

WORKS BY

Juan María Solare

(born 11th August 1966, Buenos Aires - Argentina)

- At 18th April 2004 -

A) STAGE WORKS

- "**Veinticinco de agosto, 1983**" [August the 25th, 1983]. (1992/1993) [37'30"] Chamber Opera in one Act and fifteen scenes, after the homonymous tale by Jorge Luis Borges. Libretto by Javier Adúriz. Dramatis Personae: Old Borges (Bass), Young Borges (Tenor), Speaker (Baritone/Tenor), Owner of the Hotel (Baritone/Bass). Instrumentalists: Flute, Tenor Saxophon, String Quartet, Piano, one percussionist (Suspended Cymbal, 2 Anvils, Glockenspiel, Vibraphone, 5 Temple blocks, 3 Tomtoms, Tenor Drum), six-part Mixed Choir.



- "**Diez Estudios Escénicos**" [Ten scenic Etudes] (Cologne-Mollina, June-July 1996) [20'00"], without text. For two actors, one actress, diverse objects and instrumental sextet: violin, doublebass, horn, bass clarinet, vibraphone and piano. To Mauricio Kagel.

- "**Trio for One**". Scenic Etude for one actor or actress, with text in three pseudo-languages invented by the performer. (Cologne, 23/JAN/2000) [4'00"].

B) CHAMBER MUSIC

- "**Suite Modal**" for flute and clarinet (1985) [5']. First performed by Silvia Gelós and Amelia Saftich at the *Anfiteatro Promúsica* in Buenos Aires on 12/SEP/1986. Published: Dohr Verlag (Köln) ED 95286 (ISMN M-2020-286-5). Recording by Regine Kuhn (flute) and Heidi Voss (clarinet), CD "*Pifferari - Werke für Flöte und Klarinette*", July 2001, Label Heidi Voss (Wiesbaden, Germany).

- "**Three pieces for clarinet and piano**" (1986) [8'35"].

- "**Cuatro Croquis**" [Four Sketches] for flute and piano (1988) [2']

- "**Sonata** for flute and piano (1988) [12']

- "**Seis bagatelas**" for trio of flutes (1987) [8'15"]. Published: Editorial Dohr (Köln) ED 96307. World premiere in Mendoza on 15/NOV/2000 at the *Auditorio* of the *Escuela de Música* of the *Universidad Nacional de Cuyo*, by Virginia Rivarola, Cecilia Ulloque and Irina Gruszka (concert "*Argentine Music for Flute*"). First European performance the *Trio Soli Sono* at the *Berliner Kabarett Anstalt*, Berlin, on 26/DEC/2000.

- "**Demeter**" for string quartet (1990) [15']. To the late clarinetist Ariel Martínez. It was awarded first prize in the 1990 competition for composers organized by "*Promociones Musicales de la Argentina*".

- "**Siete monedas**" [Seven Coins] for Flute, Viola and Violoncello. (1991) [12'45"]

- "**Extraños preludios y doble canon**" [Strange preludes and double canon] for Wind Quintet. (1992) [6'30"]. To Cristina Galarza.

- "**Ben Oni**", for Flute, Clarinet and Violoncello. (1992) [4'30"]. To Catherine Seymour. First performed by Tasneem Hanfi (Fl), Claudia Giesing (Cl) and Sonia Asselhofen (vcl) at the *Musikhochschule* of Cologne (Germany) on December the 21st, 1994.

- "**Diálogos últimos**" [Ultimate dialogues] for two sufficiently distanced percussionists. (NOV 1992) [3'25"] First performed by Tibor Herczeg and Przemyslaw Fiolek at the *Musikhochschule* of Cologne (Germany) on December the 21st, 1994.

- "**Dos Dúos**" [Two Duos] for Violin and Viola (Berlin, MAR 1994) [40" + 1']

- "**Arrorró**" for violin and clarinet (Köln, 15/May/1995) [2'20"]. To Anahí and Nicolás Montes. First performed by Aki Komiyama-Yasuda and Diego Montes on October 27th, 1995 at the Künstlerhof Schreyahn in Lüchow.

- "**Passacaglia über HEIDELBERG**" for clarinet, violin and violoncello (Cologne, 30/JAN - 11/FEB/1996) [7'00"]. To the city of Heidelberg for her 800 years. First performed on 4/APR/1997 by Martin Vogel (cl), Mayumi Hasegawa (vln) y Monika Schwamberger (vcl) at the *Heiliggeistkirche* (church of the Holy Ghost) in Heidelberg, as first piece of the opening concert of the 11th Festival "*Gegenwelten*" for New Music, organized by the *Kulturinstitut Komponistinnen*. A fragment of this recording was aired on 15/4/1997, in the programme "*World of classical music*" of the Latinamerican desk of the radio *Deutsche Welle*. Performed again by the Ensemble Octandre in Bologna on 29 March 2000 and on 8th November 2000. Performed at the *Círculo de Bellas Artes* of Madrid on 12/JUL/2001 by members of the *JONDE* (*Joven Orquesta Nacional de España*); the concert was repeated in Segovia on 1/AGO/2001.

- "**Tetramorfos**", four quartets for guitars (can be played separately) [16'15"]:

1) "**Canon de la tortuga negra**" (Köln, 3-10/AGO/1996) [3'30"].

2) "**A-Be-A del tigre blanco**" (Köln, 4-21/AGO/1996) [5'00"].

3) "**Tema y Variaciones del dragón azul**" (Köln, 18/AGO-30/SEP/1996) [5'15"]

4) "**Melodías autorreferentes del pájaro rojo**" (Köln, 6-13/OCT/1996) [2'30"]

The quartets 1) and 3) were first performed on Friday 19th Januar 2001 at the *Hochschule für Musik* in Cologne by Masao Tanibe, Pedro Munuera, Blandine Menard und Mehmet Özkanoglu.

- "**Nana**", for viola and violoncello. (Köln, 2-7/FEB/1997). [5'15"] A Felix Walter-Bauckholt. First performed by the Thürmchen-Ensemble (with Caspar Johannes Walter, cello, and Almut Steinhausen, viola) on 1/March/1997 at the "*Kölnischer Kunstverein*" within the Festival of the Society of Cologne of New Music (KGNM).

- "**Neverness**", second string quartet. (Cologne, 8/APR-2/MAY 1997). [20'00"]. 25 pages.

- "**Nenia in memoriam Juan Pedro Franze**", for trombone, doublebass and piano. (Cologne, 22/APR-6/MAY 1997) [6'00"]. 11 pages. First performed on 2/AGO/1998 at the 39. *Ferienkurse für neue Musik* (Vacation Courses of New Music) in Darmstadt by Jürgen Schaal (Tbn), Sascha Jacobsen (Cb) and Eric Huebner (Pno). In 2000 the piece won the access to the International Rostrum of Composers, organized by the UNESCO, and -representing Argentina- was presented before producers from some 35 broadcasting stations on 8th June 2000 in Amsterdam (venue *Beurs van Berlage*).

- "**Palmas**" [Palms] for choir to eight parts, or for a large number of musicians ("palmists") divided in eight groups, or for eight percussionists. (Köln and Stuttgart -in part, Paris- 19/10-29/12/1997) [11'00"].

- "**Two Still Lives in Free Fall**" for flute and cello. (Cologne, 8-18/JUN/1998) [5'30"] To Tasneem Hanfi and Caroline Stinson. 6 pages.

- "**Spaghetissimo**" for variable Formation (1 to 6 performers). For Tom Johnson, for his 60th birthday. [2'00"]. Stuttgart, July 1998. 1 page (plus examples). First performed in Paris (in "*Les instants chavirés*") on 10/NOV/1999 and repeated in Amsterdam (in "*Felix Meritis*") on 14/NOV/1999, both times in the frame of the Festival Tom Johnson, by Laurence Vialle (violin), Finn Möricke (viola), Nanja Breedijk (harp), Gilbert Delor (guitar) and Kees Wieringa (piano); Frédéric Inigo (conductor).

- "**Ars Moriendi**" [Art of dying] for quartett of recorders (two bass and two tenor). Bremen, Buenos Aires and Cologne, October 1997, September 1998 and May 1999. [8'00"]

- "**Arriba los de abajo**" [Up those who are down], seven pieces for Trio Basso (viola, violoncello and doublebass). (Cologne and Stuttgart, 18/5 to 20/11/1998). [11'35"] To Heidrun Kiegel. Third prize in the composition contest of the "*Viola Foundation Walter Witte*" (Frankfurt) in May 2001. Premiered on 12/OCT/2002 during the German Viola Days at the *Musikakademie* in Trossigen by the *Trio Basso* (Othello Liesmann, Wolfgang Güttler).

- "**Zugzwang (fifteen authentic miniatures about the strategy of chess)**" for quartet: violin (or flute), Saxophone contralto (or clarinet), doublebass (or cello) and piano (or syntethiser). Cologne, 29/JAN-6/FEB/1999. [3'15"]. To the GM Lothar Schmid.

- "**Oasis**", five pieces for violoncello and guitar. Madrid, Januar/February 1992 (two first pieces) & Köln, February/March 1999. [8'00"]. First performed on 17/OCT/1999 by Silvia Fernández (Guitar) and Silvia Luna (Violoncello) in the *Asociación Italiana de Belgrano*, in Buenos Aires.

- "**Variaciones sin tema (pensamiento paramétrico)**" [Variations without Thema (parametric thought)] for string trio (violin, viola, violoncello). Cologne, 24/MAY-29/JUN/1999. (embryonic idea: Göttingen SEP/1993.) [6'15"] (The first of the future "Tres Tristes Trios").

