



Fundación Juan March

Tribuna de Jóvenes Compositores

XOAN ALFONSO VIAÑO MARTINEZ
PRELUDIO Y POSTLUDIO A CABALUM

TRIBUNA DE JÓVENES COMPOSITORES / 39

Depósito Legal: M-13.030-1987

I.S.B.N.: 84-7075-357-6

Impresión: Ediciones Peninsular - Tomelloso, 27 - 28026 Madrid

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Fundación Juan March
Castelló, 77. 28006-Madrid

La Tribuna de Jóvenes Compositores es una actividad de la Fundación Juan March que se concreta en la organización de conciertos con obras no estrenadas ni editadas de compositores españoles menores de treinta años, en su grabación y en la edición de la partitura en facsímil.

El primero de estos conciertos se celebró en el Salón de Actos de la Fundación el 26 de mayo de 1982, el segundo el 18 de mayo de 1983, el tercero el 30 de mayo de 1984, el cuarto el 8 de mayo de 1985 y el quinto el 14 de mayo de 1986.

Esta partitura fue presentada a la convocatoria de la Sexta Tribuna de Jóvenes Compositores, hecha pública en septiembre de 1986, y fue seleccionada junto con otras siete obras por un Comité de Lectura formado por D. Manuel Castillo, D. Cristóbal Halffter y D. Antón Larrauri. Su estreno tuvo lugar en el concierto celebrado en el Salón de Actos de la Fundación Juan March el 27 de mayo de 1987 interpretado por Luis Alvarez y el Grupo Círculo dirigido por José Luis Temes.

Edición de 400 ejemplares que se reparten gratuitamente a compositores, críticos, investigadores, Bibliotecas y Centros especializados.

PRELUDIO Y POSTLUDIO

A

CABALUM

Cabalum será un poema que se pierda.
Sin embargo,
Contaré dos hasta los tres de los seis onilios — Un luctus
Y una recta del ojo al pasado.

XOAN A. VIAÑO

TEXTOS

a)

Y me llamas. Me llamas corriendo alborozadamente.
 Me levanto entonces ante una estridencia de sonidos cortantes.
 Me abrazo deseoso al cuerpo para saber de su origen.
 Y el poema aparece perpetuando su dimensión en espirales de luminoso aliento.
 Y Cabalum es el ojo que marcha y que vuelve con la imagen al hueco.

Suceso y sombra.
 Escaleras.
 Sombras.
 Sonidos y círculos.

Y en el punto inquiriente la extensión es metal. —Un estallido—.

b)

Una forma extraña levantándose.
 Una espaciosa estancia entre piedras y danzas de serpientes
 Mostrando las mismas cosas en distintos estados de agonía.
 Una voz y siento que me voy
 Que me tocan cubriendo con las manos y los brazos
 La proporción que habito en navegables formas
 En vacíos helados y oscuros vaivenes
 Trasladando cosas en escenas extrañas
 A una tierra de penumbras y de maderas batidas.

c)

Me he refugiado en este trozo oscuro y estoy inmerso en esta oscuridad
 Y es más inmensa aún la noche inmensa y casi muerta la noche arrastro con su voz tremando

Por eso cuando ibas por la carretera y te desviaste hacia el mar
 Y me contaste que habías visto salir de debajo de las aguas brazos—.
 Brazos trepando—trepando hacia la arena
 Comprendí que eran seres. Miles de seres que el mar había rescatado.
 Miles de años de seres de América escapada.

América estaba al lado del mar tratando de subir por una inmensa cuesta blanca arriba
 De arena blanca hasta llegar al blanco fronterizo con la carretera.

Textos extraídos del libro de
 Carlos OROZA: "CABALUM"
 Ed. do Castro (28-IX-1980)

PRELUDIO

(A Enrique y Luis.)

MUY LENTO $\text{♩} = 40$

Adagio $\text{♩} = 80$

Flauta

Trompa en Fa *

Piano

arpa

Viola

Violoncello

1

5

4/4

PP

PP Ped →

4/4

PP

- Legato -

* La notación de la trompa está sin transportar.

mess. poco a poco.

