

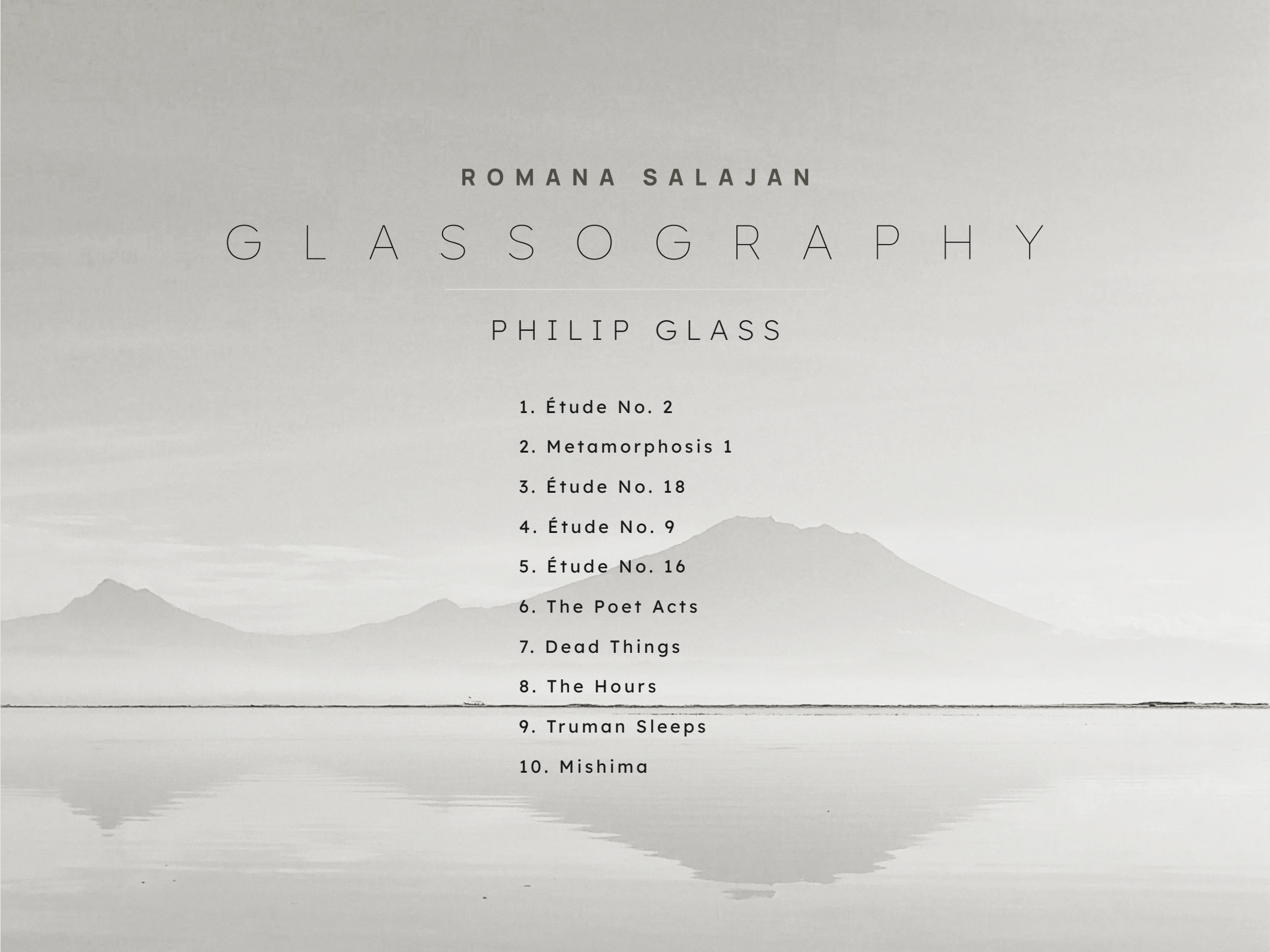
ROMANA SALAJAN

G L A S S O G R A P H Y

STUDIES IN
MINIMALISM



PRIMA
CLASSIC

A minimalist landscape photograph showing a range of mountains in the background, reflected in a calm body of water in the foreground. The sky is a uniform light gray, and the water is a darker shade of gray, creating a high-contrast, monochromatic scene.