- "**Nenia per Zorzi**" for clarinet, violoncello and one percussionist (marimba, crotales and tom-tom). Buenos Aires, 22-30/AUG/1999. In memoriam Juan Carlos Zorzi. [6'00"]. 10 pages.

- "**Viejo Fueye Deconstruido**" [Old, deconstructed bag (bellows)], postmodern tango for Saxophon Tenor, Bandoneon, Doublebass and Piano. Cologne, 2/FEB - 2/MAR/2000. [9'15"]. 26 pages (requires parts).
- "**de capa caída**", tango for two pianos. Cologne, 24/FEB - 19/MAR/2000. [8'00"]. 14 pages. To Dorothee Haddenbruch.
- "**Utopía caminante**" [Walking Utopia], for trombone and violoncello. Darmstadt and Köln, 17-23 April 2000. [3'15"] 1 page. Ten years after the death of Luigi Nono. Premiered on 9th November 2000 at the *Alte Feuerwache* (Cologne) by members of the Quartet Avance: Mike Svoboda (trombone) and Cornelius Hummel (cello).
- "**Blockartig**", for three recorders (T, T, B). Diez, Köln and trains to and from Amsterdam, 21st May to 19th June 2000. [9'00"] 8 pages. To the trio "*les trois en bloc*" (Barbara Engelmann, Anja Wetzki and Susanne Riemann).
- "**Constelación (Nueva Suite Modal)**" [Constellation (New Modal Suite)], five pieces for flute und clarinet (Preámbulo, Diálogo, Fragmentación, Rítmico and Coral). Cologne, 14th November to 4th December 2000. [7'00"] 11 pages. Dedicated to Mabel García Martínez. Premiered on 12/JUL/2003 in the Hall Diana Franceschi (Villa Mazzacorati, Bologna, Italy) by members of the ensemble *Octandre* (Massimo Ghetti, flute, & Antonio Calzone, clarinet), in the frame of the third *Rassegna Internazionale de composizione "Alfeo Gigli"*.
- "**Blind Date**" for two bass clarinets (with theatral elements). About 10 minutes. April 2000 - January 2001. To Paulo Alvares.
- "**Icarus**" for quintet: flute, clarinet, violin, cello and piano. Stuttgart and Cologne, 1998-99 & 2001. [6'00"] First performed in Cologne (Hall *Alte Feuerwache*) on 6th December 2001 by the *Thürmchen Ensemble*: Evelin Degen (flute), Diego Montes (clarinet), Clemens Merkel (violin), Caspar Johannes Walter (violoncello), Dorothea Eppendorf (piano), conductor: Erik Oña.
- "**Les Atavismes du crépuscule**" [Atavisms of twilight], for clarinet, Alt Saxophon and Trombone. Worswede, 2-27/DIC/2001. [10'00"]. To Eduardo Benarroch and Agustín Blanco-Bazán.
- "**FAQ (Frequently Asked Questions) - Satierricon**", nine pieces for piano four hands (Why, What, Where, When, Which, Who, The unaskable question, How, Why again). Worswede and Lilienthal, 13-20/APR/2002. [13'00"]. To Jorge Pítari. "*How*" was first performed on 28/MAR/2004 by Anastasio Raffaele & Elena di Stefani at the *Auditorium Marianum* in Perugia, Italy (concert of the winners of the XVI piano competition *piccole mani* of the *Associazione Musicale Frescobaldi*).
- "**Aquelarre (tercera noche de Walpurgis)**" for three trumpets. Mollina, Köln, Kürten, Worswede, Bremen and Lilienthal, 2/JUL/2001-24/MAY/2002. [8'00"] To Friedemann Boltes.
- "**Anche**" [also/reed] for *trio d'anches* (reed trio): oboe, clarinet and bassoon. Mollina, 29/JUN-1/JUL/2002. [6'00"]. To Anke Bräuler.

- "**A fondo**", milonga for violin and piano. Lilienthal, Köln, trains between Köln and Bremen, 17-25/AUG/2002. [4'30"]. 4 pages. To "Fredo" Burmester. Premiere by Florian Wilscher (violin) and Gustavo Balanesco (piano) in Viena (local "*Porgy&Bess*") on 24th & 25th/OCT/2003, in the frame of the show "*Beyond Piazzolla: los ojos de la noche*". The first concert was recorded by the Austrian Broadcasting Service (O.R.F.)
- "**Schwebend**" [Suspended] for Piccolo flute and string trio (Violin, Viola & Cello). Train Stuttgart -> Cologne 14/OCT, Cologne 15/OCT/2002. [4'30"] 3 pages.
- "**Dreiecksbeziehungen**" [triangular relationships], for (Bass-)clarinet, Cello and Bandoneon. Flight London->Bremen & Bus Bremen->Worpswede, 21/NOV/2002. [6'00"]
- "**You have to kiss a lot of frogs before you find a prince**", for english Horn and Alto Saxophone. Köln & Worpswede, 28/NOV-12/DEC/2002. [6'30"] To Andreas van Zoelen & Susanne Lucker.
- "**Variationen über kein Thema (geometrisches Denken)**" [Variations on "it's not a subject" (geometric thinking)] for string trio (violin, viola, cello). Salzburg, Munich, Worpswede; January 2003. [4'00"] (Is the second of the "*Tres Tristes Tríos*".)
- "**Skin & Bones**" for two percussionists (Tom-toms and Woodblocks or Temple blocks).
 - I) evolving patterns (4 Tom-toms and 5 Woodblocks). Munich, 13-14/JAN/2003. [3'00"].
 - II) rhythmic canon (5 tom-toms and 5 woodblocks). Train Bremen -> Köln, 1/FEB/2003. [1'15"]
- "**Frère Jacques the Ripper (deconstructing the Canon)**" for Flute, Clarinet, Violin and Cello. Cologne, 27-29/JAN/2003. [5'15"]
- "**Dimensión**" [Dimension] Tango for sextet: Flute, Clarinet, Violin, Guitar, Bass, Piano. Worpswede & Köln, JAN-FEB/2003. [3'45"] First performed by the *Orquesta no típica* (conductor: Juan María Solare) on 31/MAY/2003 in the Community Hall of the *Zionskirche* in Worpswede. Second version: for two pianos, Worpswede, 17/JAN/2004 (premiere by the Duo *Dinamitango*, Solare & Gustavo Lanzón, on 12/MAR/2004 at the *Brauhauskeller* in Bremen). Third version: for Salon Orchestra (Fl+Cl+Bsn+2 Vln+Vcl+Pno), Köln 1/FEB/2004.
- "**Ölflecke auf dem Wasser**" [Oil spots on the water] for Wind Quintet (Fl+Ob+Cl+Hn+Fg) Worpswede, 20-22/FEB/2003. [4'30"]
- "**Anamnesis**" for Septet (Flute, Clarinet, Tenor Saxophone, Violin, Cello, Piano and Percussion [Vibraphone, Tam-tam and temple blocks]). Kürten, Köln & Worpswede, August 2002-26/MAR/2003. Commissioned by the *Centro para la Difusión de la Música Contemporánea* (Madrid). Written especially for the Plural Ensemble and dedicated to Elisabeth Dierlich. [13'00"] First performed on 13/MAY/2003 at the *Auditorio Nacional de Música* (Madrid) by the *Plural Ensemble* (conducted by Jean Paul Dessy).
- "**Balá**" for two groups of informal instruments (or one single percussionist). Cologne, 17-18/APR/2003. To Carlitos Balá. 2 pages. [2'00"]

- "**Cristal plateado**" [silvery cristal] for flute & vibraphone. Worpswede, 2003-JAN/2004 [5'30"]
- "**Flaute**" [dead calm], for four flutes. Airplane Frankfurt->Chicago, 19/JUL/2003, & Köln 6-7/AUG/2003. To Silvina Wainszelbaum [5'45"]
- "**EL ES (ein Trio in fünf Sätzen)**" [He Is (one trio in five movements)] for violine, cello and piano. Berlin, Cologne, Worpswede, Bremen, diverse conveyance/transportation, NOV/2001-SEP/2003. [Durations: (1'50" + 2'30" + 3'00" + 2'30" + 5'30") Total: 15'30"] Commission of the *Kunststiftung NRW*; written at the special request of Antonio Spiller. Dedicated to Ljerko Spiller. Premiered by the Spiller-Trio (Antonio Spiller, violin; Wen-Sinn Yang, Cello; Silvia Natiello, piano) on 23/NOV/2003 in the Max-Joseph-Saal of the Residenz, Munich. Recorded by the *Bayerischer Rundfunk*.
- "**Pensierosa (milonga para tres)**" [Pensative (Milonga for three)] for Violin, Cello and Piano. Worpswede, September 2003. [6'15"] To the Spiller Trio: Antonio Spiller, Silvia Natiello & Wen-Sinn Yang.
- "**Ostinato Suspenso**" for sextet (violin, piano, dulcimer, timpani, drums, tube bells). Köln, 8/AGO & 1/OCT/2003. [1'35"] (for the short film "*Mesa para dos*")
- "**Degrees of Resonance**" for Trumpet (with Live Electronic) and Organ. Bremen, flight Paris -> New York & Buenos Aires -> New York, Worpswede, Köln; 3/DEC/2003-21/JAN/2004. [6'30"] For the *Duo Aureum* (Friedeman Boltes & Guido Helmentag). Premiered by the *Duo Aureum* in March 2004 in seven concerts in North Germany and Denmark.