Handwritten musical score for two staves, measures 10-15. The score includes dynamic markings such as *p.p.*, *p.*, *mp.*, *mf.*, and *f.*. Measure 10 starts with a whole rest followed by eighth-note pairs. Measure 11 begins with a sixteenth-note pattern. Measures 12-13 show eighth-note patterns with grace notes. Measure 14 features sixteenth-note patterns. Measure 15 concludes with eighth-note pairs. Measure numbers 10 and 15 are circled.

Handwritten musical score for two staves, page 3.

Staff 1 (Top):

- Measure 1: Treble clef, 4/4 time. Dynamics: F , $P.$
- Measure 2: Dynamics: F , $P.$
- Measure 3: Dynamics: $mF.$, $P.$
- Measure 4: Dynamics: ff , ff .

Staff 2 (Bottom):

- Measure 1: Bass clef, 4/4 time.
- Measure 2: Dynamics: $mf.$
- Measure 3: Dynamics: pp .
- Measure 4: Dynamics: p .
- Measure 5: Dynamics: p .

Section: Expressivo. (Measure 2)

Staff 1 (Top):

- Measure 6: Dynamics: ff , ff .

Staff 2 (Bottom):

- Measure 6: Dynamics: p .

Staff 1 (Top):

- Measure 7: Dynamics: p .

Staff 2 (Bottom):

- Measure 7: Dynamics: p .

Section: (cresc.) (Measure 7)

Staff 1 (Top):

- Measure 8: Dynamics: p .

Staff 2 (Bottom):

- Measure 8: Dynamics: p .

Section: (rit.) (Measure 8)

Staff 1 (Top):

- Measure 9: Dynamics: p .

Staff 2 (Bottom):

- Measure 9: Dynamics: p .

4

F.
T.
P.
A.
Vla.
Cello.

trum trum
trum trum cress-
trum trum trum
F. P.

(25)

FF. F 3 trum
3

cress.
F mF F mF

(25)

trum trum trum
trum

F F F

- Rit. un poco - . = 66.

5

- RIT: un poco - | = 66.

3

Handwritten musical score for string instruments, page 35. The score consists of five staves of music. The first two staves are in common time (4/4), and the last three staves are in common time (4/4). The key signature changes frequently, indicated by 'b' (flat) and 'f' (sharp) signs. The dynamics include 'ff' (fortissimo), 'p' (pianissimo), 'mf' (mezzo-forte), and 'mp' (mezzo-piano). The score features various rhythmic patterns, including sixteenth-note figures and sustained notes. Measure numbers 35 and 36 are circled in the margin.

A handwritten musical score for a multi-instrument ensemble, likely for guitar or harp, featuring four staves of music. The score includes various performance instructions such as dynamic markings (e.g., F, ff, p, mp), articulations (e.g., cress., slurs, grace notes), and tempo changes (e.g., 5, 7, mf). The music consists of a series of measures with complex rhythmic patterns and harmonic structures.