ROMANA SALAJAN

G L A S S O G R A P H Y

PHILIP GLASS

1. Étude No. 2
2. Metamorphosis 1
3. Étude No. 18
4. Étude No. 9
5. Étude No. 16
6. The Poet Acts
7. Dead Things
8. The Hours
9. Truman Sleeps
10. Mishima

GLASSOGRAPHY

“Music as a gradual process. I am interested in perceptible process. I want to be able to hear the process happening throughout the sounding music.” When I first encountered these words by Steve Reich, I felt immediately drawn to them, as though they articulated something I had long sensed intuitively in minimal music itself, the idea that music does not simply unfold in time, but transforms our perception of it.

My fascination with minimalism began from a deeply instinctive place. I was captivated by its apparent simplicity, by the clarity of its musical language, and by the strange intimacy it created through repetition.

Yet the more I immersed myself in this repertoire, the more I understood that beneath this surface of simplicity lies an entire world of subtle transformation. Nothing truly repeats in the same way; everything shifts almost imperceptibly. Tension accumulates slowly, emotions emerge gradually, and sound itself begins to feel suspended somewhere between movement and stillness.

Over time, this fascination became both artistic and intellectual. During my studies, I explored the reception of minimal music within the contemporary pianistic repertoire, while continuously returning to a question that still preoccupies me today: what does



minimal music truly represent in our present world? When it emerged in the 1960s, minimalism was never only about sound. It was inseparable from experimentation, from happenings and live artistic acts, from the desire to merge disciplines and create immersive, collective experiences. There was something profoundly human in this aspiration, perhaps a wish to dissolve boundaries between audience and performer, between music and lived experience.

Surely this is what continues to move me most deeply about this music.

In a world increasingly dominated by fragmentation and individual experience, I often doubt whether this collective dimension can still exist in the same way.

And yet, whenever I perform this repertoire, I feel that it does. There is something in minimal music that gently gathers people into the same space of listening, breathing, and reflection. Its repetitive structures become almost hypnotic, creating a shared sense of time that feels increasingly rare today.

This album was born precisely from this fascination and from this questioning.

Conceived as a tribute to Philip Glass, the first composer through whom I discovered minimalism, Glassography became, for me, both a personal journey and an artistic statement. His music continues to fascinate me through its contrasts: lyrical yet rhythmic, meditative yet restless, melancholic yet luminous. Each piece unfolds its own



emotional landscape, despite being constructed from the same minimalist principles of repetition and gradual process.

While selecting the programme, I imagined the album as a single evolving form, almost like a long breath. It begins in a space of stillness and atmosphere, gradually accumulates tension and rhythmic intensity, reaches a point of culmination, and then slowly dissolves once again into softer, more fragile sound worlds. In this sense, I never conceived these works as isolated pieces, but rather as parts of a continuous emotional and sonic trajectory.

At the same time, my relationship with music has always extended beyond sound itself. I have been drawn to the idea of interdisciplinary arts, of creating

performances that feel immersive and multidimensional. Since many of the selected works already possess a strong cinematic quality, I naturally envision this repertoire in a dialogue with visual projections and film imagery, not only because several pieces originate from film music, but because minimal music itself seems to invite images, memories, and inner narratives into being.

Ultimately, this album reflects not only my admiration for minimal music but also my personal need to inhabit its world, a world in which time slows down, repetition becomes transformation, and listening itself becomes a form of contemplation. More than anything, I hope this recording offers listeners the possibility to enter that space freely, allowing the music to awaken their own memories, emotions, and imagined dreamscapes.

For my mother



1. ÉTUDE NO. 2

The opening piece of the album, atmospheric and emblematic of its entire emotional architecture. It unfolds almost like a pyramidal structure: emerging from stillness and meditation, gradually accumulating tension, reaching a point of culmination, before dissolving once more into softness. There is something quietly magical in the way the music breathes and transforms.

