luca belcastro

LA HORA FRÍA (1999)

for 11 players and speaking voice ad libitum

ORGANICO
INSTRUMENTATION

voce recitante (ad libitum)
speaking voice (ad libitum)

flauto / ottavino
flute / piccolo

oboe
oboe

clarinetto
clarinet

fagotto
bassoon

corno
horn

percussione
percussion

2 tom tom (medio e grave)
wood chimes
claves
marimba
vibrafono

violino I
violin I

violino II
violin II

viola
viola

violoncello
cello

contrabbasso
double-bass

- la partitura è in suoni reali (l'effetto del contrabbasso è all'ottava inferiore)
- *the score is in real sound (the effect of the double-bass is one octave lower)*

- durata / *duration*: 15' ca.

Federico García Lorca

LA SELVA DE LOS RELOJES (first part)
from "Suites"

[ENTRÉ EN LA SELVA]

Entré en la selva
de los relojes.

Frondas de tic-tac,
racimos de campanas
y, bajo la hora múltiple,
constelaciones de péndulos.

Los lirios negros
de las horas muertas,
los lirios negros
de las horas niñas.
¡Todo igual!
¿Y el oro del amor?

Hay una hora tan só1o.
¡Una hora tan só1o!
¡La hora fría!

MALEZA

Me interné
por la hora mortal.
Hora de agonizante
y de últimos besos.
Grave hora que sueñan
las campanas cautivas.

Relojes de cuco
sin cuco.
Estrella mohosa
y enormes mariposas
pálidas.

Entre el boscaje
de suspiros
el aristón
sonaba
que tenía cuando niño.

¡Por aquí has de pasar,
corazón!
¡Por aquí,
corazón!

VISTA GENERAL

Toda la selva turbia
es una inmensa araña
que teje una red sonora
a la esperanza.
¡A la pobre virgen blanca
que se cría con suspiros y miradas!

EL

La verdadera esfinge
es el reloj.

Edipo nacerá de una pupila.

Limita al Norte
con el espejo
y al Sur
con el gato.

Doña Luna es una Venus.

(Esfera sin sabor.)

Los relojes nos traen
los inviernos.

(Golondrinas hieraticas
emigran el verano.)

La madrugada tiene
un pleamar de relojes.

DONDE SE AHOGA EL SUEÑO

Los murciélagos nacen
de las esferas.
Y el becerro los estudia
preocupado.

¿cuando será el crepúsculo
de todos los relojes?
¿Cuando esas lunas blancas
se hundirán por los montes?

[ENTRAI NELLA SELVA]

Entrai nella selva
degli orologi.

Fronde di tic-tac,
grappoli di campane
e, sotto l'ora multipla,
costellazioni di pendoli.

I gigli neri
delle ore morte,
i gigli neri
delle ore bambine.
Tutto uguale!
E l'oro dell'amore?

C'è un'ora solamente.
Un'ora solamente!
L'ora fredda!

ROVETO

Mi addentrai
nell'ora mortale.
Ora di agonizzante
e di ultimi baci.
Grave ora che sognano
le campane prigioniere.

Orologi a cucù,
senza cucù.
Stella ammuffita
ed enormi farfalle
pallide.

Nella boscaglia
di sospiri
l'organetto
suonava
che avevo da bambino.

Di qui devi passare,
cuore!
Di qui,
cuore!

VISTA GENERALE

Tutta la selva torbida
è un ragno smisurato
che tesse una rete sonora
alla speranza.
Alla povera vergine bianca
che si nutre di sguardi e di sospiri!

LUI

La vera sfinge
è l'orologio.

Edipo nascerà da una pupilla.

Confina a Nord
con lo specchio
e a Sud
con il gatto.

Donna Luna è una Venere.

(Sfera senza sapore.)

Gli orologi ci portano
gli inverni.

(Rondini ieratiche
migrano l'estate.)

Sono un'alta marea
gli orologi dell'alba.

DOVE ANNEGA IL SOGNO

I pipistrelli nascono
dai quadranti.
E il vitello li studia
preoccupato.

Quando sarà il crepuscolo
di tutti gli orologi?
Quando quelle lune bianche
sprofonderanno tra i monti?

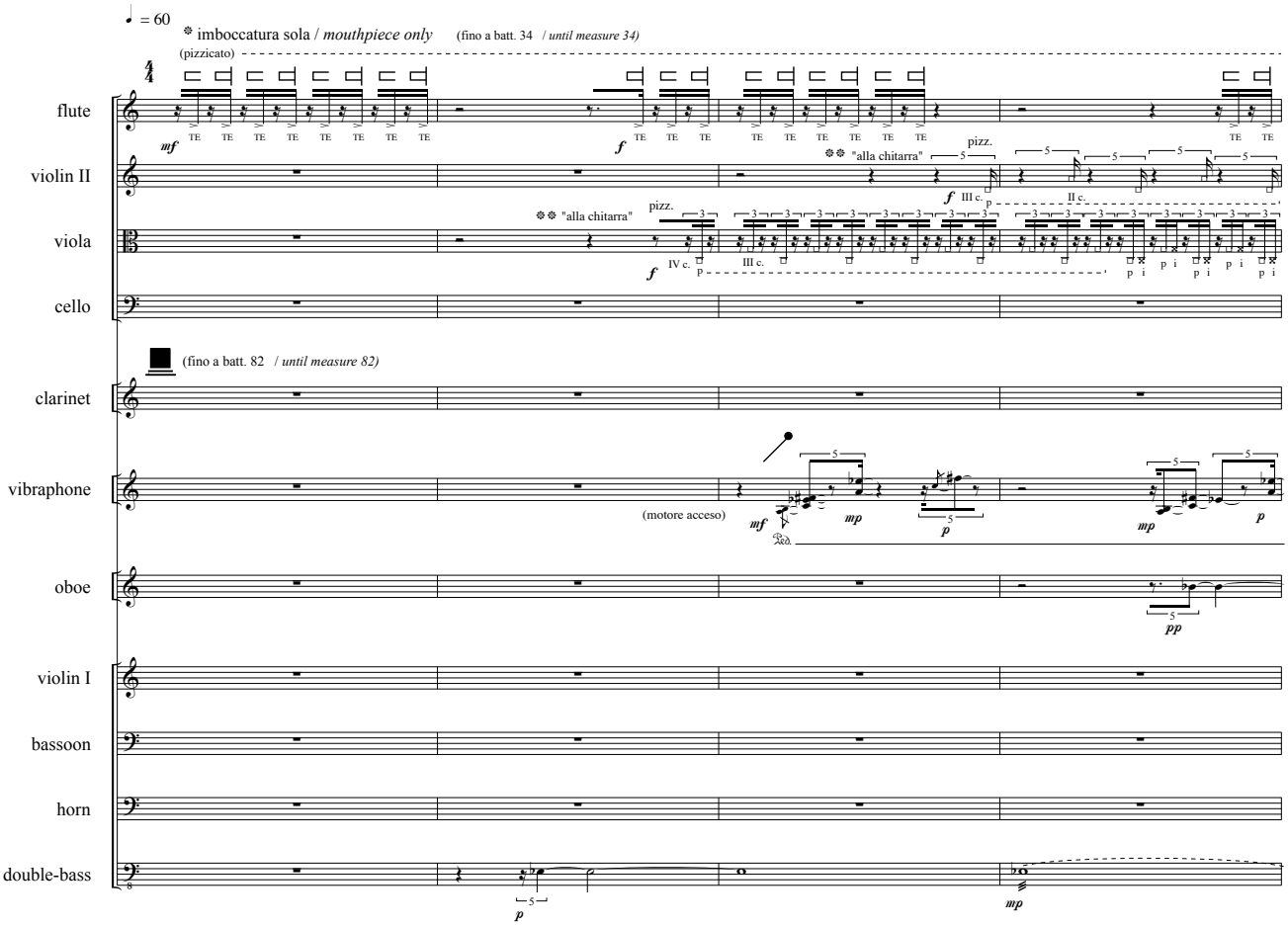
luca belcastro

LA HORA FRÍA (1999)

for 11 players and speaking voice ad libitum

I - mariposas pálidas

voce recitante / *speaking voice*: **[ENTRÉ EN LA SELVA]**



imboccatura sola / *mouthpiece only*

- libera / *free*
- chiusa con il palmo / *blocked by the palm*
- ostruita con un dito / *obstructed by a finger*

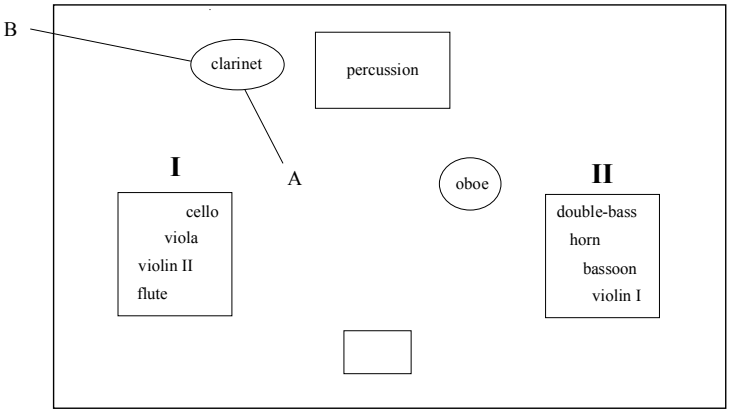
"alla chitarra":

- strumento sotto il braccio e pizzicare le corde con più dita (p = pollice, i = indice)
- *instrument under the arm and pluck the strings with several fingers (p = thumb, i = forefinger)*

□ - corde stoppate con la mano sinistra / *stopping the strings with the left hand*

× - corde pizzicate dietro il ponticello / *strings plucked behind the bridge*

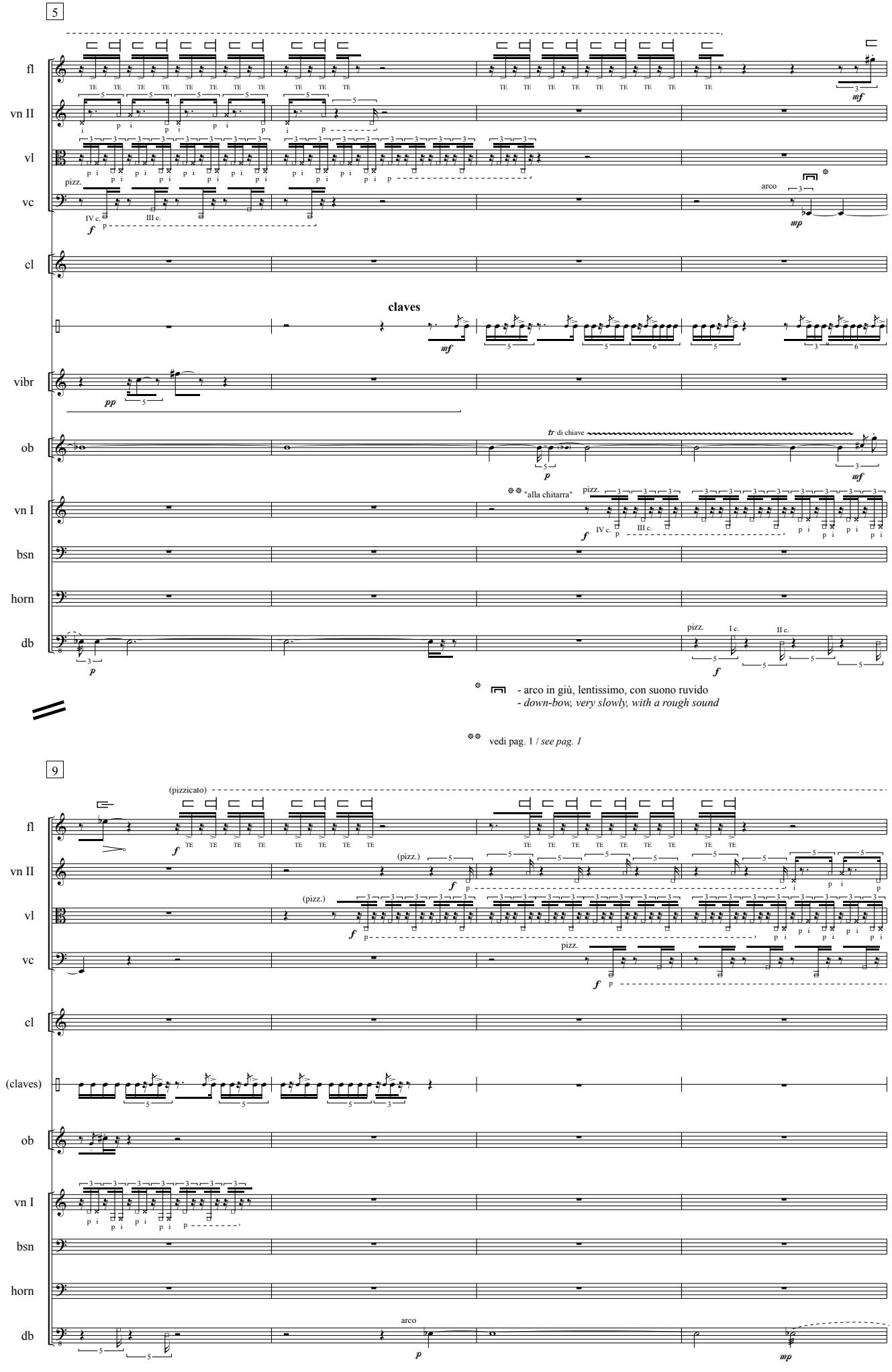
- la partitura è in suoni reali
- the score is in real sounds