Measure 1: Measures 1-4. Dynamics: F, ff, p, mp. Articulations: cress., slurs, grace notes. Measure 5: Measures 5-6. Dynamics: ff, mf. Articulations: cress., slurs, grace notes. Measure 7: Measures 7-8. Dynamics: ff, mf. Articulations: cress., slurs, grace notes. Measure 9: Measures 9-10. Dynamics: ff, mf. Articulations: cress., slurs, grace notes. Measure 10: Measures 11-12. Dynamics: ff, mf. Articulations: cress., slurs, grace notes. Measure 11: Measures 13-14. Dynamics: ff, mf. Articulations: cress., slurs, grace notes. Measure 12: Measures 15-16. Dynamics: ff, mf. Articulations: cress., slurs, grace notes. Measure 13: Measures 17-18. Dynamics: ff, mf. Articulations: cress., slurs, grace notes. Measure 14: Measures 19-20. Dynamics: ff, mf. Articulations: cress., slurs, grace notes. Measure 15: Measures 21-22. Dynamics: ff, mf. Articulations: cress., slurs, grace notes. Measure 16: Measures 23-24. Dynamics: ff, mf. Articulations: cress., slurs, grace notes. Measure 17: Measures 25-26. Dynamics: ff, mf. Articulations: cress., slurs, grace notes. Measure 18: Measures 27-28. Dynamics: ff, mf. Articulations: cress., slurs, grace notes. Measure 19: Measures 29-30. Dynamics: ff, mf. Articulations: cress., slurs, grace notes. Measure 20: Measures 31-32. Dynamics: ff, mf. Articulations: cress., slurs, grace notes. Measure 21: Measures 33-34. Dynamics: ff, mf. Articulations: cress., slurs, grace notes. Measure 22: Measures 35-36. Dynamics: ff, mf. Articulations: cress., slurs, grace notes. Measure 23: Measures 37-38. Dynamics: ff, mf. Articulations: cress., slurs, grace notes. Measure 24: Measures 39-40. Dynamics: ff, mf. Articulations: cress., slurs, grace notes. Measure 25: Measures 41-42. Dynamics: ff, mf. Articulations: cress., slurs, grace notes. Measure 26: Measures 43-44. Dynamics: ff, mf. Articulations: cress., slurs, grace notes. Measure 27: Measures 45-46. Dynamics: ff, mf. Articulations: cress., slurs, grace notes. Measure 28: Measures 47-48. Dynamics: ff, mf. Articulations: cress., slurs, grace notes. Measure 29: Measures 49-50. Dynamics: ff, mf. Articulations: cress., slurs, grace notes. Measure 30: Measures 51-52. Dynamics: ff, mf. Articulations: cress., slurs, grace notes. Measure 31: Measures 53-54. Dynamics: ff, mf. Articulations: cress., slurs, grace notes. Measure 32: Measures 55-56. Dynamics: ff, mf. Articulations: cress., slurs, grace notes. Measure 33: Measures 57-58. Dynamics: ff, mf. Articulations: cress., slurs, grace notes. Measure 34: Measures 59-60. Dynamics: ff, mf. Articulations: cress., slurs, grace notes. Measure 35: Measures 61-62. Dynamics: ff, mf. Articulations: cress., slurs, grace notes. Measure 36: Measures 63-64. Dynamics: ff, mf. Articulations: cress., slurs, grace notes. Measure 37: Measures 65-66. Dynamics: ff, mf. Articulations: cress., slurs, grace notes. Measure 38: Measures 67-68. Dynamics: ff, mf. Articulations: cress., slurs, grace notes. Measure 39: Measures 69-70. Dynamics: ff, mf. Articulations: cress., slurs, grace notes. Measure 40: Measures 71-72. Dynamics: ff, mf. Articulations: cress., slurs, grace notes. Measure 41: Measures 73-74. Dynamics: ff, mf. Articulations: cress., slurs, grace notes. Measure 42: Measures 75-76. Dynamics: ff, mf. Articulations: cress., slurs, grace notes. Measure 43: Measures 77-78. Dynamics: ff, mf. Articulations: cress., slurs, grace notes. Measure 44: Measures 79-80. Dynamics: ff, mf. Articulations: cress., slurs, grace notes. Measure 45: Measures 81-82. Dynamics: ff, mf. Articulations: cress., slurs, grace notes. Measure 46: Measures 83-84. Dynamics: ff, mf. Articulations: cress., slurs, grace notes. Measure 47: Measures 85-86. Dynamics: ff, mf. Articulations: cress., slurs, grace notes. Measure 48: Measures 87-88. Dynamics: ff, mf. Articulations: cress., slurs, grace notes. Measure 49: Measures 89-90. Dynamics: ff, mf. Articulations: cress., slurs, grace notes. Measure 50: Measures 91-92. Dynamics: ff, mf. Articulations: cress., slurs, grace notes. Measure 51: Measures 93-94. Dynamics: ff, mf. Articulations: cress., slurs, grace notes. Measure 52: Measures 95-96. Dynamics: ff, mf. Articulations: cress., slurs, grace notes. Measure 53: Measures 97-98. Dynamics: ff, mf. Articulations: cress., slurs, grace notes. Measure 54: Measures 99-100. Dynamics: ff, mf. Articulations: cress., slurs, grace notes.

