

luca belcastro

el día tembló de lado a lado (1998)

for 6 players



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♩ = 50

flute  
jet whistle

clarinet  
(soffio / breath) \*  
p FF

marimba  
tom-tom grave sul cerchio --  
f f p

vibraphone

piano  
p

violin  
gliss.  
III c. gliss.  
f sf

cello  
gliss.  
I c. gliss.  
f sf

4

fl.  
(soffio / breath) \*  
gliss.  
FRR gliss. FRR  
mf f mf

cl.  
(soffio / breath) \*  
gliss.  
FF gliss. FF  
mf f mf f mf

(tom-tom)  
p pp

pf.  
pp 3

vn.  
gliss.  
III c. gliss.  
mf

vc.  
gliss.  
I c. gliss.  
sf sf sf sf

\* - insieme all'effetto pronunciare il fonema indicato / pronounce the indicated phonem simoultaneously with the effect

- la partitura è in suoni reali  
 - the score is in real sounds

7

fl. *p* *tr di chiave* *pp* *p* *pp* *tr di chiave*

cl. *p* *tr di chiave* *pp* *p* *pp* *tr di chiave*

(tom-tom)

vibr. *p* *gr*

pf. *p* *gr*

vn. *p* *pp* *p*

vc. *p* *pp* *p*



10

fl. *p* *jet whistle* *mf*

cl. *p*

(tom-tom grave sul cerchio)

vibr. *mf*

pf. *f* *p*

vn. *mf* *I. c. gliss.* *III. c. gliss.*

vc. *mf* *I. c. gliss.* *mf* *sf*

13

fl. *tr di chiave*

cl. *tr di chiave*

(tom-tom) *pp*

vibr. *mf*

pf. *mf*

vn. *mf* *p* *mf*

vc. *sf* *mf* *p*

16

fl. *tr di chiave* *mf* *p* *mf* *pp*

cl. *tr di chiave* *mf* *p* *mf* *7* *5* *muta in bass clarinet*

metal wind chimes

vibr. *mf* *mf* *p* *Lv.*

pf. *mf* *mf* *p* *8va*

vn. *p* *mf* *p* *mf* *pp* *III c.*

vc. *mf* *p* *mf* *p*

19

Musical score for measures 19-21. The score includes staves for fl. (flute), cl.b. (clarinet in bass), vibr. (violin), pf. (piano), vn. (violin), and vc. (viola). The flute part features a melodic line with slurs and dynamic markings of *mp*, *mf*, and *pp*. The violin part includes fingerings (1.v., II c., III c., IV c.) and dynamic markings (*p*, *mp*, *mf*, *pp*). The piano part has a chordal accompaniment with a *p* dynamic. The violin and viola parts have slurs and dynamic markings. The viola part includes a *pont.* marking and fingerings (3, 6, 6, 5, 7, 6, 5).



22

Musical score for measures 22-24. The score includes staves for fl. (flute), cl.b. (clarinet in bass), vibr. (violin), pf. (piano), vn. (violin), and vc. (viola). The flute part features a melodic line with slurs and dynamic markings of *mf* and *pp*. The clarinet part has a rhythmic accompaniment with fingerings (6, 7, 11, 5) and a *p* dynamic. The violin part includes fingerings (1.v., 5) and dynamic markings (*p*, *mp*, *mf*, *pp*). The piano part has a chordal accompaniment with a *p* dynamic. The violin and viola parts have slurs and dynamic markings. The viola part includes a *pont.* marking and fingerings (3, 6, 6, 5, 7, 6, 5).

25

Musical score for measures 25-27. The score includes parts for Flute (fl.), Clarinet Bass (cl.b.), Maracas (mar.), Piano (pf.), Violin (vn.), and Violoncello (vc.).

- fl.:** Measures 25-27. Dynamics: *mp mf*, *mf pp*, *mp mf pp*. Articulation: accents.
- cl.b.:** Measures 25-27. Dynamics: *p*. Articulation: slurs, accents.
- mar.:** Measures 25-27. Dynamics: *p*. Articulation: slurs, accents.
- pf.:** Measures 25-27. Dynamics: *p*. Articulation: slurs, accents.
- vn.:** Measures 25-27. Dynamics: *mp mf pp mp mf pp mp mf*. Articulation: slurs, accents.
- vc.:** Measures 25-27. Dynamics: *p*. Articulation: slurs, accents.

28

Musical score for measures 28-30. The score includes parts for Flute (fl.), Clarinet Bass (cl.b.), Maracas (mar.), Piano (pf.), Violin (vn.), and Violoncello (vc.).