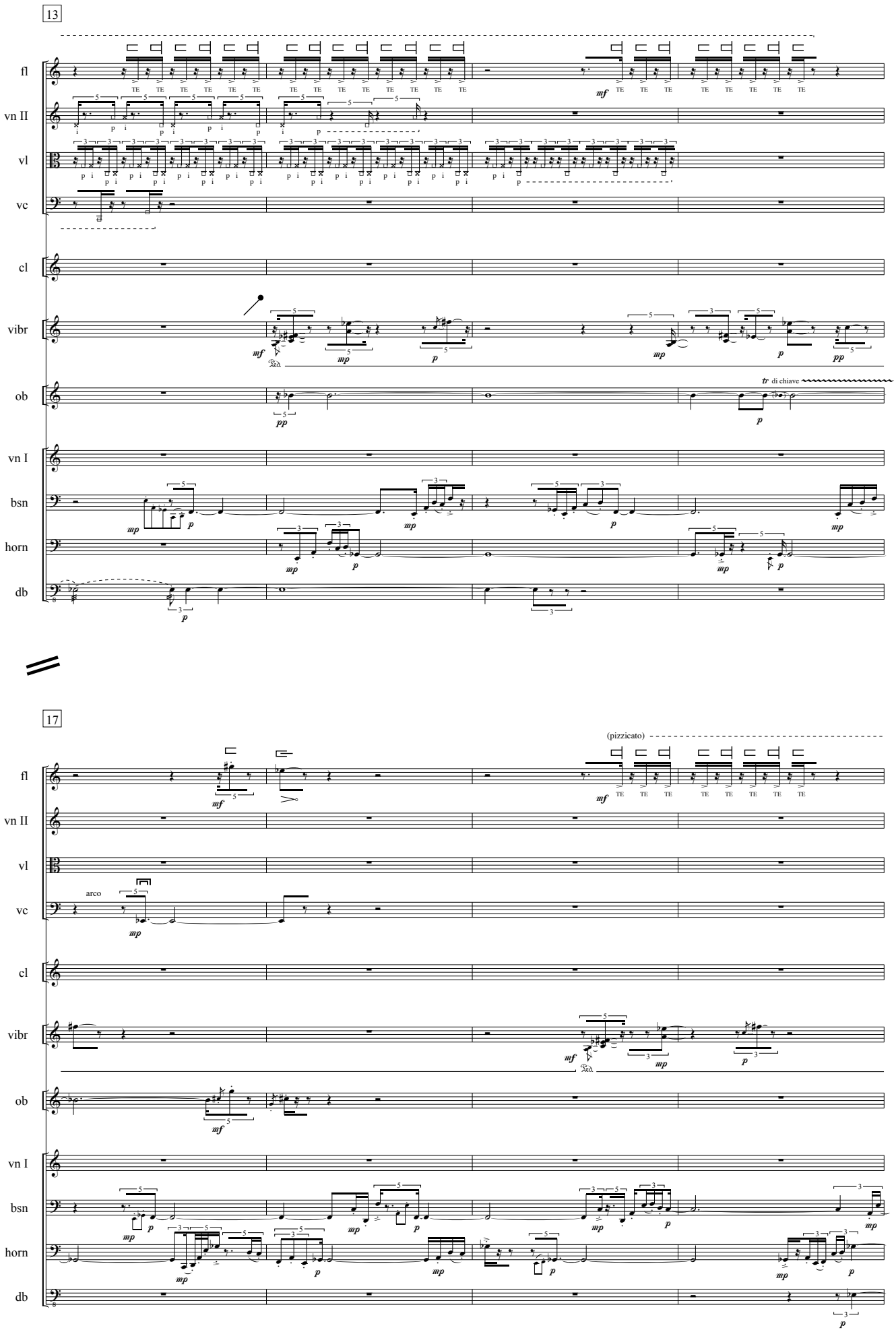


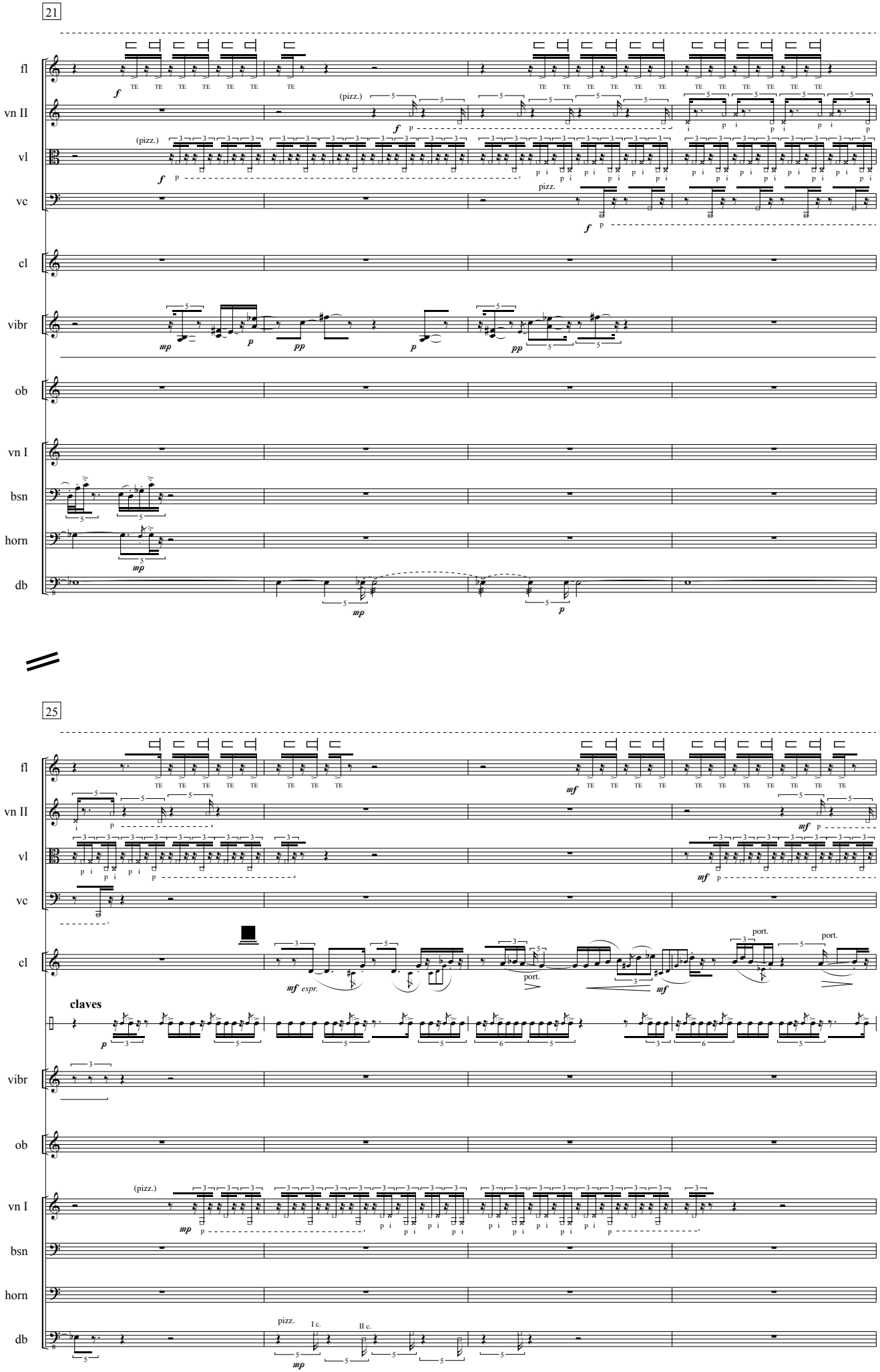
- i gruppi **I** e **II** devono essere visibilmente distanti tra loro
*- the groups **I** and **II** have to be visibly distant from each other*

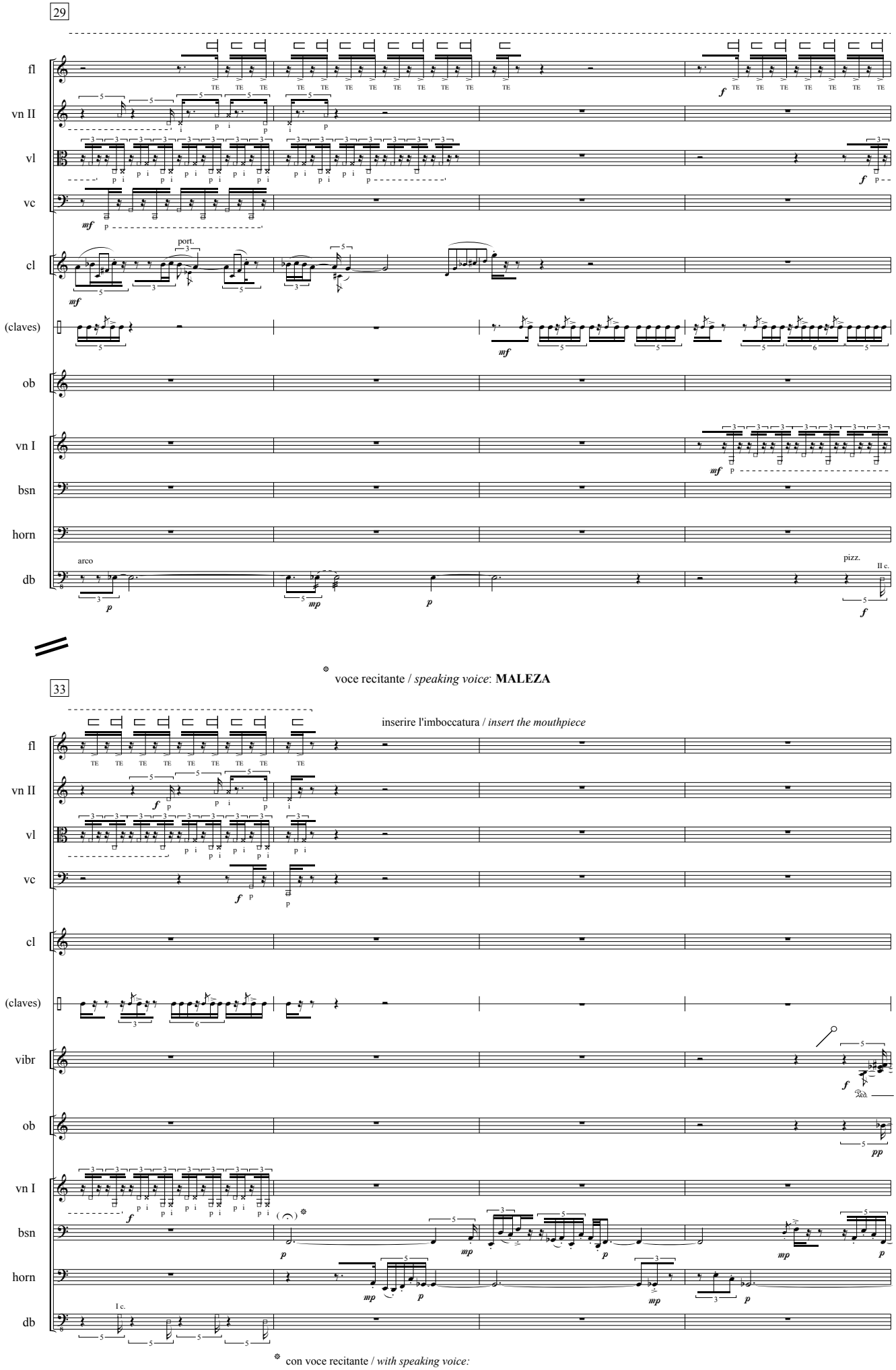
A - frontale / *facing audience*

B - fuori scena (o sul palco, ma possibilmente nascosto e lontano dal pubblico)
- out of the stage (or on the stage, but possibly hidden and far from the audience)


5
fl
vn II
vl
vc
cl
claves
vibr
ob
vn I
bsn
horn
db
pizz.
arco
IV c.
III c.
I c.
II c.
"alla chitarra"
tr di chiave
- arco in giù, lentissimo, con suono ruvido
- down-bow, very slowly, with a rough sound
vedi pag. 1 / see pag. 1
9
(pizzicato)
(pizz.)
(claves)

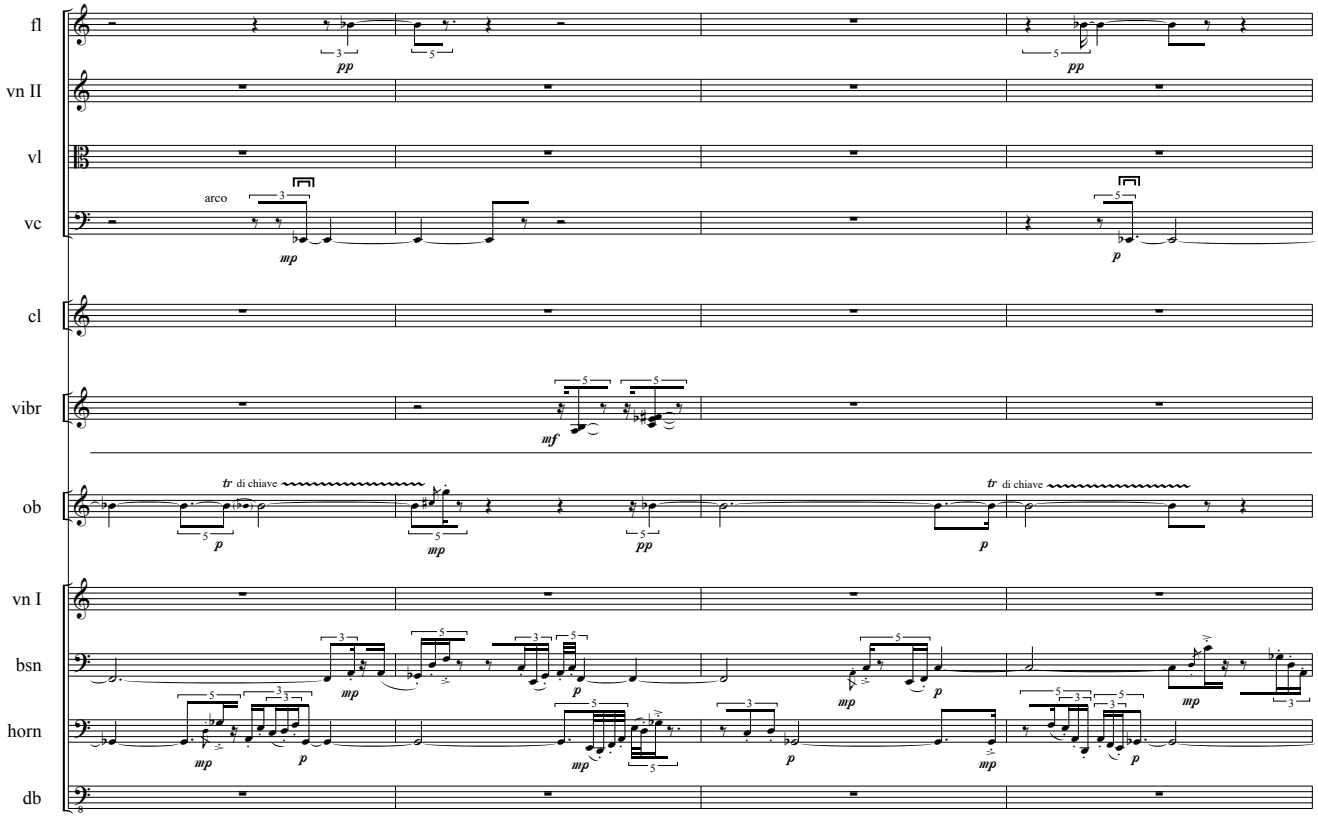

13
fl
vn II
vl
vc
cl
vibr
ob
tr di chiave
vn I
bsn
horn
db
17
(pizzicato)
arco


21
fl
vn II
vl
vc
cl
vibr
ob
vn I
bsn
horn
db
(pizz.)
pizz.
25
claves
port.
I c.
II c.