Handwritten musical score for guitar, page 10, measures 41-50. The score consists of five staves of music. Measure 41 starts with a dynamic *F.* and includes markings *P.*, *5*, *X trum*, and *cress. molto.*. Measure 42 features a dynamic *MP.* and a melodic line with a wavy line underneath. Measure 43 contains a dynamic *f alla* and a tempo marking *5 =*. Measures 44-45 show a series of eighth-note patterns. Measure 46 begins with a dynamic *ff* and includes a tempo marking *6 =*. Measure 47 starts with a dynamic *ff* and a tempo marking *mf*. Measure 48 shows a series of eighth-note patterns. Measure 49 starts with a dynamic *ff* and includes a tempo marking *40*. Measure 50 concludes with a dynamic *ff* and a tempo marking *mf*.

-5- ♩ = 88 Acell. Sodito ♩ = 80 R.I.T.

mp.

(45)

(50) p

f

mf.

(45) mf.

(50) mp.

mf.

mp.

(45) mf.

(50) mp.

f arco

pizz.

mf.

pizz.

mf.

p.

(45) f

(50) p.

Handwritten musical score for string quartet, page 55. The score consists of five staves of music. The first staff uses a treble clef, a key signature of one sharp, and common time. It features eighth-note patterns with dynamic markings: (PP), ff, mf, ppp, pp, and mf. The second staff uses a bass clef, a key signature of one sharp, and common time. It includes eighth-note patterns with dynamics mp and mf. The third staff uses a treble clef, a key signature of one sharp, and common time. It shows eighth-note patterns with dynamics mp and mf. The fourth staff uses a bass clef, a key signature of one sharp, and common time. It has eighth-note patterns with dynamics mp and mf. The fifth staff uses a treble clef, a key signature of one sharp, and common time. It contains eighth-note patterns with dynamics p, pp, and mf. The score concludes with a dynamic marking pp.

4

PP.

PPP.

(60)

LENTAMENTE
(SMORZANDO) PPP.

P.

PP.

PPP.

(P)

PP.

PPP.

(60)

Pizz.

MP.

Pizz.

Pizz.

PP.

PP.

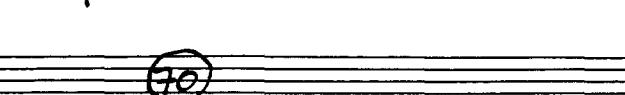
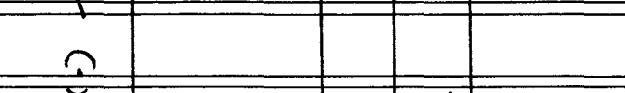
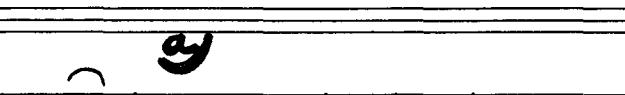
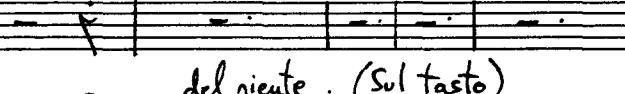
PP.

65

Cabalum será un poema que se pierda.
Sin embargo,
Contaré dos hasta los tres de los seis
onilios — Un luctus
Y una recta del ojo al pasado.

Cabalam será un poema que se pierda.
Sin embargo,
Contaré dos hasta los tres de los seis
onilios — Un luctus
Y una recta del ojo al pasado.

POSTLUDIO

Flauta 
 Trompeta 
 Piano 
 Arpa 
 Barítono 
 Viola 
 Violoncello 

Measures 70-75: The piano and harpsichord play eighth-note patterns. The piano has circled measure numbers 70 and 75. The harpsichord has circled measure numbers 70 and 75.

Measure 76: The bassoon begins a rhythmic pattern of sixteenth-note pairs. The tempo is indicated as $\text{♩} = 69$. The vocal line starts with "Y me llamas". The lyrics continue: "me llamas co-ri-en-dal-bo-ro-za-da-men-te" (sul tasto), "me le-van-to-en-tones", "del niente." (Sul tasto).

Dynamics: The piano and harpsichord play at PPP . The bassoon dynamics transition from mf to pp . The vocal line dynamics transition from mf to pp .

Flute (f) 3
trumpet (g) 3 (pp) F (p) (82)

Piano (f) 3 (g) (80)

Arpa (f) 3 (g)

Baritono (g) 3 ante una estri- dencia deso- ni-dos cor-tan-tes me-a-brazo de-se - o-so el cuerpo pa-ra sa-ber de suo - ri-gen (el po-e-ma a-pa- (normal)).

