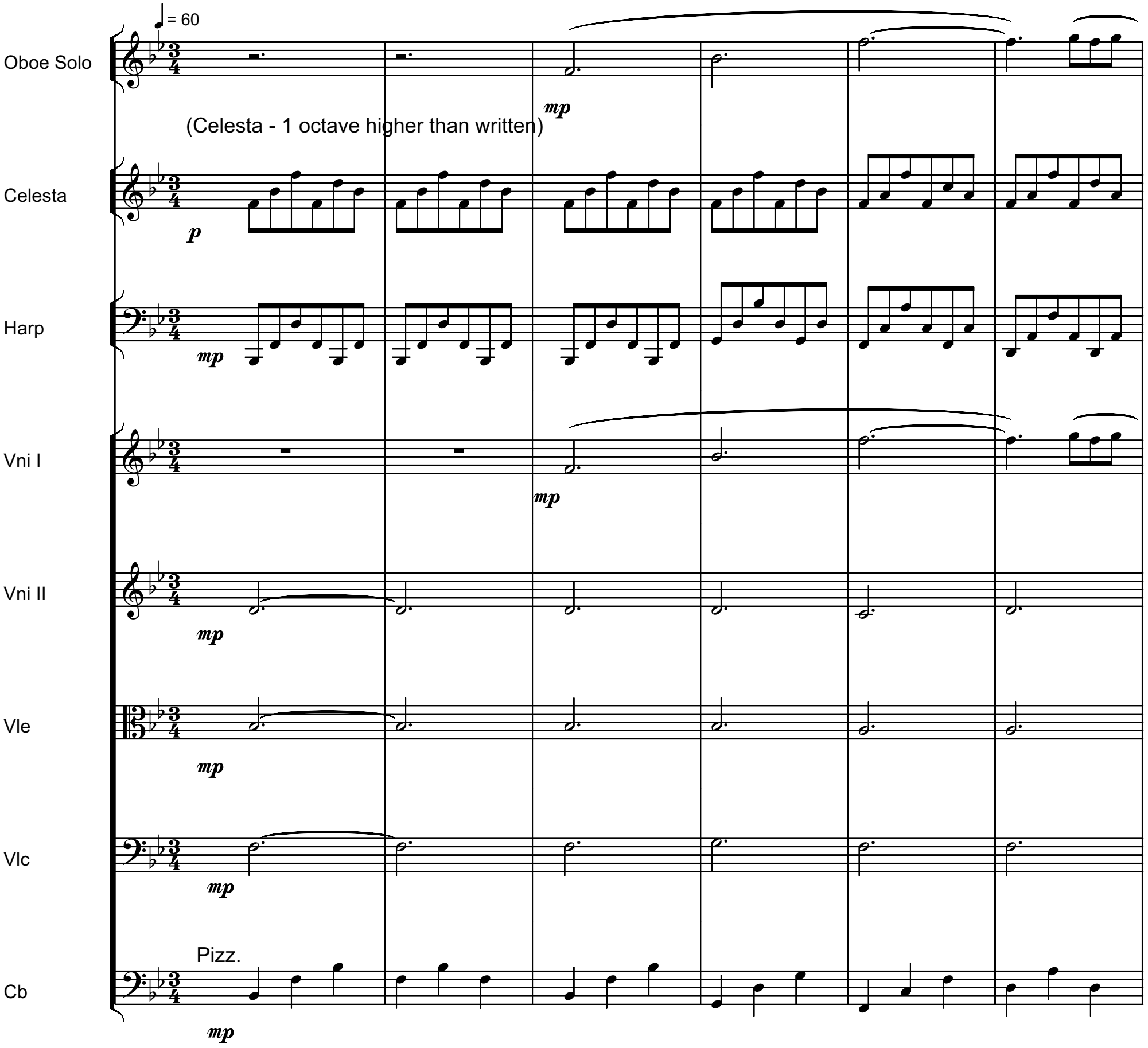
Succes şi pace pentru toată lumea şi inspiraţie tuturor compozitoarelor.

- January 2011 -

Dolce e Lontano

The Last Waltz

Liana Alexandra



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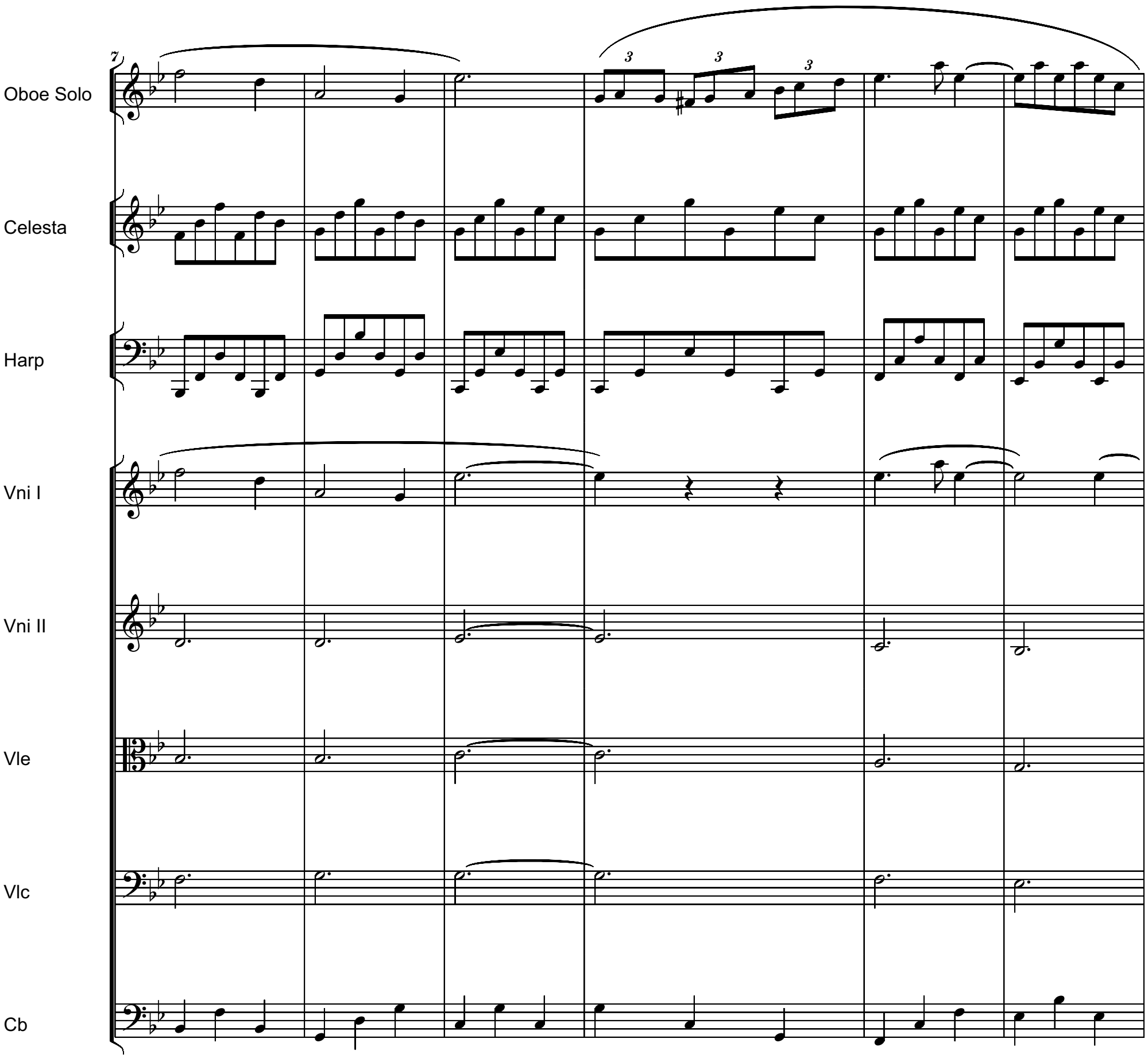
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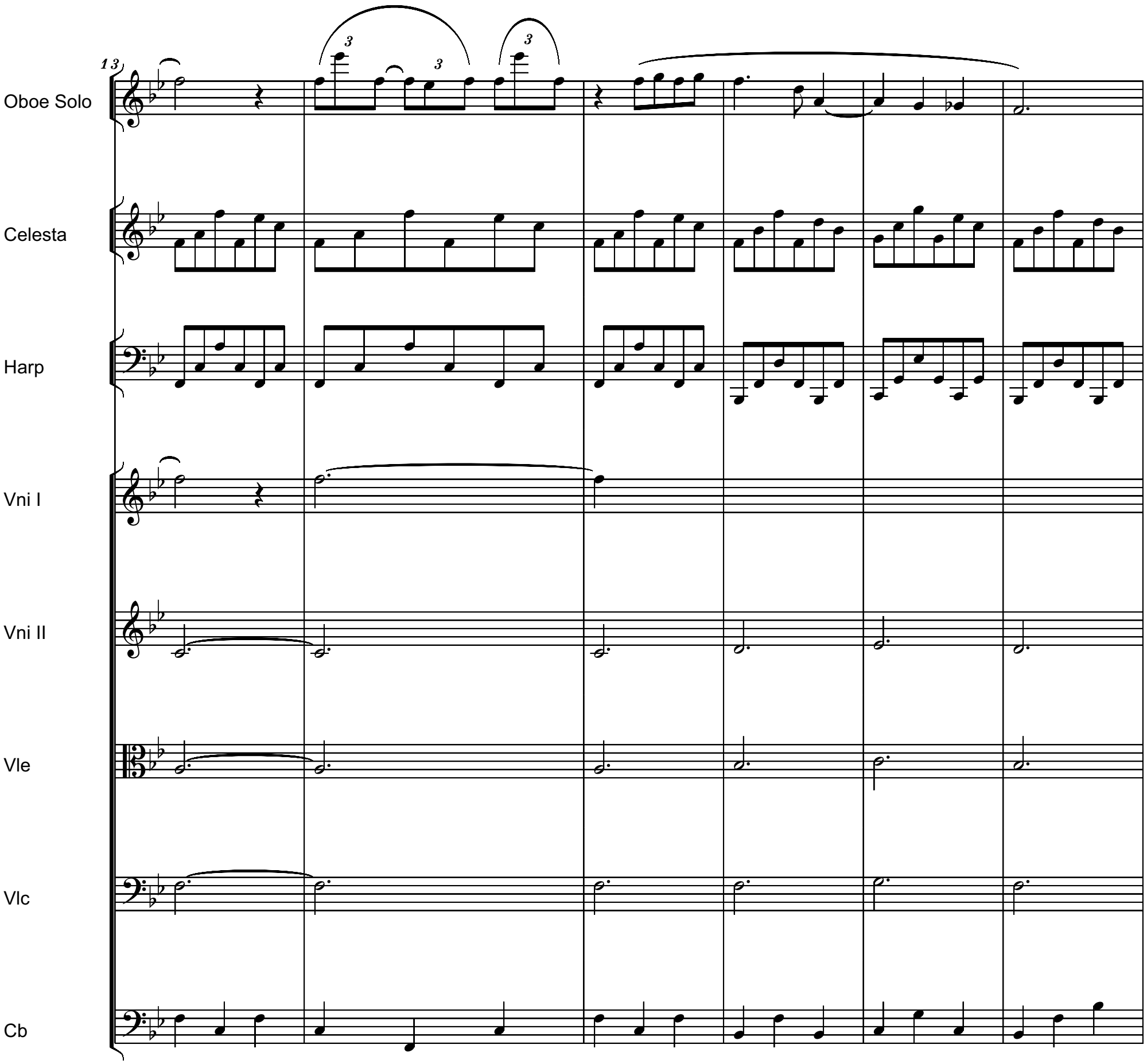
Oboe Solo
Celesta
Harp
Vni I
Vni II
Vle
Vlc
Cb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Oboe Solo
Celesta
Harp
Vni I
Vni II
Vle
Vlc
Cb

19

Oboe Solo

Celesta

Harp

Vni I

tremolo

Vni II

Vle

Vlc

Cb

25

Oboe Solo

Celesta

Harp

Vni I

Vni II

Vle

Vlc

Cb

30

Oboe Solo

Celesta

Harp

Vni I

Vni II

Vle

Vlc

Cb

mp

37

Oboe Solo

Celesta

Harp

Vni I

Vni II

Vle

Vlc

Cb

mf

43

Oboe Solo

Celesta

Harp

Vni I

Vni II

Vle

Vlc

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49

Oboe Solo

Celesta

Harp

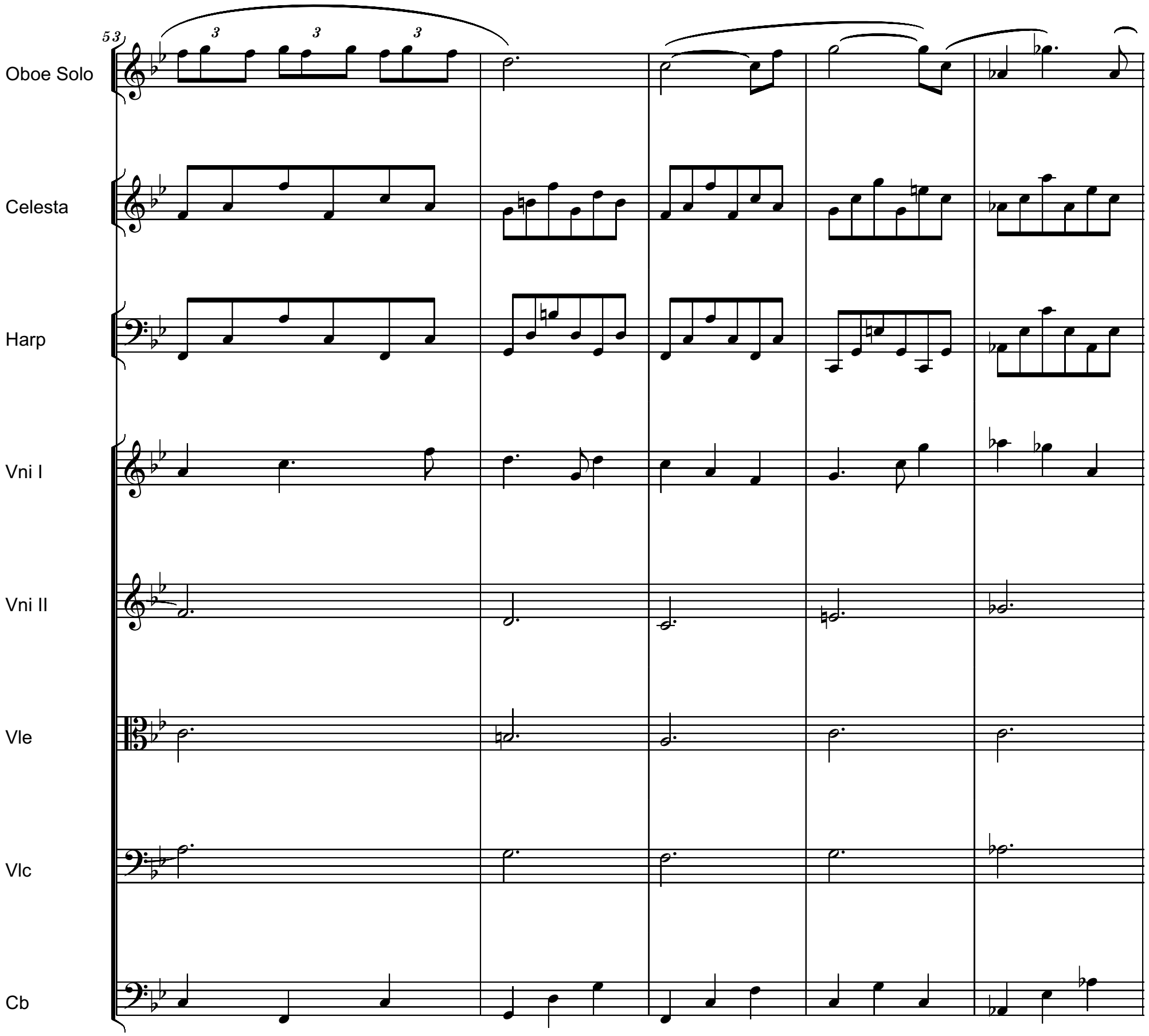
Vni I

Vni II

Vle

Vlc

Cb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Celesta
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Vni I
Vni II
Vle
Vlc
Cb

58

Oboe Solo

Celesta

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Vni I

Vni II

Vle

Vlc

Cb

64

Oboe Solo

Celesta

Harp

Vni I

Vni II

Vle

Vlc

Cb

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Oboe Solo

Celesta

Harp

Vni I

Vni II

Vle

Vlc

Cb

75

Oboe Solo

Celesta

Harp

Vni I

al ord.

Vni II

Vle

Vlc

Cb

80

Oboe Solo

Celesta

Harp

Vni I

Vni II

Vle

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86

Oboe Solo

Celesta

Harp

Vni I

Vni II

Vle

Vlc

Cb

92

Oboe Solo

Celesta

Harp

Vni I

Vni II

Vle

Vlc

Cb

mp

tremolo

98

Oboe Solo

Celesta

Harp

Vni I

Vni II

Vle

Vlc

Cb

105

Oboe Solo

Celesta

Harp

Vni I

Vni II

Vle

Vlc

Cb

110

Oboe Solo

Celesta

Harp

Vni I

Vni II

Vle

Vlc

Cb

115

Oboe Solo

Celesta

Harp

Vni I

al ord.

Vni II

Vle

Vlc

Cb

122

Oboe Solo

Celesta

Harp

Vni I

Vni II

Vle

Vlc

Cb

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mf

tremolo

128

Oboe Solo

Celesta

Harp

Vni I

Vni II

Vle

Vlc

Cb

135

Oboe Solo

Celesta

Harp

Vni I

Vni II

Vle

Vlc

Cb

mp

al ord.