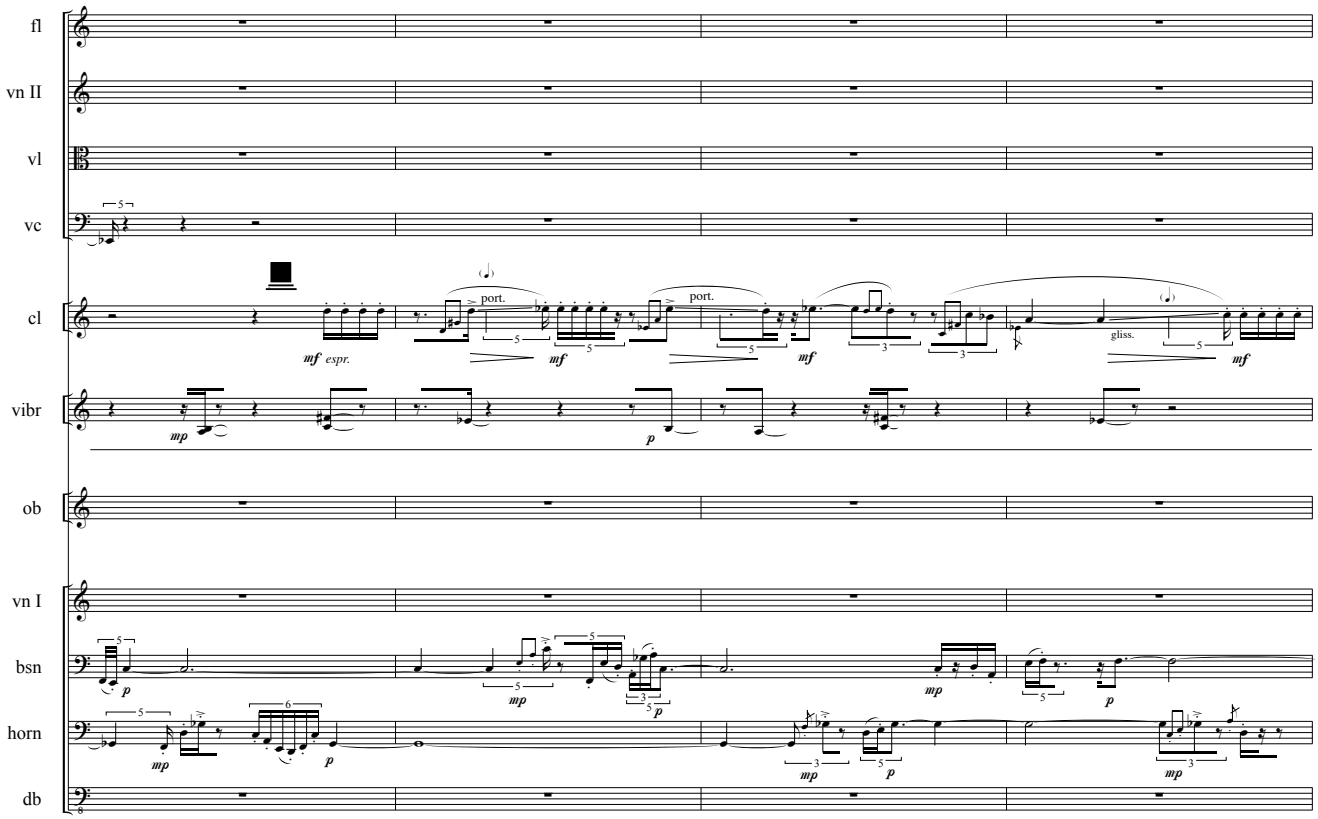


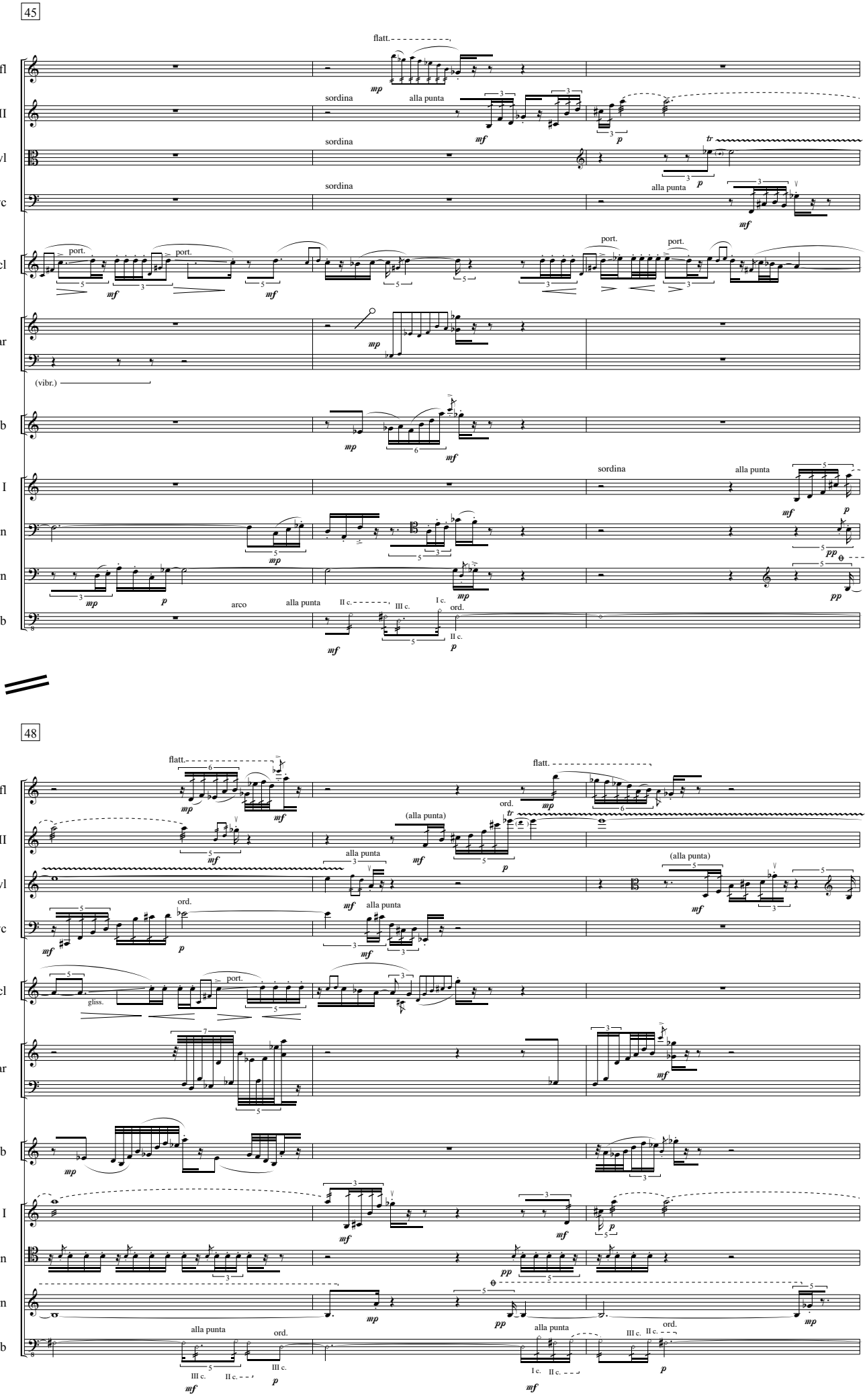
- tenere il fa del fagotto al possibile; riprendere dall'inizio di batt. 34 (solo fagotto) al termine della recitazione
- *keep the bassoon's F so much as possible; start again from the beginning of measure 34 (only bassoon) at the end of the recitation*

