

luca belcastro

las mariposas bailan... en la nada (1997)

for 5 players

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4/4 ♩ = 60

flute

clarinet

piano

violin

cello

* premere, senza suonare, i tasti prima della percussione delle corde / pull down, without sounds, the keys before the percussive of the strings

** - abbassare il pedale subito dopo aver rilasciato i tasti / - pull down the pedal just after the release of the keys

3

fl.

cl.

pf.

vn.

vc.

flatt.

W.T.

p

il più f possibile

mf

f

p

pizz.

arco

mf

f

p

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

5

flatt. (d.)

fl. *p* *il più f possibile*

cl.

pf. *mf* *f* *p*

vn. *f* *p* *mp* *gliss.*

vc. *f* *p*

III c. V
IV c. V



7

fl.

cl.

pf.

vn. *f* *p* *mp* *gliss.* *f* *p*

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

III c. V
IV c. V

9

flatt.....

fl. *p*

cl. *p* (soffio e suono / breath and sound) *p*

pf. *mf* *f* *Red.*

vn.

vc. *f p mf f p* *gliss.* *IV c.*



11

flatt.....

fl. *p* *il più f possibile* *p*

cl. *f*

pf. *mf* *f* *Red.*

vn. *f p*

vc. *f p* *III c.*

W.T.

13

fl. *flatt.*

cl. *(soffio e suono / breath and sound)*

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

vn. *mp* *f* *p*

vc. *mp* *f* *p*



16

fl.

cl. *(soffio / breath)* *mf* *ff* *mf*

pf.

vn. *f* *p* *mp*

vc. *mp*

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

19

(soffio / breath)

fl. *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

cl. *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *mp*

pf.

vn. *8^{va}*

vc.



22

(soffio e suono
breath and sound)

flatt. *mp* *il più f possibile*

W.T.

fl. *mp* *il più f possibile*

cl. *mf* *f* *p* *mf* senza pedale

pf. *mf* *f* *p* *mf* senza pedale

vn. *f* *p*

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

pizz. arco *II c.* *V* martellato al tallone

25

fl. *mf*

cl. *mp* (soffio e suono
breath and sound)

pf. *mf*

vn. *f* martellato al tallone

vc. *f*



27

fl. *mp* (soffio e suono
breath and sound)
flatt.
W.T. *il più f possibile*

cl. *mp*

pf. *mf* *f* *8vb.* *f*
mf senza pedale

vn. *f* *p* *f* martellato al tallone

vc. *f* *p* *f* martellato al tallone

29

fl. *(soffio / breath)* *mf* *ff* *mf*

cl. *(soffio / breath)* *FF* *mf* *ff* *mf* *ff* *mf*

pf. *mf*

vn. *mf* *ff* *mf* *ff* *mf*

vc. *ord.* *pizz.* *mf*



31

fl. *ff* *mf* *ff* *mf*

cl. *ff* *mf*

pf. *mf* *f* *p*

vn. *ord.* *f* *p*

vc. *arco* *f* *p*

33

fl. *FRR mf* *ff* *FRR mf*

cl. *FF mf* *ff* *FF mf* *ff*

pf. *mf senza pedale*

vn. *martellato al tallone* *f* *martellato al tallone*

vc. *f*



35

fl. *ff* *FRR mf* *ff* *FRR mf* *pp*

cl. *FF mf* *ff* *FF mf* *pp*

pf. *mf*

vn. *ord. III c.* *IV c.* *pp*

vc. *ord. I c.* *II c.* *pp*

37

Musical score for measures 37-39, featuring five staves: fl. (flute), cl. (clarinet), pf. (piano), vn. (violin), and vc. (viola). The flute and clarinet parts include trills and triplets, with dynamics *pp* and *mf*. The piano part features complex chordal textures with dynamics *pp* and *mf*. The violin and viola parts consist of sixteenth-note patterns with dynamic markings *pp sempre* and articulation marks such as *I c.*, *II c.*, *III c.*, and *IV c.*.