C) SOLO INSTRUMENT

- "**Doce variaciones 1987**" [Twelve Variations 1987] for piano (1987) [12']
- "**Trenodia**" [Threnody] for viola (Buenos Aires, May 1989) [3'20"]. To Carlos María Solare. First performed by Carlos María Solare in the *Aula Magna* of the University at Tandil, on 6/APR/1991. Violin version: first performed by Juan Roqué Alsina in the *Biblioteca Nacional*, Buenos Aires, on 26/SEP/1997.
- "**Recuerdo evanescente**" for piano. For Andrea Roitman. Buenos Aires, around 1990 (September?) [2'00"]
- "**Delta**", three pieces for clarinet (Buenos Aires 1990) [5'15"]
- "**Maverick**", for unaccompanied violin. Berlin, March 1992. To Dietrich Lasius. [3'00"]
- "**Milonga Nunca Más**", for piano (1994) [3'30"]. To Carlos Guastavino, Pedro Sáenz and Juan José Ramos. First performed by María Victoria Asurmendi on 7/DEC/1999 at the *Círculo Naval* in Buenos Aires.
- "**Vae Victis**" [Woe to the Vanguished], for Tenor Saxophon (Cologne, March 1994) [3'00"]. To Enrique Martín Entenza. Third Honorific Mention in the First National Competition "*Juan*

Carlos Paz", organized in 1996 by the *Fondo Nacional de las Artes* (National Endowment for the Arts) in Argentina (category "work for soloist instrument")

- "**Kabstraktion**", Sounding Moment for piano (Cologne, 1994) [1'15"]

- "**In the middle of Nowhere**", for piano (Cologne, May 1994) [3'00"]. First performed by the composer on 20/JUN/1994 at the *Musikhochschule* in Cologne. Again during Vacation Courses of New Music at Darmstadt, on 7/AUG/1994.

- "**La memoria de Caronte**" [The memory of Caronte] for piano (Cologne, June 1994) [4'30"]. To Ligia. First performed by Dorothee Haddenbruch on 3/FEB/2000 in the Aula Magna of the *Musikhochschule* in Cologne, accompanied by a silent performance by Ligia Liberatori. Repeated by Dorothee Haddenbruch on 1/APR/2000 at the *Lukaskirche* in Cologne-Flittard, on 23/JUN/2001 at the *Kulturbunker Mülheim* (Cologne), and on 30/SEP/2001 at the *Hans Thomas Gymnasium* in Lörrach (Germany). performed by the composer at a home concert at Gudrun Laves' in Worpswede (Germany) on 10/AUG/2002.

- "**Monaden**" [Monads] for violoncello (Cologne, February 1995) [1'10"]. To Amy Leung.

- "**Tres Preludios Arcaicos**" [Three archaic Preludes] for Tuba alone (Cologne, April-June 1995) [7'00"]. 15 pages. First performed by Miguel Moreno in the *Museo Thyssen* in Madrid (concert of the Plural Ensemble) on June 10th 1998.

- "**Sinapsis**" [Synapse], Rhapsody for bass clarinet (Cologne, May-July 1995) [7'00"] To Diego Montes. 14 pages.

- "**Happy Birthday, Mr. K.**" for clarinet (Cologne, 21-22 July 1995) [0'30"]. To Karlheinz Stockhausen. 1 page.

- "**... de bueyes perdidos ...**" ["... about lost Oxen ..."] Prelude with Markov-chains, for piano (Cologne, July-August 1995) [4'00"]. To Diego Prigollini. 7 pages.

- "**... WOLF ...**" nocturne for violoncello (Cologne, JUL-AUG 1995) [7'00"]. To Amy Leung. 4 pages.

- "**Epiclesis**" for flute (Cologne, 25-30 September 1995) [4'30"]. First performed by Thomas Brögger at the *Musikhochschule* in Cologne on 26/JAN/1996. Performed by Thomas Brögger at the *Städtischen Museum* in Gelsenkirchen (Germany) on 28/FEB/1996. Second Honorific Mention in the First National Competition "*Juan Carlos Paz*", organized in 1996 by the *Fondo Nacional de las Artes* (National Endowment for the Arts) in Argentina (category "*piece for unaccompanied instrument*"). Performed by Tatjana Morozov on May 27th 1998 at the auditorium "*Freie Kammerspiele Köln*", in Cologne (Germany). Northamerican first performance by Christine Perea on 15/FEB/2003 at the A.R.T./New York's South Oxford Space (Brooklyn, New York), in the frame of the project "*Love and Loss*" organized by *Vox Novus* and *Birmingham Art Music Alliance*.

- **Prelude 1** for Horn alone (Cologne 1995) [2'40"] 2 pages. First performed by Gaetan Lagrange at the *Musikhochschule* in Cologne the 12/FEB/1996. Also performed by Henryk Sienkiewicz on 25/SEP/2001 at the *British Music Information Centre*, London.

- "**Eufemismos Tautológicamente Perifrásticos**" [tautologically periphrastic euphemisms], five pieces for unaccompanied oboe (Cologne-Madrid, February-March 1996) [6'15"] 9 pages. World premiere by Catherine Pluygers on 24th October 2000 at the British Music Information Centre (BMIC), London, in the frame of the *Third London New Wind Festival*.
- "**Viaje nocturno por el mar**", three pieces for unaccompanied guitar ("Efluvios flamígeros", "Morid antes de morir" and "Claustrofobia ligetiana"). Cologne, October 1996. [12'00" = 5'00" + 4'00" + 3'00"] To Pedro Munuera-Viñegla. Third Honorific Mention in the "*First XICOATL Composition Competition for Guitar 'Agustín Barrios Mangoré'*" organized in 2000 by YAGE, Association for the Latinamerican Arts, Science and Culture (Salzburg, Austria) and ASPEKTE SALZBURG, Association for the impulse of today's Art and Music.
- "**Apuntes en una libreta de apuntes (doce nenias)**" [Notes in a notebook (twelve nenias)] (Cologne, Nov 1996) [8'45"] "To those, from whom I've learned and now are dead (Horacio López de la Rosa, Pedro Sáenz, Juan José Ramos ...)" 7 pages. First performed by Sascha Schroeder on May 27th 1998 in the auditorium "*Freie Kammerspiele Köln*", in Cologne (Germany). Published in Ricordi München (Sy 2712) middle of 2002.
- "**Anfibios, batracios y quelonios**" [Batrachian], six hypothetically easy pieces for unaccompanied violin. Train Paris-> Irún, December 7th, 1996. [5'45"] To Ligia. 8 pages. First performed by Ferah Özkarpát on May 27th 1998 in the auditorium "*Freie Kammerspiele Köln*", in Cologne (Germany).
- "**Full moon over the horizon**", for harpsichord or piano. Cologne, 20-22 February 1997. [4'15"] A Suzana Mendes. 7 páginas.
- "**Entre Escila y Caribdis (cinco miniaturas urbanas)**" [Between Scylla and Charybdis (five urban miniatures)] for clarinet solo. Köln, 2-8 March 1997. [5'40"] To Rainer Stach. 9 pages. First performed by Miriam Schwering on May 27th 1998 in the auditorium "*Freie Kammerspiele Köln*", Cologne (Germany). First performance in Argentina by Eduardo Ihidoype on 11/AUG/2002 during the *34th Festival Internacional Encuentros 2002* (artistic direction: Alicia Terzián) at the *Museo Nacional de Bellas Artes* (Buenos Aires).
 - I: N.Y.
 - II: Islamabad
 - III: Madrid, acaso Toledo
 - IV: Tandil
 - V: B.A.
- "**No animal was harmed in the making of this piece**", for violoncello. Köln and Stuttgart, 17 January - 1st March 1998. [8'00"] 5 pages.
- "**El caballero de la triste figura (jinete de quimérica montura)**" [The knight of the illfavoured face (rider of fanciful mount)] for double bass. Köln, 20-22 March 1998. [13'00"] To Cristóbal Halffter for his 68 years. 10 pages. First performed by Holger Philippsen on 29th October 1998 in the *Musikhochschule* in Stuttgart. Commended in the 1999 Composition Contest of the *British & International Bass Forum* (BIBF).
- "**Pituphonie**" for unaccompanied bandoneon. Cologne, 22-28/NOV/1998; important corrections in Cologne, 16/SEP/2003. [3'00"] To Enrique Martín Entenza. 3 pages.