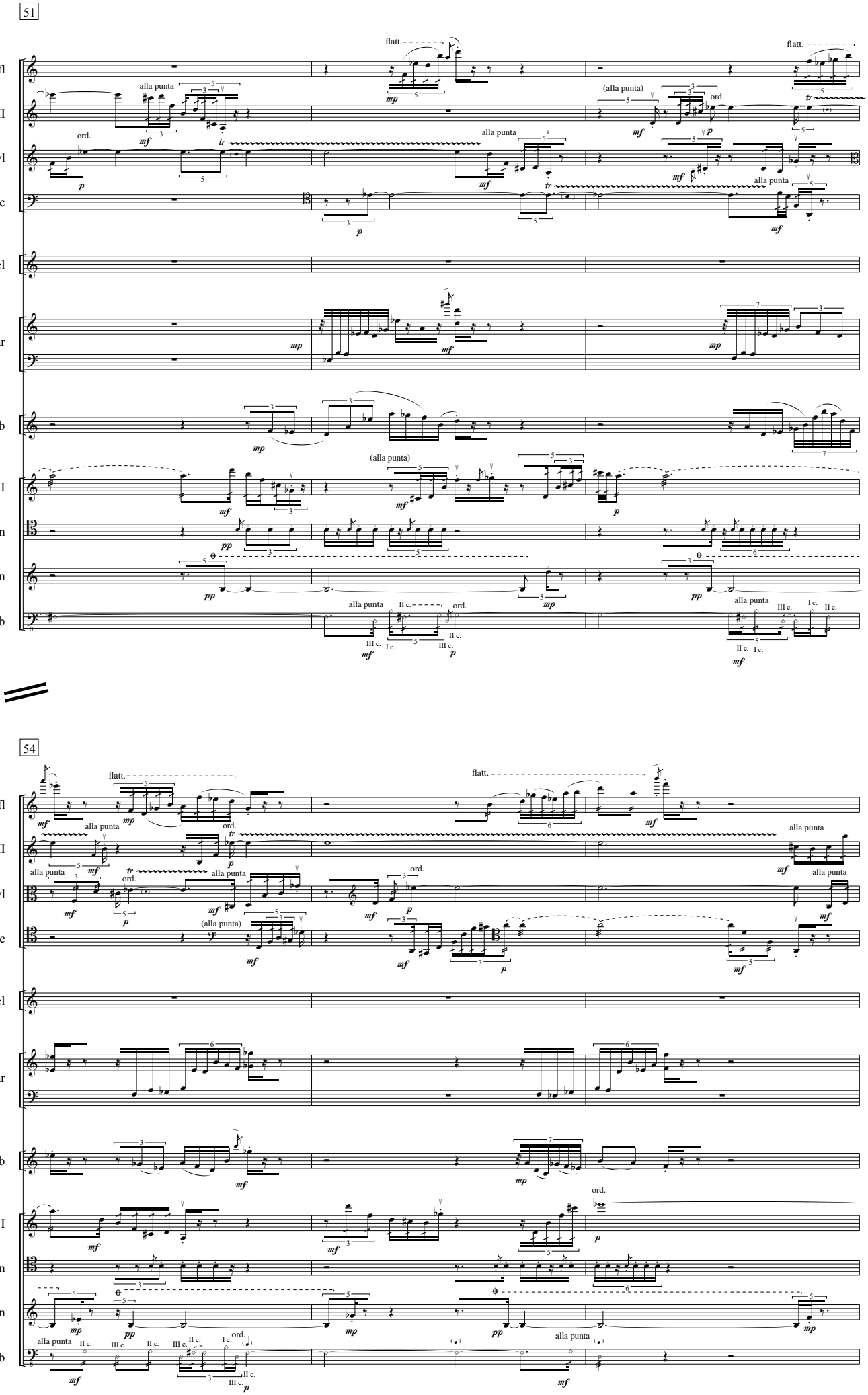
37

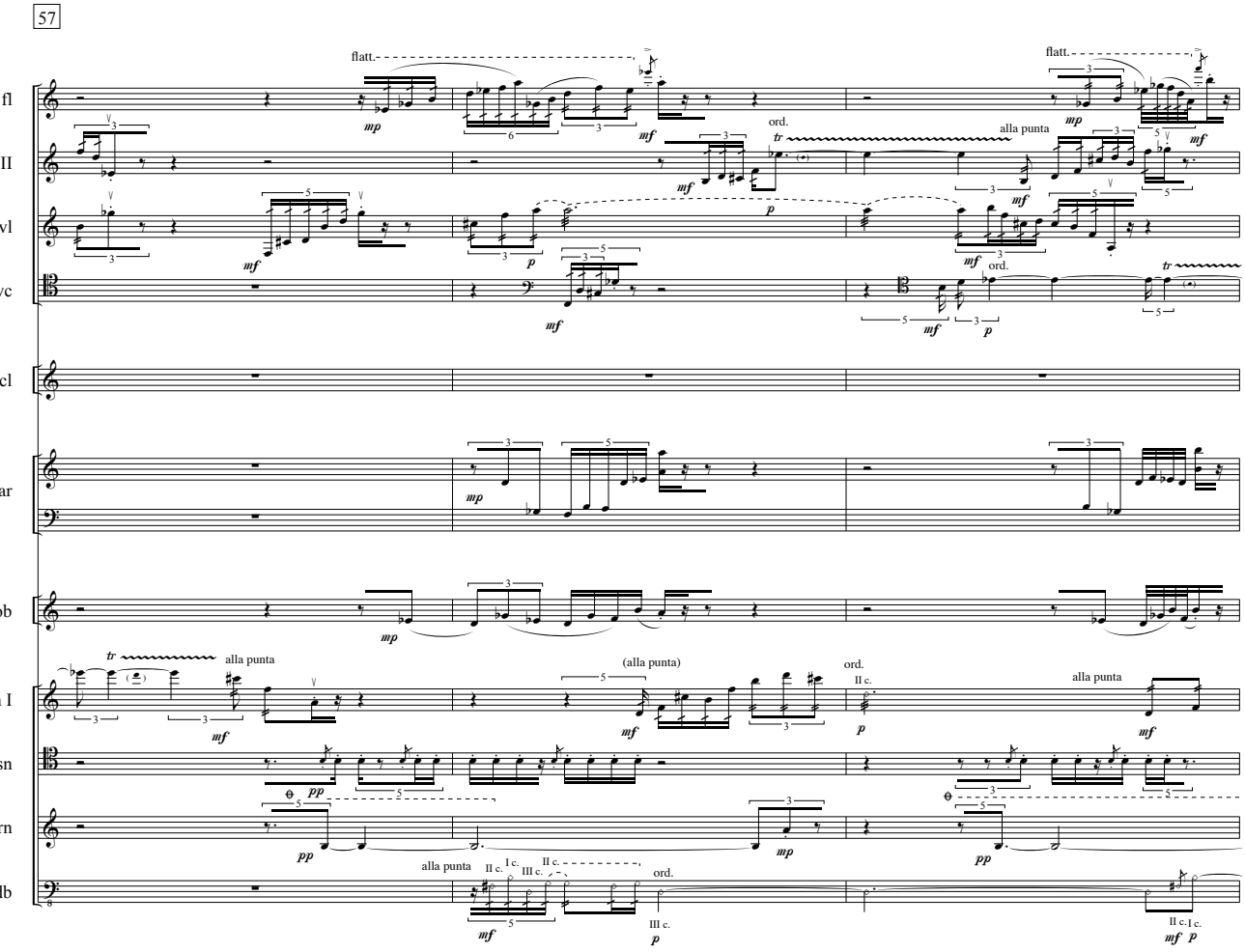

fl
vn II
vl
vc
arco
cl
vibr
ob
tr di chiave
tr di chiave
vn I
bsn
horn
db

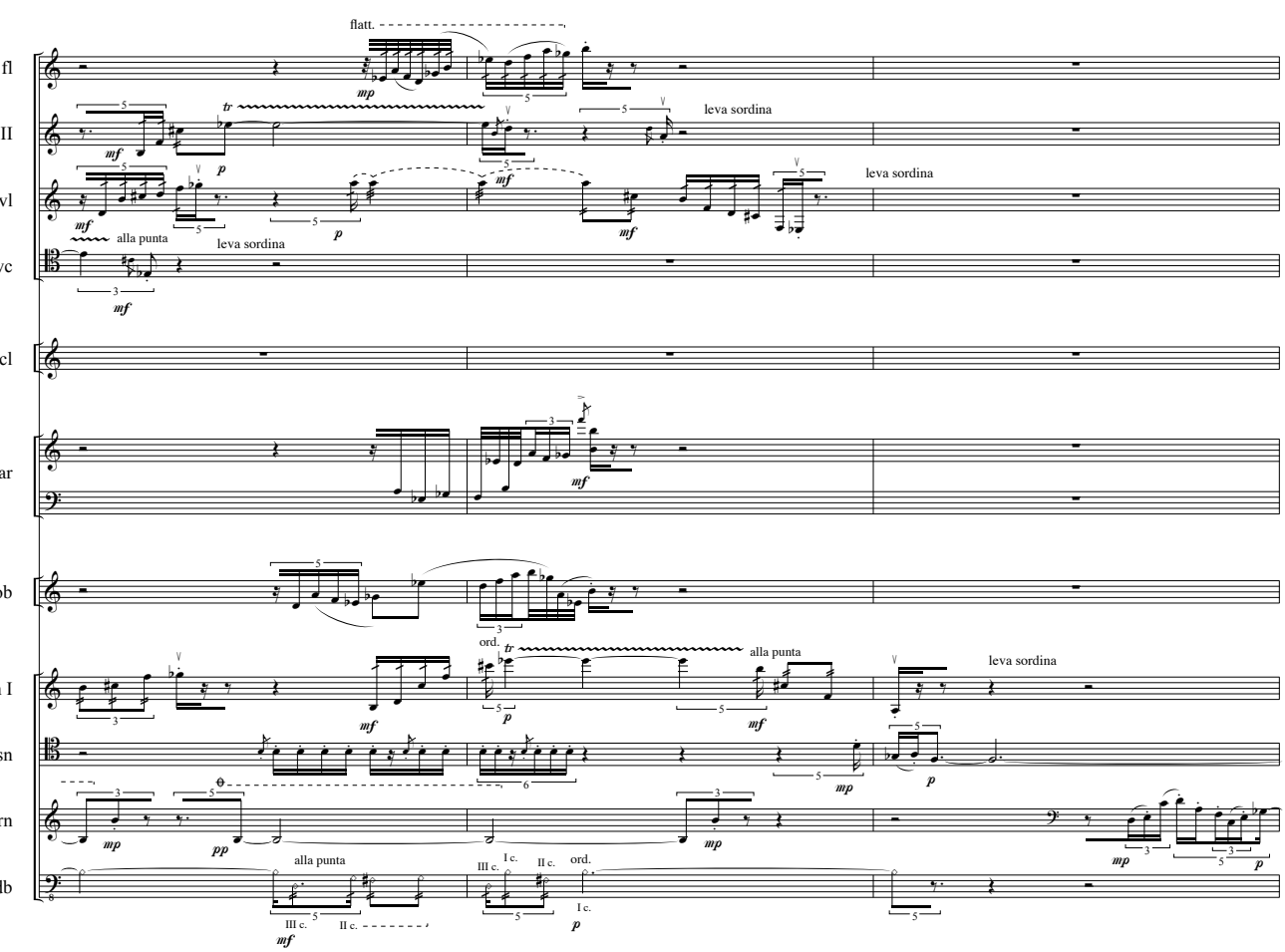
41

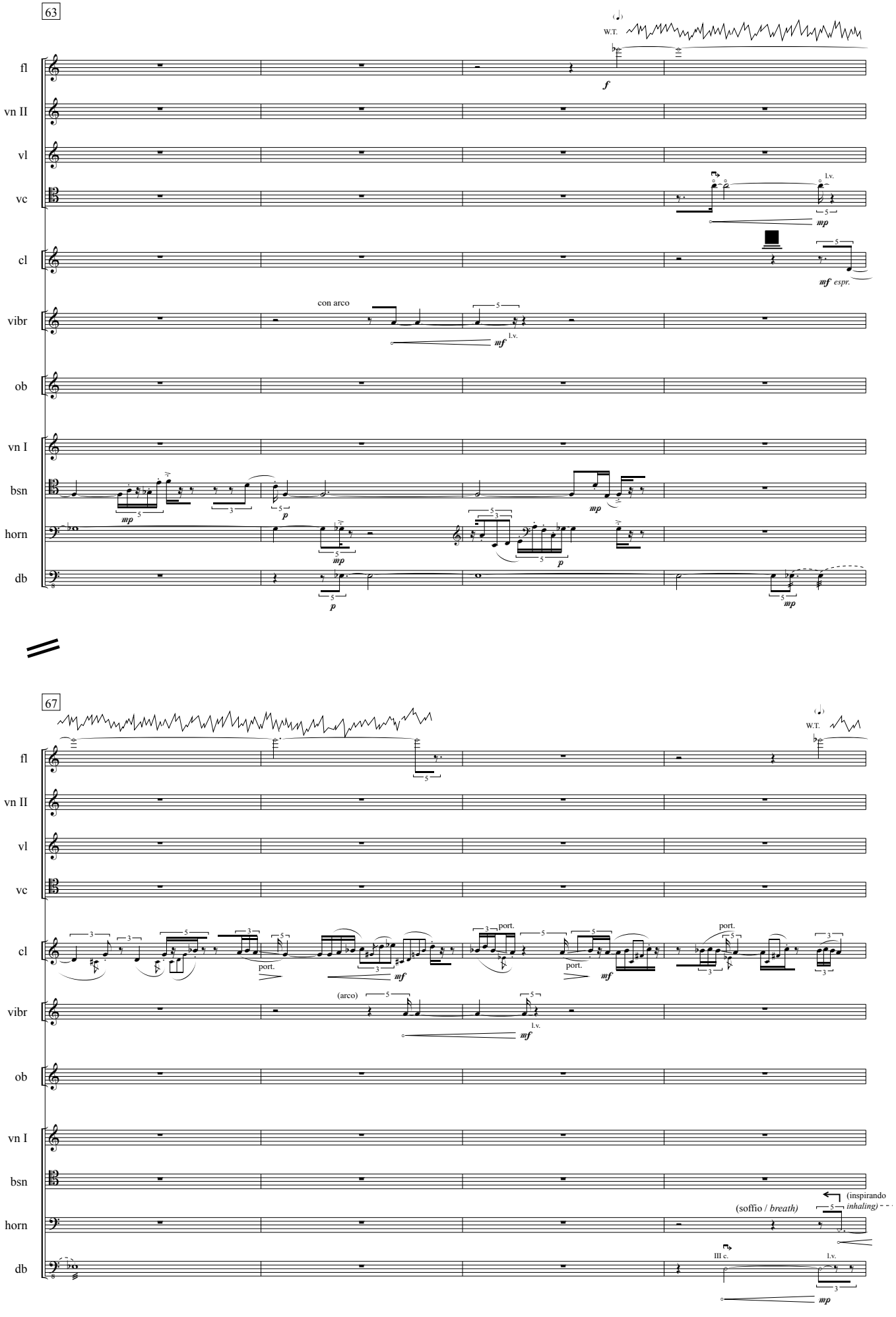

fl
vn II
vl
vc
cl
port.
port.
gliss.
vibr
ob
vn I
bsn
horn
db

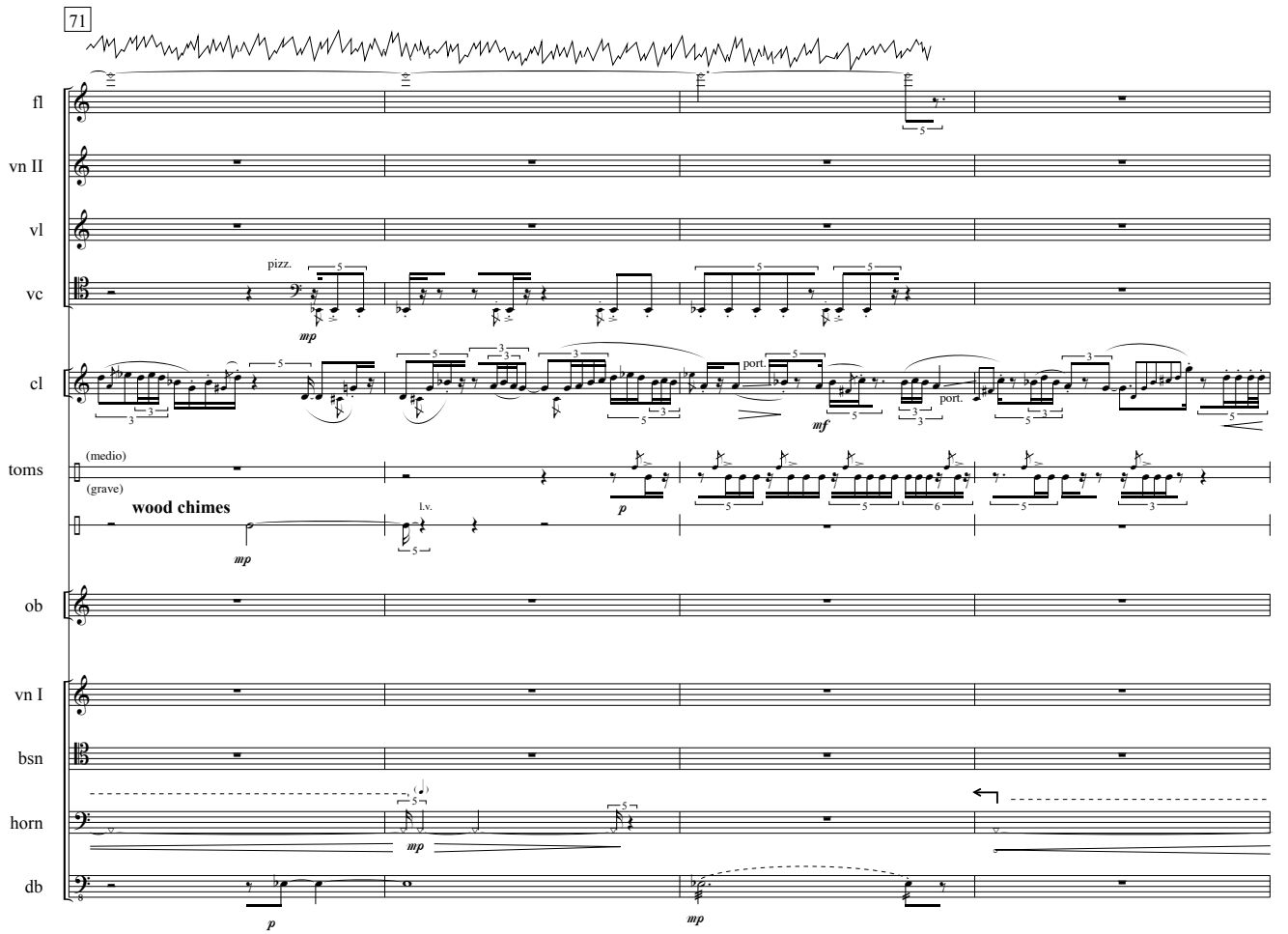

45
fl
vn II
vl
vc
cl
mar
ob
vn I
bsn
horn
db
flatt.
sordina
alla punta
port.
(vibr.)
arco
ord.
(alla punta)
gliss.
48