40

Musical score for measures 40-42, featuring five staves: fl. (flute), cl. (clarinet), pf. (piano), vn. (violin), and vc. (viola). The flute and clarinet parts include trills and triplets, with dynamics *pp*. The piano part features complex chordal textures with dynamics *pp* and *mf*. The violin and viola parts consist of sixteenth-note patterns with dynamic markings *pp sempre* and articulation marks such as *II c.* and *III c.*.

43

Musical score for measures 43-45. The score is for five instruments: flute (fl.), clarinet (cl.), piano (pf.), violin (vn.), and viola (vc.).

- fl.:** Treble clef. Measure 43 has a whole note chord. Measure 44 has a sixteenth-note scale starting on G4, with a 5-fingered run and a 3-fingered triplet. Measure 45 has a whole rest.
- cl.:** Treble clef. Measure 43 has a whole note chord. Measure 44 has a sixteenth-note scale starting on G4, with a 5-fingered run. Measure 45 has a whole rest.
- pf.:** Grand staff. Measure 43 has a piano (*pp*) accompaniment. Measure 44 has a forte (*f*) accompaniment. Measure 45 has a whole rest. A circled *arco* marking is present below the staff.
- vn.:** Treble clef. Measure 43 has a whole note chord. Measure 44 has a whole note chord. Measure 45 has a whole note chord. A circled *arco* marking is present below the staff.
- vc.:** Bass clef. Measure 43 has a whole note chord. Measure 44 has a sixteenth-note scale starting on G3, with a 5-fingered run and a 6-fingered run. Measure 45 has a whole note chord. A circled *arco* marking is present below the staff.

Dynamic markings: *pp*, *f*, *p*.

Performance markings: *pizz.*, *arco*, *1c.*

Rehearsal marks: *arco* in circles.



46

Musical score for measures 46-48. The score is for five instruments: flute (fl.), clarinet (cl.), piano (pf.), violin (vn.), and viola (vc.).

- fl.:** Treble clef. Measures 46-48 have whole rests.
- cl.:** Treble clef. Measures 46-48 have whole rests.
- pf.:** Grand staff. Measure 46 has a piano (*pp*) accompaniment. Measure 47 has a forte (*f*) accompaniment. Measure 48 has a piano (*pp*) accompaniment. A circled *arco* marking is present below the staff.
- vn.:** Treble clef. Measure 46 has a whole note chord. Measure 47 has a whole note chord. Measure 48 has a whole note chord. A circled *arco* marking is present below the staff.
- vc.:** Bass clef. Measure 46 has a forte (*f*) *pizz.* marking. Measure 47 has a piano (*p*) *arco* marking. Measure 48 has a forte (*f*) *pizz.* marking. A circled *arco* marking is present below the staff.

Dynamic markings: *pp*, *f*, *p*.

Performance markings: *pizz.*, *arco*.

Rehearsal marks: *arco* in circles.

49

Musical score for measures 49-51. The score includes staves for flute (fl.), clarinet (cl.), piano (pf.), violin (vn.), and viola (vc.).

- fl.:** Rests throughout.
- cl.:** Starts with a *pp* dynamic, playing a melodic line with a 5-measure slur. Ends with a rest.
- pf.:** Starts with a *pp* dynamic, playing a complex arpeggiated figure. Ends with a *f* dynamic. Includes a *scia* marking.
- vn.:** Starts with a *f* dynamic, playing a sustained chord. Ends with a rest.
- vc.:** Starts with a *p* dynamic, playing a 5-measure slur. Includes markings for *arco*, *Il c.*, *pizz.*, and *f*. Ends with a *p* dynamic, playing a 5-measure slur.



52

Musical score for measures 52-54. The score includes staves for flute (fl.), clarinet (cl.), piano (pf.), violin (vn.), and viola (vc.).