- "**One hundred and fifty-three fish**" for crotales (extension: two octaves) or glockenspiel. Cologne, 13/APR/1999. [2'35"]. To James Mac Aonghus. 2 pages.
- "**Baile Atha Cliath**" ballad for recorder. Köln, 20-23/MAY/1999. [3'45"]. For Lucia Mense. 4 pages. First performed by Gonzalo Ariel Juan in Buenos Aires on 27/JUN/1999. European First performance by Susanne Riemann on 20th/MAY/2000 in Diez (Germany).
- "**Helmholtz-Straßen Blues**" [Helmholtz Street Blues] for (French) Horn. Köln, 7-10/JUN/1999. [6'30"]. To Domingo Zullo. 5 pages. World premiere by Henryk Sienkiewicz on 25/SEP/2001 at the *British Music Information Centre*, London.
- "**Saludo**" [Greeting], for a pianist. Köln, 30/JUL-7/AUG/1999. [4'00]. For Karlheinz Stockhausen in his 71th birthday. 6 pages.
- "**Expansión**" [Expansion] for bass clarinet. Köln, 2-17/AUG/1999. [4'00]. To Martín Moore. 5 pages.
- "**Mireya**" for bandoneon. Buenos Aires, 1-3 September 1999. [5'30"]. In remembrance of Alicia Artal.
- "**Garúa infinita**" [endless drizzle], Prelude for piano. Buenos Aires, 17th September 1999. [4'15"] To Estela Telerman.
- "**QAMAR**", for flute. Buenos Aires, September 24th to October 14th, 1999. [5'30"] To Mario Alberto Domínguez, Paul Locaux. First performed by Lars Nilsson in Mendoza on 19th September 2000.
- "**Anochecer en Ushuaia**" [Nightfall in Ushuaia], simple Tango for Piano (right Hand alone). One may play it on Guitar. Cologne, 10 February 2000. [3'00"] 2 pages. First performed by the composer on 20th November 2001 in the Representation of the Federal State of Low Saxony (*Vertretung des Landes Niedersachsen*), in Berlin, during a concert for the benefit of the Foundation "*Kinder von Tschernobyl*" (Children of Chernobyl), presenting a Calendar with pictures by other scholarshipped of the *Künstlerhäuser Worpswede*.
- "**e**", for piano solo. 16-17 February 2000. [2'43"] To Luca Miti. 3 pages and indications. First performance: Luca Miti on 15/DIC/2002 at the *Associazione Culturale V.O.C.I.*, Rome (IV Festival "...tra composizione e improvvisazione").
- "**Tanka**", Sounding Moment for Organ. Cologne, 11-14 March 2000. [5'00"]. To Josef Rebbe. Premiere by Josef Rebbe on 1/APR/2000 in the *Lukaskirche*, Köln. English first performance at the *Christ Church Chester* as part of the Chester Ash Wednesday Service on 13th February 2002, as part of the "*New Organ Works Project*" (Ian Thomas).
- "**Inside village**" for one percussionist. Darmstadt, 10-11th April 1999 and Cologne, 26th April to 14th May 2000. To Isao and Clyde Nakamura. [5'00" - 7'00"]
- "**Neunzehn Atemzüge**" for piano. Cologne, 27th May 2000. To Cordula Dietrich. [2'45"]
- "**Namaste**", three pieces for bass clarinet ("**Tango del minuto**", "**Primera Puerta**" and "**Within**"). Köln, 23rd - 29th June 2000. To Guido Arbonelli. [6'00"]. "*Within*" was first performed by Guido Arbonelli on 1/MAY/2001 at the University of Hartford (USA).

- "**Israfil**" for Trumpet. Köln, 25th-28th July 2000. To Friedemann Boltes. [2'30"]
- "**Carpe Noctem**" for Bass Saxophone. Köln, November-December 2000. For Andreas van Zoelen. [6'00"] First performance: Andreas van Zoelen at the *Conservatoriumzaal* in Tilburg (Holand) on 8/JAN/2002, during a big Festival dedicated to the Sax (*Traces of Saxophone*). Repeated by the same performer on 24/FEB/2002 at the *Koffieconcert Culturele Raad Goes* (Holland)
- "**Biblische Monodien**" [Biblical Monodies] for English Horn ("**From the land of Hus**", "**In the belly of the big fish**", "**The eagle of Patmos**"). Köln, Madrid and London, 1st July 2000 to 11th January 2001. For Almut Kallenberg. [9'00"] First performed by Almut Kallenberg on 13th June 2001 in the Aula Magna of the *Musikhochschule* in Cologne.
- "**JOTAERRE**" for oboe or oboe d'amore. Köln, 14-15th February 2001. To Jaime Rodríguez-Roa. [2'30"]
- "**Fastango**" for piano. Trains from Köln to Salzburg (both ways), 28/FEB and 6/MAR 2001, details in Köln until 2/ABR/2001. For a choreography of Antonella Marcucci. [3'30"] First performed by Gert Kapo on 1/JUN/2001 at the *Studiotheater* of the *Musikhochschule* in Cologne ("**Tanzabend junge Choreographen**" - "Dance Evening Young Choreographs") with a choreography by Antonella Marcucci, performed by Anna Mühlberger and Anna Schmurko.
- "**Unterwegs**" [on the way] for trumpet. Cologne & Worpswede, 11/5-24/JUNE 2001. *In memoriam* María Clara Blanco. [5'30"]
- "**Caño**" [tube/pipe] for (alto) saxophone. Mollina and Madrid, 11-14 July 2001. To Borja Judel. [4'00"]
- "**Twelve Generations (interludio alla passacaglia)**", for Horn solo. Cologne, diverse aeroplanes and trains, Mollina and Worpswede; 2/NOV/1995-23/JUL/2001. To Henryk Sienkiewicz. [4'30"]. 5 pages. World premiere by Henryk Sienkiewicz on 25/SEP/2001 at the *British Music Information Centre*, London.
- "**Perlas Esparcidas**" for Trumpet. Can be also performed with English horn or bassett horn. Kürten, 10/AUG/2001. [2'20"] One page.
- "**Winchmore Hill**" for piano. Worpswede, 27/AUG-20/SEP/2001. To James Mac Aonghus. [4'00"] Premiere by Dorota Niziol in Stuttgart on 28/SEP/2002, with a choreography by Diana-Maria Sagvosdkina (Studio für BewegungsChiffren) within the frame of the *Kulturmarkt Stuttgart*.
- "**Blues en mí**" [Blues in E / Blues in me] for piano. Worpswede, 9-18/OCT/2001. To Hans-Dieter Ludwig (H.D.) [3'20"] 4 pages. First performance by the composer at the *Music Hall* in Worpswede (Germany) on 3rd May 2002.
- "**RED - a deconstructed Blues**" (*music for Marcel Worms*) for piano. Mollina, Kürten and Worpswede, 5/JUL-7/NOV/2001. [4'30"] 4 pages. Premiere by Marcel Worms on 7/JUN/2002 at the *Goethe Institut* in Paris. Performed again by the composer on 8/JUN/2002 at the *Museum Gerhard-Marcks-Haus*, Bremen.

- "**Weise weiße Weisen**" [Wise white melodies] for any monodic instrument. [Total Duration: 13'20"]
 - 1) **Kanon zu einer Stimme** (canon at one voice). Worpswede 10-11/DIC/2001. [3'30"]. 2 pages. In memoriam George Harrison.
 - 2) **Simetrías por doquier** [Symmetries everywhere]. Worpswede-Lilienthal, 10-27/JAN/2002. [4'00"] 2 pages. To Patricia Boschin.
 - 3) **Marea** [Tide] (particularly for flute). Darmstadt, 23-27/MAR/2002. [3'00"] To Luisa Sello.
 - 4) (No title yet) Bus Worpswede -> Bremen, 5/MAY/2003. [1'10"]
 - 5) (No title yet) Worpswede, 6/SEP/2003. [1'40"] To Elisabeth Dierlich.

- "**Centipede - a study on counting**" for one percussionist (5 instruments of a kind: 5 woodblocks or 5 tom-toms, etc.) Worpswede, 10-18 december 2001. [10'00"] 6 pages.

- "**Pasaje Seaver**", tango for piano. Worpswede, 5-22/DIC/2001. To my father. [7'30"] 5 pages. First performance by the composer on 15/MAR/2002 at the Café Central, Worpswede (Germany).

- "**Poli (another study on counting)**" for one percussionist or two at unisono (2 sets of 5 instruments of a kind, for instance: 5 woodblocks and 5 tom-toms) Lilienthal and Worpswede, 17-19/MAR/2002. [6'30"] 2 pages.

- "**Strophen, Etüde für Roman**" [Strophes, study for Roman], for piano. Worpswede, 25/APR/2002. [3'00"] 1 page.

- "**Fragmentango**", for one until infinite pianists. Worpswede, 7-8/MAY/2002. [3'00"] 1 page. To my mother Beatriz. First performed on 20/JUN/2002 at the *Hochschule für Musik Köln*, Departament Wuppertal, during the Final Concert of the Improvisation Course coordinated by Dorothee Haddenbruch. Performers: Jana Kunina, Noeko Takimura, David J Becher, Florian Besten, Felicia Schick & Christina Schraub.

- **Autoblues** for piano. Lilienthal, 30/MAY/2002. [1'10"]

- "**im Zeitenreich**" for Organ. Worpswede & Lilienthal, 10 June 2002. To Ulrike Dehning. [3'00"] Premiere on 9/NOV/2002 by Ulrike Dehning in the *Zionskirche* in Worpswede.

- "**Sonatango**" for piano. Dedicated to my sister María Mercedes. The four movements may be performed separately and have independent titles:
 - I) "**Natural**". Köln, Lilienthal, Worpswede, different trains, 22/AUG-28/SEP/2002. [4'45"]
 - II) "**Nómade**" Lilienthal, 13/JUN/2002. [3'00"] Piano version first performed by the composer at the *Atelier Gudrun Laves* (Worpswede) on 5/ENE/2003. Second version for recorders quartet, SATB, made by the composer in Köln on 16/SEP/2002. Third version for quintet [Fl+Clar+Vln+Guit+Bass], premiered at the University in Bremen on 9/DEC/2002 by the *Orquesta no Típica*. Fourth version for Quartet (Violin, Bandoneón, Guitar and Bass), premiere on 27/MAY/2003 by the group *Tango Volcano* in London (*St Cyprian's Church*). Fifth version for quintet (flute, vibraphone, piano, guitar & E-Bass) written in Köln 5/OCT/2003 (for the shortfilm "*Mesa para dos*"). Sixth Version for Tenor Sax (or bassoon) and piano, Worpswede 26/NOV/2003.
 - III) "**Introversión**" Lilienthal & Köln, 13-16/SEP/2002. [5'10"]

IV) "**Fulminante**" Lilienthal. 25/AUG-4/SEP/2002. [5'10"]