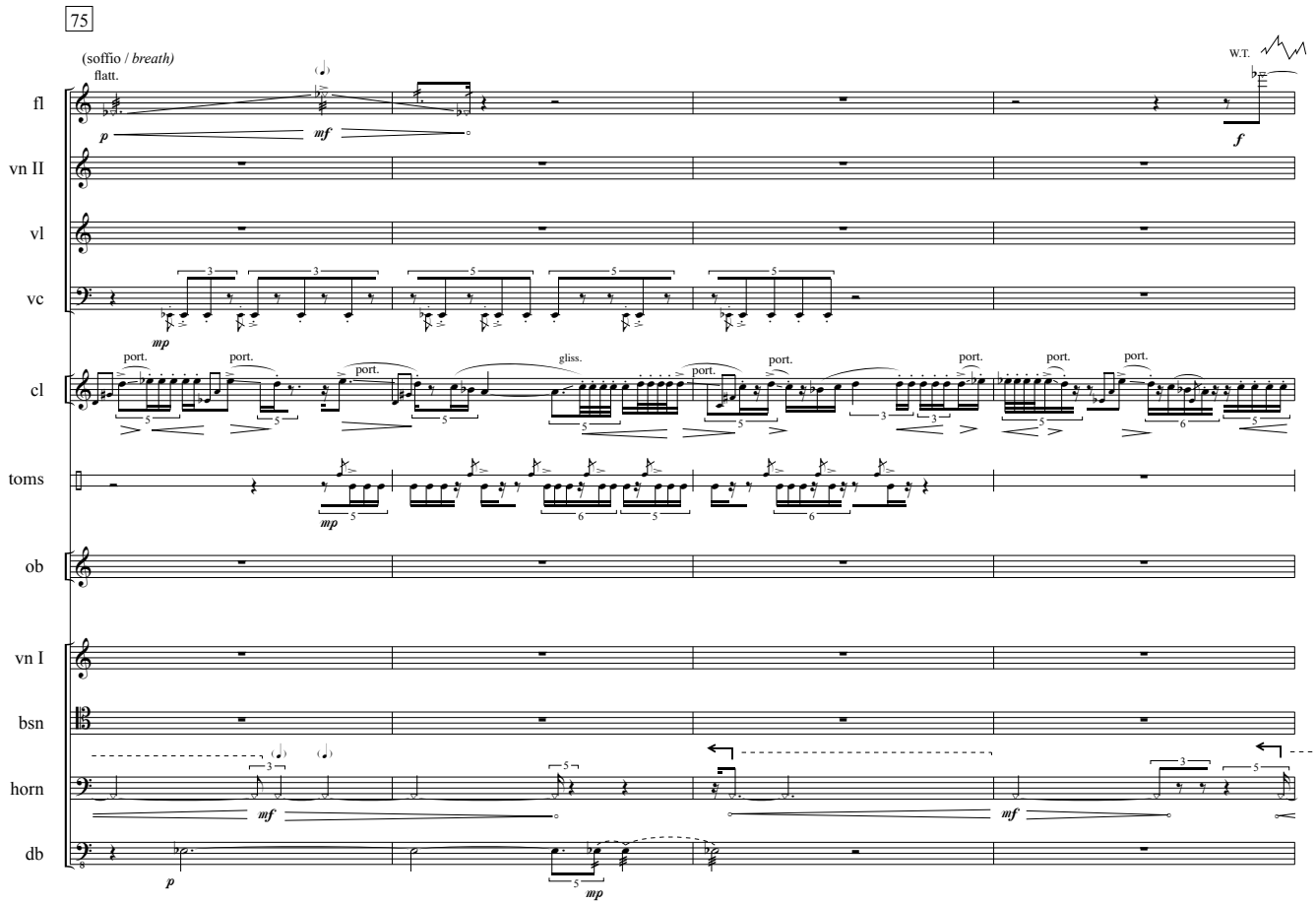

51
fl
vn II
vl
vc
cl
mar
ob
vn I
bsn
horn
db
flatt.
alla punta
(alla punta)
ord.
54

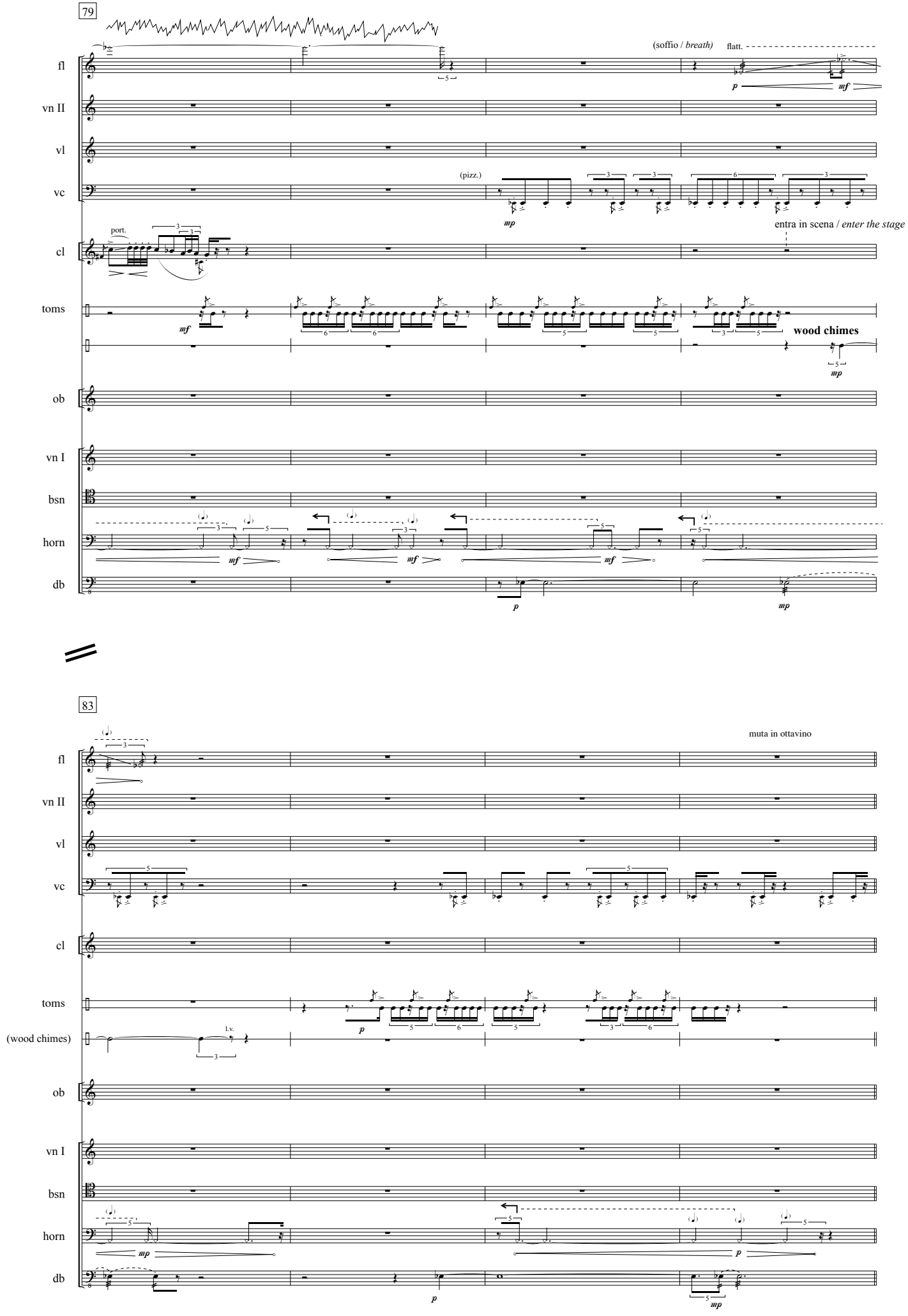

57
fl
vn II
vl
vc
cl
mar
ob
vn I
bsn
horn
db
flatt.
ord.
alla punta
(alla punta)
II c.
III c.
I c.


60
fl
vn II
vl
vc
cl
mar
ob
vn I
bsn
horn
db
flatt.
leva sordina
alla punta
ord.
III c.
II c.
I c.


63
W.T.
fl
vn II
vl
vc
cl
vibr
ob
vn I
bsn
horn
db
f
l.v.
mp
mf espr.
con arco
mf
p
67
port.
(arco)
(soffio / breath)
(inspirando
inhaling)
III c.


71
fl
vn II
vl
vc
pizz.
mp
cl
port.
mf
toms
(medio)
(grave)
wood chimes
l.v.
mp
p
ob
vn I
bsn
horn
mp
db
p
mp

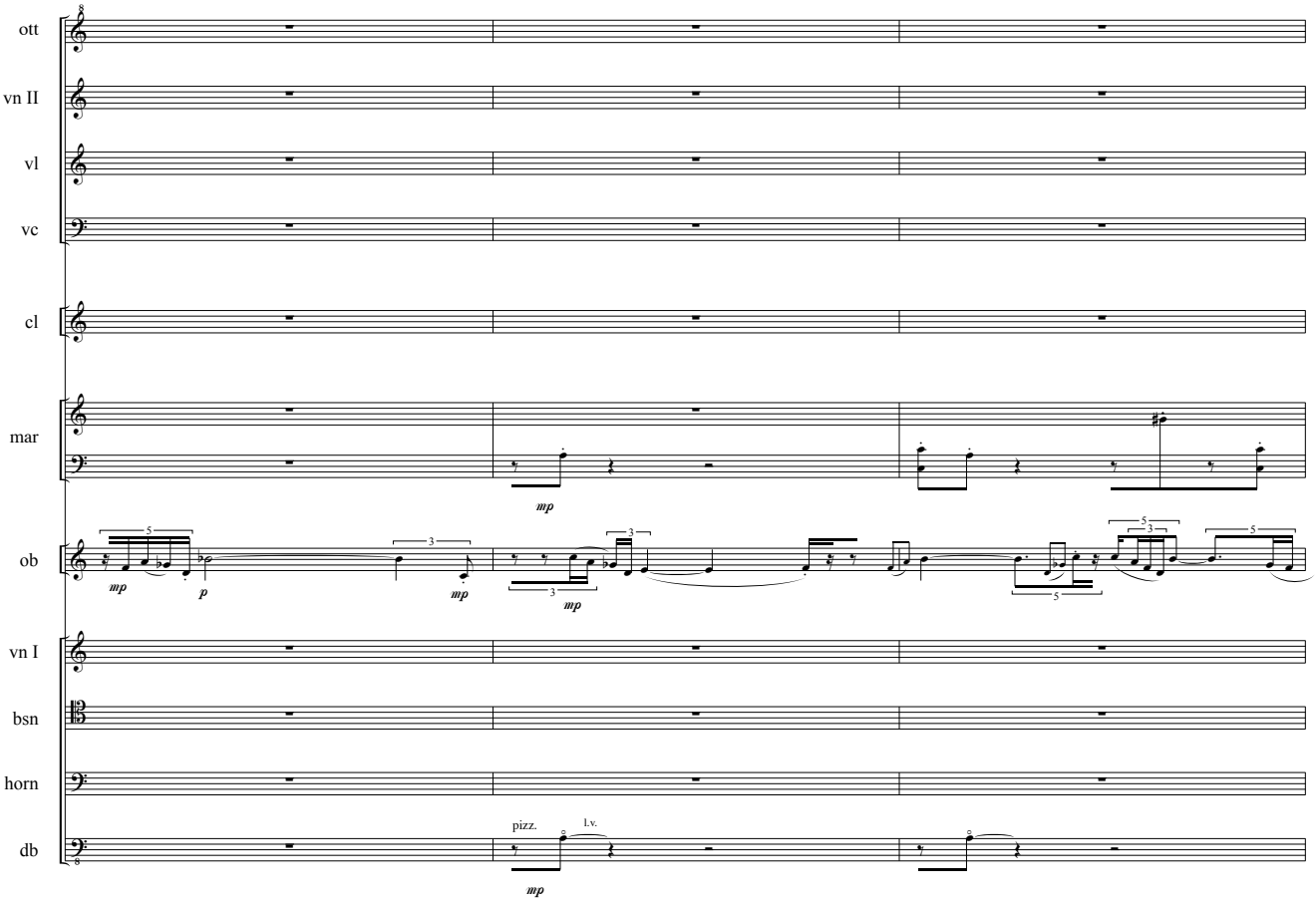

75
(soffio / breath)
flatt.
p
mf
W.T.
f
fl
vn II
vl
vc
mp
cl
port.
gliss.
toms
mp
ob
vn I
bsn
horn
mf
mf
db
p
mp


79
(soffio / *breath*)
flatt.
fl
vn II
vl
vc
(pizz.)
port.
cl
entra in scena / *enter the stage*
toms
wood chimes
ob
vn I
bsn
horn
db
83
muta in ottavino
(wood chimes)
l.v.

