

luca belcastro

caminando hacia el mar (1998)

for voice, flute, cello and piano

Oda a la flor azul

Caminando hacia el mar
en la pradera
- es hoy noviembre -,
todo ha nacido ya,
todo tiene estatura,
ondulación, fragancia.
Hierba a hierba
entenderé la tierra,
paso a paso
hasta la línea loca
del océano.
De pronto una ola
de aire agita y ondula
la cebada salvaje:
salta
el vuelo de un pájaro
desde mis pies, el suelo
lleno de hilos de oro,
de pétalos sin nombre,
brilla de pronto como rosa verde,
se enreda con ortigas que revelan
su coral enemigo,
esbeltos tallos, zarzas
estrelladas,
diferencia infinita
de cada vegetal que me saluda
a veces con un rápido
centelleo de espinas
o con la pulsación de su perfume
fresco, fino y amargo.

Andando a las espumas
del Pacífico
con torpe paso por la baja hierba
de la primavera escondida,
parece
que antes de que la tierra se termine
cien metros antes del más grande océano
todo se hizo delirio,
germinación y canto.
Las minúscolas hierbas
se coronaron de oro,
las plantas de la arena
dieron rayos morados
y a cada pequeña hoja de olvido
llegó una dirección de luna o fuego.

Cerca del mar, andando,
en el mes de noviembre,
entre los matorrales que reciben
luz, fuego y sal marinas,
hallé una flor azul
nacida en la durísima pradera.
¿De dónde, de qué fondo
tu rayo azul extraes?
¿Tu seda temblorosa
debajo de la tierra
se comunica con el mar profundo?
La levanté en mis manos
y la miré como si el mar viviera
en una sola gota,
como si en el combate
de la tierra y las aguas
una flor levantara
un pequeño estandarte
de fuego azul, de paz irresistible,
de indómita pureza.

Pablo Neruda
from "Odas elementales"

luca belcastro
caminando hacia el mar (1998)
 for voice, flute, cello and piano

♩ = 50

(soffio *
 breath)

(inspirando
 inhaling)

flute

F (u) → j → F → F (u) → (i) F (u) → j → F

(cordiera - percuotere le corde con il palmo della mano
 cordiera - beating on the strings with the palm of the hand)

piano

mp

(parlando
 speaking)

voice

Caminando hacia el mar en la pradera - es hoy noviembre -, todo ha na-

pont. alla punta → tast. al tallone → pont. alla punta (tremolo da largo a stretto tremolo from slow to fast) → pont. alla punta → tast. al tallone

cello

(corde stoppate con la mano sinistra / stopping the strings with the left hand)
 f al possibile

* - insieme all'effetto pronunciare il fonema indicato (le vocali tra parentesi indicano la posizione delle labbra)
 - pronounce the indicated phonem simultaneously with the effect (the vocals in parentheses indicate the position of the lips)

4

fl.

F (u) → (i) F (u) → j → F → F (u)

pf.

mp

voice

cido ya, todo tiene estatura, ondulación fragancia.

pont. alla punta (tremolo da largo a stretto) → pont. alla punta → tast. al tallone → pont. alla punta (tremolo da largo a stretto)

vc.

- il testo cantato non è suddiviso secondo una sillabazione grammaticale: deve essere mantenuta l'ultima lettera (vocale o consonante) prima della linea continua.
 - the text is not divided using a grammatical syllabication: the last letter (vowel or consonant), before the continuous line, has to be kept.

7

fl. *flatt.*

pf.

voice *p*
(sonorizzare la R cambiando impostazione dalla E alla A)
 Hi_e r ba a hi_e r ba e-n te-[e]n de

vc. *p*
(aumentare pressione m. s.)
(increasing pressure l. h.)
II c.
gliss.



10

fl. *p* *mp*

pf. *p* *pp* *mp*

voice *mf* *p* *gliss.* *mp* *f p* *mp*
 r-é-la ti-e r ra pa-[s] so a pa-[s]

vc. *p* *gliss.* *p*

13

fl. *p* *tr* *mp* *pp*

pf. *mp* *mp*

voice *f* *p* *p*
so ha sta la lí - ne-a lo

vc. *pp*



15

fl. *p* *pp* *mp*

pf. *p* *mp*

voice *mp* *p* *mf*
[o] ca del o

vc. *p*

17

fl. *pp* *p*

pf. *p*

voice *p mp* *p* (s) *gliss.*
[o] [o] cé a no.

vc. *mp* *pp* *p* *pp* (allentare pressione m.s. reducing pressure l.h.)



