

1	Overture	04`47"
2	The Aria of Pythian	10`51"
3	The Aria of Apollo	06`10"
4	Duetto of Apollo and Orestes	02`41"
5	Aria of Clytaemnestra	06`25"
6	The Coryphee and 12 Furies	08`17"
7	The recitative aria of Apollo	02`53"
8	Coryphee & Apollo	02`17"
9	Aria of Orestes	06`14"
10	The recitative of 12 Furies	00`56"
11	Orestes & Coryphee	02`08"
12/13	The hymn and the dance of Furies	01`58"
14	Aria of Atena	04`57"
15	Atena & Coryphee and 12 Furies	00`51"
16	Atena & Orestes"	02`42"
17	The Choral of the Furies	01`05"
18	Finale	14`58"

Mastering by MUZA HOUSE RECORDINGS, Albania.

I would like to thank **DIMITRIS MITROPOULOS International Music Competition for Composers** and the **Orchestra of Colours** in Athens, Greece, who have made possible the performance of this work.

Aeschylus Vasil S. Tole

EUMENIDES

OPERA of the EARTH



Conducted by **Alparslan Ertüngealp**

International Cast of Singers & Orchestra of Colours

Aeschylus

Vasil S. Tole

EUMENIDES

Opera of the Earth

in three acts

Recorded live at Herodes Atticus Theatre,
Athens, Greece
1st October, 2005

ALPARSLAN ERTÜNGEALP, conductor

International Cast of Singers
and
Orchestra of Colours, Athens

based on the Albanian translation text by Ismail KADARE

DRAMATIS PERSONAE:

Pythia:	<i>alto.</i>
Apollo:	<i>bass-baritone.</i>
Orestes:	<i>tenor.</i>
Athena:	<i>soprano.</i>
Hermes:	<i>a non-singing, non speaking role.</i>
Clytaemnestra's Ghost:	<i>female voice.</i>
Coryphee:	<i>mezzo-soprano.</i>
12 Eumenides:	<i>6 sopranos, 6 altos.</i>
6 Priests of the Delphi Temple:	<i>tenors, bass-baritones.</i>

HIROYUKI NARITA, *bass-baritone*,
WEI LONG-TAO, *tenor*,
KATERINA HEBELKOVA, *soprano*,
ANNA TONEEVA, *alto*,
MICHIKO HAYASHI, *mezzo-soprano*,
ANNA PANGALOU, *mezzo-soprano*,
TATIANA ROUBINSKAJA, *alto*,
VOULA AMIRADHAKI, *soprano*,
MONICA GUILLÉN CHAVEZ, *soprano*,

Japan, *Apollo*
China, *Orestes*
Czech Republic, *Athena*
Russia, *Pythia*
Japan, *Coryphee*
Greece, *Coryphee*
Russia, *Pythia*
Greece, *Ghost of Clytaemnestra*
Mexico, *Ghost of Clytaemnestra*

THE ACTION OF THE OPERA *Eumenides*, begins in Apollo's temple in Delphi. One of the priests finds Orestes before the altar pleading to be saved from the Erinnyes (Furies) who are now sleeping, exhausted from attempting to persecute him. At that moment, the ghost of Queen Clytaemnestra appears. She awakens the Erinnyes, reproaching them for failing to punish Orestes and criticizes Apollo for having offered shelter to this criminal.