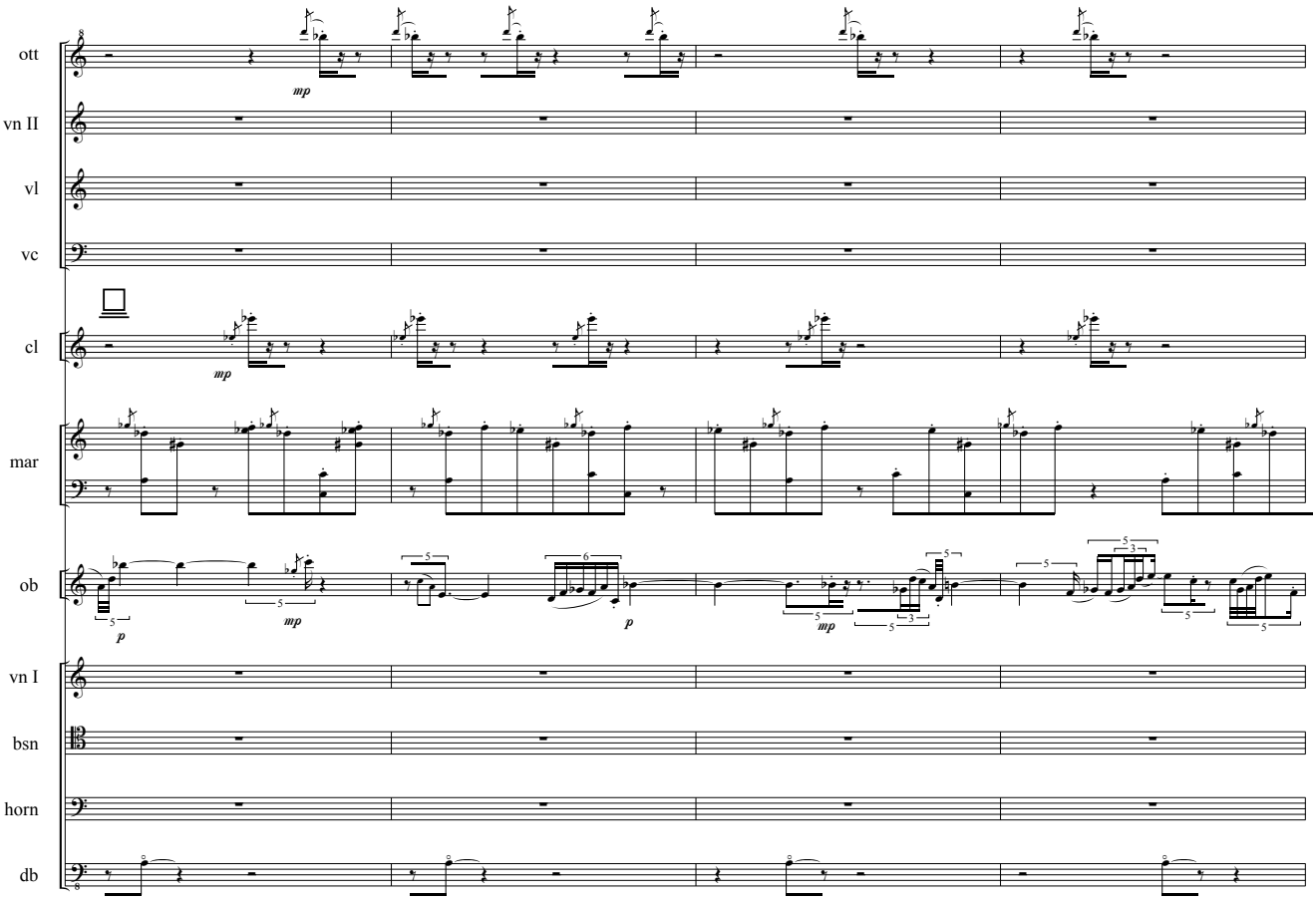
II - suspiros y miradas

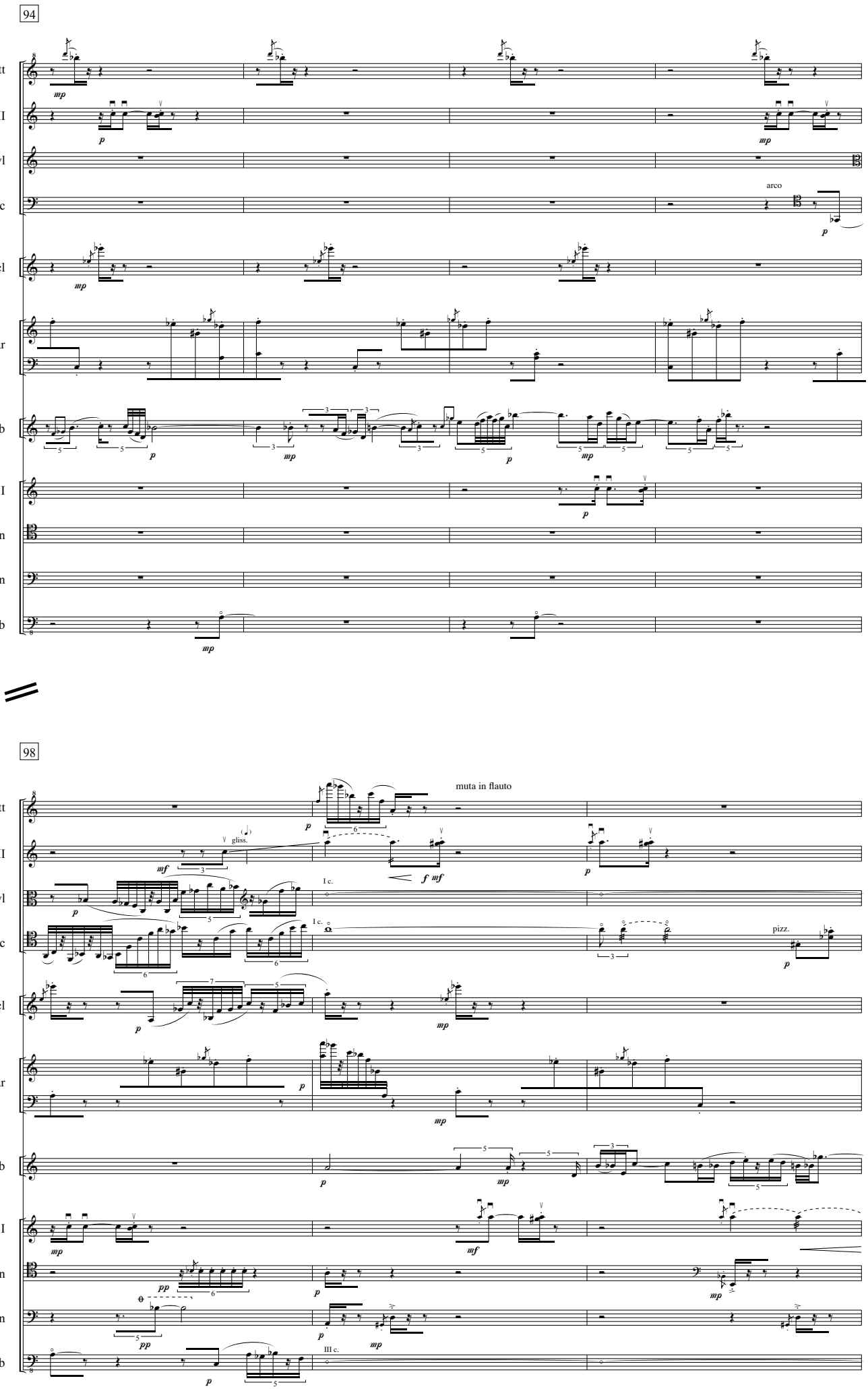
voce recitante / *speaking voice*: **VISTA GENERAL**