Violin (B) 3 (p) (pp) FF (mp)

Violoncello (g) 3 (f) (mp) FF (pp)

Handwritten musical score for a string instrument, likely violin or cello, featuring five staves of music. The score includes dynamic markings such as **f**, **p**, **pp**, and **mf**. The bottom staff contains lyrics in Spanish with musical notation above them, including grace notes and sixteenth-note patterns. The score concludes with a tempo marking **Normal.** and a dynamic section labeled **3 = 4 = 5** with **PP** circled.

-rece porpe- tuando su dimensión en espi- ra-les de luxi-noso, a-lien-to
y Ca-ba-hum es el ojo que marchay que incluye con la-i-magenal hue-co

(circular)

Normal.
3 = 4 = 5
PP
cuborda
mf.

Hauta 

Trompeta

Piano

Arpa

Barítono

Viola

Címbalos

♩ = 84

tr. *tr.* *tr.*

Accell. un poco el tempo. ♩ = 95

♩ = 84

♩ = 95

♩ = 95

♩ = 95

F *cress.* 3

Y en el punto inqui-riente la ten- sión es me- tal

Pizz Bartok.

Pizz Bartok

tr. *tr.* *tr.*

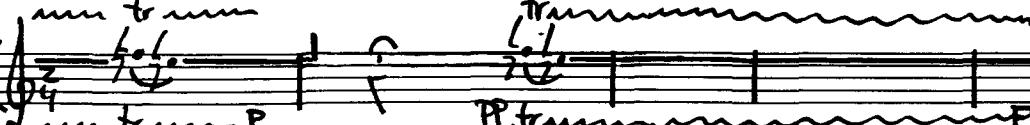
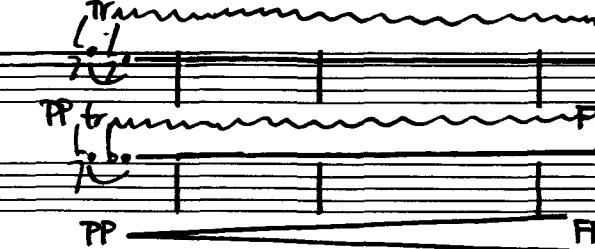
FF

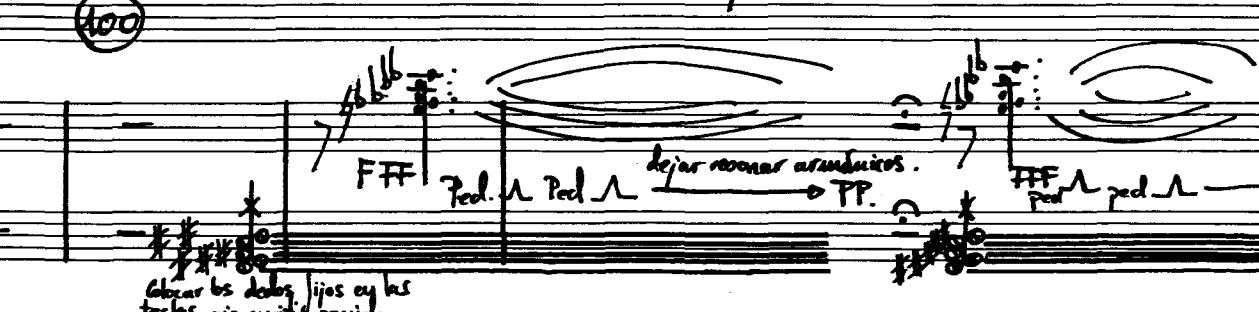
mp.