- "**hää ka**", Sounding Moment for piano. Kürten, 30/JUL/2002. [1'00"] To Karlheinz Stockhausen.
- "**Es geht noch**" blues for piano, study for beginners. Worpswede & Bremen, 29/AUG-5/SEP/2002. [1'15"] 1 page. There is a version for sextet (guitar, dulcimer, piano, vibraphone, bass & percussion) written on 5/OKT/2003 in Köln (for the short film "*Mesa para dos*").
- "**Deleidades**", canon in baguala style for piano. Bus Bremen -> Worpswede, 12/SEP/2002. [1'00"] 1 page. For Delia Geddes in her 48 years.
- "**Sosiego** [calmness], for Organ. Train Bremen -> Köln, 20/SEP, Cologne 21/SEP/2002. [10'00"] To Ulrike Dehning.
- "**Caminata nocturna (por Colonia)**", for piano (for students). Cologne, 22/SEP/2002. [1'45"], 1 page. (There is a version for two recorders, SA or AT, made by the composer in Köln on 22/SEP/2002).
- "**Allá en el bajo**" [Down there at the harbour], milonga for double bass. London, 18-20/NOV/2002. [2'15"] To James Mac Aonghus. First performed by Sergio Rivas on 19/DEC/2002 at the *Conservatorio Nacional de Música* in Buenos Aires.
- "**Lark in the Dark**" for piano. Train Bremen->Köln, 22/NOV/2002. [1'15"] There is a version (by the composer) for two violins (Köln, 26/NOV/2002)
- "**Mois de pèlerinage**" [Months of pilgrimage], twelve monthly preludes for piano solo. JAN-DEC/2002. Whole cycle: 60 minutes. Each prelude may be performed separately:
 - "**Estalactitas**" [Stalactites], speleological prelude for piano. Worpswede & Lilienthal, 29-31/JAN/2002. To Patrizia Boschini. [5'00"] 2 pages. Premiere on 14/JUN/2002 by Patrizia Boschini at the Church *Guter Hirt*, Lilienthal (Germany). Repeated by the composer on 10/AUG/2002 in Worpswede (house concert at Gudrun Laves').
 - "**Moormoos**" [Moss of the bog], prelude with resonances for piano. Worpswede & Lilienthal, 9-16/FEB/2002. To Luis Alfredo Duarte Herrera [6'30"] 3 pages. First performance by the composer on 8/DEC/2002 in a home-concert at Hildegard Stausberg, in Cologne. Repeated in the *Rathaus* in Worpswede on 1/JUL/2003 (event "*Rilke trifft Vogeler*" organised by the *Heinrich-Vogeler-Gesellschaft*) and on 10/NOV/2003 at the Niels-Stensen-Haus (Lilienthal) (Vernissage of an exposition of Karin Hündling).
 - "**Solsticio**" [Solstice], astronomic prelude for piano. Worpswede & Lilienthal, 30-31/MAR/2002. [4'00"]
 - "**Relojes Blandos**" [Soft Clocks], prelude for piano. Worpswede, 2-5/APR/2002. [7'30"] 3 pages. First performed by the composer on the "*Kultourbahn*" ("*cultural trainway*") during the "*Long Night of the Museums*" in Bremen, on 8/JUN/2002. Repeated on the same day (twice) at the museum Gerhard-Marcks-Haus, Bremen.

- "**Countdown**", prelude for piano. Worpswede & Lilienthal, 8-26/MAY/2002. [4'30"]
4 pages.
- "**Plus Ultra**" [Beyond], prelude for piano. Worpswede & Lilienthal, 9-17/JUN/2002.
- "**Afterthoughts**", prelude for piano. Madrid and Kürten, 15/JUL-4/AUG/2002. To Ramón Barce. [4'00"]
- "**Mar adentro**" [Out to see], prelude for piano. Kürten, Bremen, Köln, Lilienthal, Worpswede, 4-31/AUG 2002
- "**Rapsodia Porteña**" [Rhapsody of Buenos Aires], prelude for piano. Worpswede and Lilienthal, 31/AUG-4/SEP/2002. [3'15"] 4 pages.
- "**Equinoccio**" [equinox], one more astronomic prelude for piano. 19-30/OCT/2002. [3'15"] To Elisabeth Dierlich. Premiere on 5/ENE/2003 at the Atelier Gudrun Laves, Worpswede.
- "**Atonalgotán (un preludio tanguístico no tonal y deconstruído)**" [Atonalgotán (a non-tonal, deconstructed prelude in tango-style)] for piano. Train Bremen->Köln & Köln, 30/NOV/2002. [1'45"] To Carlos María Solare. First performed by the composer on 15/JUN/2003 at the Atelier Gudrun Laves, Worpswede. A version for tenor saxophone, vibraphone and acordeon (Köln & Bremen, 17-19 Dec 2002) is dedicated to the group "*Oiasso Novis*".
- "**Estalagmitas**" [Stalagmites], one more speleological prelude for piano. Worpswede, 24-29/DEC/2002. To Elisabeth Dierlich. [5'00"] First performed by Juan María Solare at 8/JUN/2003 in the *Rhön Academie* (Gersfeld, Germany).
- "**Precalientamiento personal: Estudio en LA menor**" (Private preheat: Study in A minor), for piano (cycle of technic studies). Lilienthal & Worpswede, Middle 2002. [2'00"]
- "**Snowy Field with bells**", five fractal melodies for tubular bells. Salzburg, 10/JAN/2003. [6'00"]
- "**Strassencafé**" (Street Café), for piano (for students). Worpswede, 17/JAN/2003. 1 page. [0'40"] Version for quartet (guitar, piano, banjo tenor & E-bass), OCT/2003 (for the short film "*Mesa para dos*"). Premiere of the piano version on 28/MAR/2004 by Lorenzo Perri at the *Auditorium Marianum* in Perugia, Italy (concert of the winners of the XVI piano competition *piccole mani* of the *Associazione Musicale Frescobaldi*).
- "**Langostango**", for piano (for students). Worpswede, 23/JAN/2003. [1'10"]
- "**Continuando**", for piano (for students). Worpswede, 23/JAN/2003 & in the train Köln->Bremen, 30/JAN/2003. [1'25"] Second version for trio (piano, flute and E-Bass) written in Köln on 8/AUG/2003 (for the short film "*Mesa para dos*"). Third version para bandoneon solo (Köln, 16/SEP/2003).
- "**Zeitfluss**", for piano (for students). Worpswede, 6-14/FEB/2003. [0'30"] Version for quartet (Vibraphon, Marimba, E-Bass and tube bells), 8/OCT/2003 (for the short film "*Mesa para dos*").

- "**Islamic Memories**" for clarinet solo (one or two, optional). Köln, 20-27/APR/2003. 3 pages. [5'30"] To Elisabeth Dierlich.
- "**Naturgeträumt, erste Flageoletüde**" for piano. Gersfeld (Rhön, Germany), 8/JUN/2003. 2 pages. [12'00"] To Elisabeth Dierlich.
- "**Akemilonga**" for piano. Köln, 23/JUN/2003. [1'45"] To Akemi Ishijima. Premiere by the composer on 14/NOV/2003 in Bremen (*Brauhauskeller*). There is a version by the composer for flute, clarinet, 2 violins, guitar and Bass, made on 9/JUL/2003 in Worpswede. And a third version (Köln 5/OCT/2003) for sextet (Flute, Marimba, piano, E-Bass, steel drums, bass drum) for the short film "*Mesa para dos*"
- "**Ätherklavier (Berceuse non canonique pour Luciano Berio)**" [Piano of ether (non canonic berceuse for Luciano Berio)]. For piano. Worpswede, 3-4/MAY & 29-30/JUN 2003. 2 pages. [5'00"]
- "**Orgelmusik**" [Organ music] Köln, 8/AUG/2003. [0'15"] (for the short film "*Mesa para dos*")
- "**Soliloquium Nr 1**" for violoncello. Köln, 26-27/AUG/2003. [4'00"]. To Klaus Bettag & Gerda Krohn-Bettag.
- "**Déjà Blues**" for piano. Köln & Worpswede, 1-5/SEP/2003. [1'30"]. To Gustavo Lanzón.
- "**Conga con gas**" [conga with gas] for one percussionist (three congas). Kürten, Worpswede & Bremen, AUG-9/SEP/2003. [3'00"] To Hakim Ludin.
- "**Windstoß (Haiku Nr. 4)** for piano. Worpswede, 11/SEP/2003. [1'25"] To Elisabeth Dierlich.
- "**Para Lisa**" [For Lisa] Walz-Bagatelle for piano. Worpswede, 15-17/OCT/2003. [2'00"] For Elisabeth Dierlich. Premiere by the composer on 14/NOV/2003 in Bremen (*Brauhauskeller*). Version for sextet (Fl+Cl+2Vln+Guit+Bass) train Bremen->Köln 21/FEB/2004 & Köln, 22/FEB/2004.
- "**Poema del quinto elemento**" [Poem of the fifth element], for one percussionist (5+1 tibetan bells). Worpswede, London, Cologne, Sevilla, Bremen, 13/DIC/2002 - 7/NOV/2003. [11'00"] To Elisabeth Dierlich.
- "**Truro Road**" for piano. Worpswede, 8/NOV/2003. [3'40"] To Catherine Seymour, ten years later.
- "**Flatternd - Etüde für Larissa**" [Flattering - Study for Larissa] for piano. Bremen, Worpswede, Train Bremen -> Köln; 21/NOV & 5/DEC/2003. [1'30"]
- "**13 Variaciones sobre un tema recurrente (the bombs bursting in air)**", for piano. In progress.
13^a) *Penúltimo Tango*. Train Köln->Bremen, 4 FEB; Bus Worpswede->Bremen, 5/FEB; & Train Bremen->Köln 6/FEB/2004. [1'20"]