- fl.:** Rests until measure 54, then plays a 3-measure slur with a *pp* dynamic.
- cl.:** Starts with a 3-measure slur, then a 5-measure slur. Ends with a *pp sempre* dynamic and a trill (*tr*) marking.
- pf.:** Starts with a *pp* dynamic, playing a complex arpeggiated figure. Ends with a *f* dynamic. Includes a *scia* marking.
- vn.:** Starts with a *f* dynamic, playing a melodic line with a 3-measure slur and a 5-measure slur. Includes markings for *pont. alla punta*, *saltellato*, and *ord.* Ends with a *p* dynamic.
- vc.:** Starts with a *mf* dynamic, playing a 3-measure slur. Includes markings for *pont. alla punta*, *ord.*, and *p*. Ends with a *p* dynamic.

55

fl. *mf* *pp* *mf* *pp* *mf* *pp*

cl. *pp*

pf. *pp* *f* *rit.*

vn. *mf* *III c.* *pont. alla punta*

vc. *mf* *pont. alla punta*

58

fl. *mf* *pp* *mf*

cl. *pp*

pf.

vn. *f*

vc.

61

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

- fl.:** Starts with *mp*, followed by a five-measure rest, then *pp* and *mp*, another five-measure rest, *pp*, *mp*, and ends with *mf*.
- cl.:** Remains silent throughout.
- pf.:** Remains silent throughout.
- vn.:** Starts with *mp*, includes the instruction "pont. alla punta" with a five-measure rest, and ends with *f*.
- vc.:** Remains silent throughout.



64

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

- fl.:** Starts with *mp*, followed by a five-measure rest, *mf*, and ends with *mp*.
- cl.:** Starts with *pp* and the instruction "sempre".
- pf.:** Starts with *p* and the instruction "sord.". The right hand has a five-measure rest, and the left hand has a five-measure rest.
- vn.:** Starts with *mp*, includes a three-measure rest, and ends with *f*.
- vc.:** Starts with "ord." and "III c.", followed by a five-measure rest, and ends with *pp*.

67

Musical score for measures 67-69. The score includes staves for flute (fl.), clarinet (cl.), piano (pf.), violin (vn.), and viola (vc.).

- fl.:** Starts with a trill on G4. The main melody features a triplet of eighth notes (G4, A4, B4) and a quintuplet of eighth notes (G4, A4, B4, A4, G4). Dynamics range from *pp* to *mf*.
- cl.:** Plays a sustained note on G4. Dynamic is *pp sempre*.
- pf.:** The right hand is silent. The left hand plays a sustained chord on G4 and B4. Dynamic is *p*.
- vn.:** Enters in measure 68 with a melody. Dynamics range from *mp* to *f*. Includes a *V* (vibrato) marking.
- vc.:** Enters in measure 68 with a melody. Dynamics range from *pp* to *f*. Includes a *V* marking and a *II c.* (second chance) marking.



70

Musical score for measures 70-72. The score includes staves for flute (fl.), clarinet (cl.), piano (pf.), violin (vn.), and viola (vc.).

- fl.:** Plays a melody starting on G4. Dynamic is *p*. Includes a quintuplet of eighth notes.
- cl.:** Plays a sustained note on G4.
- pf.:** The right hand is silent. The left hand is silent.
- vn.:** Enters in measure 71 with a melody. Dynamics range from *mf* to *p* to *mf*. Includes *ord.* (order) and *V* (vibrato) markings.
- vc.:** Enters in measure 71 with a melody. Dynamics range from *mp* to *f* to *mp*. Includes *ord.* and *V* markings. The instruction *pont. alla punta* is written above the staff.

73

Musical score for measures 73-75. The score includes parts for Flute (fl.), Clarinet (cl.), Piano (pf.), Violin (vn.), and Viola (vc.).

- fl.:** Starts with a trill (*tr*) and *pp* dynamic.
- cl.:** Starts with a trill (*tr*) and *pp* dynamic.
- pf.:** Remains silent.
- vn.:** Features a melodic line with *mf* dynamics, *gliss.* (glissando), *III c.* (triplets), and *ord.* (orders) markings.
- vc.:** Features a bass line with *f*, *p*, *f*, *mp*, and *p* dynamics, including *pont.* (ponticello) and *ord.* markings.