- fl.:** Measures 28-30. Dynamics: *mp mf pp mp mf*. Articulation: accents.
- cl.b.:** Measures 28-30. Dynamics: *p*. Articulation: slurs, accents.
- mar.:** Measures 28-30. Dynamics: *p*. Articulation: slurs, accents.
- pf.:** Measures 28-30. Dynamics: *p mf p*. Articulation: slurs, accents.
- vn.:** Measures 28-30. Dynamics: *p*. Articulation: slurs, accents.
- vc.:** Measures 28-30. Dynamics: *p*. Articulation: slurs, accents.

31

Musical score for measures 31-33. The score includes staves for fl. (flute), cl.b. (clarinet in bass), mar. (maracas), pf. (piano), vn. (violin), and vc. (viola). The piano part features complex chordal textures with dynamic markings of *mf* and *p*. The bassoon part has a melodic line with triplets and sixteenth-note patterns. The maracas part provides a rhythmic accompaniment. The violin and viola parts are mostly silent in this section.



34

Musical score for measures 34-36. The score includes staves for fl. (flute), cl.b. (clarinet in bass), mar. (maracas), pf. (piano), vn. (violin), and vc. (viola). The piano part continues with complex textures, including a fortissimo (*f*) chord in measure 35. The bassoon part has a melodic line with triplets and sixteenth-note patterns. The maracas part provides a rhythmic accompaniment. The violin and viola parts are mostly silent in this section.



37

Musical score for measures 37-39. The score includes staves for fl. (flute), cl.b. (clarinet in B-flat), mar. (maracas), pf. (piano), vn. (violin), and vc. (viola). The music features complex rhythmic patterns with triplets and sixteenth notes. Dynamics include *mp*, *mf*, and *f*. Fingerings and articulation marks are present throughout.

40

Musical score for measures 40-42. The score includes staves for fl. (flute), cl.b. (clarinet in B-flat), mar. (maracas), vibr. (vibrato), pf. (piano), vn. (violin), and vc. (viola). A tom-tom part is introduced in measure 41, labeled "tom-tom grave". Dynamics include *p*, *mf*, and *f*. The music continues with complex rhythmic patterns and articulation marks.

43

fl. *mp* *mf*

cl.b. *mp* *mf*

(tom-tom) *mp* *mf*

vibr.

pf. *f*

vn. *mp* *mf*

vc. *mp* *mf*

46

fl. *f*

cl.b. *mp* *tr di chiave* *muta in clarinet*

(tom-tom) *f*

vibr. *p*

pf. *f* *p* *gr*

vn. *f* *IV c.*

vc. *III c.* *mp*

49

*tr di chiave* ~~~~~

(con le chiavi  
key percussion)

fl. *mp* *f* T T

cl. *mf* *mf p* flatt.-----

vibr. tom-tom sul cerchio *mp*

pf. *p* *p*

vn. *mp* (L.B.) S.N. *f* IV c. °

vc. *mf* *fp*

- \* - insieme all'effetto pronunciare il fonema indicato  
- pronounce the indicated phonem simultaneously with the effect
- \*\* - arco in giù, lento, con suono ruvido  
- down-bow, slowly, with a rough sound

52

*tr di chiave* ~~~~~

(con le chiavi  
key percussion)

fl. *mp* *mf* T T

cl. *p* *mpp* flatt.-----

vibr. claves tom-tom sul cerchio *p*

pf. *p* *p*

vn. *mp* (L.B.) S.N. *mf* IV c. °

vc. *p* *mpp*

55

tr di chiave *mp* *p* *f* *T* (con le chiavi key percussion)

fl.

cl.

claves

vibr.

pf.

vn.

vc.

*mp* *f* *gliss.* *p* *f* *III c.* *(L.B.)*

58

tr di chiave *mf* *f* *flatt.* *mp* *p* *flatt.*

fl.

cl.

tom-tom sul cerchio *mf* *p* *claves*

vibr.

pf.

vn.

vc.

*f* *mp* *S.N.* *III c.* *mp* *p* *mp p*

61

Musical score for measures 61-63. The score includes staves for flute (fl.), clarinet (cl.), vibraphone (vibr.), piano (pf.), violin (vn.), and viola (vc.).