141

Oboe Solo

p poco a poco calando

Celesta

Harp

Vni I

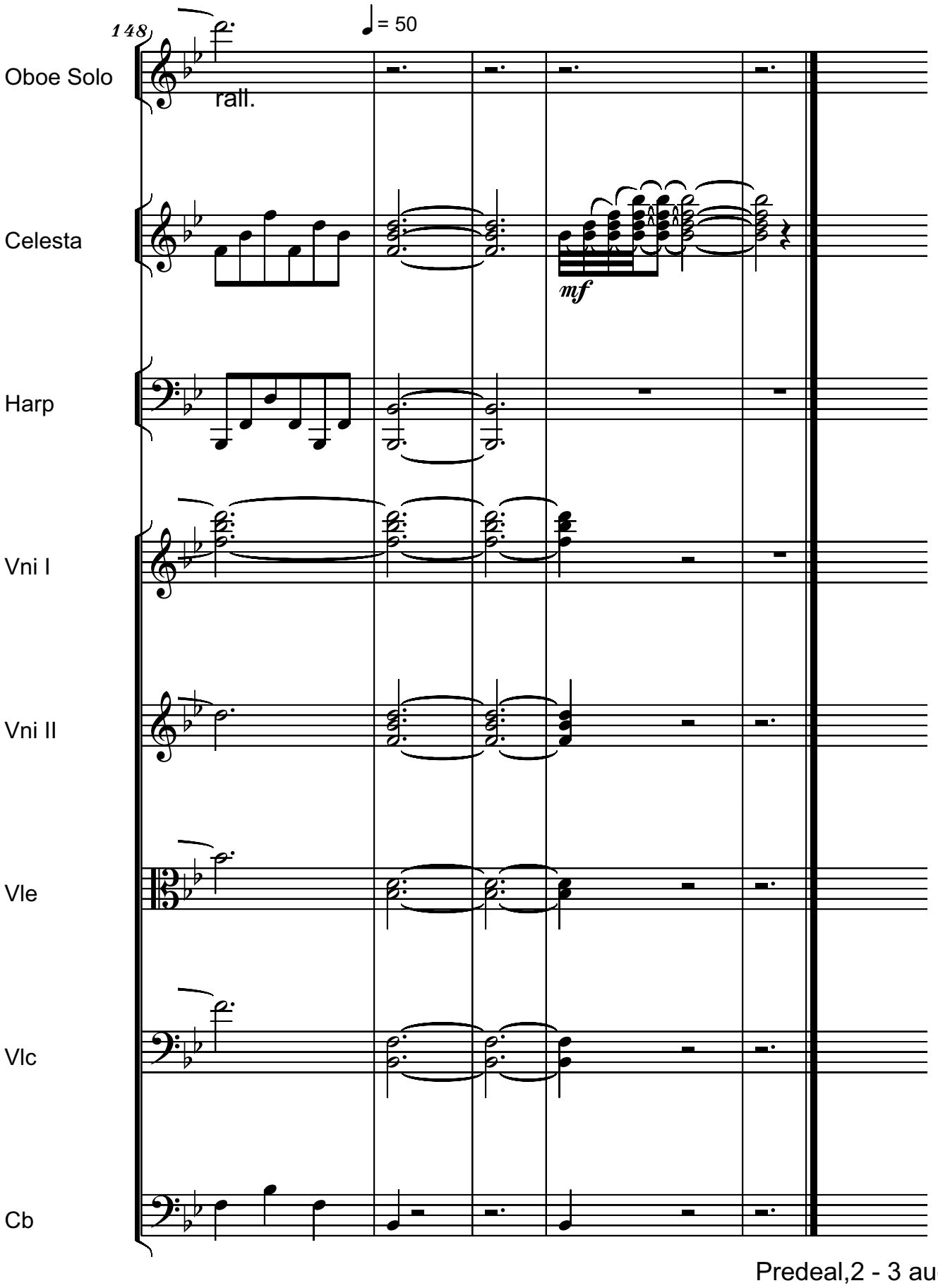
tremolo

Vni II

Vle

Vlc

Cb

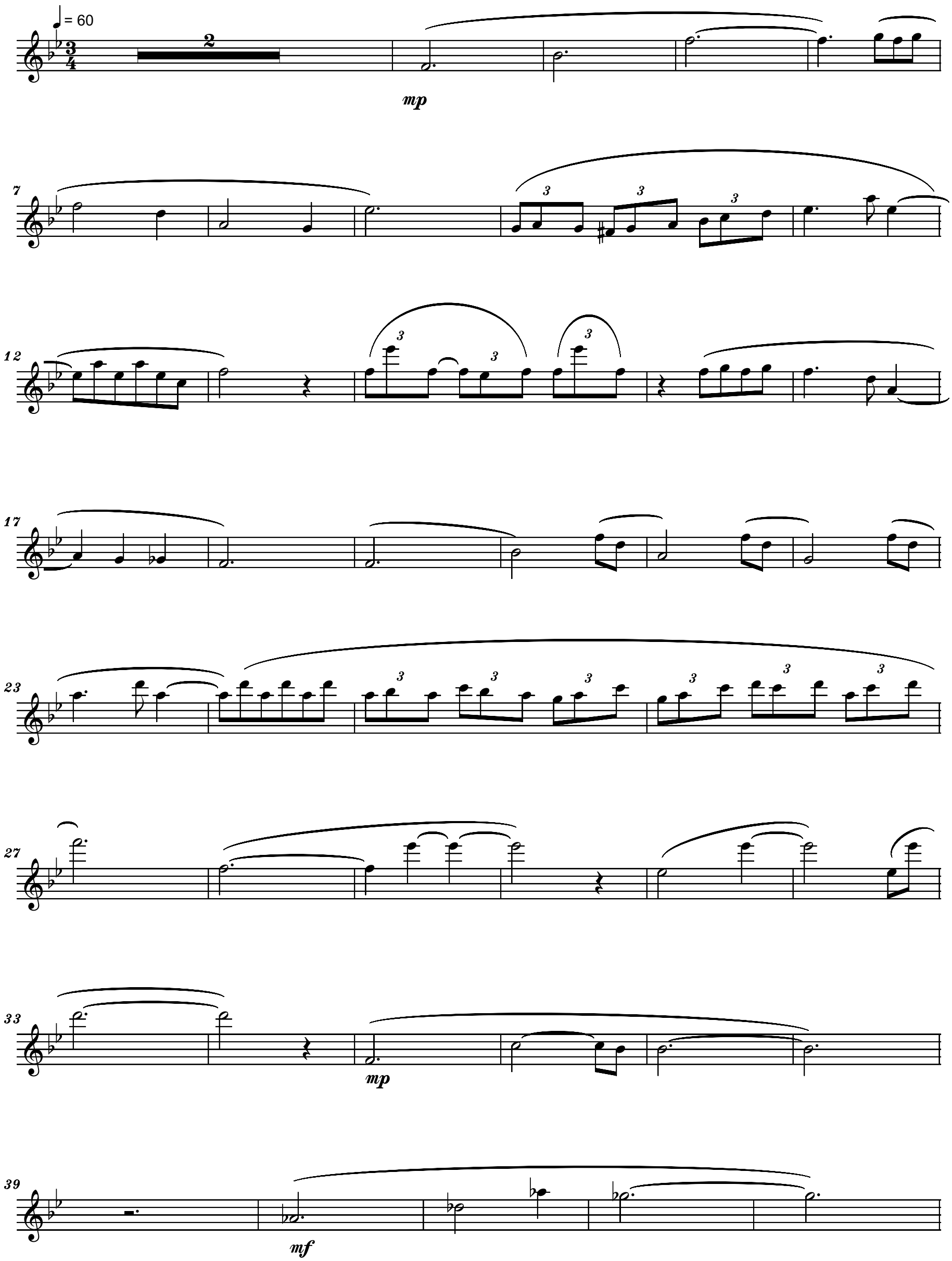


Predeal,2 - 3 aug.2008

The Last Waltz
Oboe Solo Part

Dolce e Lontano

Liana Alexandra



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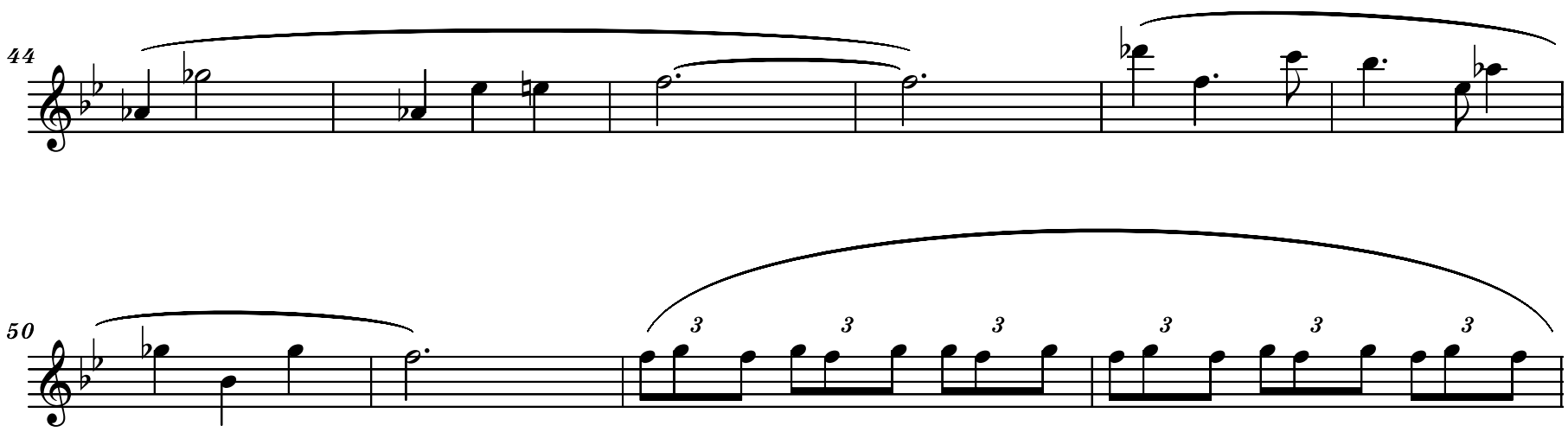
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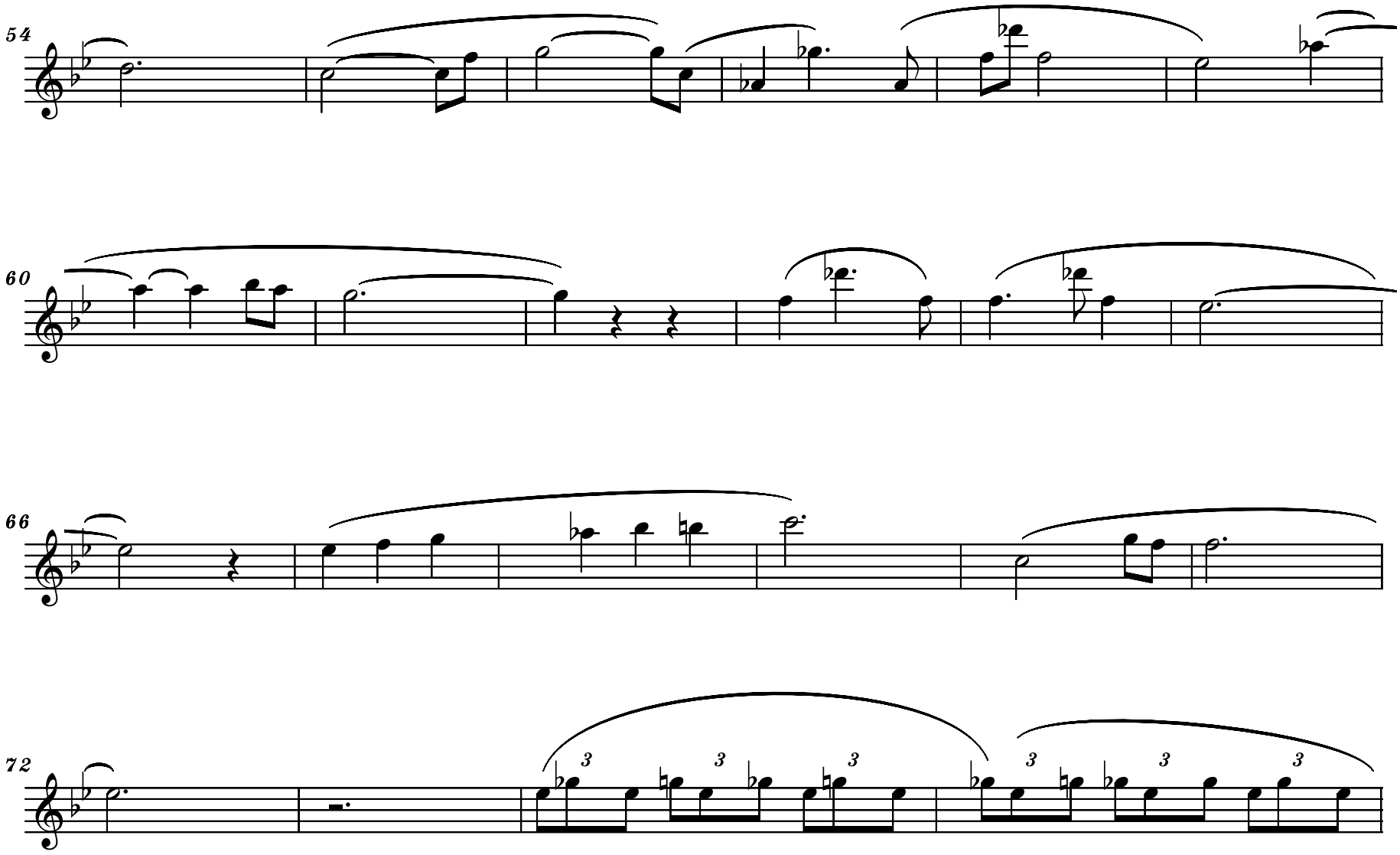
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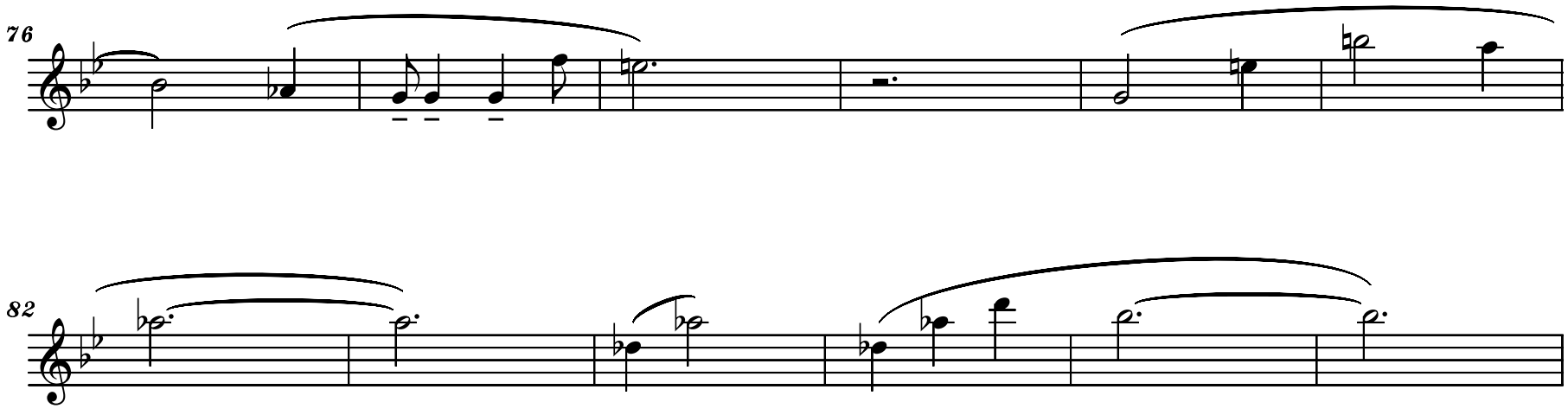
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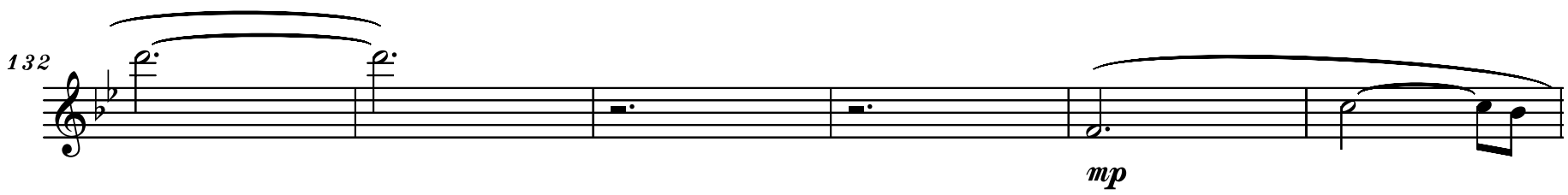

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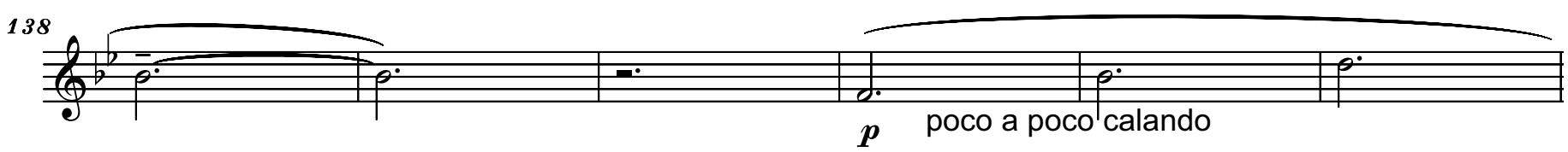