The action then moves to Athens, where according to Apollo's decision, Orestes will appear before a court to be judged for his crimes. The young hero, following the advice of Apollo, arrives there and embraces the statue of the goddess Pallas Athena, begging her to protect him from the Erinnyes, who persecute him relentlessly. Arriving in Athens, these ominous creatures sing a hymn which drives their victims to madness. Responding to Orestes's plea, Athena appears and announces that she will preside over the trial, while appointing prominent Athenian citizens to be the jury. As the trial begins, and as a messenger of Jupiter's wishes, Apollo appears as the defender of the young Orestes. Orestes himself admits that hatred prompted him to kill his mother, Clytemnaestra, but he justifies his crime by reminding the court that she had murdered her own husband, his father. In order to further support his innocence, Orestes goes as far as to deny even his very relationship to her. Apollo defends him by declaring his father to be the child's only parent, while the mother retains only the status of a nurse. Athena, the goddess of wisdom, declares that from this moment on, only she will preside over the court for cases involving murder, thus establishing the institution of the *Areios Pagos* (Supreme Court). As the jury votes, the goddess announces that she will vote in favour of the accused, so that in the event of an even vote, Orestes would be declared innocent. Ultimately Orestes is declared innocent and departs. Athena manages to placate the Erinnyes, by offering them her city as their new dwelling place: Henceforth, the inhabitants of Athens will regularly honour them with sacrifices. The Furies accept her offer and are thus transformed into the *Eumenides*, that is, benevolent divinities of harmony and forgiveness. Accompanied by eminent Athenians, they proceed to their new temple, located beneath the *Areios Pagos* (Supreme Court), bidding a final farewell to the gods and mortals of the city.

The composer Vasil S. Tole and Eumenides, his prize-winning opera.

by GEORGE LEOTSAKOS.

FOR THOSE FAMILIAR with the achievements of Albanian art-music, managing to remain high even after the fall of the communist regime which had invested fabulous sums in cultural affairs, and additionally with the advancing decay of music in western European countries, the success of a talented young Albanian composer like Vasil S. Tole, was scarcely surprising. Tole received the First Prize in an international competition for the *Opera of the Earth*. Gradually it has become increasingly apparent that the future of music belongs to Eastern Europe, the Balkans and Georgia, especially with Giya Kantcheli, as the inheritors of Shostakovitch's tragic humanism, whose depth recalls Dostoyevsky.

Tole belongs to the last generation of composers which emerged thanks to the *Koncertet e Majit* [May Concerts or *KeM*], the great yearly festival of Albanian art music, which took place for the last time in 1990. He was born at Përmeti, on November 22, 1963 and studied the violin at the secondary music school *Tefta Tashko-Koço* in Korça. He later took composition lessons from the eminent Albanian composer Çesk Zadeja and finally studied at the Superior Institute of Fine Arts, at Tirana, graduating in composition with the composer Kozma Lara. In 1994 he also graduated in ethnomusicology, his dissertation being *Historical aspects of the development of instrumental folk music in Southern Albania*. Subsequently he enrolled at the Folkwang musical academy in Essen, Germany, for post-graduate studies in composition with professor Wolfgang Hufschmidt and later at the University of Athens for post-doctorate studies in musicology. Since 1991 he has been professor of composition at the School of Music of the Academy of Fine Arts (the former Superior Institute of Fine Arts), at Tirana. Between 1997 and 1999 he was director of the *Teatri i Operës dhe I Baletit* [Opera and Ballet Theatre] in Tirana, one of the most successful personalities ever to hold this position. Since 2001 he has been the head of the Department for Cultural Heritage of the Albanian Ministry of Culture. By decree of the Albanian Council of Ministers, he was appointed Associate Professor for Research (2000) and Head Professor for Research (2004). He is the

president of the Albanian Council for Music and a member of *Unesco's* International Institute of Music. In addition to the First Prize awarded him at the *Dimitris Mitropoulos* composers' competition for the *Opera of the Earth* he has been honoured with 11 other prizes, both in Albania and abroad, including Italy and France.

Tole's approach to composition is characterized by his use of broad gestures, rhythmic vitality and brilliant tone colours. His earlier works such as *Kontrast* (1989) and the *Concerto for Orchestra* (1990) hover intelligently between a post-romanticism and neoclassicism, and make recourse to folk themes and vivid ostinato rhythms as points of departure for explorations of harmony and timbre, rather daring for the musical moeurs of communist Albania at that time. After the collapse of socialism and its enormous, when compared with the country's population, system of musical education and production, Tole, like most of the Albanian composers, turned to chamber music, successfully adopting atonality. The dynamic and emotional contrasts, as well as his overlapping of tone-colours became more intense. The works *Epitaf dhe britmë* [Epitaph and Primeval Scream] (1992-93) and *Pheromones* (1993) rank among the happiest achievements of Albanian music during the 1990s. In spite of the richness of his musical vocabulary with its atonality and use clusters, his music retains its unbreakable links with primeval Albanian folk music, especially of the south, which represents one of the most ancient forms of vocal polyphony on the European continent. It is precisely thanks to such links that Tole's musical arguments are so convincing.