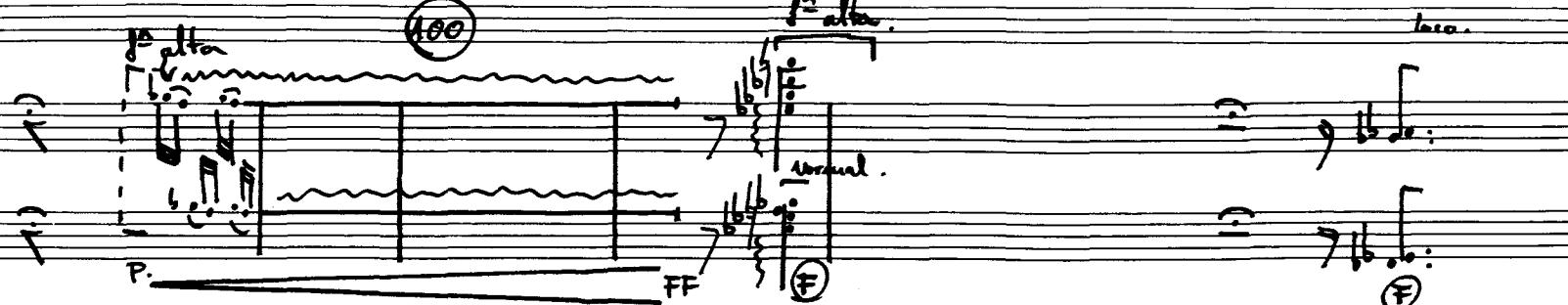
FF

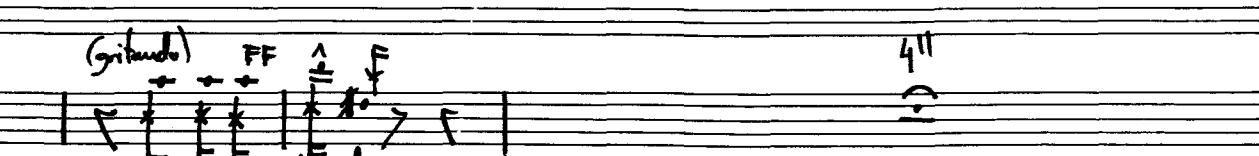
FF

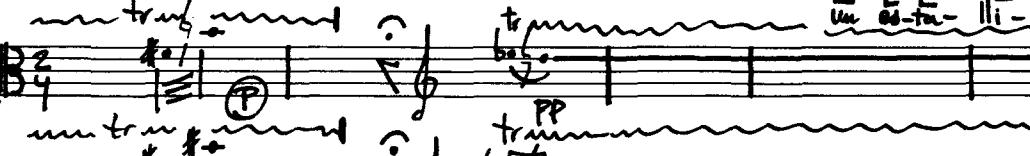
mf.

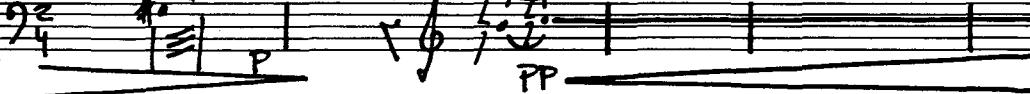
Flauta (un tru un tru) 
 Trompeta (un tru un tru P) 

Piano (100) 

 Organ (100) 

Barítono (gritando) 

 Viola (un tru un tru) 

 Címbalos (un tru un tru) 

4" trum trum
 1. b. trum
 3. trum
 4. trum
 1. b. trum
 3. trum
 4. trum
 up. mf
 F F
105

9 2 b)
 PP. ff f
 1. b. ped. l. →
 3. -
 4. -
105
 I = 84 *Quasi Andante.*

1. b. ff ff
 3. -
 4. -
105

1. b. ff ff
 3. -
 4. -
105

4" 5
 3. v-va
 4. Forma extraña
 1. b. le vain-tay-dose
 (tremolando) normal
 3. v-va espaciosa es-
 up. mp.
 4. gliss. mp.
 3. gliss. mp.
 4. gliss. ff
 PP. ff

21

Flauta

trompa

Piano

arpa

Baúl

Violín

Violoncello

trunn
FF
mp
f alta.
trunn

(MO)
FF

(sin que suene) X

(MO)

(usado)
-tancia entre piedras y dantaz. de ser-pientes mostrando las mismas cosas en distintos estados de ago-nia.

and gliss.
dant

cress.
FF

Sudante

M5

$I = 100$ Sudarite

115

Flute

Trompe

F

(420)

Piano

(rit.)

fff

pied. A

pied. A

f

Arpe

Normal

mf

Normal.

pochin

(420)

Bando

m.

brazos

la pro-por-cion que ha-bi-to

en uave-ga-bles Formulas

en va-ri-a-os he-lados y os-

Vidro

p

Sul ponticello

PP

Cello

sul ponticello

PPP.

cress (F)

s *b* *f* = 116 Accell. Subito.