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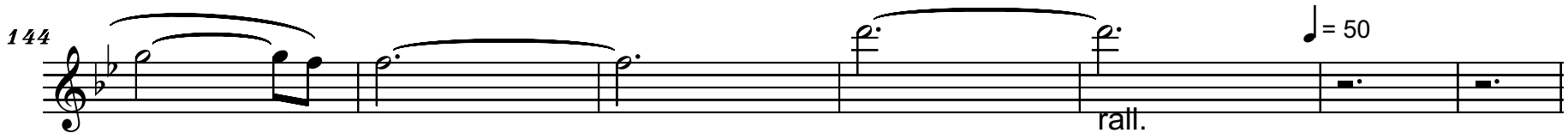

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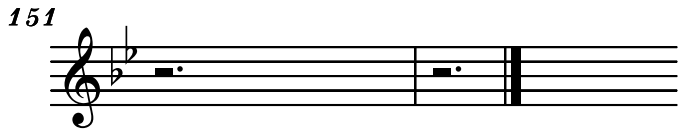

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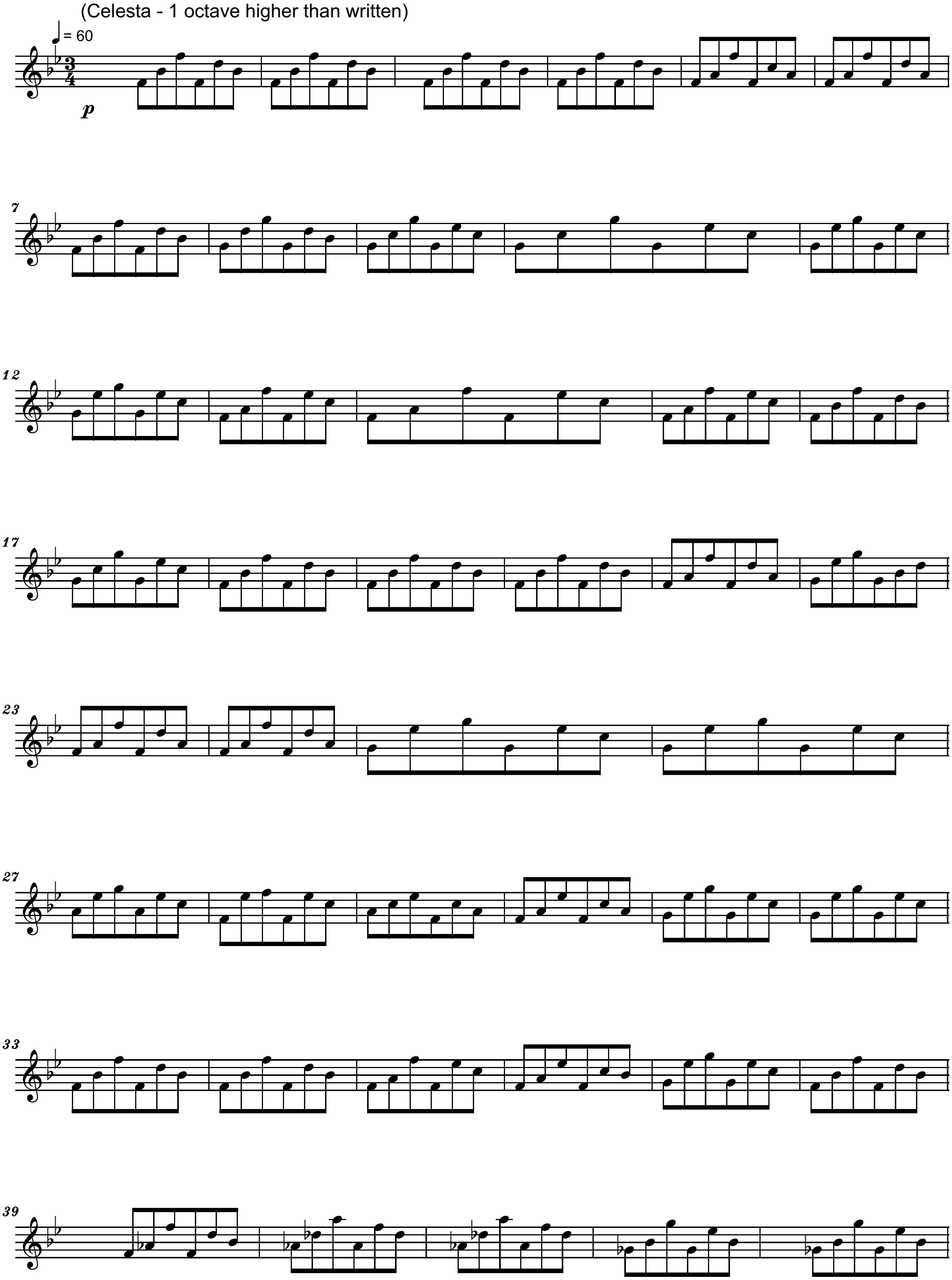
The Last Waltz
Celesta Part

Dolce e Lontano

Liana Alexandra

(Celesta - 1 octave higher than written)



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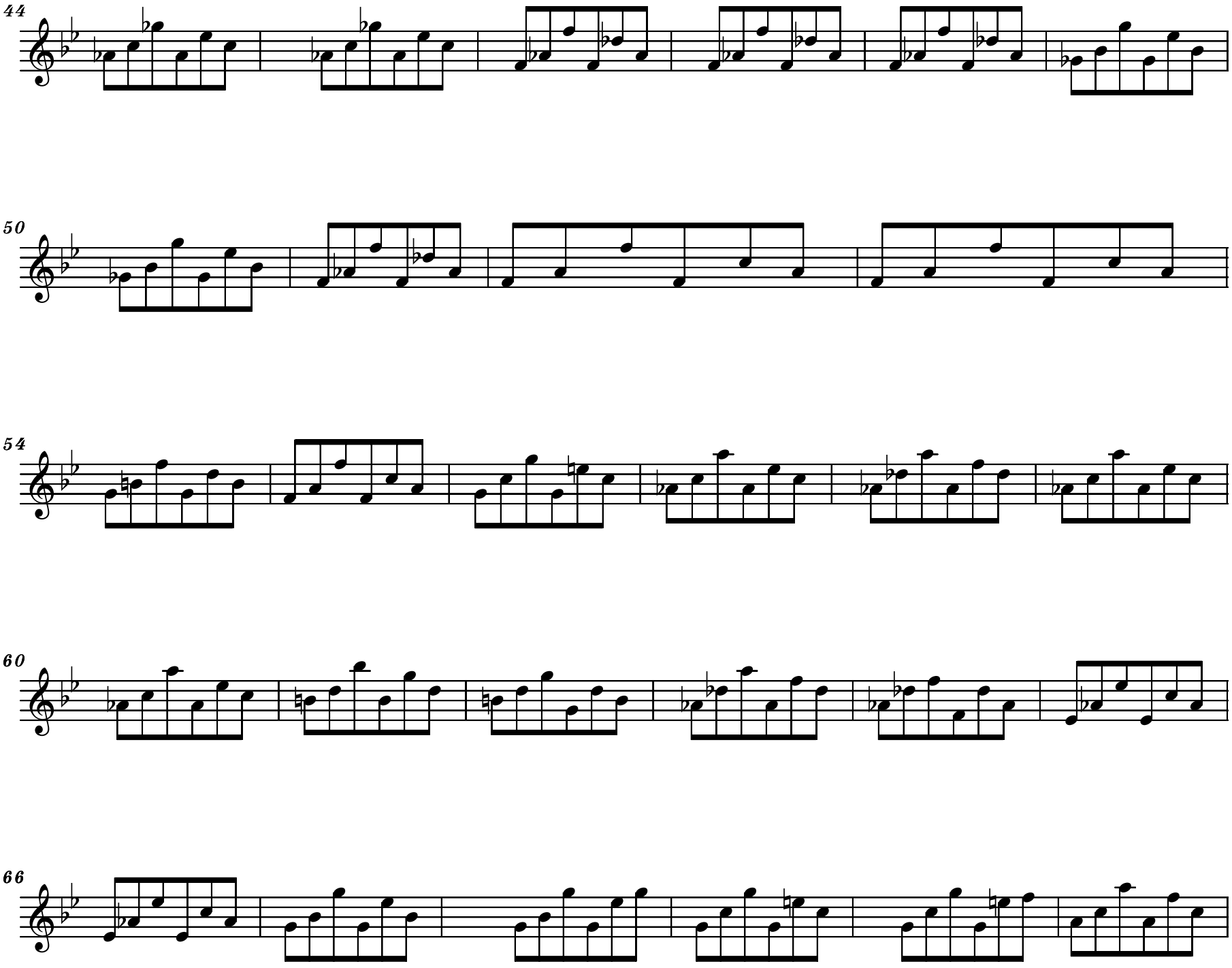
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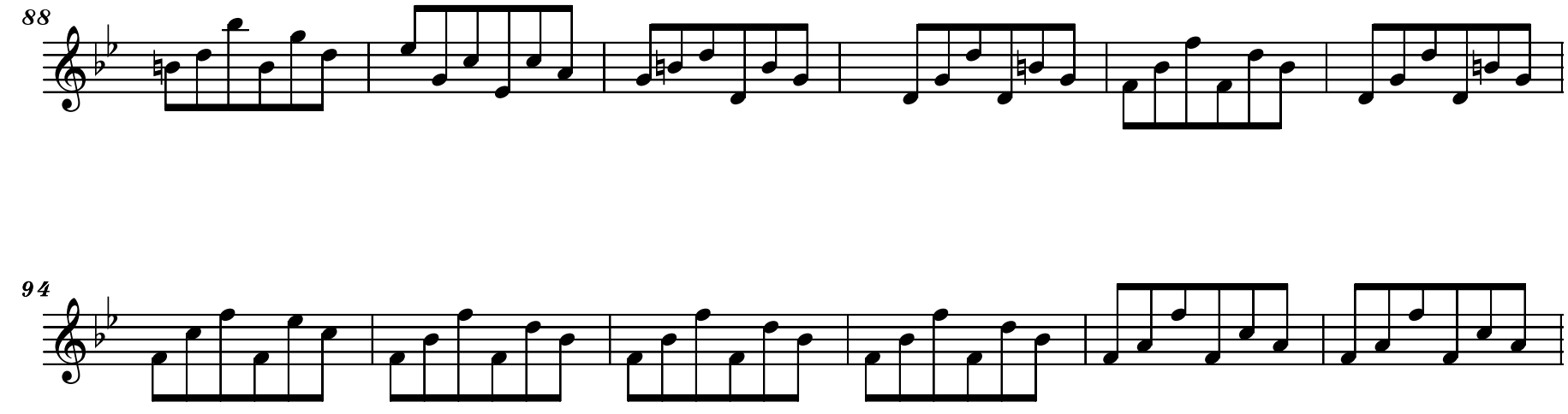
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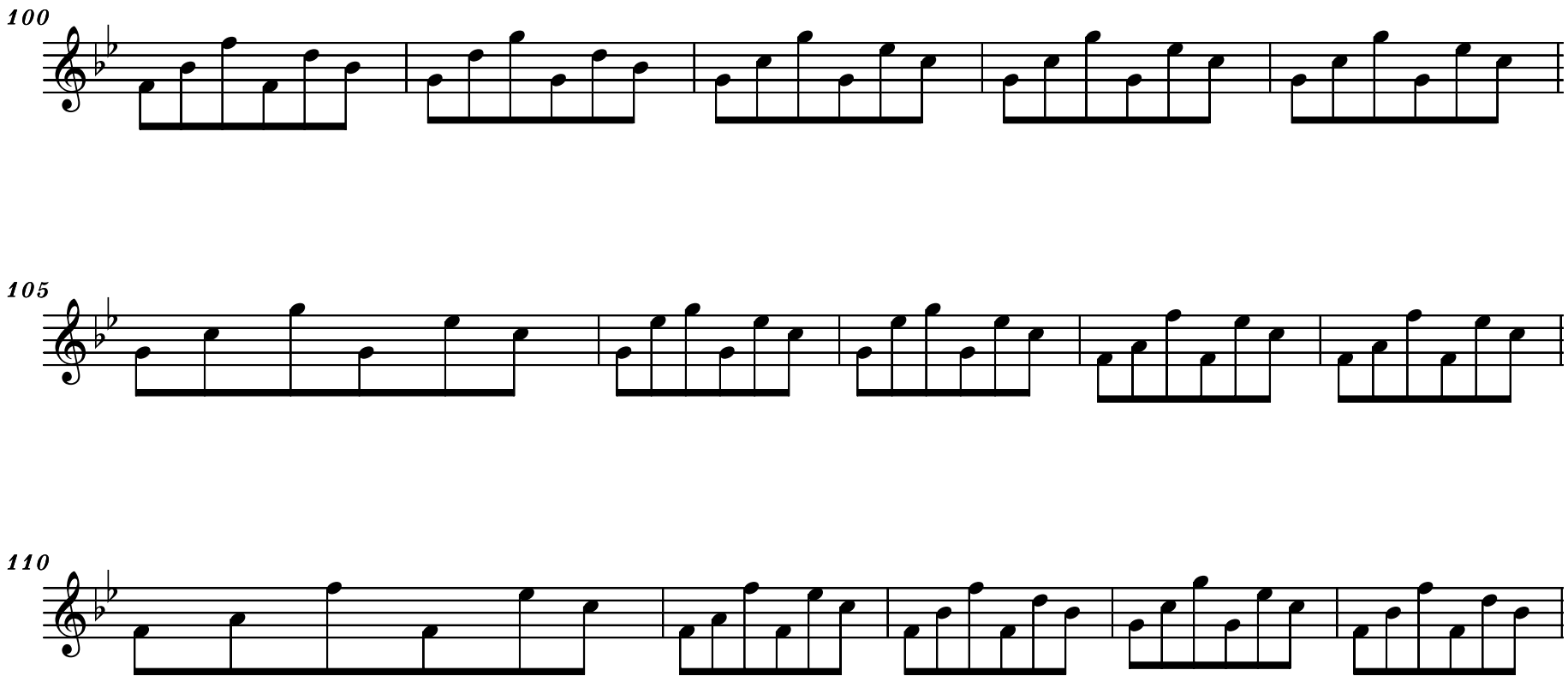
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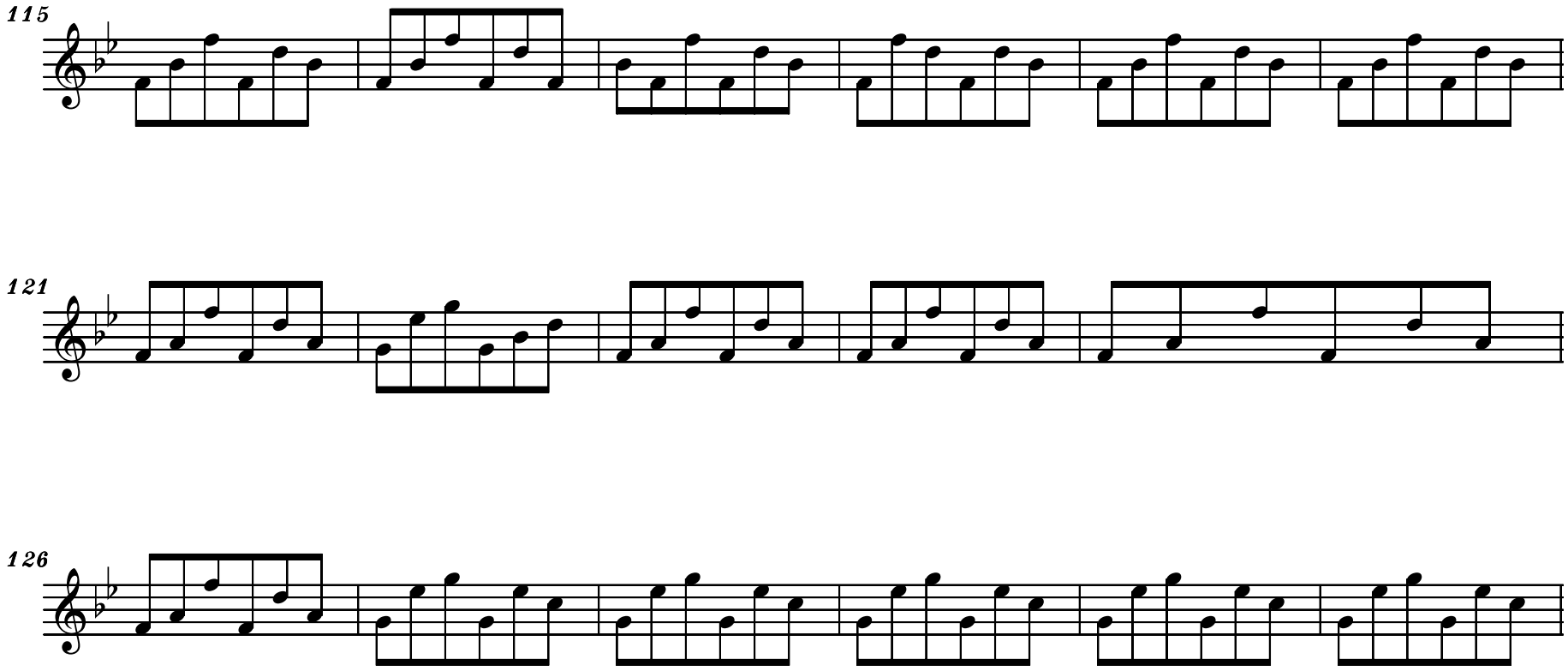
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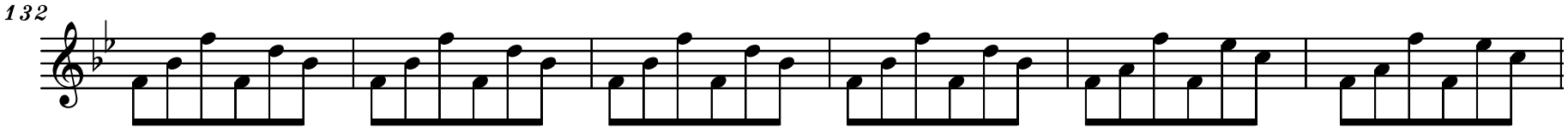