- fl.:** Measures 61-63. Measure 61 has a rest. Measure 62 has a five-measure rest. Measure 63 has a five-measure rest. Dynamics: *p*.
- cl.:** Measures 61-63. Measure 61 has a quarter note, followed by rests. Dynamics: *p*.
- vibr.:** Measures 61-63. Measure 61 has a sixteenth-note triplet. Measures 62-63 have sixteenth-note patterns with six-measure rests. Dynamics: *p*.
- pf.:** Measures 61-63. Measure 61 has a sixteenth-note triplet. Measure 62 has a sixteenth-note triplet. Measure 63 has a sixteenth-note triplet. Dynamics: *p*.
- vn.:** Measures 61-63. Measure 61 has a five-measure rest. Measure 62 has a five-measure rest. Measure 63 has a five-measure rest. Dynamics: *mp*, *p*.
- vc.:** Measures 61-63. Measure 61 has a five-measure rest. Dynamics: *p*.

64

Musical score for measures 64-66. The score includes staves for flute (fl.), clarinet (cl.), vibraphone (vibr.), piano (pf.), violin (vn.), and viola (vc.).

- fl.:** Measures 64-66. Measure 64 has a sixteenth-note triplet. Measures 65-66 have sixteenth-note patterns with six-measure rests. Dynamics: *mp*.
- cl.:** Measures 64-66. Measure 64 has a sixteenth-note triplet. Measures 65-66 have sixteenth-note patterns with six-measure rests. Dynamics: *p*.
- vibr.:** Measures 64-66. Measure 64 has a sixteenth-note triplet. Measures 65-66 have sixteenth-note patterns with six-measure rests. Dynamics: *p*, *8va-mp*.
- pf.:** Measures 64-66. Measure 64 has a sixteenth-note triplet. Measures 65-66 have sixteenth-note patterns with six-measure rests. Dynamics: *p*.
- vn.:** Measures 64-66. Measure 64 has a five-measure rest. Measure 65 has a five-measure rest. Measure 66 has a five-measure rest. Dynamics: *mp*, *mf*.
- vc.:** Measures 64-66. Measure 64 has a five-measure rest. Measure 65 has a five-measure rest. Measure 66 has a five-measure rest. Dynamics: *p*, *mp*, *mf*.

67

Musical score for measures 67-69. The score includes staves for flute (fl.), clarinet (cl.), vibraphone (vibr.), piano (pf.), violin (vn.), and cello (vc.). The music features complex rhythmic patterns with various articulations and dynamics. Fingerings are indicated by numbers 1-5. Dynamics include *p*, *mp*, and *mf*. A double bar line is present at the end of measure 69.

70

Musical score for measures 70-72. The score includes staves for flute (fl.), clarinet (cl.), vibraphone (vibr.), piano (pf.), violin (vn.), and cello (vc.). The music continues with complex rhythmic patterns and articulations. Fingerings are indicated by numbers 1-9. Dynamics include *p*, *mp*, and *mf*.

73

Musical score for flute (fl.), clarinet (cl.), vibraphone (vibr.), piano (pf.), violin (vn.), and viola (vc.). The score includes various musical notations such as dynamics (mp, mf, p, f, pp), articulation (accents), and fingerings (e.g., 6, 7, 9, 5, 3, 10, 7, 5, 3, 5, 5, 9, 5). The piano part features complex chordal textures and arpeggiated figures. The violin and viola parts have melodic lines with accents.

durata: 6' ca.