D) LIEDER / WITH VOICE

- "**Canción II**" [Second Song] (Text: Garcilaso de la Vega); for voice and piano. (1982) [1'30"]
- "**Vocalise**" for voice and piano (About 1982) [2']
- "**Ajedrez I y II**" [Chess I and II], (Jorge Luis Borges); voice and piano (1986) [2'+ 2'30"] To Mauricio Carlón. **Ajedrez I** was first performed on 11th May 2001 at the Volkshochschule in Düsseldorf by Cristina Haigis (Soprano) and the composer (piano). Repeated by both performers on 20th October 2001 at the *Cultural Café Modigliani*, also in Düsseldorf.
- "**Ambos lados del ocaso**" [Both sides of twilight] (Jorge Luis Borges); viola and soprano (1989) [7'15"]
- "**Más allá del amor**" [Beyond love] (Javier Adúriz); mezzosoprano, violin, viola, clarinet (1992) [3']
- "**Ich trage allein**" [I bear it alone] (Friedrich Rückert); for soprano and piano (Göttingen, Aug-Sept 1993) [1'30"]
- "**Schwächen**" [Weaknesses] (Bert Brecht), for any voice and any melodic instrument. (Köln, NOV 1993) [2'] First performed in two versions: by Ligia Liberatori (soprano) and Ulrich Krieger (tenor saxophone), and by Richard Mix (bass) and Ulrich Krieger during the Vacation Courses of New Music in Darmstadt, on 3/AUG/1994.
- "**Ligia Lieder (the abstract claustrophobie of the desert)**" (Javier Adúriz), four songs for soprano and piano. (1993-1994) [11'25"] To Gabriela Liberatori.
- "**Black Bart**", musical theater study for one preferably long-haired female singer. Texts from Charles E. Bolton. (Buenos Aires, May 1993 and Köln, February 1995) [1'10"]. 4 pages. To Ligia Liberatori. Performed by Ligia Liberatori on 17/JUL/2001 in the Aula 2 of the University in Cologne.
- "**Pope**", recitation for unaccompanied voice. Text by Alfred Edward Housman. Cologne and Saint-Germain des Angles (Évreux, France), 9-27 July 1996. [17'00"]. 5 pages. Pre-first-performance: by Ligia Liberatori in "Die Gewölbe" (Cologne, Germany) on 28/JAN/1998. First official performance by Ligia Liberatori on 27/MAI/1998 in the auditorium "*Freie Kammerspiele Köln*", in Cologne (Germany). Performed by Marc Aisenbrey on 21/JAN/1999 and by Julius Pfeifer on 18/FEB/1999, both in the *Musikhochschule* at Stuttgart. Performed by Ligia Liberatori on 24/APR/1999 in Dresden (*Theatermesse*), on 29/JUN/99 in Luxemburg (Festival "*Cour des Capucins*") and on 23, 24 and 25/JUL in Art in Beaufort (Lux). Performed by Ligia Liberatori on 17/JUL/2001 in the Aula 2 of the University in Cologne.
- "**Anfangs**" [At the beginning] (Heinrich Heine), for baritone, clarinet, Horn and violoncello (Cologne, 28/Aug-12/Sep 1996) [3'35"]
- "**Catharsis (before night comes) Stimmstück III, per voce femminile**" for female voice. Phonetic text. (Cologne, March-April 1997 and Worpswede, June 2001) To Ligia Liberatori on her 3³ birthday. [ca. 7'00"]

- "**Delicias del balón (pan y fútbol)**" [Delights of the ball (bread and football)]. For one speaker (he or she) Own text in Spanish. (Cologne, 2nd - 4th March, 1999) [ca. 5-8'00"]
- "**Luz de fondo**" [Background light], for contralto and violoncello. Text by Lucrecia Romera. (Airplane Buenos Aires -> London, 20/OCT/1999, details in Cologne on 1/NOV/1999.) [1'45"]. First performed on 15/DEC/1999 at the *Centro Cultural Recoleta*, in Buenos Aires, by Victoria Zotalis (contralto) and Fabio Loverso (cello).
- "**Postmodern Psalm**", for cazoo quartet (SATB). Without text. (Trains, buses and tranways, 14-20/NOV/1999). [5'15"]
- "**Nachts**" [By night], lyric monodrama for bariton, clarinet, trumpet and guitar. Text by Franz Kafka (saved by Max Brod). Köln, 8/MAY-26/JULY/2000. To Silke Kleemann. [12'00"] Will be first performed by Stefan Schauer (bar), Michele Marelli (cl), Friedemann Boltes (tpt) and Alexander Eugster (guit) in the north of Germany in SEP/2001.
- "**Presenze-Memorie-Colori-Respiri (Haiku Nr 3 - suono non statico)**" for (woman) voice, trumpet and bassoon. First version: graphic score. Cologne, 12-16/MAR/2001. [5'00"]
- "**Mala leche**", quasi a rural milonga for voice and piano. Text by Javier Adúriz. Cologne, 21-29 April 2001. To Cristina Haigis. [4'00"] 4 pages. First performed by Cristina Haigis (soprano) and Juan María Solare (piano) on 20/OCT/2001 at the *Café Modigliani*, Düsseldorf.
- "**al trabajo**" [to work], for a monotonous speaker. Idea: London towards 1998, realisation: Darmstadt March 2002. [1'00"]
- "**Milongas grecolatinas**" for voice and guitar or piano (and Bass *ad libitum*). Texts: Pedro Lastra. [Total duration: 14'10"]
 - * "**Plinio revisitado**" [Plinio revisited] for voice and guitar. Text: Pedro Lastra. Salzburg, 8/OCT/2002 (precisions: Cologne 28/OCT/2002). [1'30"] To Felix & Cristina Haigis. First performed von Natalia Chernyavska (voice) & Andreas Lieberg (guitar) in the Community Hall of the Zionskirche, Worpswede (Germany) on 31/MAY/2003.
 - * "**Meditación de Teseo**" for voice and guitar. Text: Pedro Lastra. Köln, 3-4/NOV/2002. [2'30"].
 - * "**Reflexiones de Aquiles**". Version for voice and piano. Text: Pedro Lastra. Köln, 10/FEB & 4-6/MAR/2003. [1'30"]
 - * "**Sísifo**" Version for voice and piano. Text: Pedro Lastra. Köln, 23-24/FEB 2004. [6'20"]
 - * "**Espero cada día que cante la sirena**" for voice & piano. Text: Pedro Lastra. Köln, 10/FEB/2004. [2'20"]
- "**Diálogo de la sombra**" [Dialog of the shadow] for soprano and guitar. Text: Pedro Lastra. Salzburg, 11/OCT/2002. [1'30"] To Cristina Haigis.

- "**Fyr**", *Lieder parlati* for recitator and piano (eventually one single performer). Salzburg and Cologne, October 2002. [11'05"]

I) **Warning!** (text in English) [1'50"]

II) **Matafuego** [fire extinguisher] (text in Spanish) [4'00"]

III) **Incendio Boschivo** (text in Italian) [3'30"]

IV) **Rauchen** [To Smoke] (text in German) [1'45"]

- "**Fall-Out (eine stille Katastrophe)**" [Fall-Out (a silent catastrophe)] for voice (woman or man) and piano. Text: Nadeschda Petrowna Wigowskaja, eye-witness of the disaster of the reactor at Chernobyl. Worpswede, diverse trains, Salzburg and Cologne, 19/SEP-28/OCT/2002. [4'30"] 5 pages. Dedicated to the Foundation "*Kinder von Tschernobyl*".

- "**Fiel a la tierra**", five Lieder with texts by Pedro Lastra. For soprano and piano. Salzburg & Cologne, 2002-2003. To Agueda Abad-Pagés.

I) **Diálogo del porvenir**. Salzburg, 2-8/OCT & Köln 28-29/OCT/2002. [2'45"] First performed on 22/MAR/2003 at the Community Hall of the *Zionskirche*, Worpswede (Germany), by Agueda Abad-Pagés (soprano) and the composer (piano).

II) **El vigía**

III) **Los emisarios**

IV) **Fragmento**. Salzburg 8-9/OCT/2002 & Cologne 31/MAR-19/APR/2003. [1'35"]

V) **Canción del pasajero**. Salzburg, 8/OCT/2002 [1'50"]

- "**Aus der Niemandrose**" [From Nobody's Rose], two songs with texts by Paul Celan, for voice and any melodic instrument (violin, viola, Cello, clarinet, alto flute or english Horn):

I) *Stumme Herbstgerüche* [Dumb Autumn Smells] (2'15") Worpswede & flight Bremen-London, 16/NOV/2002

II) *Erratisch* [Erratic] (2'00") London, 16/NOV/2002.

- **SCHADE (Requiem für die Vergessene)** [Pity (requiem for the forgotten)], six scenes for two singers (man and woman), trumpet and piano. Madrid & Köln, 7-27 May 2003 [7'30"]

- "**Ernste Stunde**" for voice and piano (adaptation of the homonymous piece for Choir). Two versions: for female and for male voice. In the train Bremen-Köln, 16/JUN/2003. Text: Rainer Maria Rilke. [3'35"]

- "**Soneto Fonético**" [Phonetic Sonnet], abstract recitative (for a soloist, in principle). Train Köln-Bremen, 28/AUG/2003. [ca. 1'00"]

E) MIXED CHOIR

- "**¿Cuándo saliredes, alba?**" [When will ye break, dawn?] (Lope de Vega). (1983) [1'35"].

- "**Soledad**" [Solitude] (Carlos Mastronardi) (1990) [2']. To Annele Moroder.

- "**Wanderers Nachtlied**" [Wanderer's night-song] (Johann Wolfgang Goethe). Mixed Choir and Flute. (1992) [2'15"]. To Kirsten Reiher.