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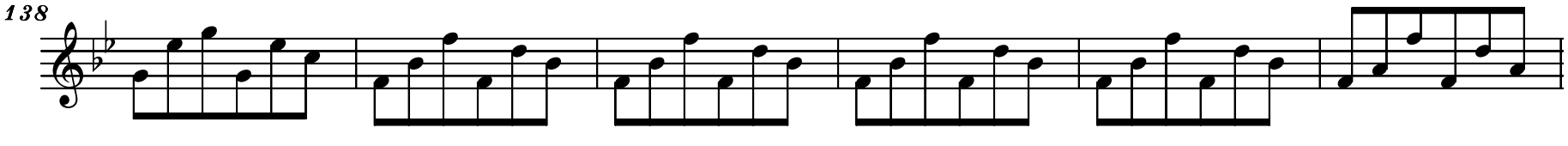

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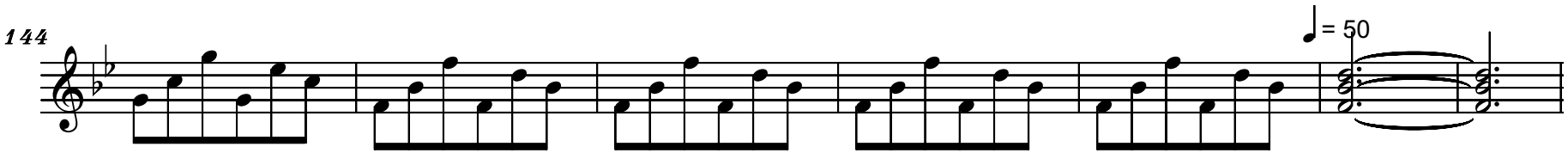

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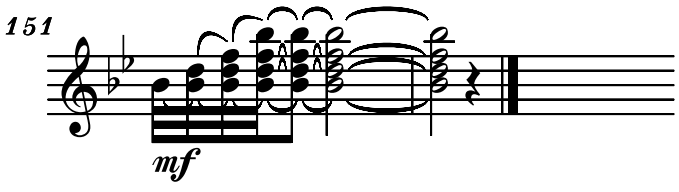

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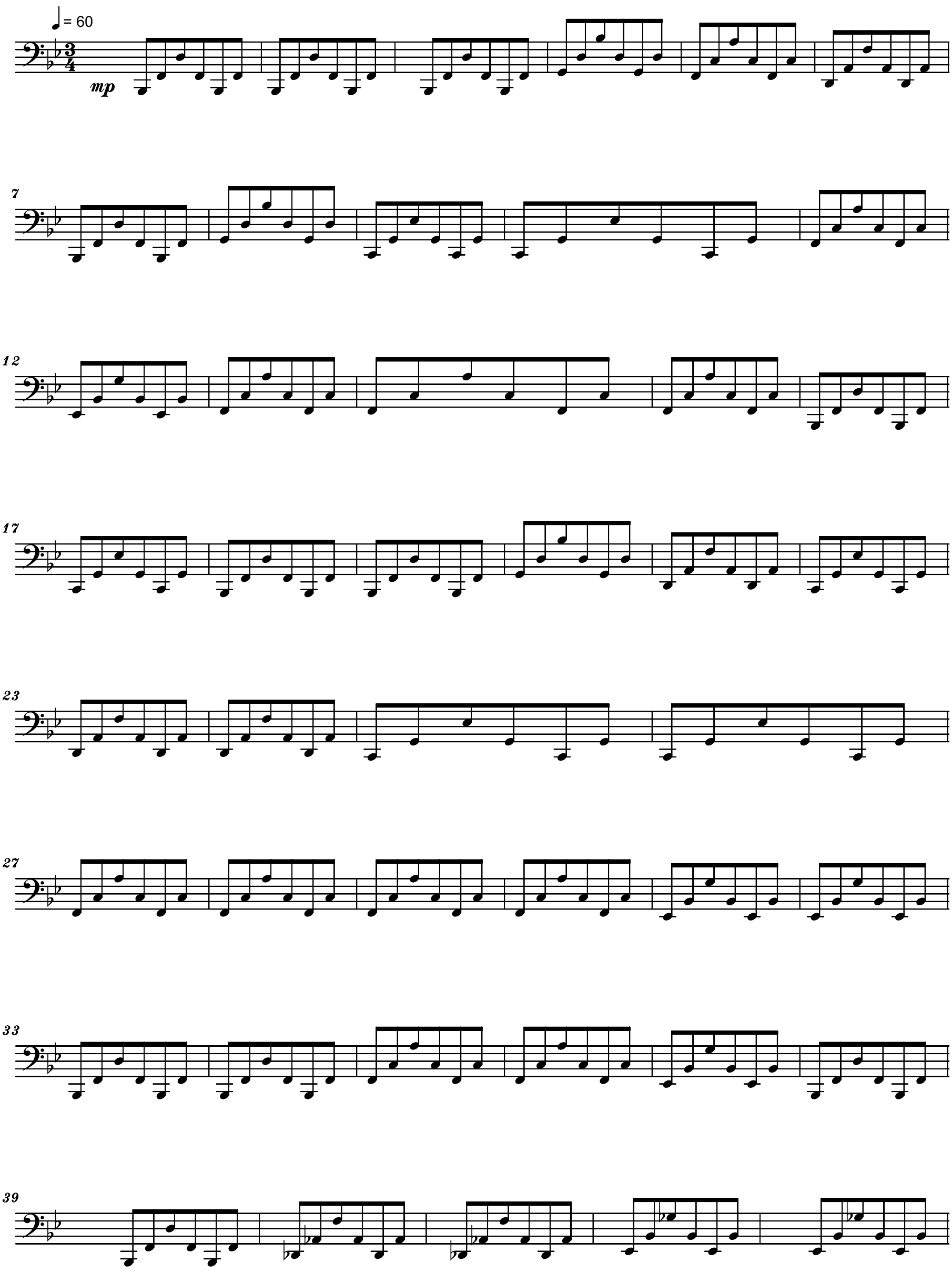
The Last Waltz
Harp Part

Dolce e Lontano

Liana Alexandra



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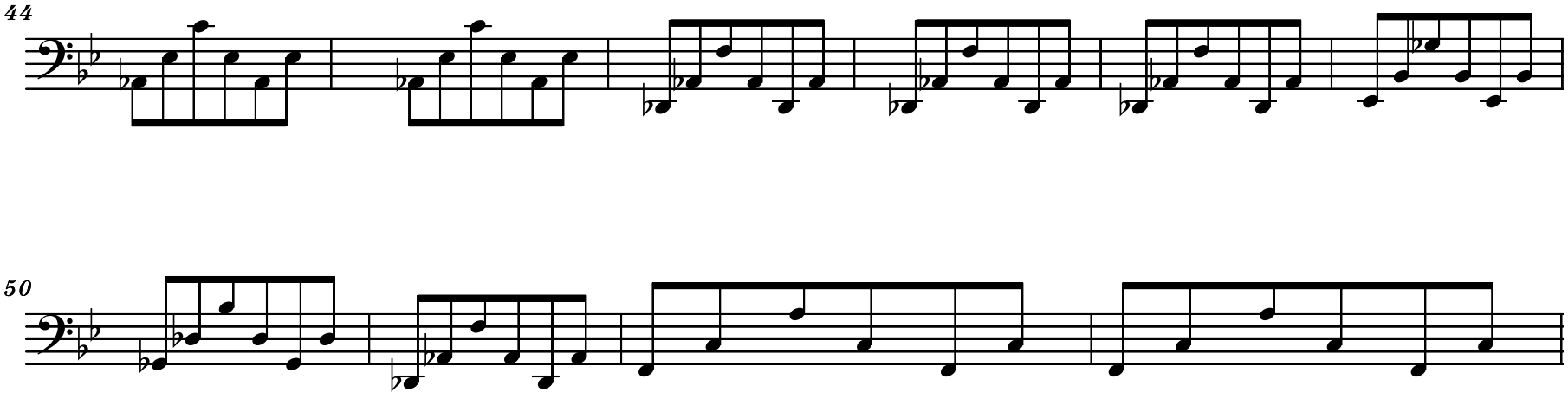
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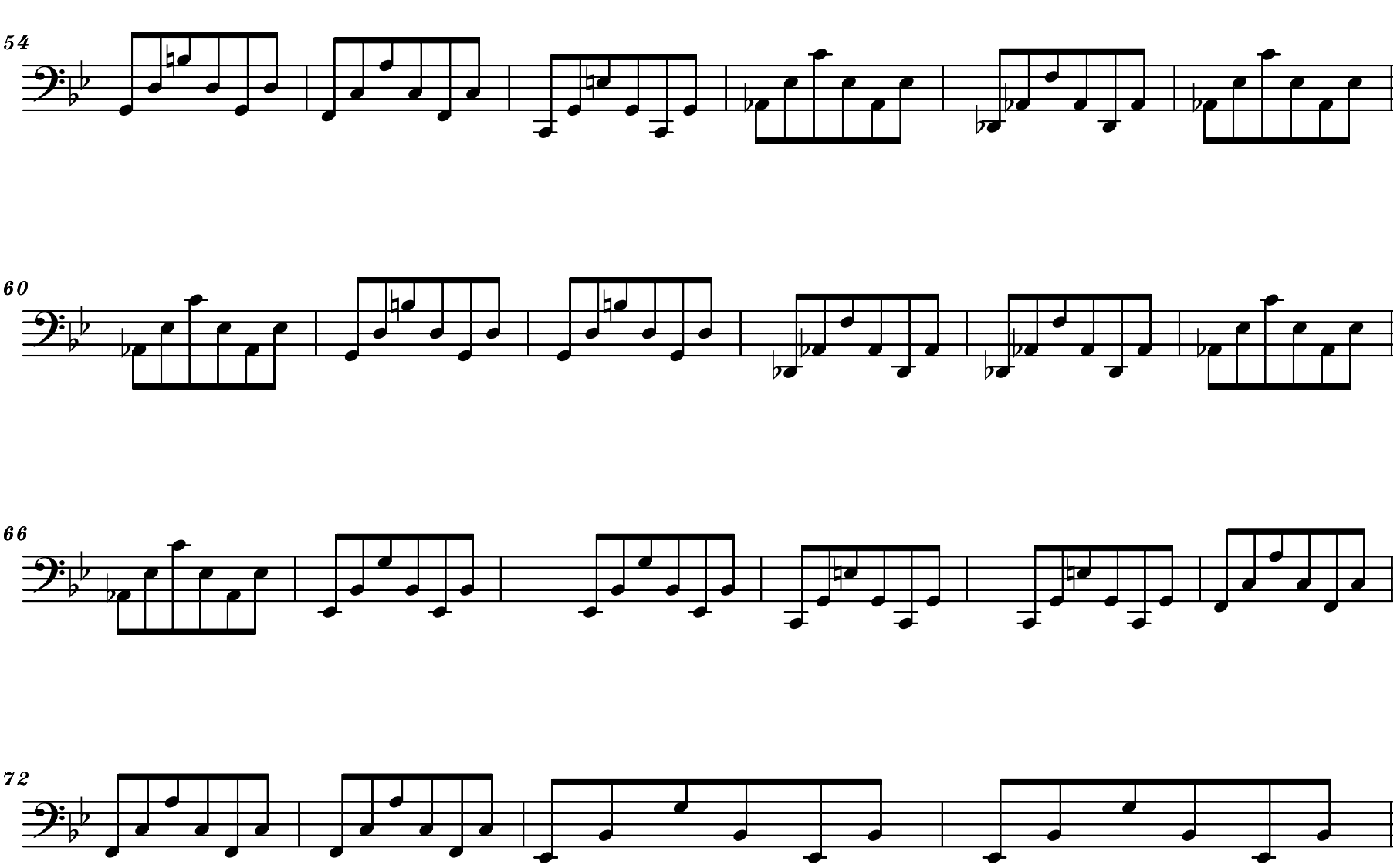
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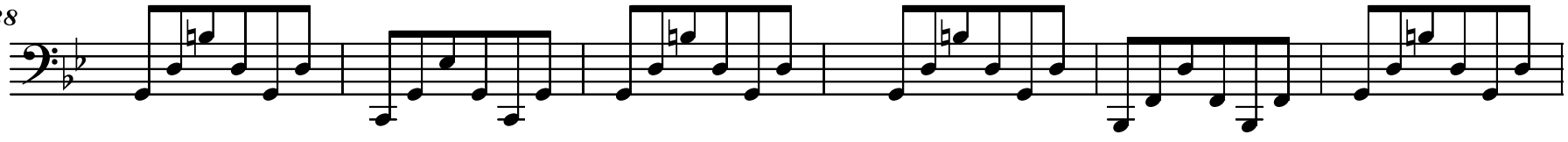

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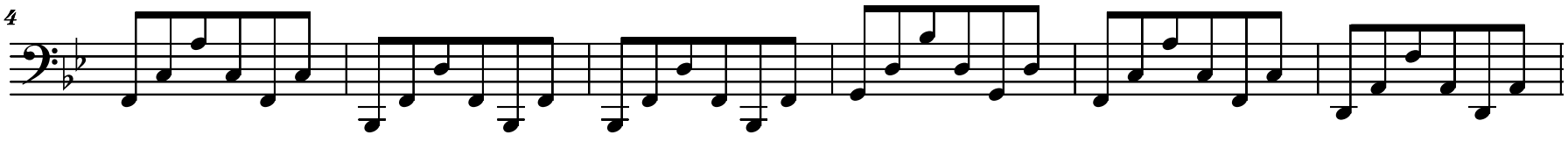

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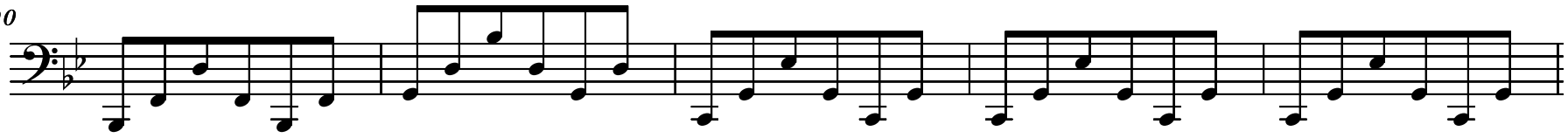

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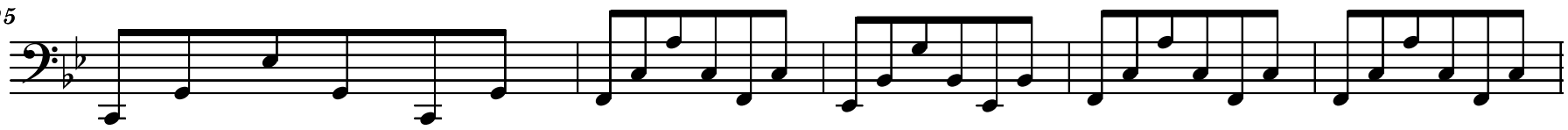

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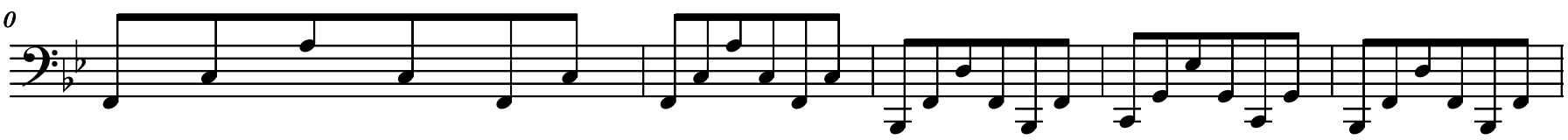

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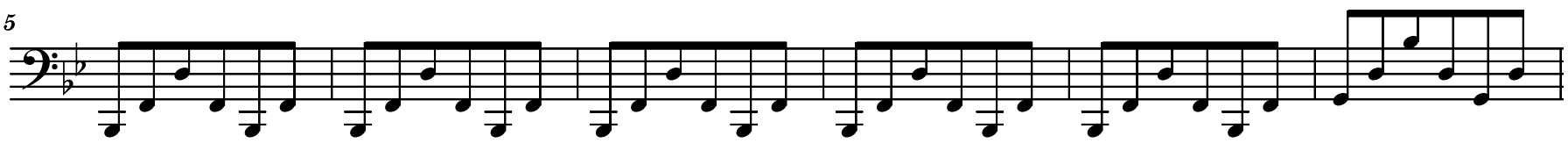

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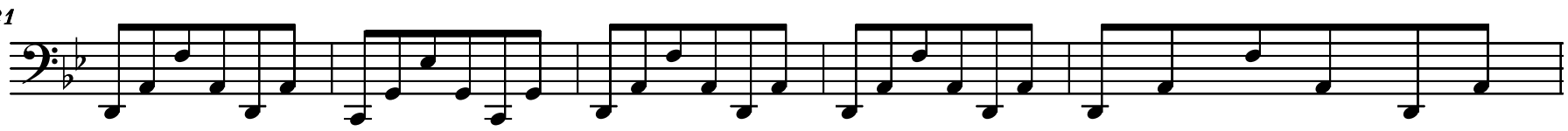