Tole was not the first Albanian composer attracted to the ancient Greek tragic poets, Aeschylus in particular. In 1965, Kristo Kono (1907-93), one of the earliest Albanian composers, composed a one-act opera, *Prometheus Bound*, on a text by Vangjush Ziko. Enver Hoxha, who unfortunately cared more for works inspired by contemporary socialist life, rejected the work which remains unperformed to this very day. Independently of the other libretti used in operas submitted to the 2002 *Dimitris Mitropoulos* competition, Tole's choice of the Aeschylean Eumenides turned out to be a most intelligent and felicitous one. A text both profoundly political and universally human, it represents the ultimate triumph of enlightened reason and justice over the

dark impulses of the human subconscious, as the Erinnyes (Furies) are transformed into *Eumenides*. Equally felicitous has been the choice of the author of the albanian translation of Aeschylus' text, none other than Ismail Kadare, a writer of worldwide reputation, who has also written a sagacious essay on Aeschylus entitled *Eskili, ky humbës i madh* [Aeschylus, this great loser], also translated into Greek.

The opera itself is in three acts, including an overture, 17 separate numbers (scenes) and three orchestral interludes:

Act One: overture, numbers 1-7, and two interludes: the first between nos 1 and 2, and the second (performed by folk instruments) after no. 7.

Act Two: nos 8-16, with an interlude between nos 14 and 15.

Act Three (Finale): no. 17.

Considering Aeschylus text almost ready for his purposes, Tole has set it to music almost in its entirety, with the exception of some purely narrative parts, which delayed the action. Generally speaking his musical language is a contemporary one, with inventive harmonies and dissonances as well as bold gestures, both melodic and rhythmic. These quite often appear to originate from the folk polyphony of southern Albania, fruitfully exploited by the composer. In Apollo's aria (Act I., no. 2) he introduces a fragment of the famous Second Delphic Hymn. Moreover, he makes extensive use of *leitmotifs*, perhaps the most important being the one used for the name of Aeschylus, consisting of the notes A, E-flat, C and E! The *leitmotif* of the Eumenides, is an inversion of the one used for «Aeschulus». One more *leitmotif* consisting of four notes, b, d, c sharp and d sharp, was discernible, among 5 of the 17 numbers already performed during the singers' competition (Athens Concert Hall, 3 Dec 2003)

These five numbers were:

- 1) Pythias aria, (no 1), a revival in sound of the majestic Dephic landscape, with a highly inventive solo flute and a shattering dramatic climax.
- 2) Apollo's aria (no 2), on the four-note *leitmotif*, already mentioned.
- 3) Clytemnaestra's aria (no. 4), a real pearl of musical inspiration: an extensive bassoon solo, of archaic character, followed by an other flute solo, with the haunting four-note *leitmotif*.
- 4) Orestes's aria (no. 8) with distant primeval echoes of Balkan folk archetypes, also leading to a shattering climax.
- 5) Athena's aria (no. 8) on two themes in the brass, consisting of intervals of fourths and semitones.

Concluding this short introduction, we consider Vasil S. Tole's *Eumenides* a score worthy of wide, international propagation, and above all, a fully staged performance. We wholeheartedly wish and hope that tonight's world première, in concert form, will only be the beginning of a brilliant career for this work.
GEORGE LEOTSAKOS.

ORCHESTRA OF COLOURS, Greece.

Thanks to the originality of its programs, substantially differing from those of conventional symphony orchestras, the *Orchestra of Colours*, founded in 1989 by Manos Hadjidakis, can boast of an unfailingly creative activity. Its fluid organization, the high professional level of its members, and the flexible assignment of the number of rehearsals geared to the different technical requirements of each program, are the guarantee for its artistic achievements.