76

Musical score for measures 76-78. The score includes parts for Flute (fl.), Clarinet (cl.), Piano (pf.), Violin (vn.), and Viola (vc.).

- fl.:** Remains silent until measure 78, where it plays a note with *pp* dynamic.
- cl.:** Features a sustained note with *pp sempre* dynamic and a *flatt.* (flattening) instruction.
- pf.:** Remains silent.
- vn.:** Features a melodic line with *f*, *mp*, and *mf* dynamics, including *ord.* and *pont.* markings.
- vc.:** Features a bass line with *mp*, *f*, *p*, *f*, *p*, *mp*, and *f* dynamics, including *ord.* and *pont.* markings.

79

Musical score for measures 79-80. The score is for five instruments: flute (fl.), clarinet (cl.), piano (pf.), violin (vn.), and viola (vc.).

- fl.:** Starts with a whole rest. In measure 79, it plays a sixteenth-note pattern starting on G4, marked *mf*. In measure 80, it plays a sixteenth-note pattern starting on A4, marked *flatt.*, *mp*, and *p*. A slur with a '5' is under the notes in measure 80.
- cl.:** Starts with a whole rest. In measure 79, it plays a sixteenth-note pattern starting on G4, marked *mf*. In measure 80, it plays a sixteenth-note pattern starting on A4, marked *mp*. A slur with a '5' is under the notes in measure 79.
- pf.:** Starts with a whole rest. In measure 79, it plays a sixteenth-note pattern starting on G4, marked *p*. In measure 80, it plays a sixteenth-note pattern starting on A4, marked *p*. Slurs with '6' and '7' are under the notes in measure 79. Slurs with '3' and '5' are under the notes in measure 80.
- vn.:** Starts with a whole rest. In measure 79, it plays a sixteenth-note pattern starting on G4, marked *mf*. In measure 80, it plays a sixteenth-note pattern starting on A4, marked *f*. Slurs with '5' and '5' are under the notes in measure 80. A 'pont.' marking is above the first measure.
- vc.:** Starts with a whole rest. In measure 79, it plays a sixteenth-note pattern starting on G4, marked *mf*. In measure 80, it plays a sixteenth-note pattern starting on A4, marked *f*. Slurs with '3' and '5' are under the notes in measure 80.



81

Musical score for measures 81-82. The score is for five instruments: flute (fl.), clarinet (cl.), piano (pf.), violin (vn.), and viola (vc.).

- fl.:** Starts with a whole rest. In measure 81, it plays a sixteenth-note pattern starting on G4, marked *mp*. In measure 82, it plays a sixteenth-note pattern starting on A4, marked *p*. A slur with a '6' is under the notes in measure 82.
- cl.:** Starts with a whole rest. In measure 81, it plays a sixteenth-note pattern starting on G4, marked *p*. In measure 82, it plays a sixteenth-note pattern starting on A4, marked *p*. A 'tr' marking is above the first measure.
- pf.:** Starts with a whole rest. In measure 81, it plays a sixteenth-note pattern starting on G4, marked *p*. In measure 82, it plays a sixteenth-note pattern starting on A4, marked *p*. Slurs with '3', '5', and '7' are under the notes in measure 81. Slurs with '5' and '5' are under the notes in measure 82.
- vn.:** Starts with a whole rest. In measure 81, it plays a sixteenth-note pattern starting on G4, marked *p*. In measure 82, it plays a sixteenth-note pattern starting on A4, marked *p*. Slurs with '3' and '3' are under the notes in measure 82. A 'ord.' marking is above the first measure. A 'II c. V' and 'III c.' marking is above the notes in measure 82.
- vc.:** Starts with a whole rest. In measure 81, it plays a sixteenth-note pattern starting on G4, marked *p*. In measure 82, it plays a sixteenth-note pattern starting on A4, marked *p*. Slurs with '5' and '6' are under the notes in measure 82. A 'ord.' marking is above the first measure. A 'I c.' marking is above the notes in measure 82.