125

Normal

b *f* = 116

125

FF

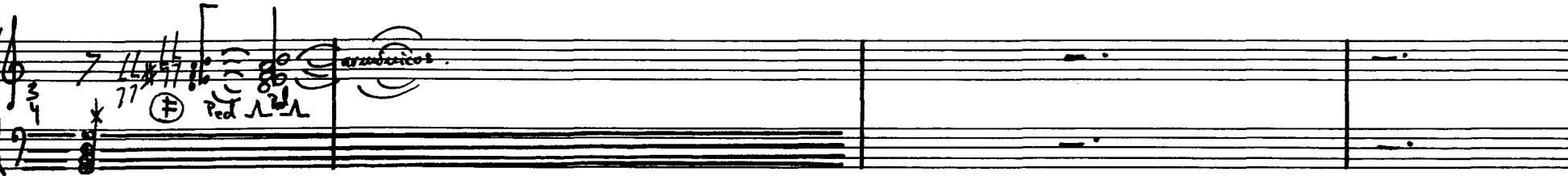
mantener la "s"

-curros vai-venes (s) →

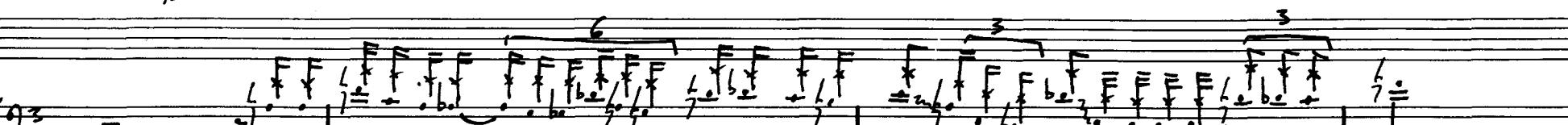
♩ = 66 Larghetto.

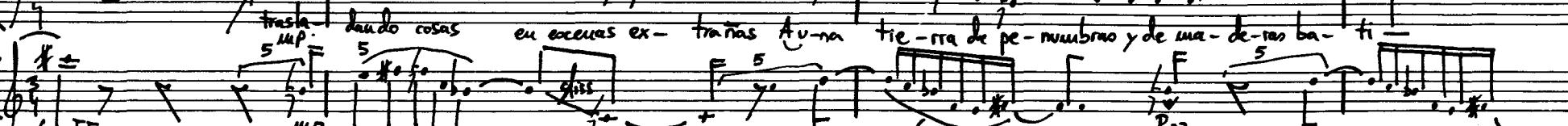
Hauta (Flute) 

Trumpet 

Piano 

Arpa (Harp) 

Bartono (Double Bass) 

Violin 

Violoncello 

trastando cosas en excesos extrañas. Una tierra de peregrinación y de madres batidas.

cress.

accel. molto il tempo. cress. molto. Presto.

(130) accell. molto il tempo

Staccato.
Staccato.

Presto

ADAGIO $\text{♩} = 72$

(Respiración corta, ad libitum).

Flute (G \flat)

Trumpet (F)

Piano

Arpa

Banjo

Viola

Cello

Flute (G \flat)

Trumpet (F)

Piano

Arpa

Banjo

Viola

Cello

135 c)

140 C C

MP Pd-1.3.1
sin sonar.

P.p.p.

135 c)

140

(Recitado hablado)

Me he refugiado en este trozo oscuro y estoy inmerso en estos cu-

F F (≈)
PP

28

f *p.*

pp *F* *p* *FF* *F* *-F* *F* *>*

(145)

mf.

(tocar corcos de la tabla)

(dejar vibrar la cuerda)

mf

145

[cantado]

-dad. y es más in-mensu A- ñe la noche in-mensu ca-si suerta la no-che a-rrastro con su voz tremendo

pp *F* *PP* *F* *PP* *F* *PP*

F *PP* *F* *PP*

(1) *Lento.*

trámm

f > p.

mp.

mf.

sin trémolo los dedos

baja

guitarra.

F Ped ->

largo.

largo.

Recitado - cantado.