Although the whole orchestra consists of 80 players and appears quite often at the Athens Concert Hall, it also appears in smaller formations at the *Aliki* theatre, the *Melina Merkouri* Foundation, the *Hora* theatre, the *Hellenic-American Union* and other locations. In recent years, it has expanded its activities abroad, with highly successful concerts in Budapest, Lisbon, London, Tirana and in Cyprus.

The main focus of its concerts and activities is based on intelligent programming and careful choice of the repertoire. Its programs bring forth unknown 20th century masterpieces as well as unjustly neglected works from earlier periods.

Moreover the orchestra places a particular emphasis on the presentation of works by Greek composers, either with concert entirely devoted to the most eminent ones or by commissioning works from composers of the younger generation.

Finally, the importance of the *Dimitris Mitropoulos* International Competition organized every year alternately for composers or conductors should be particularly stressed, as the number of participants in both activities from all countries increases steadily year by year.

ALPARSLAN ERTÜNGEALP, conductor, Turkey.

He was born in Istanbul, where at a very early age he began piano lessons. Having studied at the *Franz Liszt Music Academy*, Budapest, after successfully concluding his postgraduate piano studies, he obtained the same degree in conducting (2000). He was distinguished at the 9th International Conductors' Competition in Budapest (1998), at the 3rd *Prokofiev* International Competition in Saint Petersburg and obtained the First Prize at the *Dimitris Mitropoulos* International Conducting Competition, in Athens (2002). In 2001-05 he was the principal guest conductor of the *Savaria State Symphony Orchestra* in Hungary. In 2002 he founded in Budapest the *Academia Chamber Orchestra*, subsequently becoming its artistic director. Concurrently, he appears as conductor with several other orchestras, such as the *Franz Liszt* Chamber Orchestra, the Saint Petersburg Philharmonic, the London Royal Philharmonic, the state symphony orchestras of Ankara and Istanbul, the *Orchestra Sinfonica Siciliana* and the *Orchestra della Toscana*.

SINGERS AND OTHER PERFORMERS

HIROYUKI NARITA, *bass-baritone, Japan (Apollo).*

Born in 1968 in Miyagi, Japan, he studied singing and opera at the *Kuidachi College* in Tokyo. Winner of the First (1996) and Third (2000) Prizes in *Japan's Vocal Competition* as well as the Second Prize in the *Fujisawa Opera Competition* (2002) He first appeared on the stage (Tokyo, 1996) as Figaro in Rossini's *Il barbiere di Siviglia*. He later appeared as Escamillo (*Carmen*), Conte di Luna (*Il trovatore*), Germont (*La traviata*), René (*Un ballo in maschera*) and in Fauré's *Requiem*. His forthcoming appearances include the roles of the Marquis de Posa (*Don Carlos*), Michele (*Il tabarro*) and the title role in *Andrea Chenier*. He is on the staff of the *Nikkai Opera* in Tokyo.

WEI LONG-TAO, *tenor, China (Orestes).*

Born in Hephei, China, he studied classical singing at the Shanghai Conservatory, continuing his studies at the *University of Southern California* (Los Angeles, U.S.A) and later at the *Julliard School* (New York, U.S.A.) In 1991 he collaborated with the *Opera Laboratory* of the Zürich Opera (Switzerland). He began his professional career as a baritone, later becoming a tenor. He has appeared on lyric stages in Italy and Germany. His plans for the near future include the roles of Florestan (*Fidelio*) and the title role in Verdi's *Don Carlo*.