19

fl. (soffio breath) *f* *f* *f* *f* *f* *f*

pf. *mp* *p* (sulla cordiera) *glissare liberamente*

voice (parlando speaking) De pronto agita y on- una ola de aire

vc. pont. alla punta → tast. al tallone → pont. alla punta (tremolo da largo a stretto) *f* al possibile

(corde stoppate con la m. s.)

22

fl. *FRR*
p *ff*

pf. *f* *mp*

voice *f* *p* *mf* *gliss.* *mf* *f* *p* *mf* *gliss.*
 dula la cebada salvaje: sa l ta [e] el vu-e

vc. *mp* *mp* *mp*
I. c. *II. c.* *III. c.*



25

fl. *p* *mf* *p* *mf*

pf. *p* *mf* *p* *mf*

voice *p* *mf* *p* *mf*
 lo de un pá [a] ja

vc. *p* *mf* *pizz.* *pizz.*
I. c. *II. c.* *III. c.* *IV. c.* *I. c.*

28

fl. *p* *mf*

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

voice *p* *mf* *p* (parlando speaking)

[a] ro des-de mis pies, el suelo lleno de hilos de oro, de pétalos sin nombre,

vc. arco *p*



31

fl. *mp* *p* *tr*

pf. *mp* *8vb*

voice *mp* *p*

como rosa verde, se enreda con ortigas que revelan su coral enemigo, esbeltos tallos, brilla de pronto

vc. *mp* *7* *10* *7*

34

fl. *mp* *p* *tr*

pf. *mp* *8^{va}*

voice

zarzas estrelladas,
di fe re [e]n cia

vc. *pp*

37

fl. *p*

pf. *p* *8^{va}*

voice

in fi ni ta de ca da ve ge ta l que me

vc. *p* II c.

40

fl.

pf.

voice *p* (parlando speaking)
 — sa — lu — da a veces con un rápido centelleo de espinas o con la

vc. *p* *mp*



43

fl.
 (soffio breath)

pf.
 (cordiera)
mp

voice
 pulsación de su perfume fresco, fino y amargo.

vc. *p* *f al possibile*
 pont. alla punta → tast. al tallone → pont. alla punta (tremolo da largo a stretto)

46

fl. *p*

pf. *mp*

voice *mp* *mf* *mp*
Andando
a las espumas del Pacifico

vc. *p*

pont. alla punta tast. al tallone pont. alla punta



49

fl.

pf. *mf* *8vb*

voice *mf* *mp* *mf*
con torpe pas - o por la baja hierba
de la primavera escondida, parece

vc.

52

fl.

p *mp*

pf.

mf *8vb*

voice

mf *mp* *mf*

[a] que antes de que la tierra se termine [a] [a] cien metros antes del más grande o-

vc.

p *mp*



55

fl.

mf *f*

pf.

8vb

voice

mf *f* *p*

céano [a] todo se hizo delirio, [a] germinación y can-to. [a]

vc.

mf *f*

58

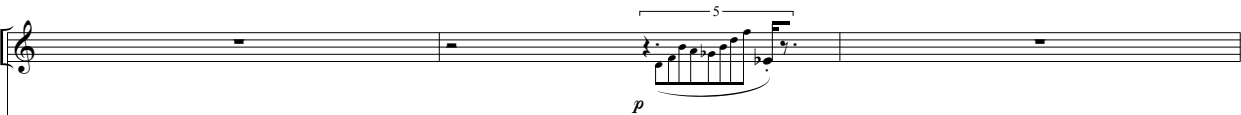
Musical score for measures 58-60. The score is arranged in four staves: fl. (flute), pf. (piano), voice, and vc. (violin).
- **fl.:** Treble clef. Measure 58 has a whole rest. Measure 59 has a whole rest. Measure 60 has a half note G4, quarter note A4, and quarter note B4, all beamed together with a *pp* dynamic and a slur.
- **pf.:** Bass clef. Measure 58 has a whole rest. Measure 59 has a whole rest. Measure 60 has a half note G3, quarter note A3, and quarter note B3, all beamed together with a *mp* dynamic and a slur. There are also triplets of eighth notes in measures 59 and 60.
- **voice:** Treble clef. Measure 58 has a half note G3, quarter note A3, and quarter note B3, all beamed together with a *pp* dynamic and a slur. Measure 59 has a half note G3, quarter note A3, and quarter note B3, all beamed together with a *p* dynamic and a slur. Measure 60 has a half note G3, quarter note A3, and quarter note B3, all beamed together with a *pp* dynamic and a slur. The lyrics [a] are written below the notes.
- **vc.:** Bass clef. Measure 58 has a whole rest. Measure 59 has a half note G3, quarter note A3, and quarter note B3, all beamed together with a *pp* dynamic and a slur. Measure 60 has a half note G3, quarter note A3, and quarter note B3, all beamed together with a *pp* dynamic and a slur. The lyrics II c. and III c. are written below the notes.