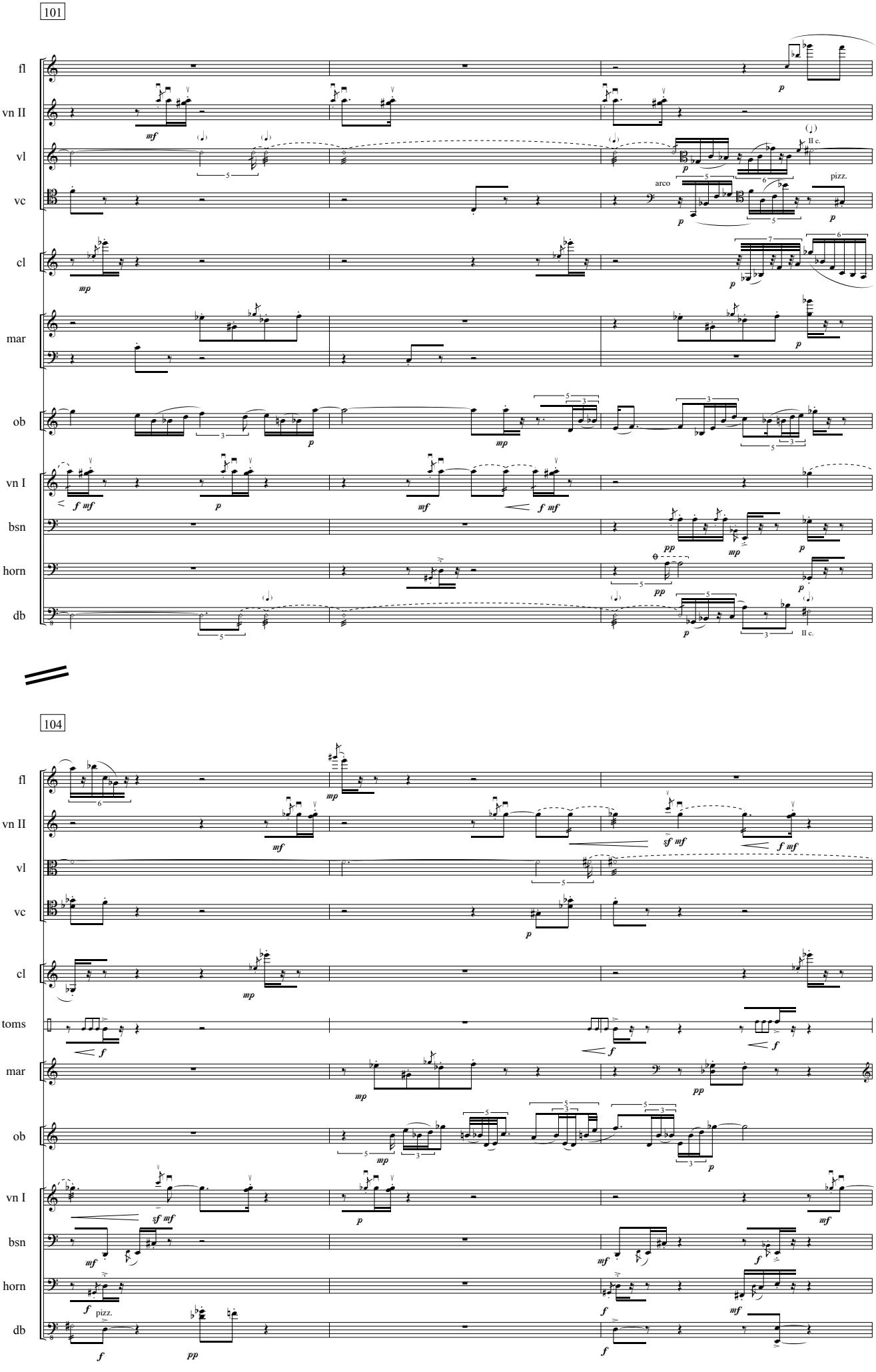
87

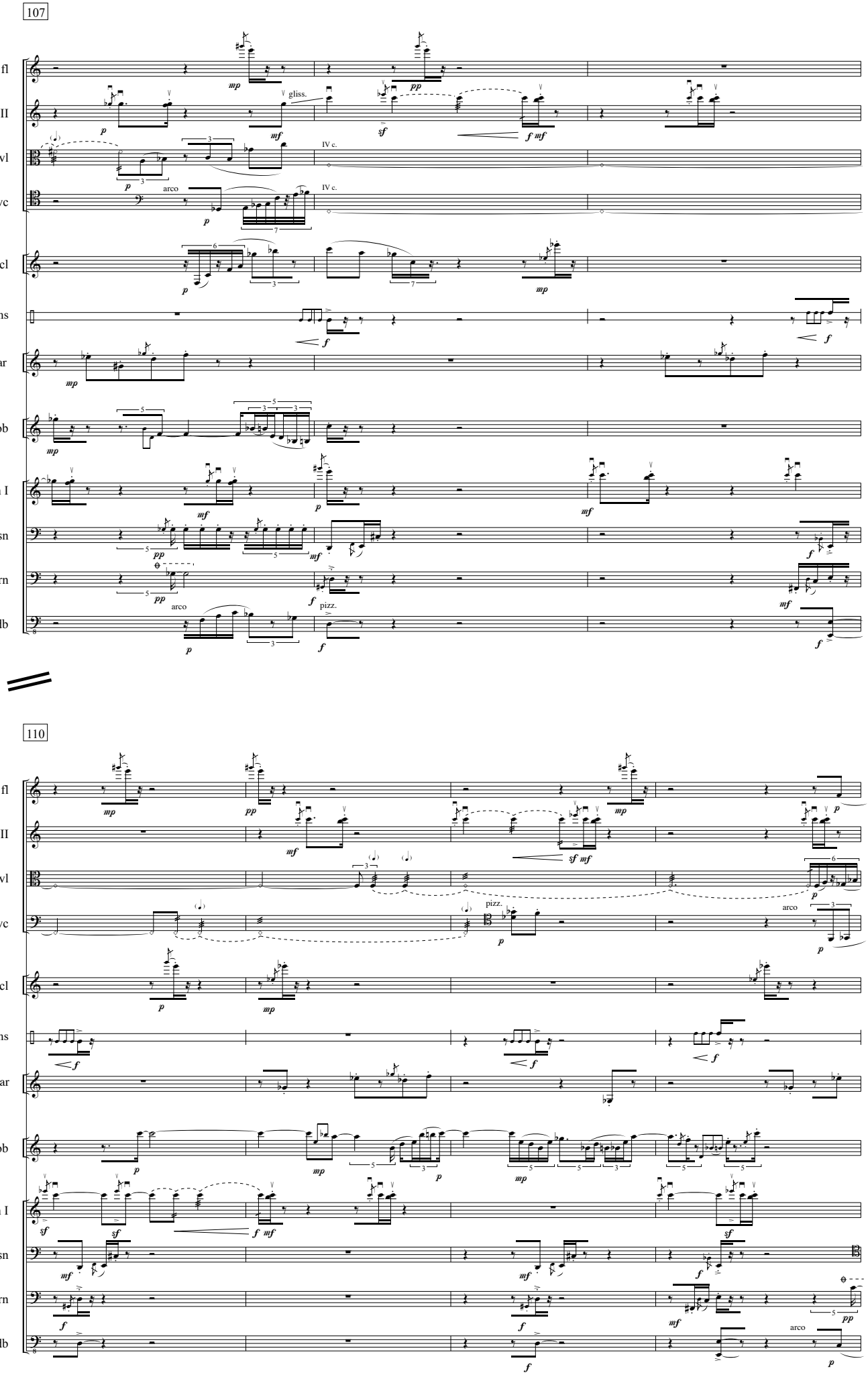


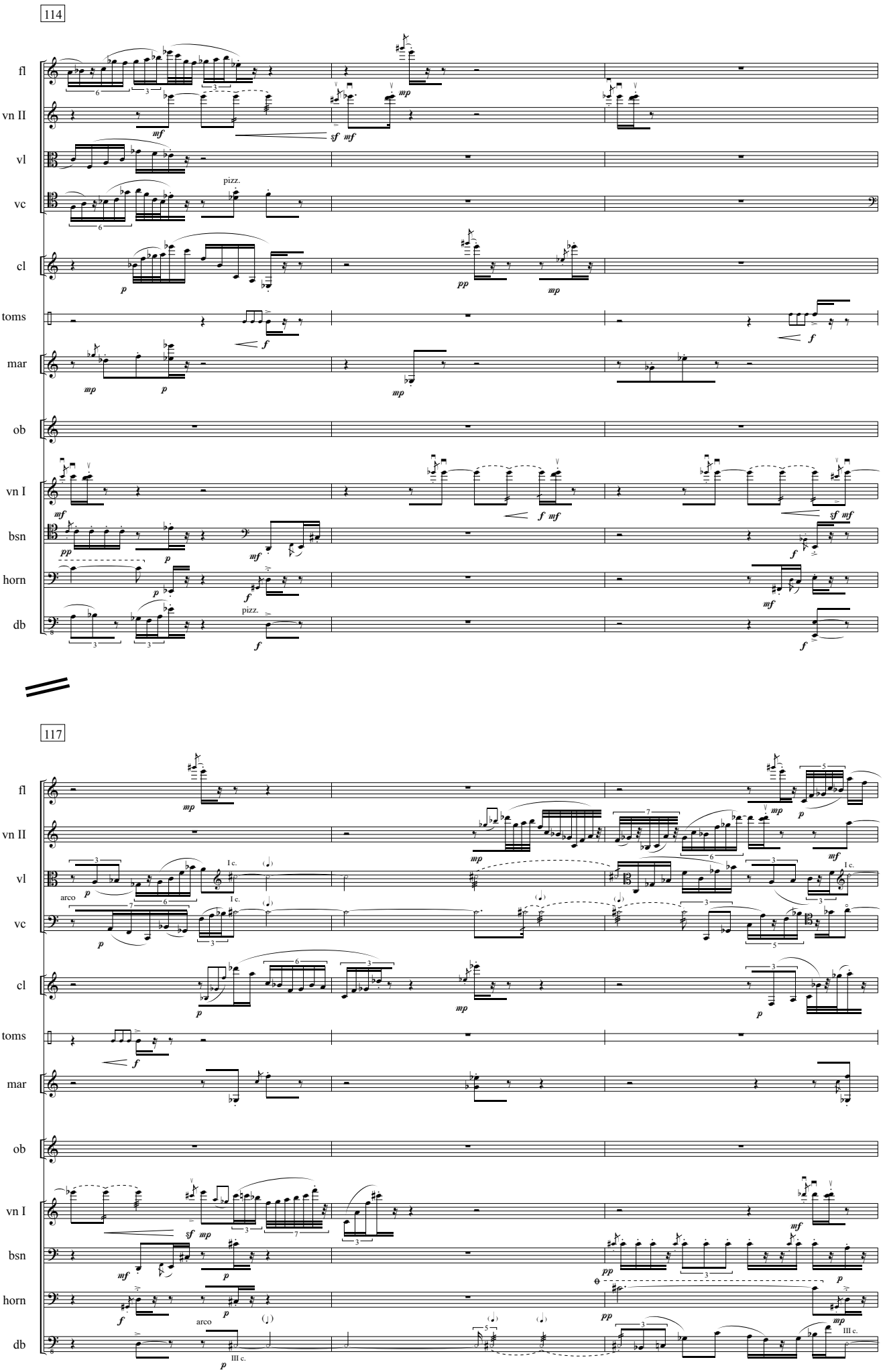
90

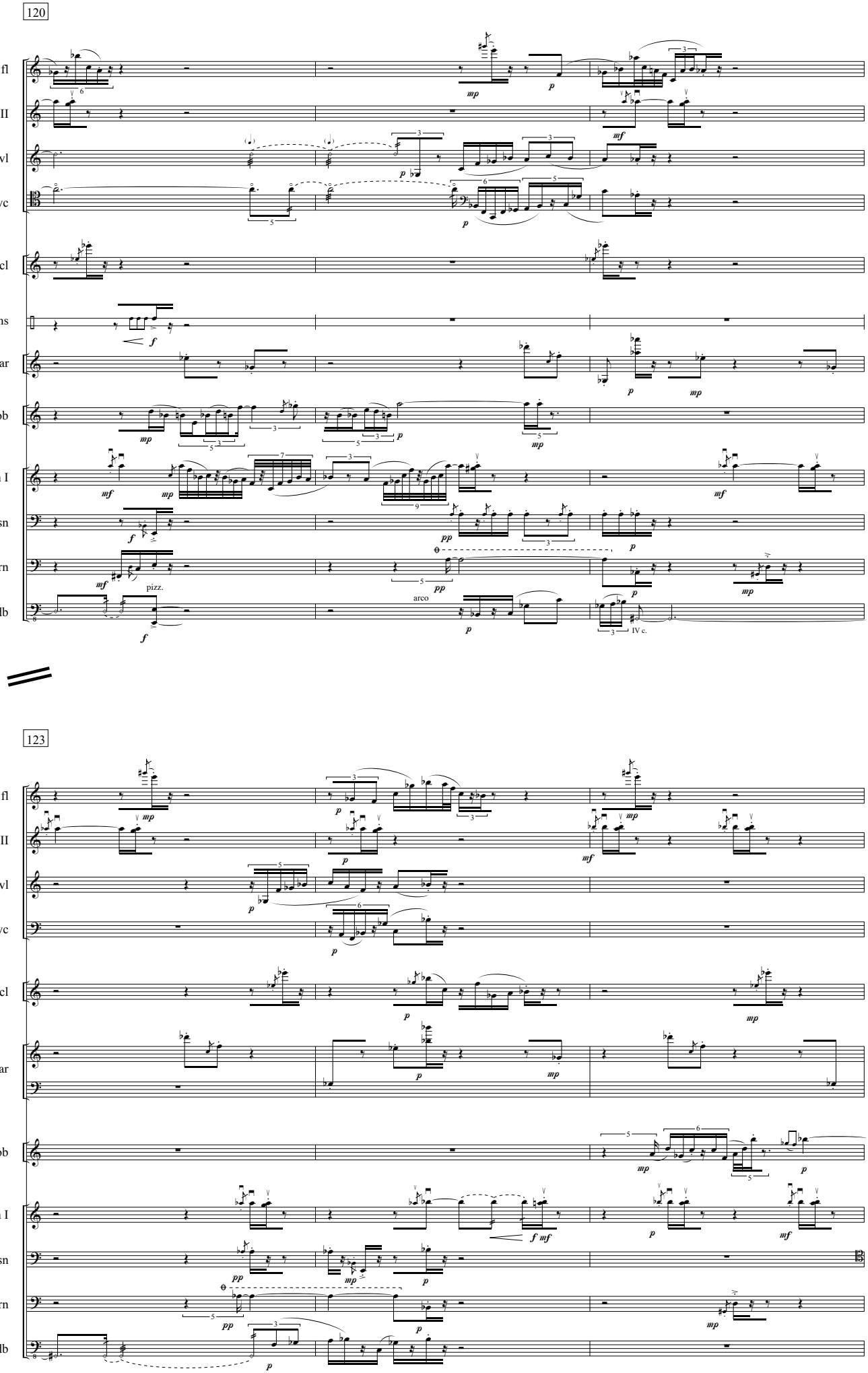


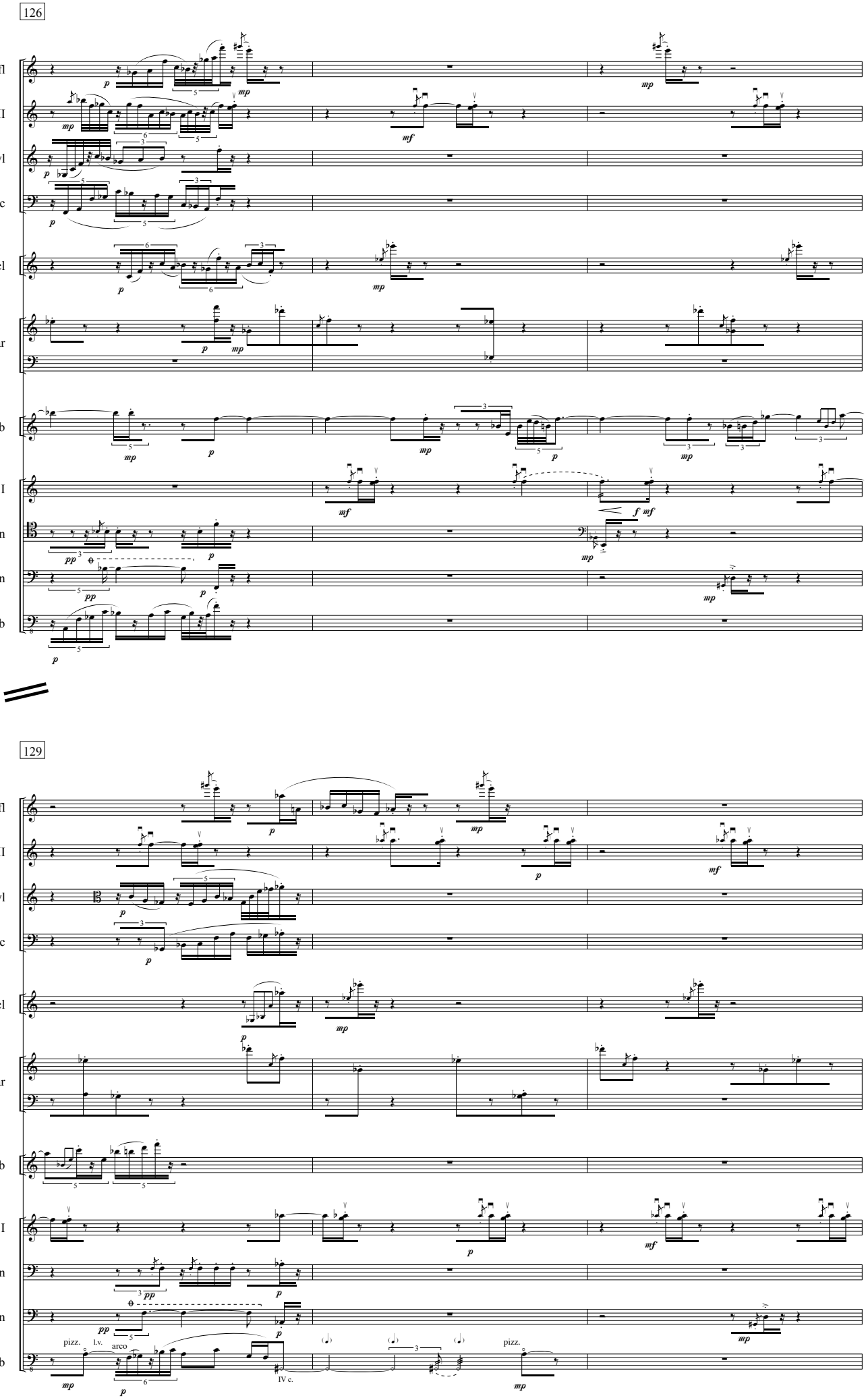

94
ott
vn II
vl
vc
arco
cl
mar
ob
vn I
bsn
horn
db
98
muta in flauto
gliss.
I c.
pizz.
III c.