KATERINA HEBELKOVA, *soprano, Czech Republic (Athena).*

Born in 1978 in Jihlava, Czech Republic, she studied classical singing with Daphne Evangelatos at the Music and Theatre Academy in Munich, Germany, having also attended advanced courses in German, French and Slavic singing. She was awarded the 2nd Prize at the *Dvorak International Competition* and the *Jarmila Novotna* prize for young singers. She gave many recitals in Germany, Czech Republic, Italy and Switzerland. She has performed alto roles in operas such as *The Cunning Little Vixen*

of Janacek, *Rodrigo* of Haendel, an opera-collage by Markus Härtel, in *Scherz, Satire, Ironie und Tiefere Bedeutung* [Joke. Satire, Irony and Deeper Meaning] by Detlev Glanet, and as Cherubino in Mozart's *Le nozze di Figaro*. In 2003 in Seville, she performed the title role in Bizet's *Carmen* and in 2004 Romeo in Bellini's *I Capuleti ed I Montecchi*. During the 2004-5 season, she assumed the title role (Angelina) in Rossini's *La Cenerentola*.

ANNA TONEEVA, *alto, Russia (Pythia).*

Born in Russia in 1994, she graduated from the School for Choral Conducting of the *Glinka State Conservatory* (Nizhni-Novgorod) and in 2002 from the Opera Department of the *Rimsky-Korsakov Conservatory* (Saint Petersburg). Since 1992 she has collaborated with the *Glinka State Academic Capella*, and as a soloist with the *Moussorgsky State Academic Theatre*. In 2004, she concluded her postgraduate studies at the *Musikhochschule* in Köln, Germany, under professor Edda Moser. She later collaborated with the *Mariinsky State Theatre* and appeared in opera performances in Europe and the U.S.A. Her repertoire includes operas of Verdi, Moussorgsky, Wagner, Tchaikovsky and others.

MICHIKO HAYASHI, *mezzo-soprano, Japan (Coryphee).*

Born in 1972, in Saïtama, Japan. She studied singing at the Tokyo Music College and at the *Toho-Gakuen Academy*. She was awarded the first prizes at the competitions of Mantova (Italy) and Salzburg, Austria, for young musicians and continued her studies at the Opera Singers Institute of the New National Theatre in Tokyo. She has performed Cherubino (*Le nozze di Figaro*) Haensel (in *Humperdinck's Haensel und Gretel*), Oktavian (in Richard Strauß *Der Rosenkavalier*) Gymnasiast (in Berg's *Lulu*), Zerlina (*Don Giovanni*) and was a soloist in Beethoven's *Ninth Symphony*. Her plans for the near future include the roles of Dorabella (*Così fan tutte*), and the Composer (in Strauß's *Ariadne auf Naxos*). She is a member of the staff of the *Nikkai Opera*, in Tokyo.

ANNA PANGALOU, mezzo-soprano, Greece (Coryphee).

Born in Athens, she studied classical singing with Frangiskos Voutsinos, Marina Krilovici and M. Stamataki, graduating from the *Athenaeum* Conservatory (in the class of Marina Krilovici). She also took lessons in interpretation with Aris Christofellis and Ghena Dimitrova. She has also studied with Christa Ludwig the roles of Santuzza (*Cavalleria rusticana*), Amneris (*Aida*), Dalila (*Samson and Dalila*) as well as J.S.Bach's oratorio *St Matthew Passion*, in addition to Mahler's lieder cycle on poems by F. Rückert. She has taken part in opera performances, given recitals and participated in concerts of contemporary music in various Greek cities.

TATIANA ROUBINSKAJA, alto, Russia (Pythia).

Born in 1968 in Moscow, she graduated from the Classical Singing Department of her native town's Pedagogical Institute. In 1998 she completed her post-graduate studies at the *Piotr Ilyitch Tchaikovsky* State Conservatory in Moscow. In 1999 she attended advanced courses with Carlo Casutta and Birgit Nilsen. In 2002 she participated in concerts of the Norwegian ensemble *Bergen Barock* and in 2003 she was distinguished at the *Dimitri Mitropoulos* Competition for Singers. As a soloist of the Moscow State Academic Philharmonic, she has performed the roles of Paulina (in Tchaikovsky's *Queen of Spades*), Olga (in Tchaikovsky's *Eugene Onegin*), Lyubasha (in Rimsky-Korsakov's *The Czar's Bride*) as well as works by Schubert, Schumann, Mahler, Wagner etc.