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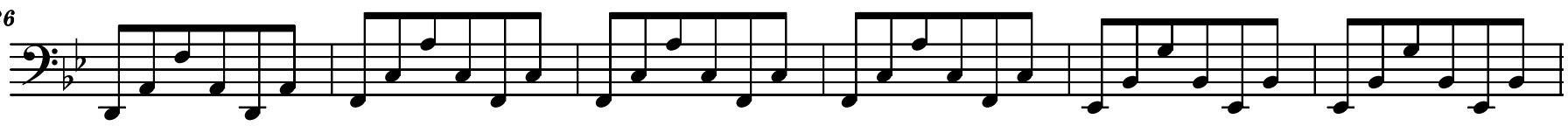

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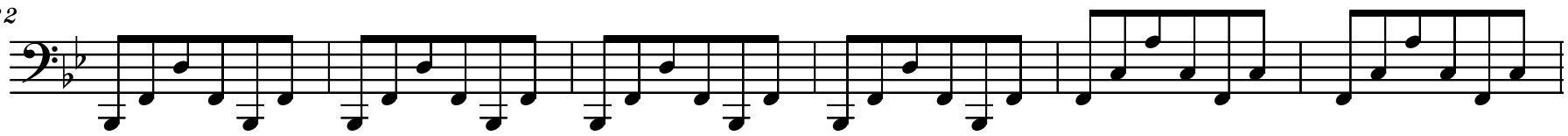

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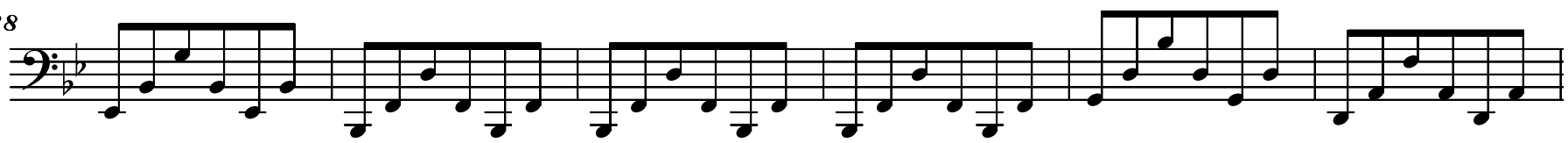

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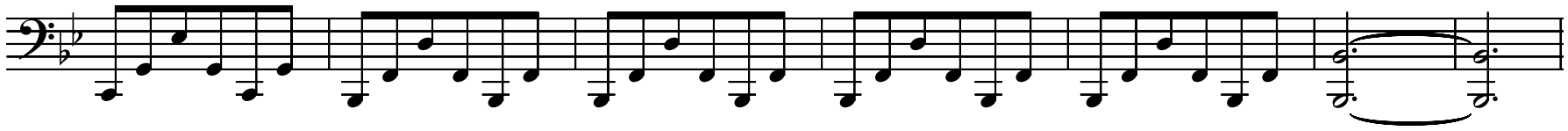

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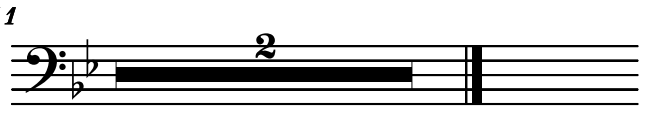

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The Last Waltz
Violini I Part

Dolce e Lontano

Liana Alexandra

♩ = 60

2

mp

7

12

17

tremolo

23

27

33

39

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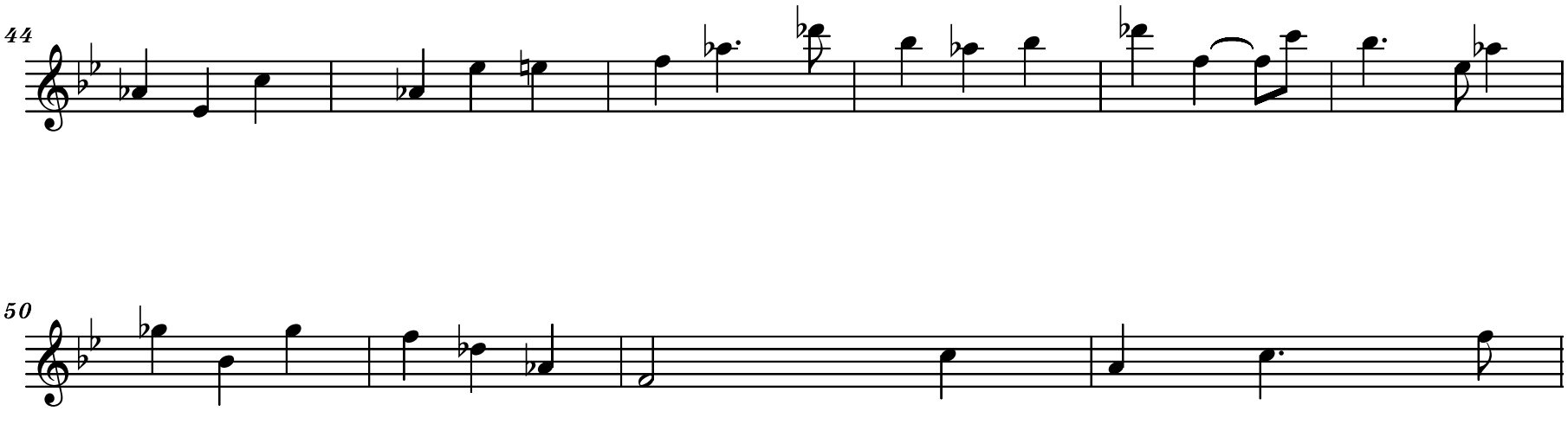
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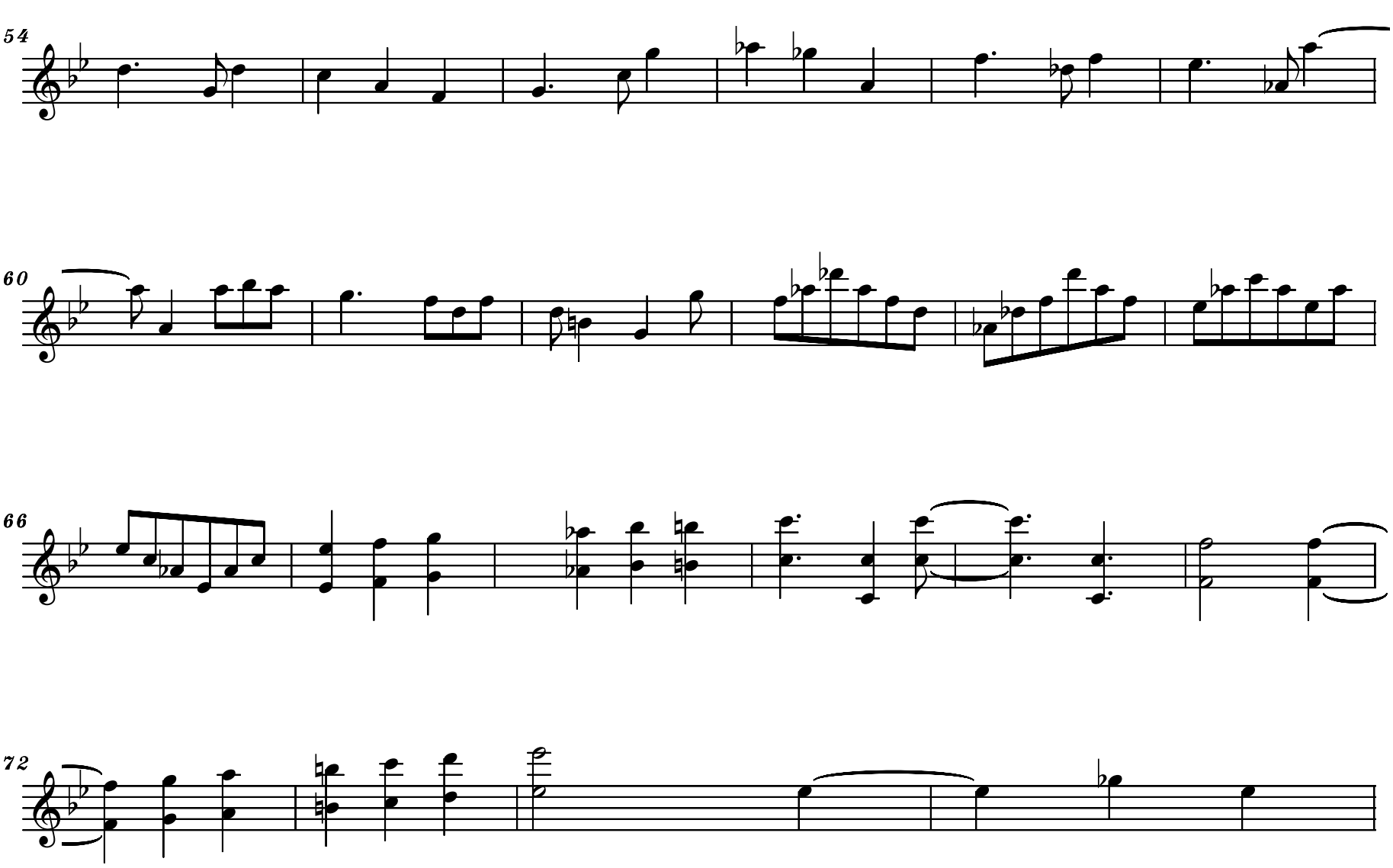
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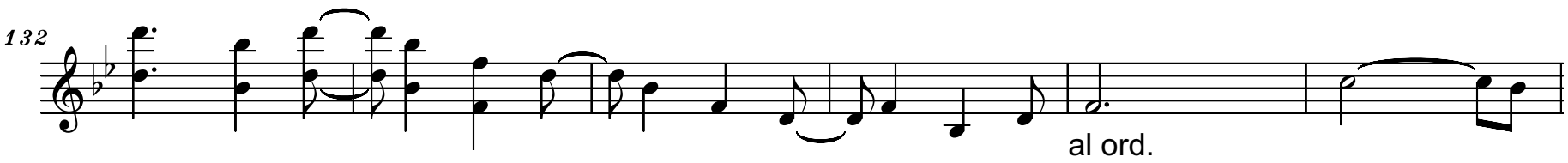

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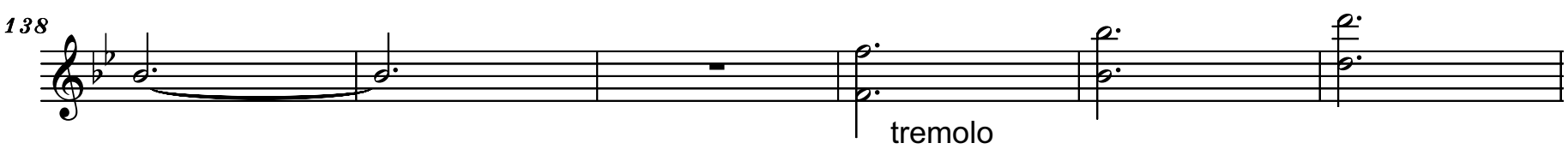

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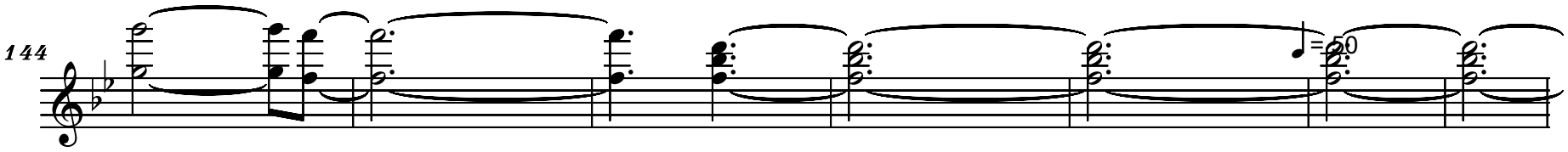

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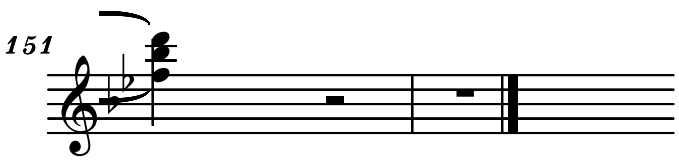

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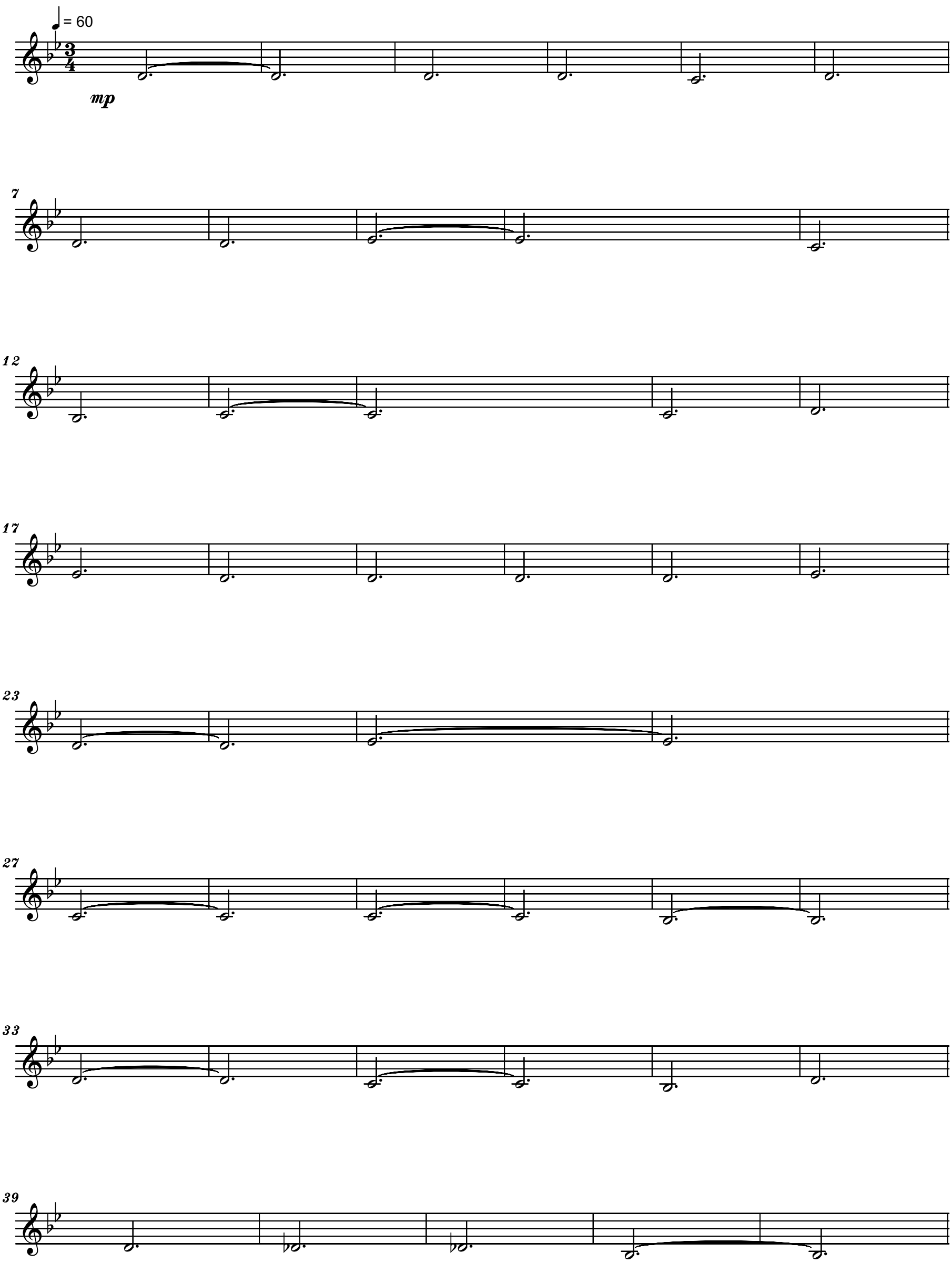
The Last Waltz
Violini II Part