- "**Epithalámios (Fight right, Sisyphus)**". Mixed Choir. (1993) [0'55"]. To Jan LaRue.

- "**Tiempo**" [Time] (Javier Adúriz). Homogeneous Choir (better female choir) to four voices. (1993) [2'45"]
- "**Sombra**" [Shadow] (Javier Adúriz). Mixed choir, eight voices. (1993) [2"]. To Guillermo Milano.
- "**Un epitafio de Sábado**" [An epitaph of Sábado] (Ernesto Sábado). Mixed choir, four parts. (Cologne, April 1995) [4'10"]. 9 pages.
- "**Requiem Brevis**". Large mixed choir. In progress. Finished: Introitus [5'] and Kyrie [2'30"]. 15 pages.
- "**Haiku Nr 1**" (own text). Mixed choir, six parts (SSAATB). Cologne, 21/OCT/1994 and 7/SEP/1995. [1'15"].
- "**Un haiku bilingüe/ein zweisprachiges Haiku**" (Haiku Nr 2) (own text). Mixed choir, four parts or vocal quartet (Cologne, 5/SEP/1995) [2'30"]. Primera Mención Especial en el Primer Concurso Nacional "*Juan Carlos Paz*", organizado en 1996 por el Fondo Nacional de las Artes de Argentina (categoría "obra coral con o sin acompañamiento instrumental").
- "**Palmas**" [Palms] for choir to eight parts, or for a large number of musicians ("palmists") divided in eight groups, or for eight percussionists. (Köln and Stuttgart -in part, Paris- 19/10-29/12/1997) [11'00"].
- "**Preludios Invisibles**" [Invisible Preludes] for spoken choir or vocal quartet.
 - Number I (Sibilants): Stuttgart and Köln, 22-27/APR/1998. [2'30"]. To Guillermo Milano.
 - Number II (Vocals): Stuttgart and Köln, 1-16/MAY/1998. [6'15"]. To Estela Salomone.
 - Number III: Buenos Aires, 11-25/DEC/2003. [3'00"]. To Bernardo Moroder.
 - The whole cycle will have five preludes.
- "**Su Voz**" [His/Her voice] for four woman choirs at two parts, distributed around the audience. Text by Javier Adúriz. Köln, trains to and from Darmstadt, Unna, 31/MAR - 15/APR/2001. [7'30"] To Annele Moroder and her choir "*Cantoría de la sierra*".
- "**Desvariaciones Corales sobre el nombre GEDDES**" for mixed choir at four voices. Text: *vocalise* or *bocca chiusa*. Travel Worpswede -> Amsterdam, 29/DEC/2001. [4'30"] To Delia Geddes.
- "**Alles hat seine Zeit**" [Everything has its time] for mixed choir at four voices (SATB). Text: *Bible* (Ecclesiastes 3:1-8) (is the piece "*Desvariaciones Corales*" with a text put afterwards). Travel Worpswede -> Amsterdam, 29/DEC/2001. Text set in Worpswede. [4'30"] To Delia Geddes. Premiere by the *Worpsweder Kirchenchor*, conducted by Ulrike Dehning, on 9/NOV/2002 at the *Zionskirche* Worpswede (Germany).
- "**The numbers are many, but the Number is One**" for spoken choir in four different languages. Buses from and to Worpswede, 11/APR-6/MAY/2002 [4'00"] Premiere by the *Worpsweder Kirchenchor*, conducted by Ulrike Dehning, on 9/NOV/2002 at the *Zionskirche* Worpswede (Germany).

- "**Circa Cis**" ["roughly within" but also "roughly C sharp"] for mixed choir (and Tape ad libitum). Conceived middle-end 2002, written down on 17-18/JAN/2003 in Worpswede. [10 Minutes or more]. To Ulrike Dehning.
- "**Ernste Stunde**" [Solemn Hour] for mixed choir (SATB). Worpswede, 1-2/MAR/2003. Text: Rainer Maria Rilke. [3'30"]
- "**Sufi Motetten**" for women choir (SA). Text: Muhammad, translated into German. [Total duration: 4'50"] The whole cycle is dedicated to the Pastor Ewald Dubbert.
 - I - "**Verborgener Schatz**" [Hidden Treasure. Worpswede, 25-26/FEB/2003. [1'00"]
 - II - "**Umfassen**" [Contain]. Worpswede, 6/JUL/2003. [1'20"]
 - III - "**Jetzt**" [Now]. Kürten & Worpswede, 14/AUG-6/SEP/2003. Text: Sufi tradition attributed to Muhammad (a phrase from the original Arabic text is quoted). A metallic percussion instrument with a long resonance time is required (gong, tamtam, etc.) [2'30"]

F) ORCHESTRA

- "**Orchestral Variations**" (1991, from "Variations for piano") [12']
- "**La memoria de Caronte**" [The memory of Caronte] (Cologne, June 1994, after the homonymous piece for piano) [4'30"]. To Ligia.
- "**Tres Episodios**" [Three Episodes] for string orchestra (FEB 1995) [3'30"]:
 - "**im Nu**" for string orchestra (minimal 4-4-3-2-1) (Cologne, 1-10 February 1995) [1'05"] To Maja Stenger.
 - "**In no time**" for string orchestra (minimal 8-8-6-3-2) (Cologne, 10 February 1995) [1'00"] To Ligia Liberatori.
 - "**Ipso Facto**" for string orchestra (minimal 1-1-1-1-1) (Cologne, 13-15 February 1995) [1'00"] To Evelyn Dyffort.
- "**Min az-zulumát**" for large orchestra (Cologne, 1995) [16'00"]
- "**...Cuando la cornisa se termina...**" [When the cornice finishes] for string orchestra (4-4-2-2-1), in three parts [14'00" = 4'45"+5'30"+3'45"]. Cologne, FEB/MAR 1997.
- "**Un ángel de hielo y fuego**" [An Angel of Ice and Fire] for large orchestra (Cologne, May-19/July/1997) [11'00"] 2 Flautas (1st also piccolo), Fl contralto, 2 oboes, english Horn, 2 clarinets, bass clarinet, 2 bassoons, contrafagot; 4 horns, 3 trumpets, 3 trombones, tuba; 3 percussionists (I: Vibraphon, middle-sized Tam-tam, 3 Log drums, 3 Tomtoms, Zambomba, crystals/glasses. II: suspended cymbal, large Tam-tam, Gongs, plate bells, Marimba, whip, timpani, crystals/glasses. III: Tube Bells, anvil, crotales, 5 Temple blocks, 3 Tomtoms, Tenor drum, gran cassa, crystals/glasses), piano, strings (16-14-12-10-8)

G) WITH IMPROVISATION ELEMENTS

- "**Rara Avis**", graphic score for two to four pianists at one or two pianos. (Cologne, May 1994) [5'].
- "**38317 -one study for two guitars**" (Cologne, 1994) [2 to 6'].
- "**Endeca**" for medium to large ensemble -with or without singers- or choir -with or without instruments. (Cologne, 27-28 July 1995). To Johannes Fritsch. First Performance on 22/APR/1999 by Ruth Alexandru, Dorrit Bauerecker, Dorothee Haddenbruch, Josef Rebbe, Manfred Rücker, Mark Steinhäuser and the composer at the Aula Magna of the *Hochschule für Musik* in Cologne. Dorothee Haddenbruch organized a performance on 18/JUN/2001 with her students at the *Musikschule* Wuppertal (Germany). It was also performed in Indianapolis (USA) on 21/NOV/2003.
- "**Envolvente**" [Envelope - Wrapping], for eight performers, formation ad libitum. (Köln, 13/JUN/1999 & Kürten, 20-24/JUL/1999). 6 pages [10'-12'00"]. First performed on 18/JUN/2001 in Wuppertal (Germany) by a group of instrumentalists conducted by Dorothee Haddenbruch.
- "**Palinsesto Senso**" [Palimpsest sense], for Theremin (and Ring Modulator *ad libitum*). Graphic score. Lilienthal, 9/AUG/2002. For Luca Miti. [5'-7'] Premiere by Luca Miti on 25/MAR/2004 at the bookshop *Bibli* in Rom (Trastevere).
- "**Space equals ancient dimensions**" for a free number of performers (dancers/musicians). Conceived in Salzburg on 2/MAR/2002, developed in Cologne (airport) on 28/JUN/2002, final form: Cologne 24/SEP/2002. [ca 12 Min]
- "**Seis Composiciones Fluxus**" [Six Fluxus Compositions]. Madrid, 8/MAY/2003. [variable Duration]
- "**Proairesis**", for three groups of performers or three soloists. Köln, 30/NOV-7/DEC/2003. [variable Duration]

H) CONCEPTUAL WORKS

- "**Al octavo día**" [On the eighth day], monologue for Viola and Piano. (December 1993)
- "**Encuesta**" [Poll], for variable line-up. Worpswede, 9-11/MAY/2002. To Delia Geddes.