VOULA AMIRADHAKI, soprano, Greece (Ghost of Clytemnaestra).

Born in Athens she studied at the *Conservatory of the Piraeus League* concluding her vocal studies (classes of Marina Krilovici and Vassilis Nikolaïdis for opera direction.) at the *Athenaeum* Conservatory, Athens. She has also successfully completed studies in harmony, counterpoint and fugue and received a diploma in piano. Having obtained a scholarship from the *Maria Callas Foundation*, she has attended advanced courses (2002-05) given by Maria-Luisa Cioni and the conductor Roberto

Negri. She made her début on the stage as Santuzza (*Cavalleria rusticana*). Thanks to notice received at the *Dimitris Mitropoulos* Competition for Singers (December 2003) she assumed the role of Clytemnaestra in Vasul S. Tole's opera *Eumenides*. She was also honoured at the Kaleidos International Competition, Palermo, May 2004, at the Grand Prix «*Maria Callas*», March 2005, and at the Mantova International Competition (May 2005). She has participated in many concerts both in Greece (including appearances at the Athens Concert Hall) and abroad.

MONICA GUILLÉN CHAVEZ, soprano, Mexico (Ghost of Clytemnaestra).

She was born in Mexico City where she began the study of piano and singing, continuing at the University of Music and Fine Arts in Vienna under Margarita Lilova. She has collaborated with many distinguished artists such as Dame Gwyneth Jones, Ghena Dimitrova, Walter Berry, William Matteuzzi, Thomas Hampson and Horst Günther, covering a wide repertoire. As a soloist she has appeared in famous concert halls in Mexico, Austria, Switzerland, Spain, Germany, Romania, Hungary, Slovenia, Bulgaria, Czech Republic, Italy, etc. and has been awarded several international prizes. Several of her appearances in opera and recitals have been recorded. She has performed the roles of Fiordiligi (*Così fan tutte*), Mimi (*La Bohème*) Liu (*Turandot*), Micaela (*Carmen*), Tosca, etc.

PANOS LOUMAKIS, pianist, opera coach, Greece.

Born in Sparta, he studied piano at the Thessaloniki State Conservatory and the *Franz Liszt Music Academy* in Budapest. He also took lessons from pianists Domna Evnouhidou and Jenny Protopapa. He has appeared in many concerts, both in Greece and abroad and as a soloist with the Thessaloniki State Orchestra and has made recordings for the Hellenic Radio. He is associated with the National Opera of Greece, the Athens Concert Hall, the Athens Festival, the International Arts Center *Athenaeum* etc.

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Job Title :

Page No.

VALERY ORESKIN, *chorus conductor, Russia (settled in Greece).*

Born in 1967, he studied music and choral conducting at the *Sveshnikov* Choral College, and the *P. I. Tchaikovsky Conservatory*, both in Moscow. During his studies he worked with famous Moscow chorales. He participated in conducting seminars given by the famous German conductor Helmut Rilling. In November 1994, he founded in Athens the vocal ensemble *Emmeleia*, which in August 1995 participated in the world première of Theodore Antoniou's opera *Bacchae*. He teaches at the *Philippos Nakas* conservatory in Athens and quite often participates in the concerts of the Union of Greek Composers. He has also appeared at the Athens Concert Hall and the Herod Atticus theatre.



Vasil S. TOLE

Selected Works

I STAGE WORKS:

- _Stinet [Seasons], one-act ballet on texts of the Albanian poet Naïm Frashëri, 1998.
- _Eumenides, opera in three acts, based on the tragedy by Aeschylus, Albanian translation by Ismaïl Kadare, 2001-22 Nov. 2003. World première (in concert performance), Athens, Herod Atticus Theatre, 1 Oct. 2005.