25 settembre 1998

## WORK LIST OF LUCA BELCASTRO

### ORCHESTRAL AND CHORAL COMPOSITIONS

with vocal or instrumental soloists too

03. **...ariconbà** - (1991) ... 10' 00" - string orchestra [ 10.4.3.2 ]  
( Rugginenti Editore - Milano - RE50759 )
05. **I gatti lo sapranno** - (1995) ... 12' 00" - soprano and orchestra  
[ 3 (I Ott.), 3.3 (III Cl.b.), 3 (III Cfg.) / 4.3.3.1. / Tp. Perc. (2 esec.) A. Pf. / Strings ]  
*verses by Cesare Pavese*  
( Fondazione Valentino Bucchi - Roma - anno XVII n° 3 - marzo 1997 )
06. **Martha** - (1996) ... 17' 00" - solos, choir and orchestra  
[ soprano (Marta), tenor (Storico), baritone (Cristo), basso (Servo)  
3 (I Ott.), 3.3 (III Cl.b.), 3 (III Cfg.) / 4.3.3.1. / Tp. Perc. (2 esec.) A. Pf. / Strings ]  
*from the Gospel of St. John*
07. **You, wind of March** - (1997) ... 16' 00" - soprano, baritone and orchestra  
[ 2.2.2.2. / 2.2.-.-. / Tp. Perc. (2 esec.) Pf. / Strings ]  
*verses by Cesare Pavese*
09. **... la speranza si torce** - (1997) ... 16' 00" - violin, piano and orchestra  
[ 2.2.2.2. / 2.2.-.-. / Tp. Perc. (2 esec.) / Strings ]
10. **... pioggia leggera** - (1997) ... 11' 00" - orchestra  
[ 3 (I Ott.), 3.3 (III Cl.b.), 3 (III Cfg.) / 4.3.3.1. / Tp. Perc. (2 esec.) A. Pf. / Strings ]
17. **... cristal verde del mundo** - (1998) ... 6' 30" - clarinet, percussion and strings
18. **... el tiempo se detuvo** - (1998) ... 13' 00" - orchestra  
[ 2.2.2 (II Cl.b.), 2. / 2.-.-. / Tp. Perc. Cel. / Strings ]
27. **stormi** - (1999) ... 12' 00" - orchestra  
[ 2.2.2.2 (II Cfg.) / 4.3.2.1. / Tp. Perc. (3 esec.) / Strings ]
31. **o forse è il rumore?** - (2000) ... 10' 00" - basso (or baritone) and choir  
*text by Raffaello Baldini*  
  
*from "1896 - PHEIDIPPIDES... corri ancora!"*
34. **pheidippides** - (2001) ... 9' 00"  
soprano, baritone, choir, speaking voices and orchestra  
[ 2.1.2 (II Cl.b.), 2 (II Cfg.) / 3.-.-. / Tp. Perc. / Strings ]  
*text from Robert Browning and Greek and Latin classics*
- 34c **Dramatic Idyl** - (2001) ... 9' 00"  
vocal ensemble, percussions and piano  
[ 4 Sopranos, Countertenor (or Alto), 2 Tenors, Baritone, 3 Basses  
Percussions (3 pl. / Kettle drum, Bass drum, Marimba, Vibraphone) / Piano ]  
*text from Robert Browning and Greek and Latin classics*
- 43a **NYX - di mar ombre o d'azzurro** - (2002) ... 10' 00"  
piano and orchestra [ 2.2.2.2. / 2.1.1.-. / Tp. Perc. (2 esec.) / Strings ]
- 43b **NYX - ... di luna o luce ... nero** - (2003) ... 6' 15"  
piano and orchestra [ 2.1 (C.Ingl), 2 (II Cl.b.), 1. / 2.-.-. / Tp. Perc. (2 esec.) / Strings ]
- \*\*\*\*\*
26. **LA PRIMAVERA ESCONDIDA** ... 42' 00"  
speaking voice (ad libitum) and 7 players (in various combinations)  
*unites the nn. 11, 13, 25, 16, 20, 23 and poetries by Pablo Neruda*
45. **AM SÜDPOL, DENKT MAN, IST ES HEIB** ... 60' 00"  
**Antarktische Oper** - 9 voices and 18 players  
*libretto by Elke Heidenreich*

### VOCAL CHAMBER MUSIC

SOLO VOICE / VOICES

- 15.b **luce grigia i tuoi occhi** - (1997) ... 4' 00" - solo voice  
*verses by Cesare Pavese*  
( Rugginenti Editore - Milano - RE50759 )
24. **la flor azul** - (1998) ... 5' 00" - solo voice  
*verses by Pablo Neruda*
33. **la voce delle creature** - (2001) ... 10' 00" - vocal quartet  
*text from "The confessions" by Saint Augustine*
42. **spotlights on "The Tempest"** - (2002) ... 9' 15" - vocal quartet  
*text from "The Tempest" by William Shakespeare*

VOICE / VOICES and PIANO

01. **2 "liriche"** - (1989) ... 9' 00" - voice and piano  
I. Terra - II. Dalla rete dell'oro  
*verses by Salvatore Quasimodo*
- Orpheus** - *verses by Cesare Pavese*
- 05.b **I gatti lo sapranno** - (1994) ... 5' 00" - voice and piano
- 12.b **... vento di marzo** - (1997) ... 11' 00" - soprano, baritone and piano
15. **luce grigia i tuoi occhi** - (1997) ... 5' 30" - voice and piano
- ... to Athens** - monologues in 1896 and a hymn
- 34.a **Newspapers** - (2001) ... 7' 00" - voice and piano
- 34.b **Pheidippides** - (2001) ... 7' 00" - voice and piano  
*text from "Pheidippides" by Robert Browning*
35. **o muses de l'Hélicon...** - (2001) ... 3' 00" - voice and piano
40. **across the wide Atlantic** - (2002) ... 3' 40" - voice and piano