*bras visto sa-
lir de de- ba-jo de las a- guas bra-zos -
(Bra-zos tre- pando)
te pando hacia la arena*

31

Accel un poco - (Un poco Rubato) →

Flute

Trompa

(155)

Piano

Argo

(155)

Bartolo

Violin

Canta

Violoncello

(155)

leg. compren- di que e-ram seres

Sub tanto

3 -5- -3- 1 5 3

Ritardando il tempo.

ppp.

Flauto (4/4) Ritardando il tempo. pp

Trompa (2/4) up

Piano (9/4) 165

Arpa (9/4) p

Bambino (9/4) mp. (chitarrone) (P)

Violin (3/4) mf

Violoncello (9/4) P

A - Mérica estaban al lado del arco normal.

*un tránsito de su-
arco normal.*

Rit. molto el tempo

Handwritten musical score for a multi-instrument ensemble, likely woodwind, featuring four staves of music with various dynamics, articulations, and performance instructions.

Staff 1: Measures 1-10. Dynamics include pp, mp, f, pp., mess. con poco, ppp. Articulation marks like dots and dashes are present. A circled "ATO" is placed above the staff around measure 7.

Staff 2: Measures 11-12. Dynamics include mp, f, pp. Articulation marks like dots and dashes are present. A circled "ATO" is placed above the staff around measure 11. A note in measure 11 is labeled "grave".

Staff 3: Measures 13-14. Dynamics include mp. Articulation marks like dots and dashes are present.

Staff 4: Measures 15-16. Dynamics include s. Articulation marks like dots and dashes are present. A circled "ATO" is placed above the staff around measure 15.

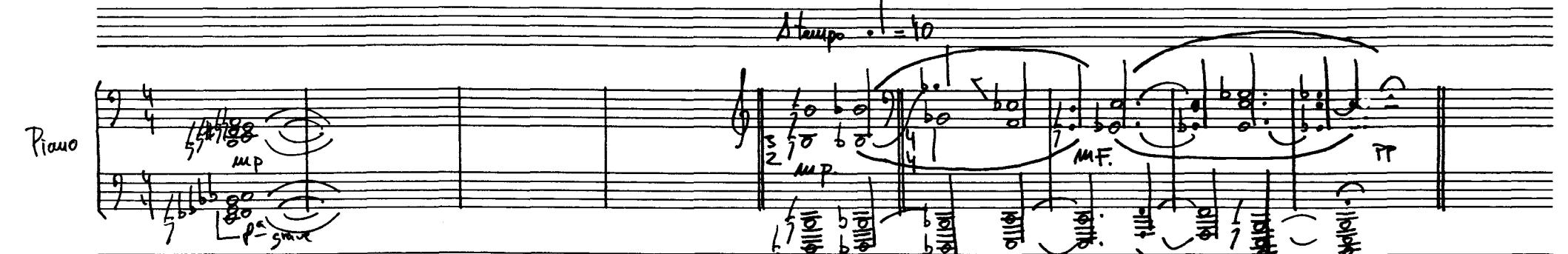
Text: Below Staff 4, lyrics are written in Spanish, corresponding to the musical phrasing:

bir por u-ua iu - mueren cues-ta blanca a- ríba de arena blanca hasta lle-gar al blanco fronte- rizo con la ca-re-te-ra

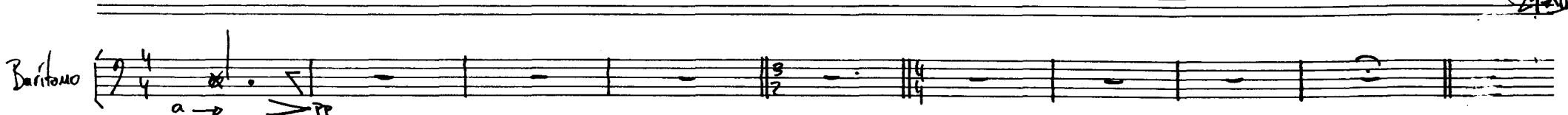
Staff 5: Measures 17-18. Dynamics include pp, mf, ppp, mf, p. Articulation marks like dots and dashes are present.

Flauta 

Trompa 

Piano 

Bajo 

Barítono 

Viola 

Violoncello 

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