I) ELECTRONIC MUSIC

- "**Mentira**" [Lie] Köln, Studio of the *Deutsche Welle* (Audio Work Station), about 1996. [2'00"]
- "**Zart**" [with polish pronunciation], sonoclip. Stuttgart, 15-16/JUL/1998. [2'00"]
- "**gl**", mini-sonoclip for tape. Made on 17/JUL/1998 with CSound in the Studio of the *Musikhochschule* in Stuttgart (with the support of Jens Schroth and Rainer Wehinger). [0'13"] To G.L. (Gabriela Liberatori).
- "**Assurancetourix**" [UK: Cacophonix; USA: Malacoustix] for tape. Made at the Studio of the *Musikhochschule* in Cologne (with the support of Marcel Schmidt and the guidance of Hans Ulrich Humpert). Based on samples of the voice of Ligia Liberatori. JUNE-NOV 1999. [3'15"] Broadcasted on 19 MAY 2002 by *Radio Nacional de España* (program *Ars Sonora* from José Iges).
- "**Solidità della nebbia**" (The Solidity of fog) for bassett horn and electronic sounds. Made at the Studio of the *Musikhochschule* in Cologne (with the support of Marcel Schmidt and the guidance of Hans Ulrich Humpert). Based on samples of bassett horn, performed by Michele Marelli, and of his voice. Cologne and Milano, 30/NOV 1999 - SEP/2000. [10'45"] First performance: Michele Marelli (corno di bassetto) on 12/OCT/2000 in the Aula Magna of the *Hochschule für Musik* at Cologne, opening the festival for the 35th anniversary of the School's Studio for Electronic Music. Repeated by Michele Marelli on 25/JAN/2002 in Alessandria (Italy) for the Jazz Association "L' AX". In May 2002 the piece won an award at the *Tribuna Argentina de Música Electroacústica* (TRIME), organized by the Foundation *Encuentros Internacionales de Música Contemporánea* (EIMC-SIMC), with the support of the *Consejo Argentino de la Música* (CAMU-CIM-Unesco).
- "**Panther**" speech composition as electronic sounds, after a text by Rainer Maria Rilke ("*Der Panther*"). Commissioned by the "*Work-Group in Theater-Dance*" (Tanztheater ArbeitsGemeinschaft) from the secondary school "*Herder Gymnasium*", in Cologne (group conducted by Ligia Liberatori). The piece would be used for a choreography of the ensemble "*Katastrophe Ballet*". This composition was designed in Darmstadt and made in Cologne, in the studio of the composer, based on sound-samples of Ligia Liberatori (voice), Holger Müller-Hartmann (fagot), Gustavo Fontes (doublebass), Damian Zangger (tuba); and the voices of the pupils, in April and May 2001. [7'00"] Broadcasted on 19 MAY 2002 by *Radio Nacional de España* (program *Ars Sonora* from José Iges).
- "**Was a saW**", based exclusively on synthetic sounds (more concrete: only *saw tooth* waves), stereo. Made on 29/JUL/2001 in Worpswede, in the composer's Studio. [5'30"] To Victor Meertens.
- "**Voi ch'intrate**" [*you who enter here*], electronic sounds (stereo), based exclusively upon the sound of the door of a toilet of the *Staatsbibliothek* in Berlin; made for "*The Door Project*" from John Ffitch. Planned in Molina (10/JUL/2001) and made in Worpswede, in the composer's Studio, from 28/JUL-2/AGO/2001. [4'00"]. To Pablo Amster. First Performed on 22/SEP/2001 at the *Caturla* Hall of the *Amadeo Roldán* Theater, La Habana, Cuba; during the ICMC 2001 (*International Computer Music Conference*).

- "**The void profound of unessential night**", based on synthetic sounds (sine waves), stereo. Made 30/JUL-21/AGO/2001 in Worpsswede, in the composer's Studio. [8'35"]. In memoriam Isaac Asimov. Premiere on 17/MAR/2002 at the *Olbers Planetarium* Bremen (Germany). Argentine first performance: on 15/JUN/2003 in the *Museo Nacional De Bellas Artes* (Buenos Aires), during the 2º *Festival De Música Electroacústica*, "LITURGIAS DEL CIELO Y DE LA TIERRA", coordinated by Alejandro Iglesias Rossi.
- "**Nice Noise**", Sonoclip with sine waves (synthetic sounds). Stereo. Made 20-23/AGO/2001 in Worpsswede, in the composer's Studio. (for the festival *En Red O 2001*, in Barcelona) [0'28"].
- "**Celsius 24 (Wolhtemperierter Raum)**" [Celsius 24 (the well-tempered room)]. Sound installation for the *Altes Rathaus* in Worpsswede, daily from 30/SEP to 18/NOV/2001. 40 Minutes. To Gisela Corleis.
- "**OksiD (for the moon)**", electronic sounds (*dance music*). Stereo. Worpsswede, 11/OCT/2001. [5'10"]
- "**Engarces**" [threading (stringing, setting, mount)] electronic sounds. Stereo. Worpsswede, Bremen, airplane to London, 20/SEP-17/OCT 2001. [4'47"] Broadcasted on 19 MAY 2002 by *Radio Nacional de España* (program *Ars Sonora* from José Iges).
- "**Collar**" for trumpet and electronic sounds. (Consists in the superposition of "*Perlas Esparcidas*" and "*Engarces*"). Can be performed with English Horn or bassett horn. Stereo [4'47"] To Friedemann Boltes (version for english Horn dedicated to Catherine Plugers). Premiered by Friedemann Boltes in MAY/2002 in Köln (Germany). Friedemann Boltes performed the piece also on 21/MAY/2002 in the *Hörsaal des Musikwissenschaftlichen Seminars*, Heidelberg, on 22/MAR/2003 in the chapel of the *Diakonissenanstalt* Flensburg and on 23/MAR/2003 in the *Versöhnungskirche* Oldenburg (Germany).
- "**taube Taube**" (deaf dove/pigeon), study in granular synthesis, for electronic sounds. Stereo. Worpsswede, in the composer's Studio, 11-12/NOV/2001. [2'45"] To Anne Frechen. Broadcasted on 28 NOV 2003 by *Radio Berlin-Brandenburg* (program "*International Radiokunst*" of Andreas Hagelüken).
- "**Trituration**" electronic sounds (granular synthesis, based upon one single base sample). Stereo. Worpsswede, in the composer's Studio, 9-30/NOV/2001 (quadrasonic version: Köln 23/OCT/2002). [8'45"]. Dedicated to Cecilia Ghio. Premiere: Cologne (*Musikhochschule*), 25/OCT/2002, (*Aulakonzert Neue Musik LXIX*). Broadcasted on 19 MAY 2002 by *Radio Nacional de España* (program *Ars Sonora* from José Iges).
- "**Drooping Drops**" for bassoon, piano and tape (stereo). Worpsswede, 1/OCT- 19/DIC/2001 [6'00"]. 6 pages. Especially written for the Duo Palmos and dedicated to Akemi Ishijima. First performance by the Duo Palmos on 7th April 2002 at the "*Grote Kerk*" in Veere (Holland) and repeated on 8th April at the "*Theater Kikker*" in Utrecht (Holland).
- "**Preludio granular y Fuga**" [granular Prelude and Fuge] for tape (Stereo), based exclusively upon the sound of a claves-impact; made for "*The Money Project*" from John Fitch. Composed in Worpsswede, in the composer's Studio, 1-10/FEB/2002. [2'31" + 1'26" (=3'57")]. First performed in Gotenborg (Sweden) in SEP/2002, during the ICMC 2002 (*International Computer Music Conference*).

- "**Point of no Return**" ballet for tape (stereo). Designed in Worpswede (24-28/JAN/2002), details 14/MAR/2002, made in Cologne at the composer's studio, 29/SEP-5/OCT 2002. [5'00"]. First performance: 13/APR/2003 at the *Akademie für Tonkunst*, Darmstadt (Germany), in the frame of the concert "*Begegnung mit Lateinamerika - Elektroakustische Musik*" ("Encounter with Latin America - electroacoustic music"), during the 57th Days of the *Institut für neue Musik und Musikerziehung* (Institut for New Music and Music Education). Mixer in 8-canals by the composer.
- "**TUC**", Sonoclip for Tape (Stereo). Sketched on 11/NOV/2002 in the train Bremen -> Cologne, made in Cologne at the composer's studio, on 11/NOV/2002 & 11/FEB/2003. [1'00"]. To Elisabeth Dierlich.
- "**Kühles Wort**", micro-Hörspiel for tape (stereo). Text by Michael Augustin, read by himself. Sketched in Worpswede on 20/FEB/2003, made on 3/MAR/2003 in Köln, at the composer's studio. [1'03"]
- "**Nocturno sintético**" [Synthetic Nocturne], Sonoclip for tape (stereo). Composed on 19-20/APR/2003 in Cologne, at the composer's studio. [1'00"].
- "**Break a Brake**" for Tape (stereo). Based exclusively upon the sound of a tram in Gotenborg; made for "*The Transport Project*" of John ffitch. Designed in Cologne & Worpswede (23-24/APR/2003), made on 26/APR/2003 in Cologne, at the composer's Studio. [3'45"]. Dedicated to Ingvar Loco Nordin ("*Sonoloco*"). Premiere: 3/OCT/2003 during the *International Computer Music Conference 2003* at the National University Singapore.
- "**Lluvia verde en Plutón (estudio granular nº 2)**" [Green rain in Pluto (granular Study Nr. 2)] for Tape (stereo). Composed on 31/AUG & 1/SEP/2003 (corrections on 30/SEP) in Cologne, at the composer's Studio. [2'55"].
- **Arrostito**, sonoclip for tape (stereo). Composed on 16/SEP/2003 in Cologne, at the composer's studio. [0'15"].
- "**Whitelessness (música para La Nuria)**" for tape (stereo). Composed on 29/FEB/2004 in Cologne, at the composer's studio. To Nuria Juncosa. [2'54"].
- "**Operación Isla Tortuga**" [Operation Turtle Island] for tape (stereo). Conceived around 1998; spoken materials recorded at the studio of the *Musikhochschule* of Cologne (Technician: Marcel Schmidt) at the begining of 2004; music (*Penúltimo Tango*, from "*13 Variaciones sobre un tema recurrente*") composed 4-6/FEB/2004; piece made in Cologne, at the composer's studio, 2-10/APR/2004. Dedicated to Noam Chomsky. [7'50"]

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