2. METAMORPHOSIS 1

One of the signature works of Philip Glass and, for me, one of the clearest reflections of his artistic legacy. Beneath its apparent simplicity lies a continuous process of transformation. The music evolves almost imperceptibly, creating a feeling of suspension between continuity, restlessness, and subtle strangeness.

3. ÉTUDE NO. 18

A deeply melancholic piece, shaped through waves of intensity that rise and recede like distant memories. There is a fragile intimacy in its atmosphere, while at the same time it quietly prepares the emotional space for the more culminating moments that follow.

4. ÉTUDE NO. 9

Agitated, powerful, and unsettling, this work disrupts inner stillness and creates a persistent sense of tension and restlessness. Its energy feels almost relentless, continuously challenging the listener's sense of balance.



5. ÉTUDE NO. 16

Rhythmic, pulsating, and hypnotic in its precision. The obsessive drive of the piece gradually gathers momentum, creating a powerful sensation of movement and inevitability, suspended between control and urgency.

6. THE POET ACTS

A dark and introspective sound world, filled with grief and quiet solitude. The obsessive bass line anchors the listener in a space of mourning and remembrance, as though something distant and forgotten continues to linger beneath the surface.

7. DEAD THINGS

Like an oxymoron in sound, the piece inhabits a shadowed and lugubrious atmosphere, yet within its darkness a luminous melody insists on emerging. Floating above the obsessive G minor harmony, it suggests that even within stillness or decay, something continues to shine softly through.



8. THE HOURS

This is perhaps the most emotionally multifaceted piece of the album, unfolding through sharp contrasts and shifting emotional states. Like fragments of lived experiences passing through memory, it moves between hope and sadness, longing and acceptance, intimacy and distance.

9. TRUMAN SLEEPS

Sensitive, delicate, and deeply soothing, this piece offers a moment of calm after the accumulated emotional intensity of the previous works. Its tenderness creates a feeling of suspension and quiet tranquility.

10. MISHIMA

An intimate epilogue to the album's journey. Fragile, contemplative, and nostalgic, the piece lingers like the fading echo of a distant memory, leaving behind a sense of quiet reflection rather than resolution.



ROMANA SĂLĂJAN

Ana Romana Sălăjan Morar is a Romanian pianist, piano pedagogue, and multidisciplinary artist based in Vienna. Her artistic practice unfolds at the intersection of music, theatre, and performance space, with a focus on perception, time, and immersive listening.

She studied piano at the Anton Bruckner Privatuniversität in Linz, Austria, completing both bachelor's and master's degrees, and spent an Erasmus+ exchange at the Hochschule der Künste Bern, Switzerland. Alongside her musical studies, she earned a degree in law from Babeş-Bolyai University in Cluj-Napoca, Romania.

Sălăjan works as a piano teacher and accompanist at state music schools in Austria and is active in both individual tuition and ensemble settings. This pedagogical practice remains closely connected to her artistic work, informing a refined sensitivity toward dialogue, and interpretation.

Based in Vienna, she is a member of a community theatre group, where she performs as an actress in collective stage productions. Her artistic activity also includes appearances in television productions, as well





as curated interdisciplinary formats combining music, text, and space.

Selected projects include *Dolce far niente* (a garden concert with live music and film projections in Cluj-Napoca), *Besinnliche Musik für Advent* (piano music and texts performed in Barbara Cemetery, Linz), a site-specific presentation of *Glassography* in Cluj-Napoca combining live performance with photographic installation, and *From Metal to Sound* (a concert for two pianos in an unusual venue, a scrapyard in Cluj-Napoca). She also performs regularly in private concerts and chamber music formations, including quartet settings for special occasions and graduation events.

Her repertoire spans classical and contemporary music, with a particular focus on minimalism, repetition, and perceptual listening.

In 2025, she received the Alumni Prize of the Anton Bruckner Privatuniversität for her debut recording project *Glassography*, dedicated to the music of Philip Glass.

Her work is centered on listening as presence, where sound unfolds slowly and perception becomes experience.

C R E D I T S

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C L A S S I C

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