83

Musical score for measures 83-84. The score is for five instruments: fl. (flute), cl. (clarinet), pf. (piano), vn. (violin), and vc. (viola). The flute part features a melodic line with a trill (tr) and dynamic markings of *mp* and *p*. The clarinet part has a similar melodic line with dynamic marking of *mp*. The piano part consists of a complex rhythmic accompaniment with dynamic markings of *mp* and *p*. The violin part has a melodic line with dynamic marking of *p* and includes fingering instructions like *III c.* and *V*. The viola part has a melodic line with dynamic marking of *p* and includes fingering instructions like *II c.* and *V*. A double bar line is present at the end of measure 84.

85

Musical score for measures 85-86. The score is for five instruments: fl. (flute), cl. (clarinet), pf. (piano), vn. (violin), and vc. (viola). The flute part features a melodic line with a trill (tr) and dynamic markings of *p* and *mp*. The clarinet part has a similar melodic line with dynamic marking of *mp*. The piano part consists of a complex rhythmic accompaniment with dynamic markings of *p* and *mp*. The violin part has a melodic line with dynamic marking of *p* and includes fingering instructions like *III c.* and *IV c.*. The viola part has a melodic line with dynamic marking of *p* and includes fingering instructions like *III c.* and *IV c.*.

87

fl. *p* 7

cl. *p* *mp* *p* 9 5 *tr* (b.a.)

pf. 5 7 *mp*

vn. *p sempre* 3 (d) III c. 7 V

vc. *p sempre* 5 6 7 V II c.

89

fl. *mp* 6 6 *p*

cl. *mp* *p* 5 3 11

pf. 3 6 7 *p*

vn. 5 II c. III c. I c.

vc. 3 6

91

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

cl. *mp* *p* *tr*

pf. *p* *red.* *p*

vn. *red.* *IV c.*

vc. *red.* *III c.*



93

fl. *mp*

cl. *mp* *tr*

pf. *gliss.*

vn. *mp* *gliss.*

vc. *mp* *gliss.* *pizz.* *p*

durata: 6' 30" ca.

WORK LIST OF LUCA BELCASTRO

ORCHESTRAL AND CHORAL COMPOSITIONS

with vocal or instrumental soloists too

03. **...ariconbà** - (1991) ... 10' 00" - string orchestra [10.4.3.2]
(Rugginenti Editore - Milano - RE50759)
05. **I gatti lo sapranno** - (1995) ... 12' 00" - soprano and orchestra
[3 (I Ott.), 3.3 (III Cl.b.), 3 (III Cfg.) / 4.3.3.1. / Tp. Perc. (2 esec.) A. Pf. / Strings]
verses by Cesare Pavese
(Fondazione Valentino Bucchi - Roma - anno XVII n° 3 - marzo 1997)
06. **Martha** - (1996) ... 17' 00" - solos, choir and orchestra
[soprano (Marta), tenor (Storico), baritone (Cristo), basso (Servo)
3 (I Ott.), 3.3 (III Cl.b.), 3 (III Cfg.) / 4.3.3.1. / Tp. Perc. (2 esec.) A. Pf. / Strings]
from the Gospel of St. John
07. **You, wind of March** - (1997) ... 16' 00" - soprano, baritone and orchestra
[2.2.2.2. / 2.2.-.-. / Tp. Perc. (2 esec.) Pf. / Strings]
verses by Cesare Pavese
09. **... la speranza si torce** - (1997) ... 16' 00" - violin, piano and orchestra
[2.2.2.2. / 2.2.-.-. / Tp. Perc. (2 esec.) / Strings]
10. **... pioggia leggera** - (1997) ... 11' 00" - orchestra
[3 (I Ott.), 3.3 (III Cl.b.), 3 (III Cfg.) / 4.3.3.1. / Tp. Perc. (2 esec.) A. Pf. / Strings]
17. **... cristal verde del mundo** - (1998) ... 6' 30" - clarinet, percussion and strings
18. **... el tiempo se detuvo** - (1998) ... 13' 00" - orchestra
[2.2.2 (II Cl.b.), 2. / 2.-.-. / Tp. Perc. Cel. / Strings]
27. **stormi** - (1999) ... 12' 00" - orchestra
[2.2.2.2 (II Cfg.) / 4.3.2.1. / Tp. Perc. (3 esec.) / Strings]
31. **o forse è il rumore?** - (2000) ... 10' 00" - basso (or baritone) and choir
text by Raffaello Baldini