Dolce e Lontano

Liana Alexandra



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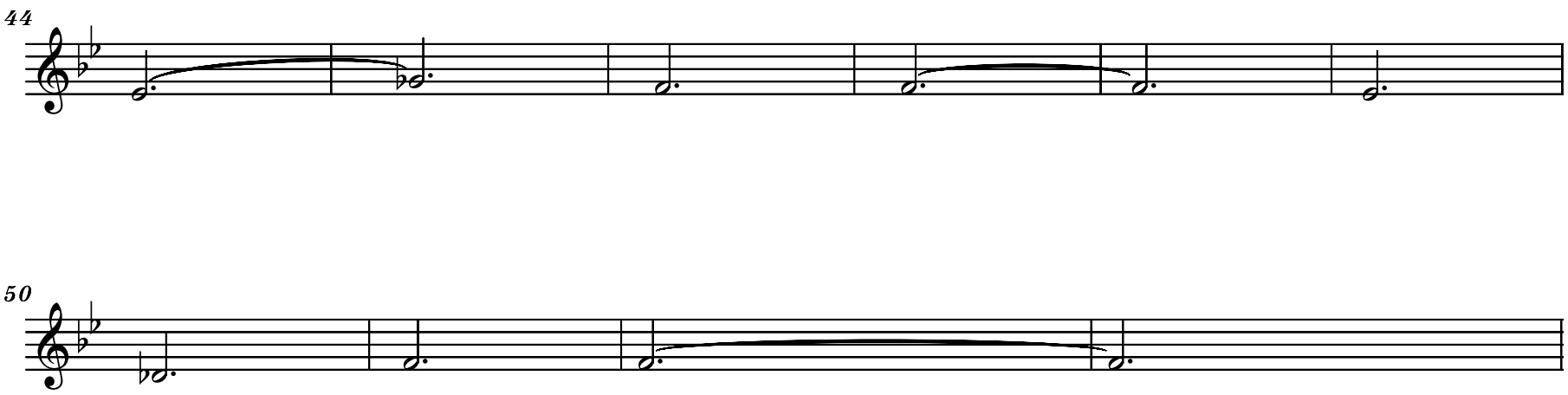
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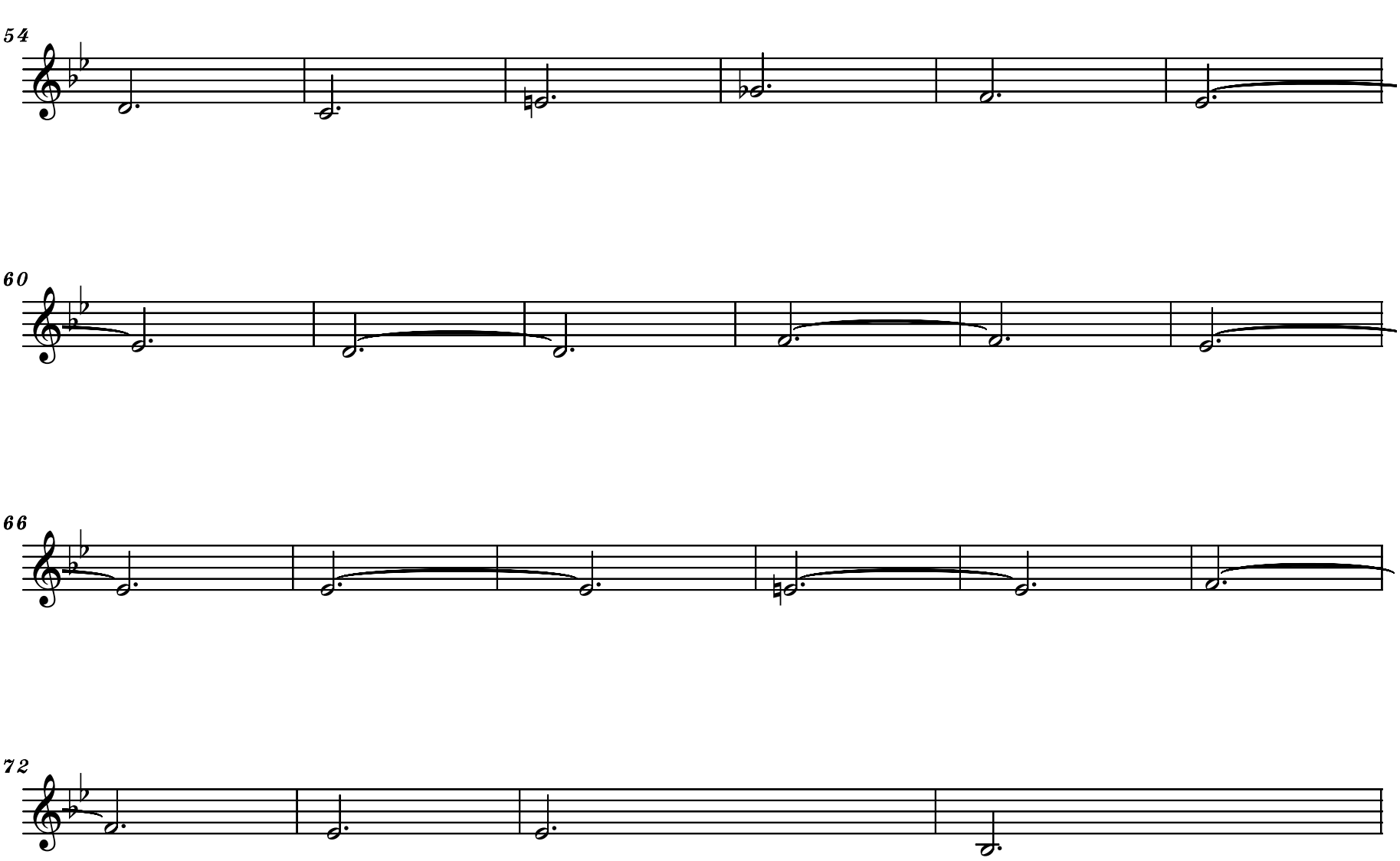
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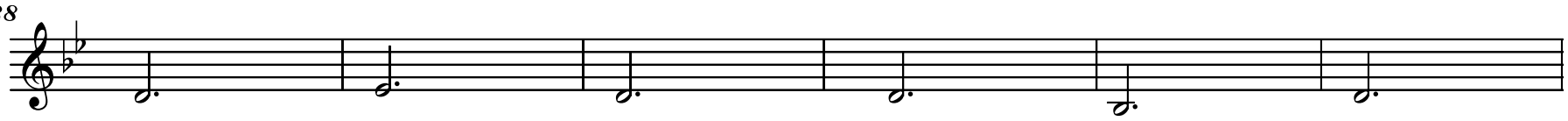

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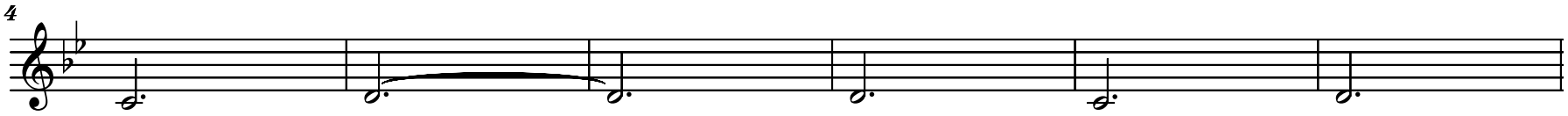

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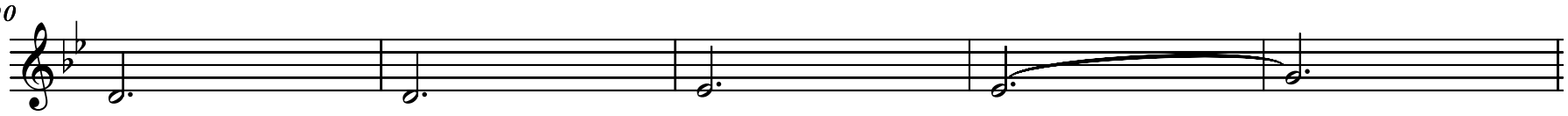

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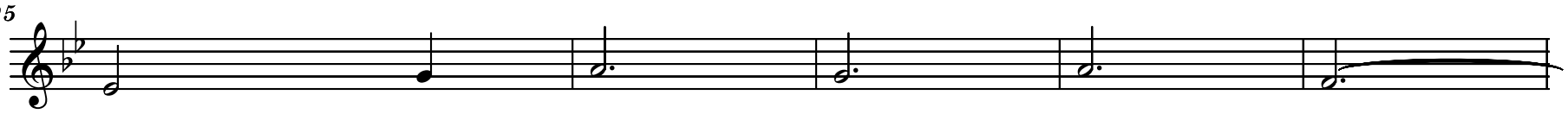

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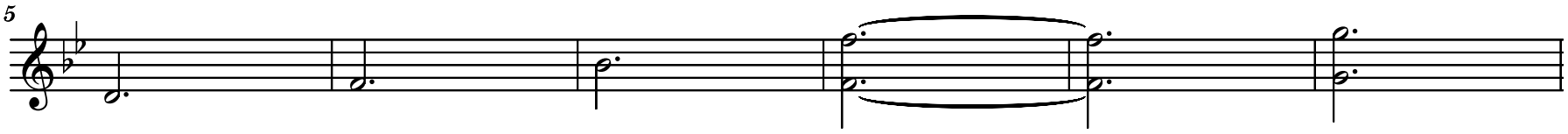

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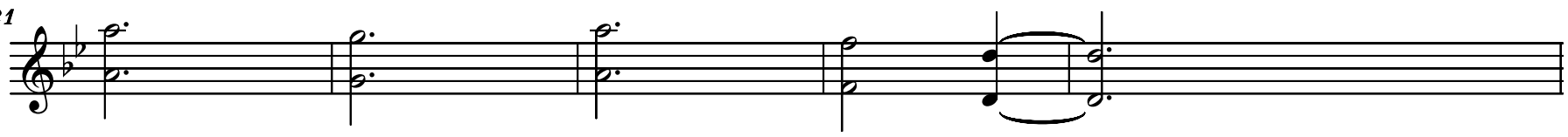

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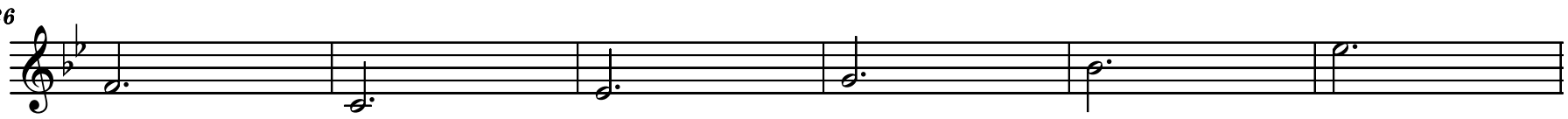

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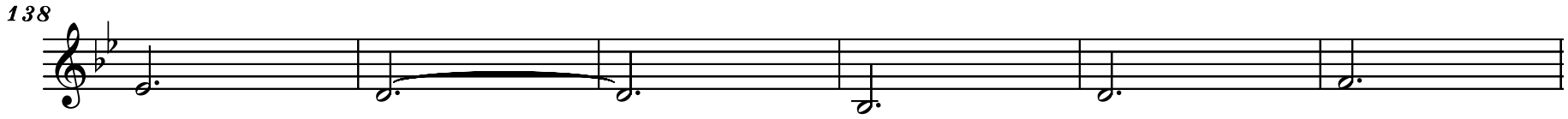

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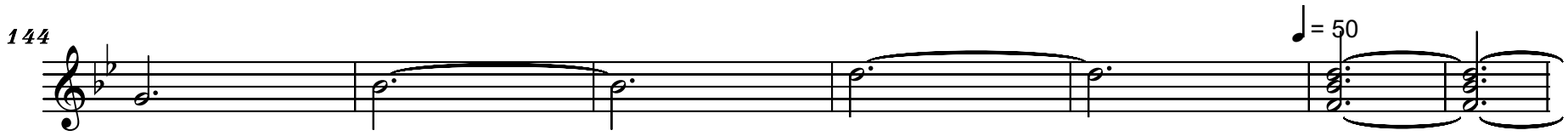

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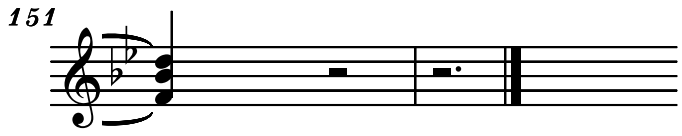
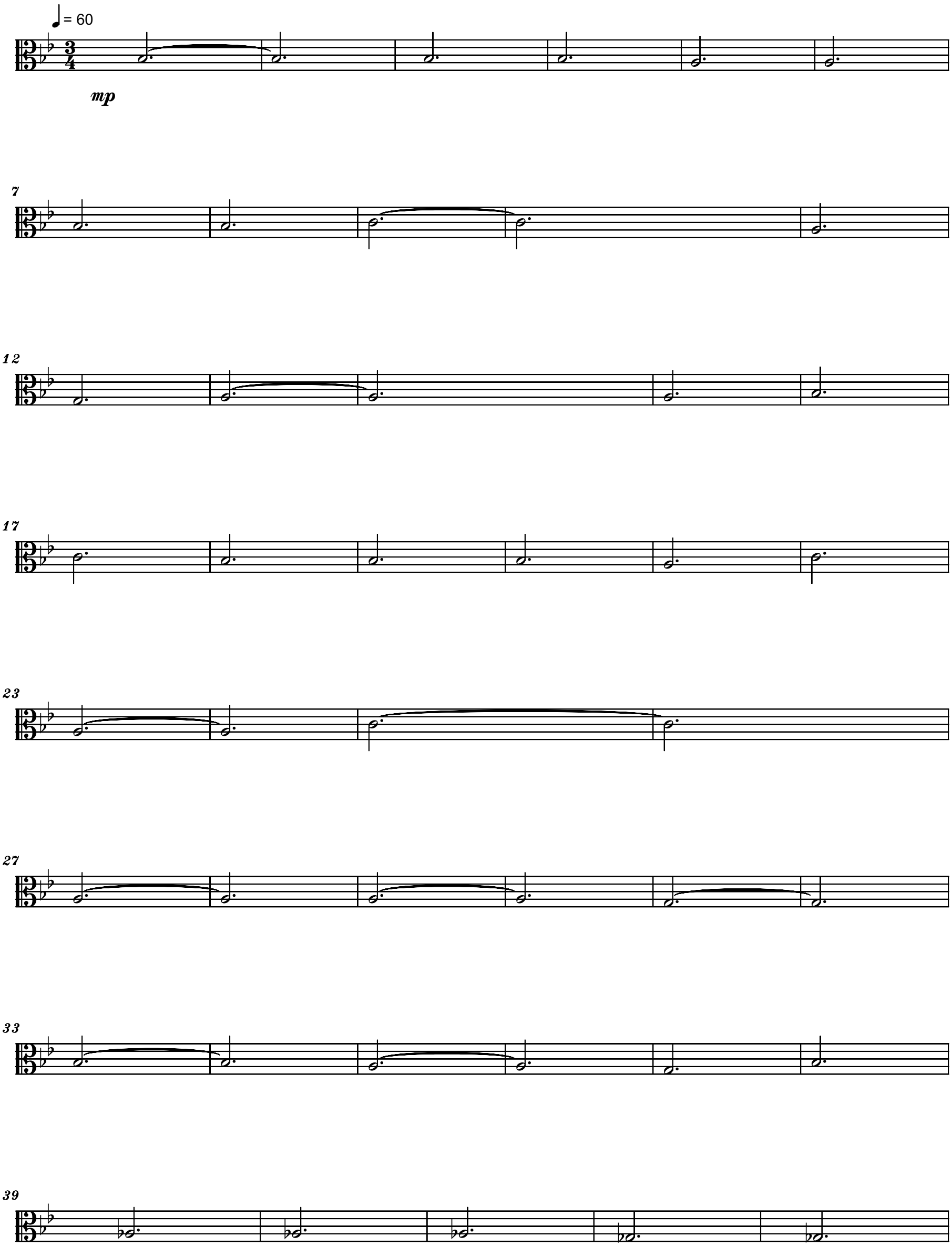


The Last Waltz
Viole Part

Dolce e Lontano

Liana Alexandra



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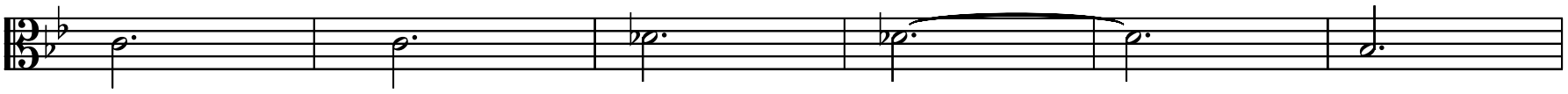

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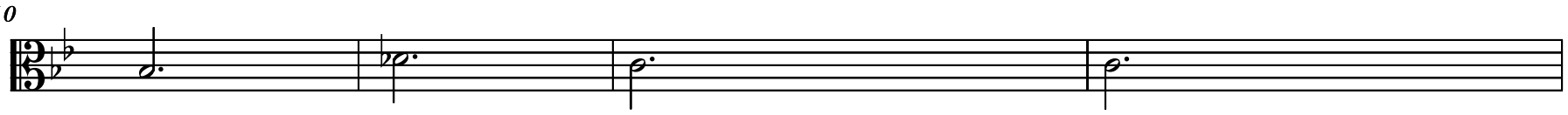

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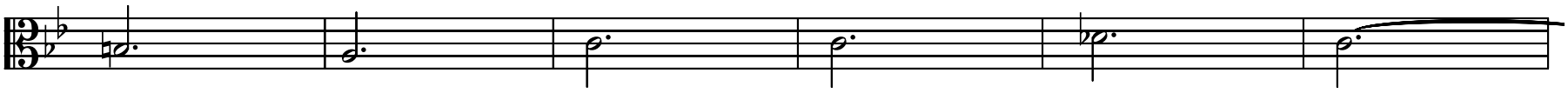

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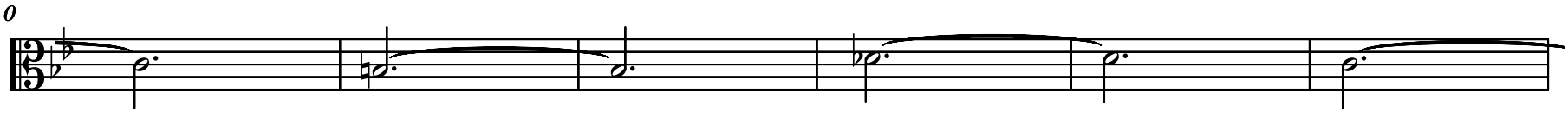

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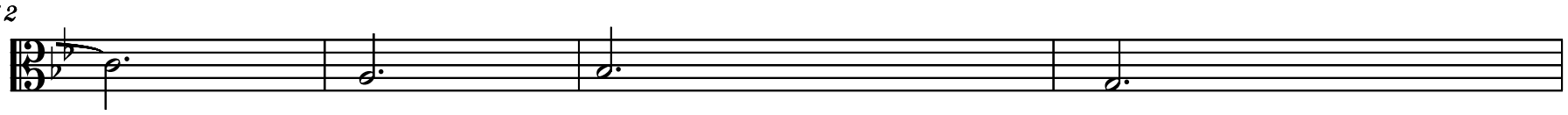

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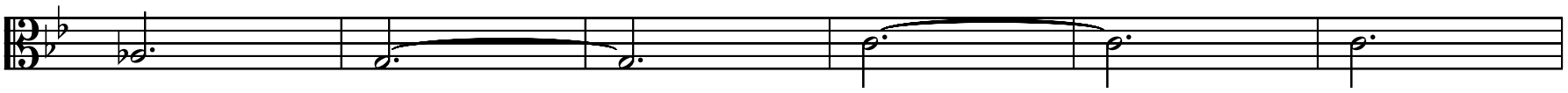