II ORCHESTRAL:

- _Suite, 4 movements, 1986.
- _Symphonic poem, in d, 1987.
- _Metamorphosis, rondo, in e, for string orchestra, 1988.
- _Kontrast [Contrast], symphonic variations, in a, on a Greek folksong, 1989.
- _Concerto for Orchestra, 1990.
- _Rend o Maratonomak [Run, O Fighter of Marathon], symphonic scherzo, in a minor, completed 1991, first perf. 23 Jan 1992
- _Genotype, 1996.
- _Trias, for flute and chamber orch., 1996.
- _A psalmodie bono, for string orchestra, 1999.
- _Suite, on Greek folksongs

III CHAMBER:

- _Sonata, in 3 movements, for violin, and piano, 1988.
- _Suite, on Përmet folk themes, in 6 movements, for violin and piano, KeM, 22 May 1990.
- _Scherzo, for clarinet and piano, 1990.

- _Five sketches, for string quartet, 1991.
- _Epitaf dhe britmë [Epitaph and Primeval Scream], for flute, clarinet, bassoon, piano and string quartet, 1992-93.
- _Pheromones, for flute, clarinet, violoncello, and piano, 1993.
- _Avaz, for four bassoons, 1994.
- _Avaz II, for 2 flutes, clarinet, 5 violins, 3 violas, 2 drums, 1994.
- _DdA, for string quartet, 1995.
- _”W” in memoriam, for clarinet, piano, violin, violoncello and percus-sion, 1995.
- _Ep-event, for violin, viola and violoncello, 1997.
- _Shatra-Patra, for 3 daulla, 1997.
- _HOAX, for violoncello solo, 1999.
- _Dikotomi [Dichotomy], for flute, oboe, clarinet, bassoon and horn, 2000.

IV VOCAL:

- _Five folksongs, solo voice and piano, (one each. for soprano, tenor, 3. baritone, mezzo-soprano and soprano), n.d.
- _Këngët e Jutbinës [Songs of Jutbin] (folk texts) a song cycle, for tenor, baritone and piano, 1987.
- _Kosova (Ali Podrimja) for bass and piano, 1989.
- _Kënga e bilibilit [The Song of the Nightingale] (unknown), 1989?.
- _Byzantine (on syllables: anane, tererem etc), for bass and piano, 1994.
- _Sarajevalium (Ervin Hatibi), for baritone and piano,
- _Këngëze [Little Song] (Përmet folksong), S, pf, 1998.
- _Iso-Lament, for 16 female voices, 1995.
- _’mbush mali (Lazgush Poradeci), for baritone and piano, 2000.
- _Old boatmen (Arian Leka) for soprano and piano, 2001.

V. P I A N O:

- _5 small pieces, n.d.
- _Rondo.Moderato grazioso, in b minor 1988.
- _Portreti simbolik [Symbolic Portrait] 1992
- _Age of Cage, 1993.
- _”88”, 1994.
- _R.I.P. (Rest in Peace), 1997.

W r i t i n g s:

- _Aspekte historike në evolucionin e muzikës popullore instrumentale të Shqipërisë së jugut [Historical aspects concerning the development of instrumental folk music in southern Albania], dissertation, Academy of Arts (Tirana, 1994);
- _Muzika dhe letërsia [Music and Literature] (Tirana, 1997);
- _Sazet: muzika me saze e Shqipërisë së jugut [Saz music in southern Albania] (accompanied by a CD, Tirana, 1998);
- _Folklori muzikor [Folk Music], vol. I. Polifonia Shqiptare [Albanian Polyphony] (Tirana, 1999);
- _Folklori muzikor [Folk Music], vol. II. Struktura dhe analize [Structure and Analysis] (Tirana,2000)
- _Folklori muzikor [Folk Music]: Monofonia Shqiptare [Albanian Mono-phononic Music](2002);

_Himni Kombëtar [The (Albanian)National Anthem], (accompanied by a CD), (Tirana, 2003);

_The Albanian intangible heritage in CD, iso-polyphony and monody (text, accompanied by 2 CD), (2004);

_Cluster, muzikologji dhe kompozimi [Cluster, Musicology and Compo-sition] (2004);

_ Odiseja dhe sirenat, grishje drejt viseve iso-polifonike të Epirit [Odysseus and Sirenes: A temptation towards the iso-polyphonic regions of Epirus] (2005);