VOICE / VOICES and INSTRUMENTS

04. **The cats will know** - (1994) ... 11' 00" - voice and 11 players  
[ Fl., Ob., Cl., Fg., Cor., Perc. (1 esec.), 2 Vn., Vl., Vc., Cb. ]  
*verses by Cesare Pavese*
12. **... vento di marzo** - (1997) ... 16' 00" - soprano, baritone and 13 players  
[ Fl./Ott., Ob., Cl./Cl.picc., Fg., Cor., Tb. Perc. (1 esec.), Pf., 2 Vn., Vl., Vc., Cb. ]  
*verses by Cesare Pavese*  
  
*from "la primavera escondida"*
25. **caminando hacia el mar** - (1998) ... 10' 00"  
voice, flute, cello and piano  
*verses by Pablo Neruda*
36. **ibis** - (2001) ... 8' 00" - voice, flute, cello and piano
46. **... as in a dream** - (2005) ... 11' 00"  
voice, alto flute and 5 players (bass clarinet, violin, cello, percussion and piano)



## INSTRUMENTAL CHAMBER MUSIC

### SOLO PIECES

02. **THrowálua...TH** - (1991) ... 8' 30" - clarinet or bass clarinet

19. **... passo leggero** - (1998) ... 5' 30" - piano  
(Bèrben - Ancona - E.B. 4295)

26b **... y negro el mar** - (2004) ... 4' 00" - piano

29. **mari** - (1999) ... 7' 30" - viola or cello

39. **la pobre virgen blanca** - (2001) ... 3' 45" - oboe or sax

R1. **clarinet-fragments from...** ... 5' 20" - clarinet or bass clarinet

I. **TH**row - II. **luaTH** - III. **un vuelo** - IV. **el aristón** - V. **duerme...**

R2. **violin-fragments from...** ... 7' 40" - violin

I. **una nube** - II. **violin delirante** - III. **aves** - IV. **una nave** - V. **duerme...**

### DUOS and TRIOS

14. **... come rondine o nube** - (1997) ... 11' 30" - cello or violin and piano

*from "la primavera escondida"*

20. **el Arco Iris** - (1998) ... 3' 30"  
flute, bass clarinet, cello (or oboe, bass cl., bassoon)

28. **ojos azules** - (1999) ... 7' 30" - flute/piccolo, clarinet/bass cl., piano

28b **... a little "ojos azules"** - (1999) ... 3' 15"  
flute/piccolo (or oboe) and piano (or harp)

43c **di mar ombre o d'azzurro II** - (2002) ... 10' 00" - 2 pianos

### QUARTET - SEXTET

*from "la primavera escondida"*

11. **las mariposas bailan ... en la nada** - (1997) ... 6' 30"  
flute, clarinet, violin, cello and piano  
(TauKay Edizioni - Udine - 19-98) - CD TauKay 107 - Udine

13. **atravesan el aire aves abrasadoras** - (1997) ... 6' 30"  
bass clarinet, violin (or horn), percussion and cello

16. **la última o la primera golondrina** - (1998) ... 6' 00"  
flute, bass clarinet, violin, percussion and piano,

23. **el día tembló de lado a lado** - (1998) ... 6' 00"  
flute, clarinet/bass cl., violin, cello, percussion and piano

21. **como una nave del cielo, victoriosa** - (1998) ... 10' 00"  
string quartet or clarinet quartet

22. **un ancho río se despeña en plena soledad** - (1998) ... 10' 00"  
wind quintet

32. **mar ibis** - (2001) ... 10' 00"  
violin, viola, cello and piano

37. **silenziosa luna** - (2001) ... 10' 00"  
"psycho-drama" - flute/piccolo, clarinet, violin, cello, piano and conductor

38. **iter** - (2001) ... 10' 00"

"psycho-drama" - flute/piccolo, clarinet, viola, cello, piano and conductor

41. **the unsatisfied double-bass** - (2002) ... 11' 30"

"psycho-drama n. 2" - 2 flutes, violin and double-bass  
*includes "violin-fragments from..."*

44. **Nero... ma come del mar Oceano** - (2004) ... 8' 00"

violin and 4 players (flute, clarinet, cello and piano)