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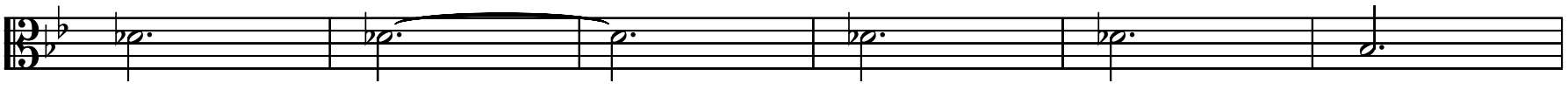

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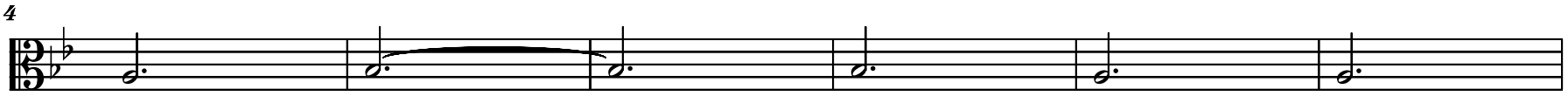

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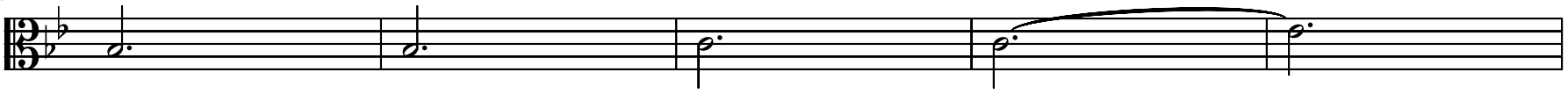

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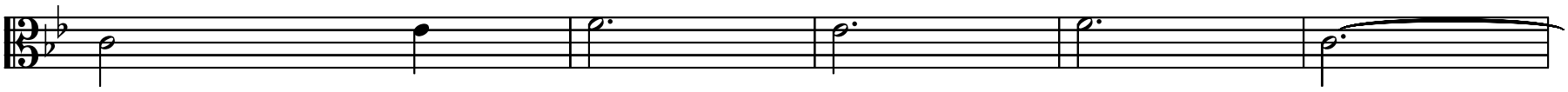

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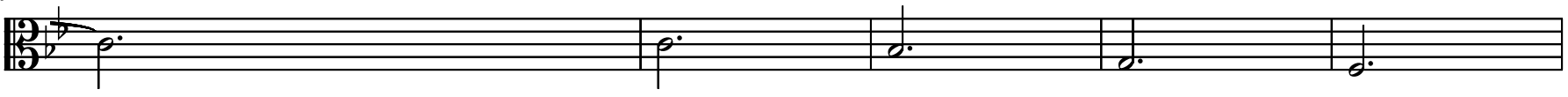

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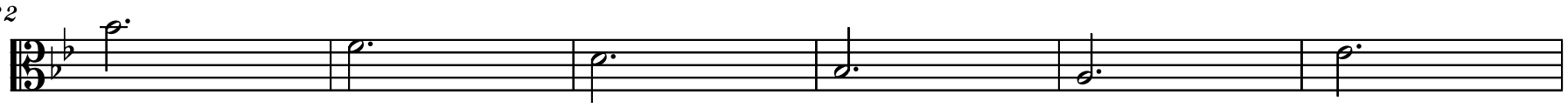

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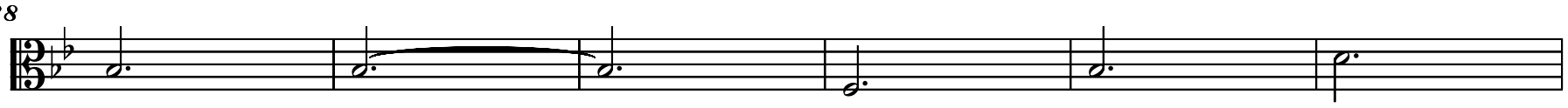

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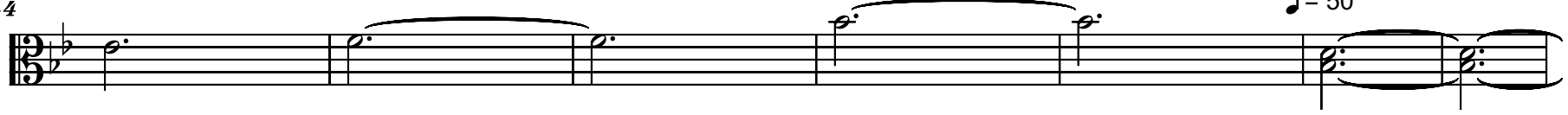

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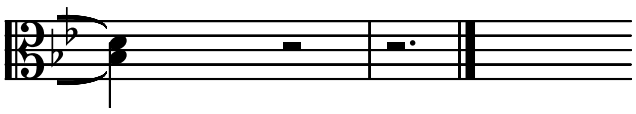
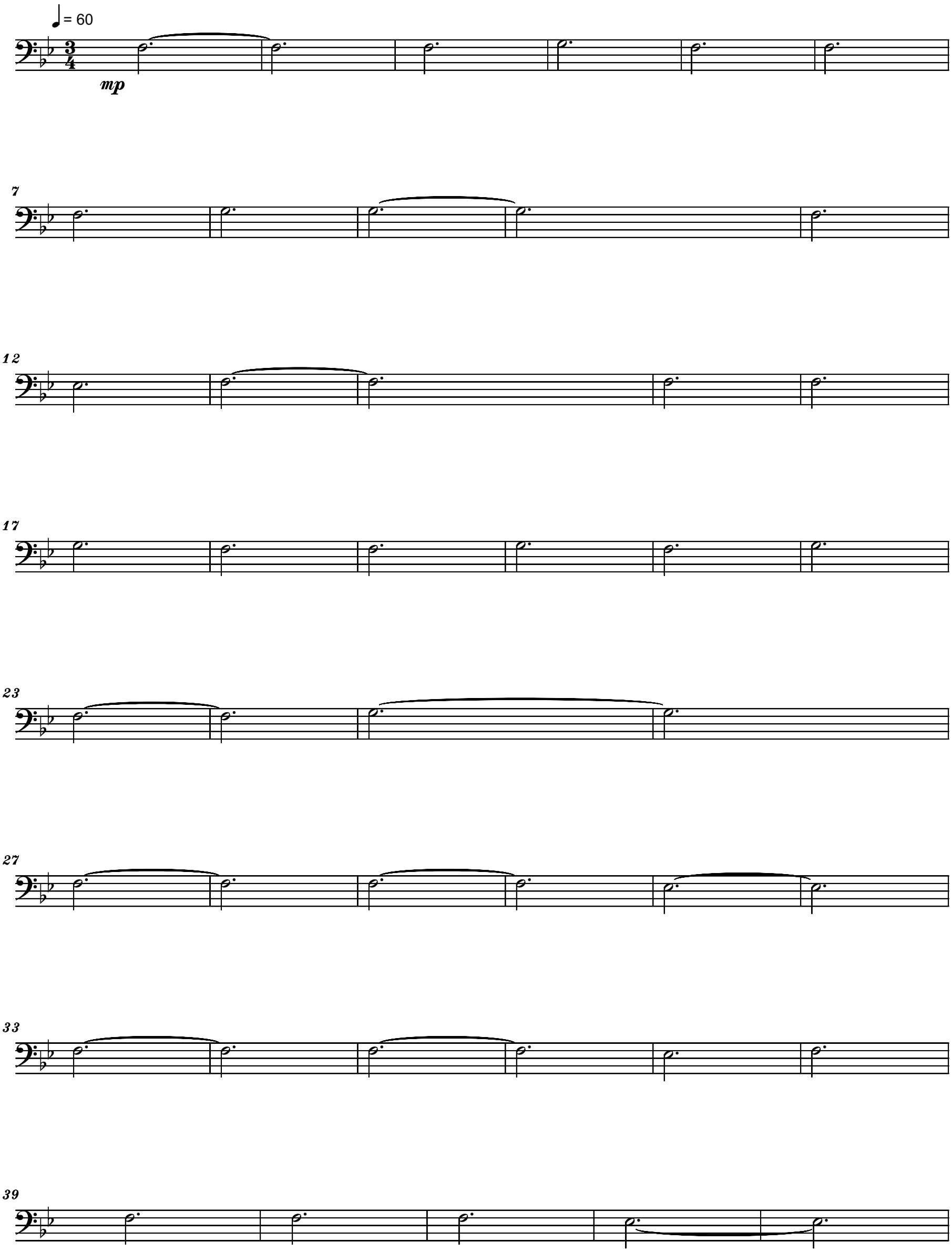


The Last Waltz
Celli Part

Dolce e Lontano

Liana Alexandra



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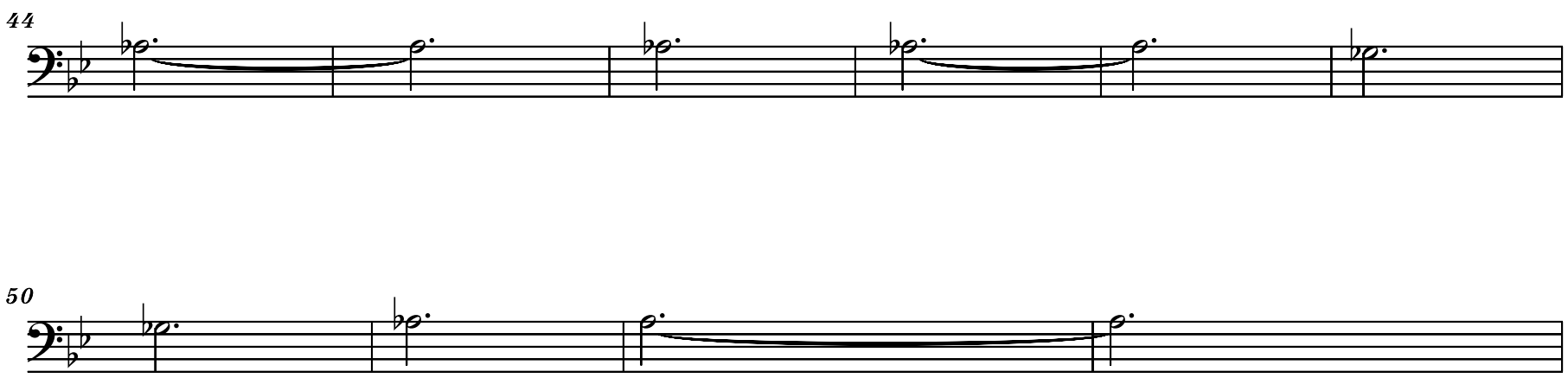
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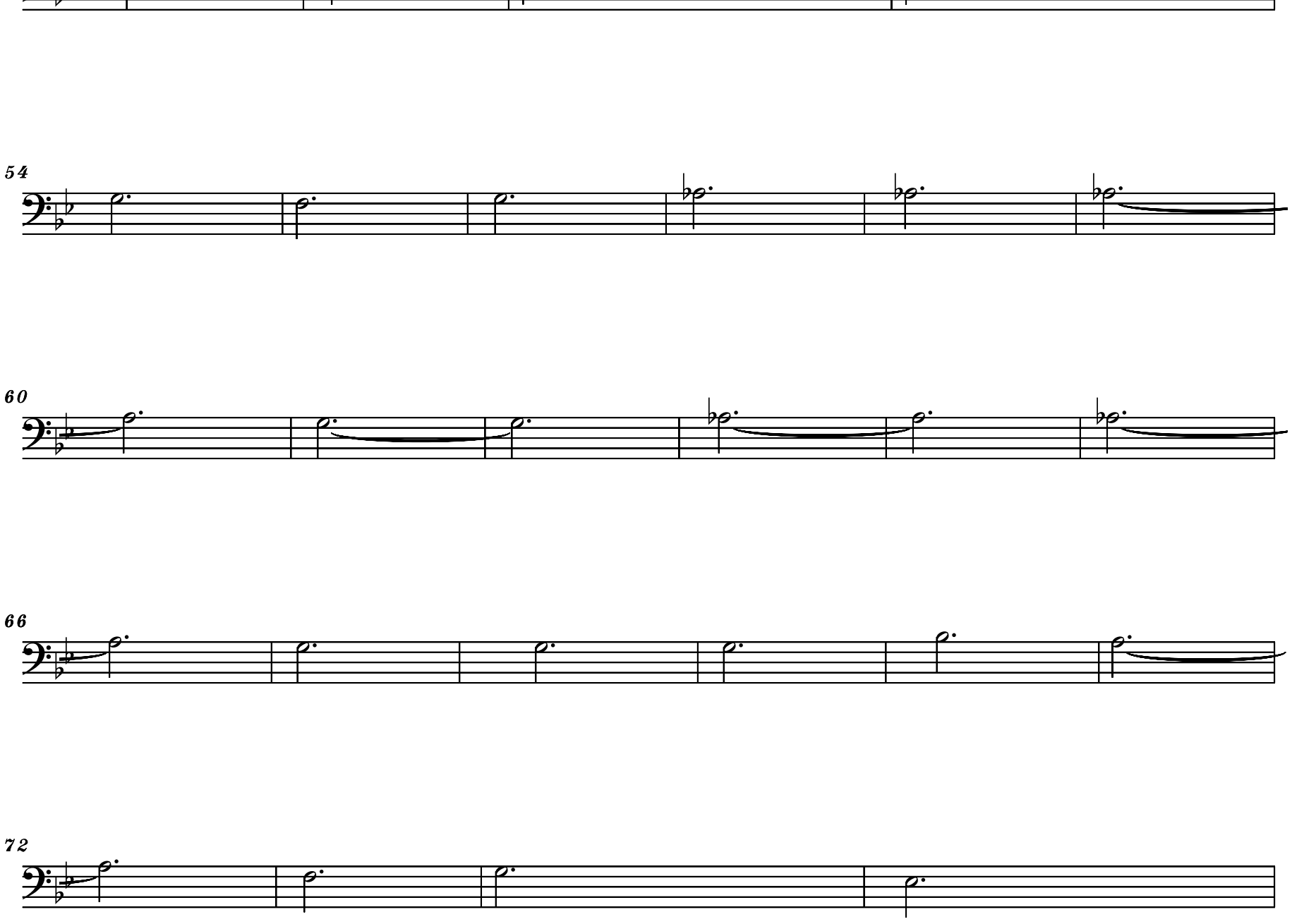
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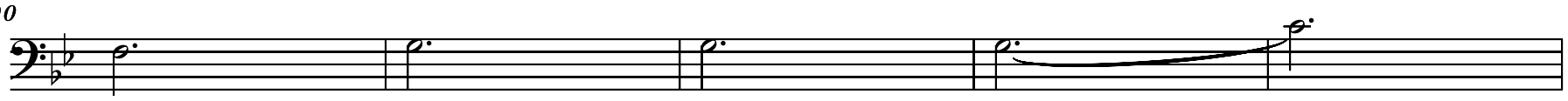

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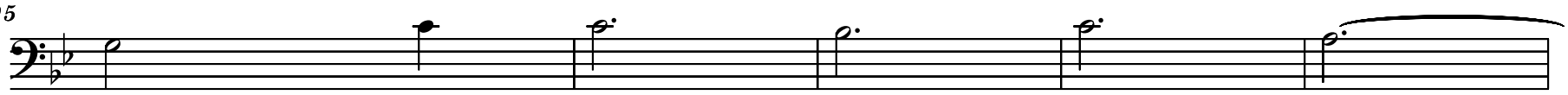

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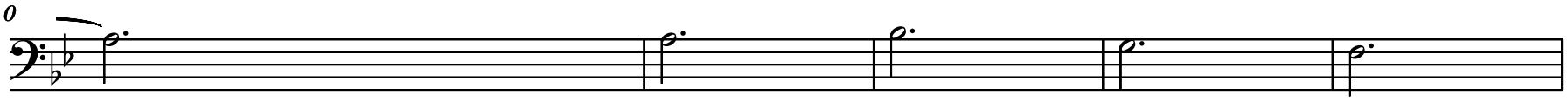

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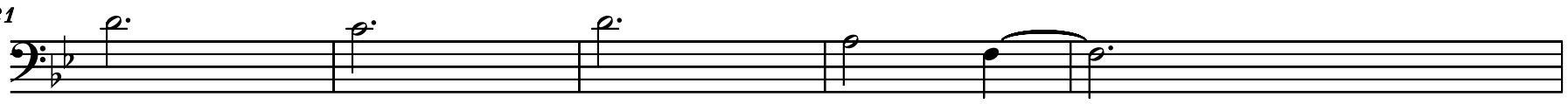

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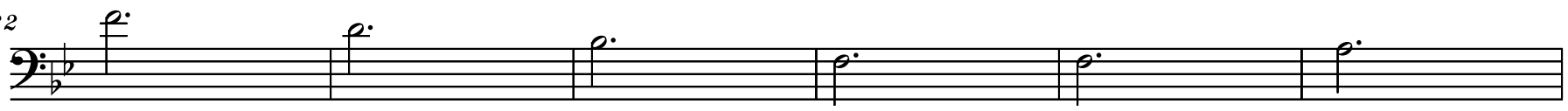