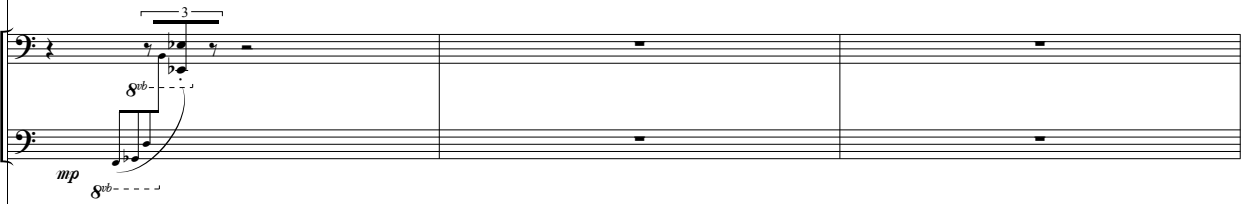



61

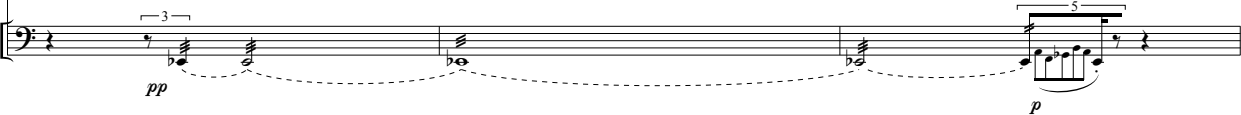
Musical score for measures 61-63. The score is arranged in four staves: fl. (flute), pf. (piano), voice, and vc. (violin).
- **fl.:** Treble clef. Measure 61 has a whole rest. Measure 62 has a whole note G4 with a *pp* dynamic. Measure 63 has a whole note A4 with a *pp* dynamic.
- **pf.:** Bass clef. Measure 61 has a whole rest. Measure 62 has a half note G3, quarter note A3, and quarter note B3, all beamed together with a *mp* dynamic and a slur. There is also a triplet of eighth notes in measure 62.
- **voice:** Treble clef. Measure 61 has a half note G3, quarter note A3, and quarter note B3, all beamed together with a *mf p* dynamic and a slur. Measure 62 has a half note G3, quarter note A3, and quarter note B3, all beamed together with a *pp* dynamic and a slur. Measure 63 has a half note G3, quarter note A3, and quarter note B3, all beamed together with a *mf* dynamic and a slur. The lyrics [a] are written below the notes.
- **vc.:** Bass clef. Measure 61 has a whole rest. Measure 62 has a half note G3, quarter note A3, and quarter note B3, all beamed together with a *pp* dynamic and a slur. Measure 63 has a half note G3, quarter note A3, and quarter note B3, all beamed together with a *pp* dynamic and a slur.

64

fl. 


pf. 

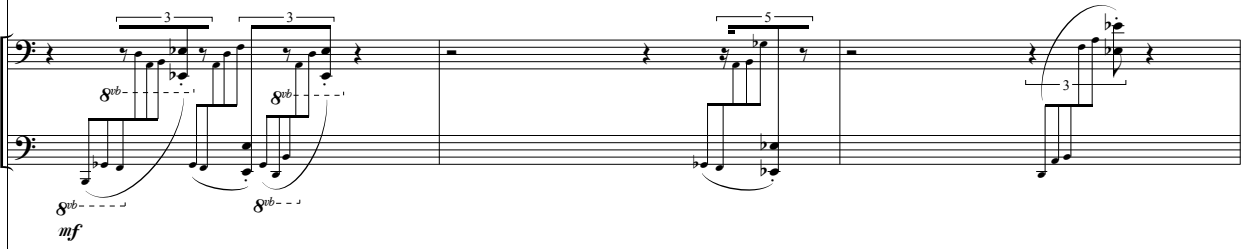
voice  Las _ minúscolas hier - bas se coronaron de o r o , [a] [a] [a]

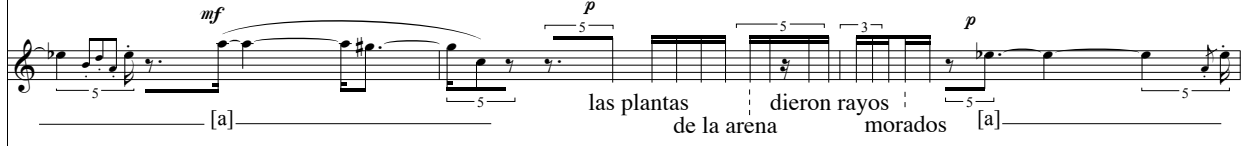
vc. 