### SEPTET - ...

08. **... l'alba color giacinto** - (1997) ... 10' 00" - 13 or 11 players

[ Fl., Ob., Cl., (Fg.), Cor., Perc. (2 o 1 esec.), A., Pf., Vn., Vl., Vc., Cb. ]

30. **LA HORA FRÍA** - (1999) ... 15' 00"

11 players and speaking voice ad libitum  
[ Fl., Ob., Cl., Fg., Cor., Perc., 2 Vn., Vl., Vc., Cb. ]

I. **mariposas pálidas** - II. **suspiros y miradas** - III. **lunas blancas**

*poems by Federico García Lorca*

## luca belcastro

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**Luca Belcastro** was born in Como - Italy (September 18th, 1964); he graduated in Classical guitar at the Conservatory of Music "G. Verdi" in Milano and in Composition, with the highest grade, at the Conservatory of Music "G. Nicolini" in Piacenza. He studied with Giuseppe Colardo, Sonia Bo and Azio Corghi, with whom he attended specialization courses at the *Accademia Goffredo Petrassi* in Parma and at the *Accademia di Santa Cecilia* in Roma, where he graduated with top marks and "Premio SIAE".

His orchestral works have been awarded in the International Competitions "*Ciutat de Tarragona*" (E) 2002 (I Prize), "*Valentino Bucchi*" - Roma 1996 (I Prize), "*2 Agosto*" - Bologna 1997 (II Prize), "*Concours Européen du Jeune Compositeur*" - Strasbourg (F) 1998 ("Troisième Grand Prix"), "*Concours de l'Orchestre des Jeunes de la Méditerranée*" - Marseille (F) 2000 (mention), "*Gino Contilli*" - Messina 1995 (mention) and performed by *Moscow Symphony Orchestra*, *Orquestra Simfònica de Barcelona i Nacional de Catalunya*, *Orchestra of Colours* - Athens, *OSER Toscanini* - Parma, *Orchestra Sinfonica Abruzzese*, *Milano-Classica*.

His Opera "*1896 - Pheidippides... corri ancora!*" has been awarded at the Competition "*Dimitris Mitropoulos - World Opera Project*" of Athens (GR) 2001.

His chamber music works won the First Prize at the International Competition "*Edvard Grieg*" - Oslo (N) 2002, "*Biennale Neue Musik*" - Hannover (D) 2001 (performed by The Hilliard Ensemble), "*ICOMS*" - Torino 1999 and 2001, "*Ciutat d'Alcoi*" (E) 1999, "*Sommerliche Musiktage Hitzacker*" Hitzacker (D) 1999 (Publikum Preis), "*New Music for Sligo*" - Sligo (IRL) 1998.

After International Composer Competitions, his scores have been selected for the festivals "*ISCM-World Music Days*" - Slovenia 2003, Hong Kong 2002 and Roumania 1999, "*International Youth Music Forum*" - Kiev (Ukraine) 2001, "*MusicaNova*" and "*ppLANISSIMO*" - Sofia (Bulgaria) 2000, "*Sinfonischer Sommer*" - Riedenburg (D) 2000, "*May in Miami*" (Florida International University) and "*June in Buffalo*" (State University of New York) - USA 1993 and performed in important centres (*Festival de Musiques Contemporaines* in the Auditori of Barcelona, *Festival de Alicante*, Royal Festival Hall in London, The Athens Concert Hall, *Konzerthaus Mozart-Saal in Wien*, etc.).

Some of his works have been praised in other international and national composition competitions in Italy ("*Poesie in Musica*" - Cesenatico, "*Città di Barletta*", "*Città di Udine*", "*Città di Pavia*", "*Lucus*" - Potenza, "*Settimane Incontri - Di Nuovo Musica*" - Reggio Emilia, "*Angelo-Comneno*" - Roma, "*E. Porrino*" - Cagliari, "*Franco Evangelisti*" - Roma) and abroad ("*L. Kubik*" - Florida, "*IBLA Grand Prize*" - New York, "*VII Biennale dei Giovani artisti dell'Europa mediterranea*" - Lisbona, "*Deuxième Journées de la Jeune Musique*" - Marseille).

His compositions have been performed in important festivals in Italy (*Settembre Musica* in Turin, *Milano Musica*, *Nuova Consonanza* in Rome, etc.) in Europe (Portugal, Spain, Ireland, England, Germany, Roumania, France, Bulgaria, Greece, Finland, Norway, Russia, Macedonia, Netherland, Slovenia, Switzerland, Austria) and in USA, China, Korea and Armenia. They have been recorded and broadcasted by radios and TV channels.