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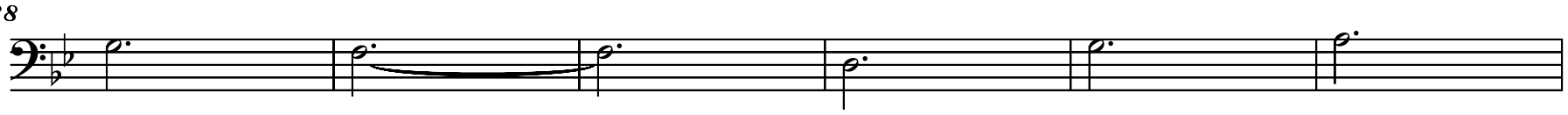

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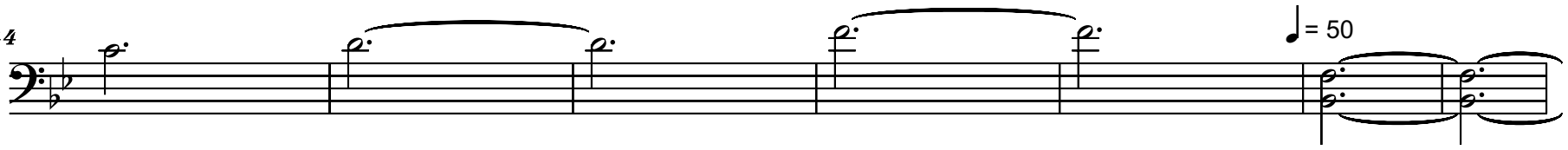

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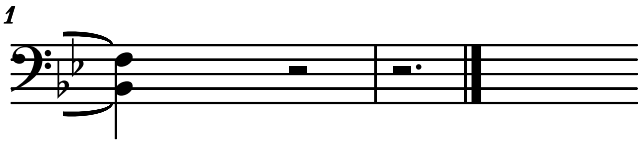
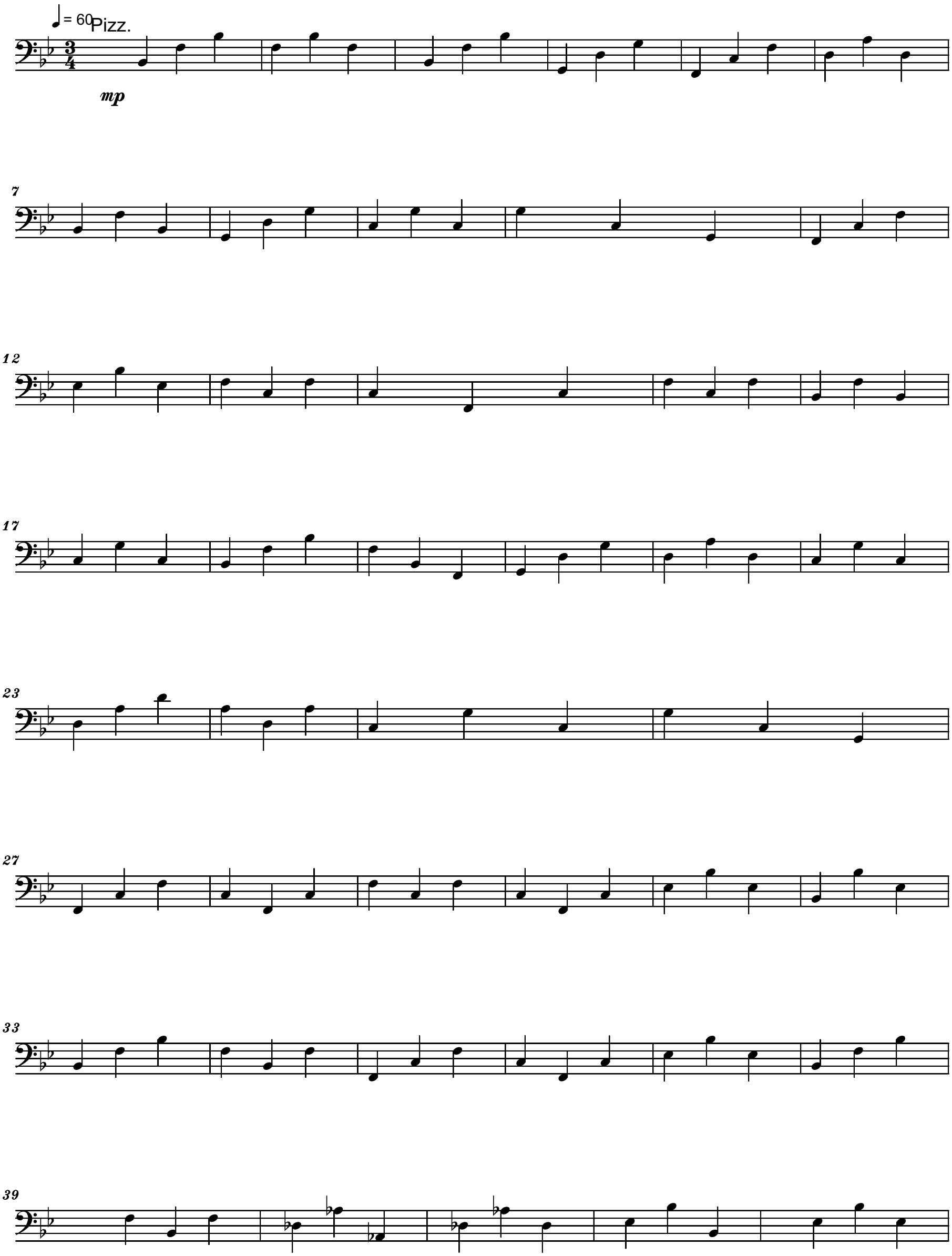


The Last Waltz
Cb. Part

Dolce e Lontano

Liana Alexandra



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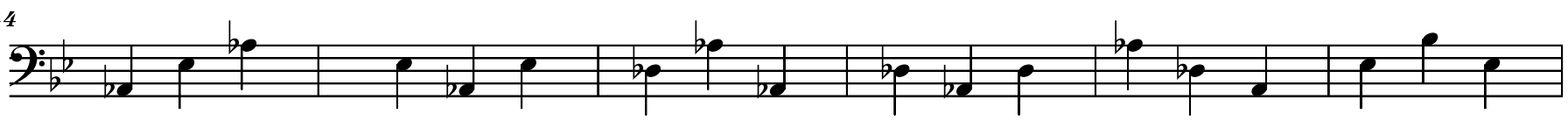

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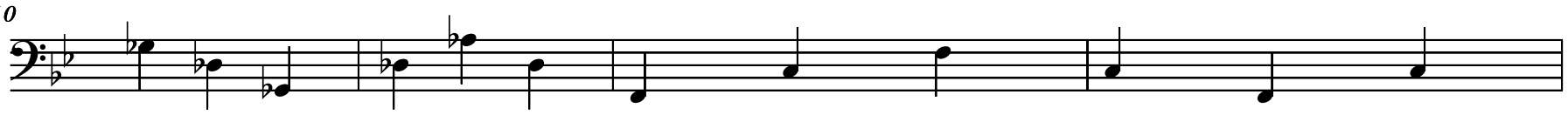

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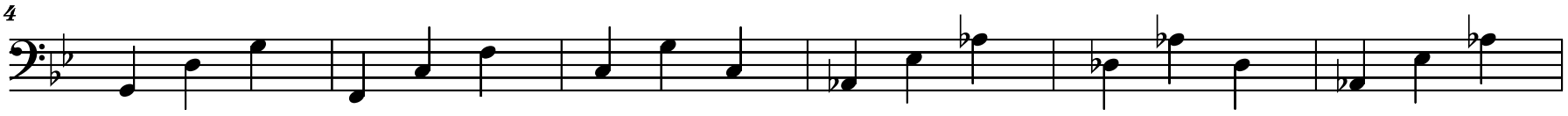

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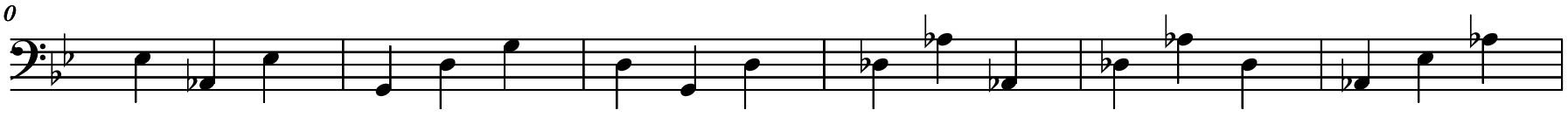

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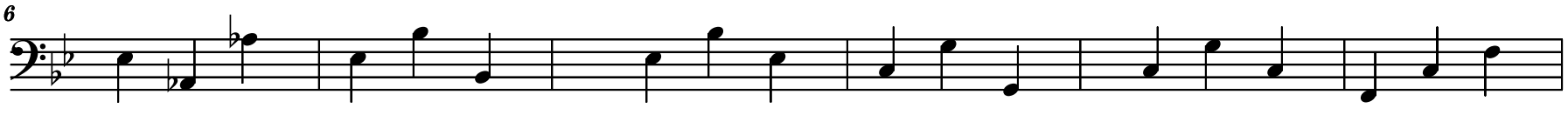

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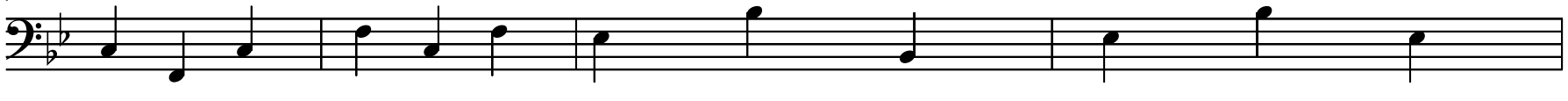

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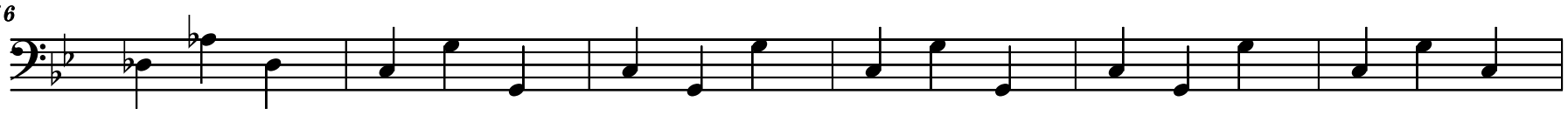

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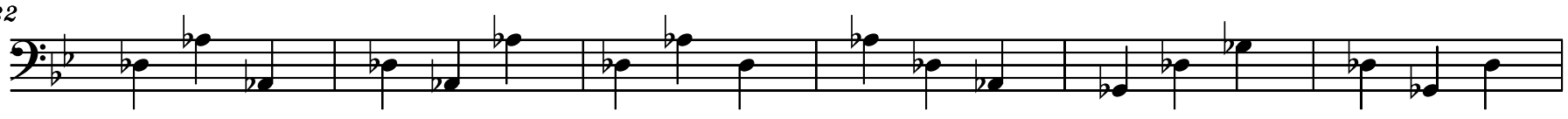

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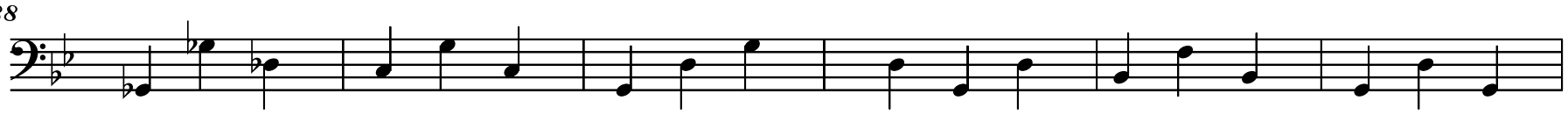

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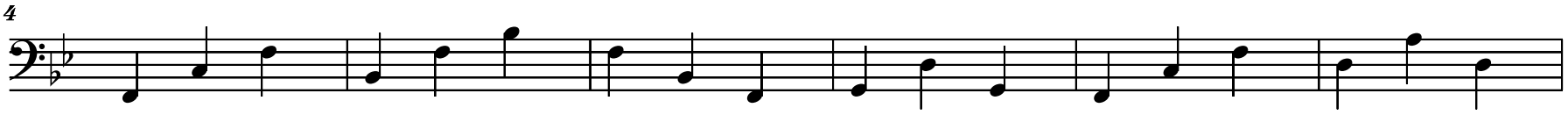

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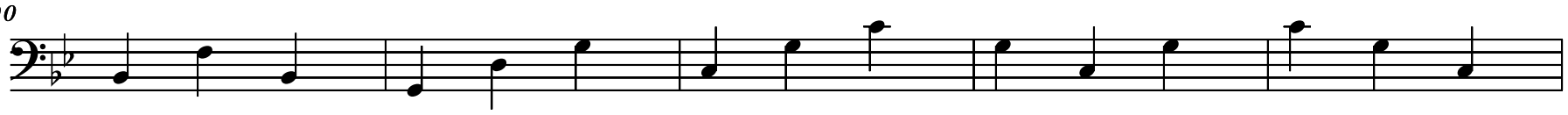

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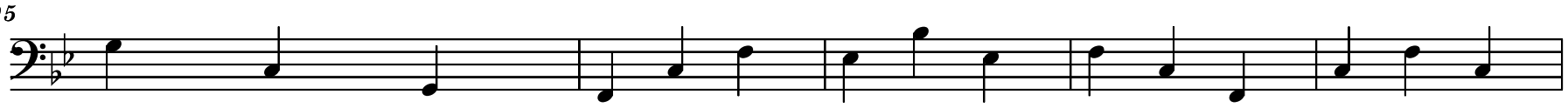

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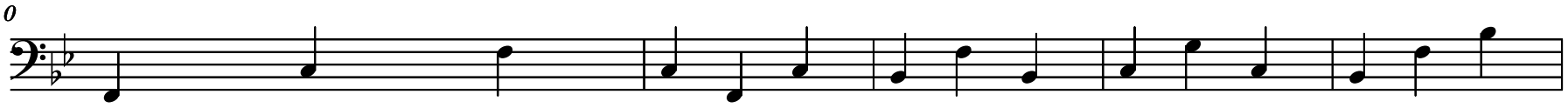

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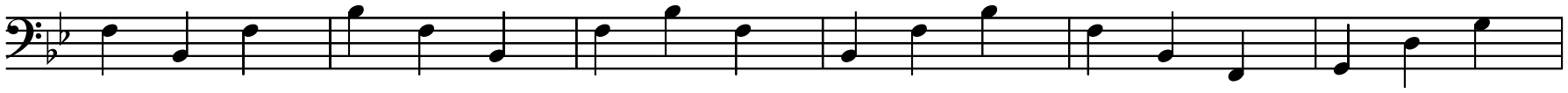

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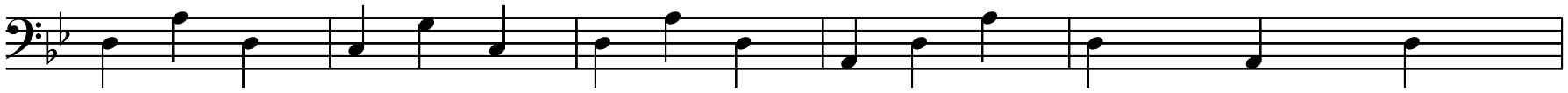

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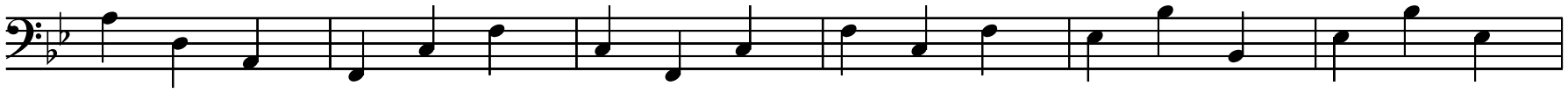

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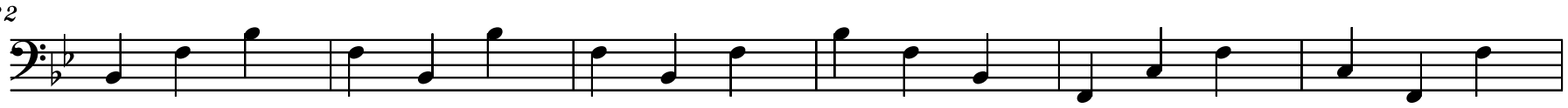

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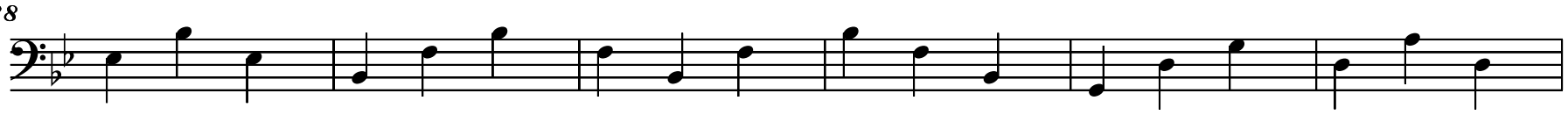

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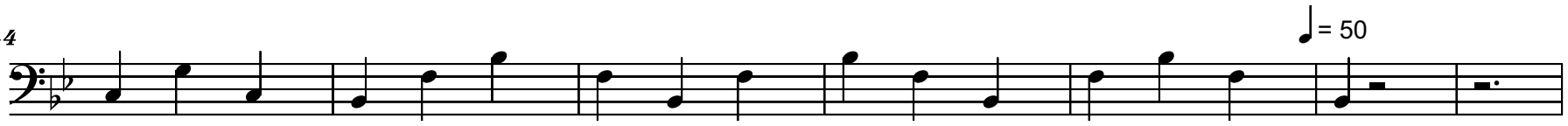

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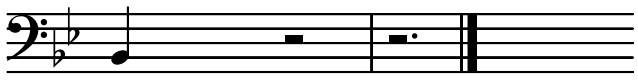

Predeal,2 - 3 aug.2008