67

fl. 

pf. 

voice  las plantas de la arena dieron rayos morados [a]

vc. 

70

fl. *p*

pf. *mf*

voice *mf* *p*

vc. *p* *pp* *p*

[a] y a cada pequeña hoja de olvido [a] [a]



73

fl. *pp* *mf*

pf. *8va*

voice (sussurrando)

vc. *p* *pp* *p*

llegó una dirección de luna o fuego

76

fl. *mp p mp mf mp p mp p mp mf*

pf.

voice

vc. *p* II c.



79

fl. *mf p mp p* (soffio breath) F (u) J

pf. *mf p mp* (cordiera)

voice

vc. *mp p*

82

fl. *F* *F* (u) *F* (i) *F* (u) *F*

voice

vc. *mp*

pf. *mp*

Detailed description: This block contains the musical notation for measures 82, 83, and 84. The flute part (fl.) features a melodic line with slurs and fingerings (3, 5, i, u). The piano part (pf.) is mostly silent, with a few notes in the bass clef at the end of measure 84, marked *mp*. The voice part (voice) is silent. The violin part (vc.) has a complex, rhythmic accompaniment with slurs and fingerings (5, 6, 5, 10, 5, 7). The measure number 82 is in a box at the top left.



85

fl. (d.)

voice (parlando speaking) Cerca del mar, andando,

vc. *p* *mp*

pf. *8va*

Detailed description: This block contains the musical notation for measures 85, 86, and 87. The flute part (fl.) has a few notes at the beginning of measure 85, marked (d.). The voice part (voice) begins in measure 86 with the lyrics "Cerca del mar, andando," in a parlando speaking style. The piano part (pf.) has a complex, rhythmic accompaniment with slurs and fingerings (9, 7, 7, 5, 9, 8va). The violin part (vc.) has a complex, rhythmic accompaniment with slurs and fingerings (6, 9, 5, 3, 5, 7, 7, 9). The measure number 85 is in a box at the top left.

88

fl.

pf.

voice

vc.

en el mes de noviembre, entre los matorrales que re -



91

fl.

pf.

voice

vc.

ciben luz, fuego y sal marinas, flo - [o]r ha llé u - na flo - [o]r

94

fl. *p*

pf.

voice *p*

vc. *pp*

a *p* zul flo - [o]r flo - [o]r a *p* flo - [o]r zul na -



97

fl.


pf.

voice *mf* *p* *mf* (parlando speaking)

vc. *pp* *p*

ci - da en la du ri - si - ma zul prade - ra flo - [o]r a zul ¿De dónde,

100

fl. 

pf. 

voice
de qué fondo tu rayo azul extraes? ¿Tu seda temblorosa debajo se comunica con el mar pro-

vc. 



103

fl. 

pf. 

voice
fundo? la le van té flo - [o]r a

vc. 

106

fl. *p*

pf. *p*

voice *mf* *p* *mf* *p*
 en — mi - s ma — nos flo - [o]r y — la mi-ré — flo - [o]r

vc. *mf* *p*
 pizz. gliss. I.c.
 II c.



109

fl.

pf.

voice *mf* *mp*
 a — zul co — mo — si el — ma — [a]r vi —

vc. *pp* *mf* *p*
 arco pizz. gliss. I.c.
 II c.

112

fl.

pf.

voice

vc.

gliss. *p* *(parlando speaking)*

— vi — e — ra en — u — na so — la go — ta como

(pizz.) gliss. *mf* *p* *arco* *p*



115

fl.

pf.

voice

vc.

si en de la tierra y las una flor levantara estendarte de fuego a z u l,
el combate a g u a s un pequeño

mp

118

fl. *mp*

pf. *mp*

voice
de paz irresistible, de indómita pu -

vc.



120

fl. *pp*

pf.

voice
reza.

vc.

durata: 10' ca.
23 dicembre 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

v. Pangino, 35

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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.