from "1896 - PHEIDIPPIDES... corri ancora!"
34. **pheidippides** - (2001) ... 9' 00"
soprano, baritone, choir, speaking voices and orchestra
[2.1.2 (II Cl.b.), 2 (II Cfg.) / 3.-.-. / Tp. Perc. / Strings]
text from Robert Browning and Greek and Latin classics
- 34c **Dramatic Idyl** - (2001) ... 9' 00"
vocal ensemble, percussions and piano
[4 Sopranos, Countertenor (or Alto), 2 Tenors, Baritone, 3 Basses
Percussions (3 pl. / Kettle drum, Bass drum, Marimba, Vibraphone) / Piano]
text from Robert Browning and Greek and Latin classics
- 43a **NYX - di mar ombre o d'azzurro** - (2002) ... 10' 00"
piano and orchestra [2.2.2.2. / 2.1.1.-. / Tp. Perc. (2 esec.) / Strings]
- 43b **NYX - ... di luna o luce ... nero** - (2003) ... 6' 15"
piano and orchestra [2.1 (C.Ingl), 2 (II Cl.b.), 1. / 2.-.-. / Tp. Perc. (2 esec.) / Strings]
- *****
26. **LA PRIMAVERA ESCONDIDA** ... 42' 00"
speaking voice (ad libitum) and 7 players (in various combinations)
unites the nn. 11, 13, 25, 16, 20, 23 and poetries by Pablo Neruda
45. **AM SÜDPOL, DENKT MAN, IST ES HEIB** ... 60' 00"
Antarktische Oper - 9 voices and 18 players
libretto by Elke Heidenreich

VOCAL CHAMBER MUSIC

SOLO VOICE / VOICES

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

VOICE / VOICES and PIANO

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

VOICE / VOICES and INSTRUMENTS

04. **The cats will know** - (1994) ... 11' 00" - voice and 11 players
[Fl., Ob., Cl., Fg., Cor., Perc. (1 esec.), 2 Vn., Vl., Vc., Cb.]
verses by Cesare Pavese
12. **... vento di marzo** - (1997) ... 16' 00" - soprano, baritone and 13 players
[Fl./Ott., Ob., Cl./Cl.picc., Fg., Cor., Tb. Perc. (1 esec.), Pf., 2 Vn., Vl., Vc., Cb.]
verses by Cesare Pavese

from "la primavera escondida"
25. **caminando hacia el mar** - (1998) ... 10' 00"
voice, flute, cello and piano
verses by Pablo Neruda
36. **ibis** - (2001) ... 8' 00" - voice, flute, cello and piano
46. **... as in a dream** - (2005) ... 11' 00"
voice, alto flute and 5 players (bass clarinet, violin, cello, percussion and piano)

INSTRUMENTAL CHAMBER MUSIC

SOLO PIECES

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

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

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

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

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

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

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

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

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

DUOS and TRIOS

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

from "la primavera escondida"

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

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

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

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

QUARTET - SEXTET

from "la primavera escondida"

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

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

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

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

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

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

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

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

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

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

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

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

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

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

SEPTET - ...

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

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

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

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

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

poems by Federico García Lorca

luca belcastro

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

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

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

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

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

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

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