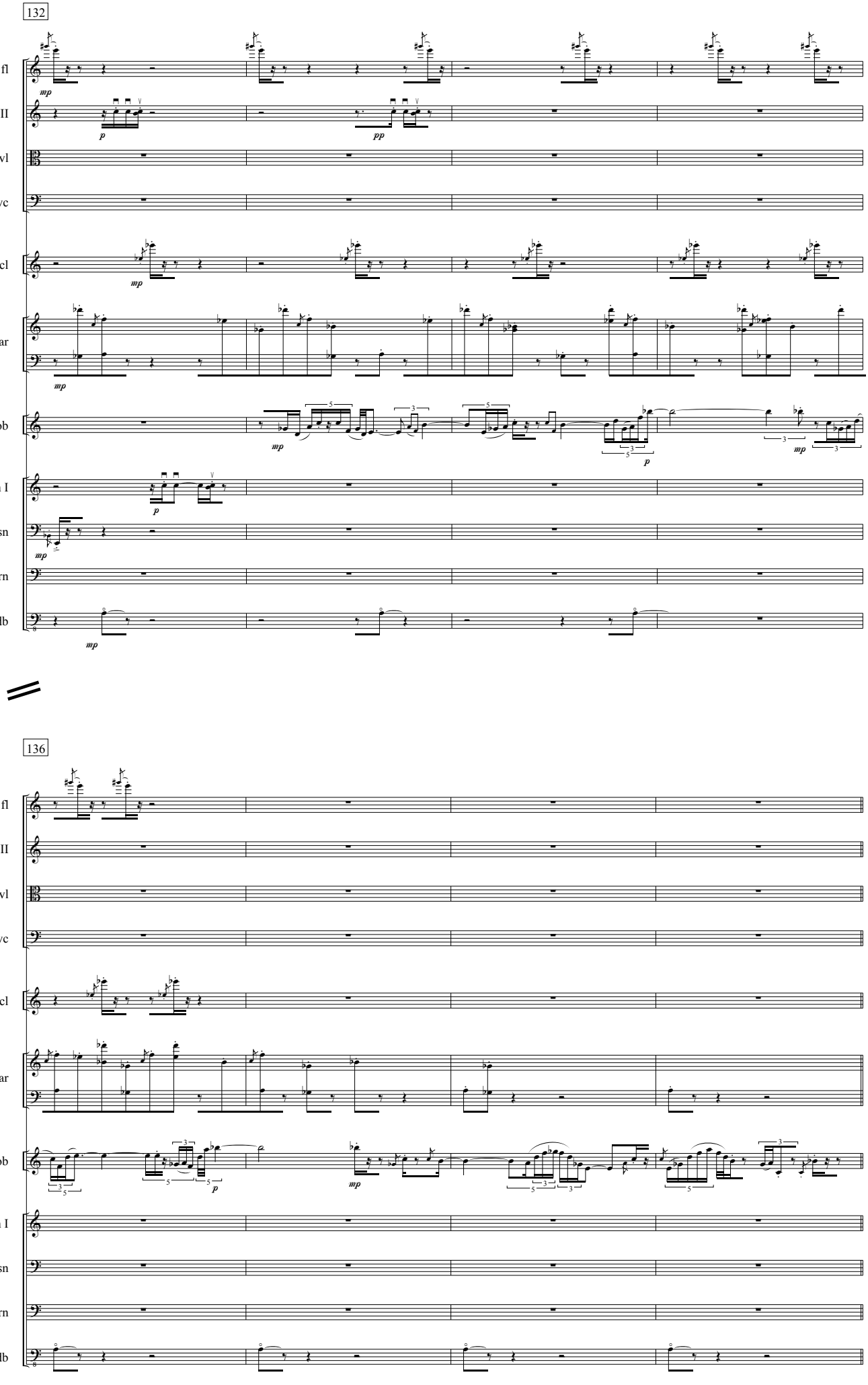

101
fl
vn II
vl
vc
cl
mar
ob
vn I
bsn
horn
db
arco
pizz.
II c.
104
toms
pizz.


107
fl
vn II
vl
vc
cl
toms
mar
ob
vn I
bsn
horn
db
gliss.
IV c.
arco
pizz.
110


114
fl
vn II
vl
vc
cl
toms
mar
ob
vn I
bsn
horn
db
pizz.
117
arco
I c.
III c.


120
fl
vn II
vl
vc
cl
toms
mar
ob
vn I
bsn
horn
db
pizz.
arco
IV c.
123

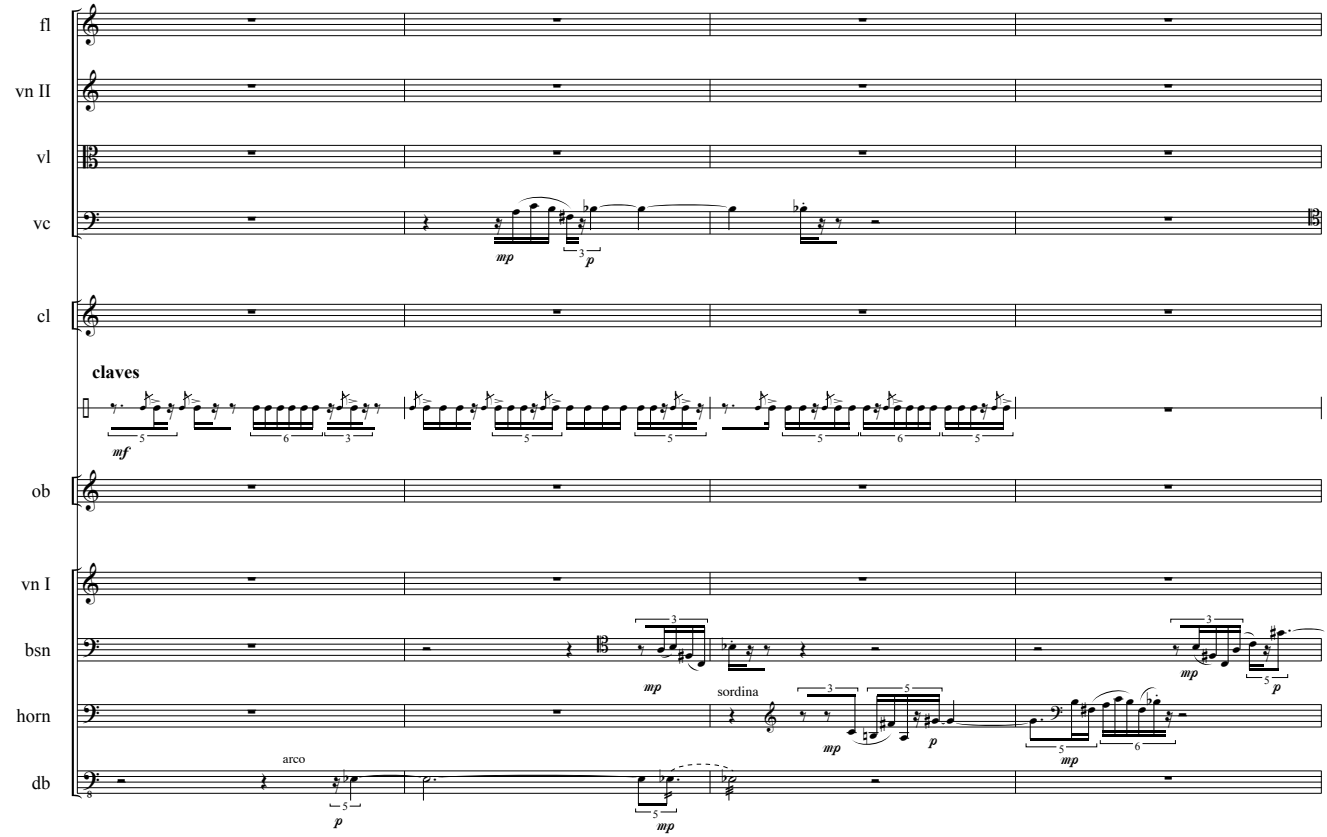

126
fl
vn II
vl
vc
cl
mar
ob
vn I
bsn
horn
db
129
pizz.
l.v.
arco
IV c.
pizz.


132
fl
vn II
vl
vc
cl
mar
ob
vn I
bsn
horn
db
136
fl
vn II
vl
vc
cl
mar
ob
vn I
bsn
horn
db

III - lunas blancas

voce recitante / *speaking voice*: **EL**

140



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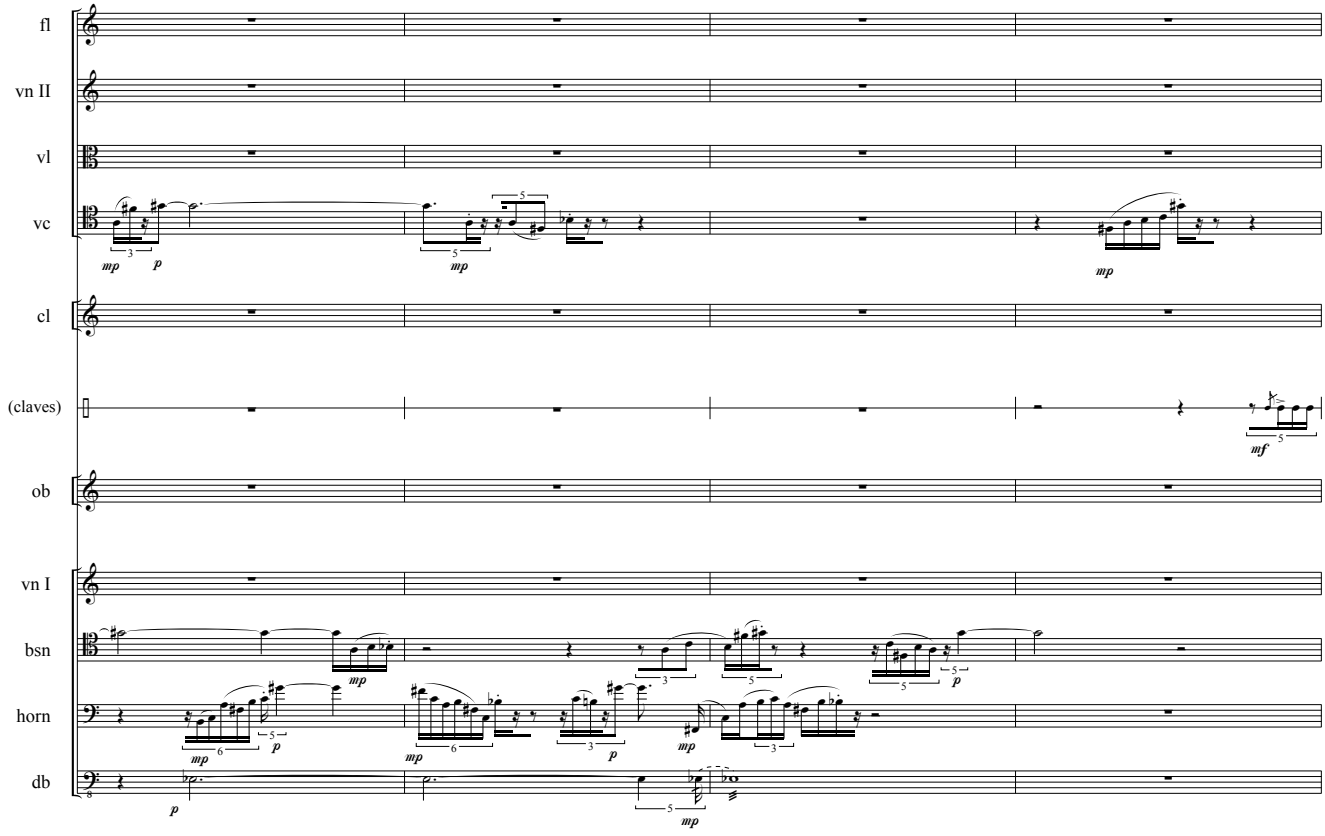

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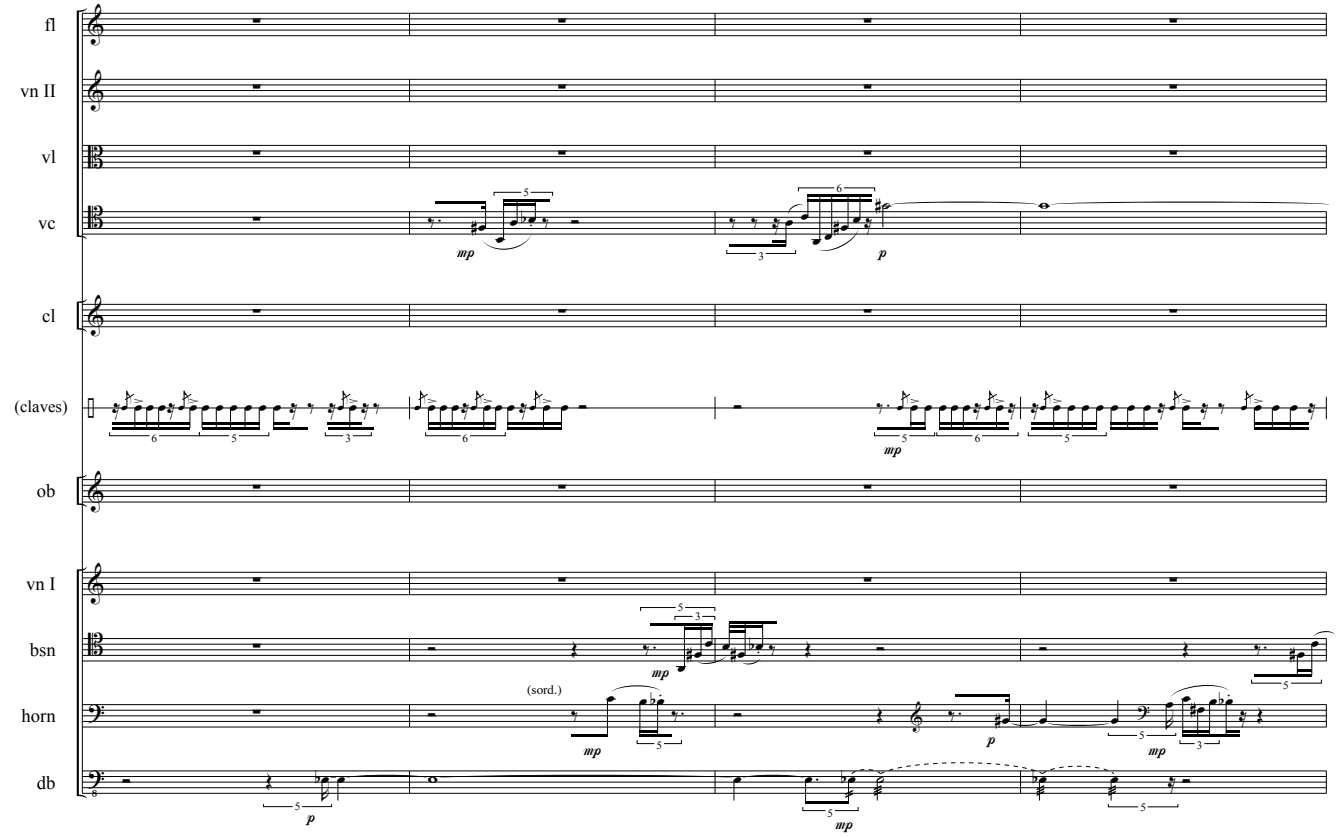
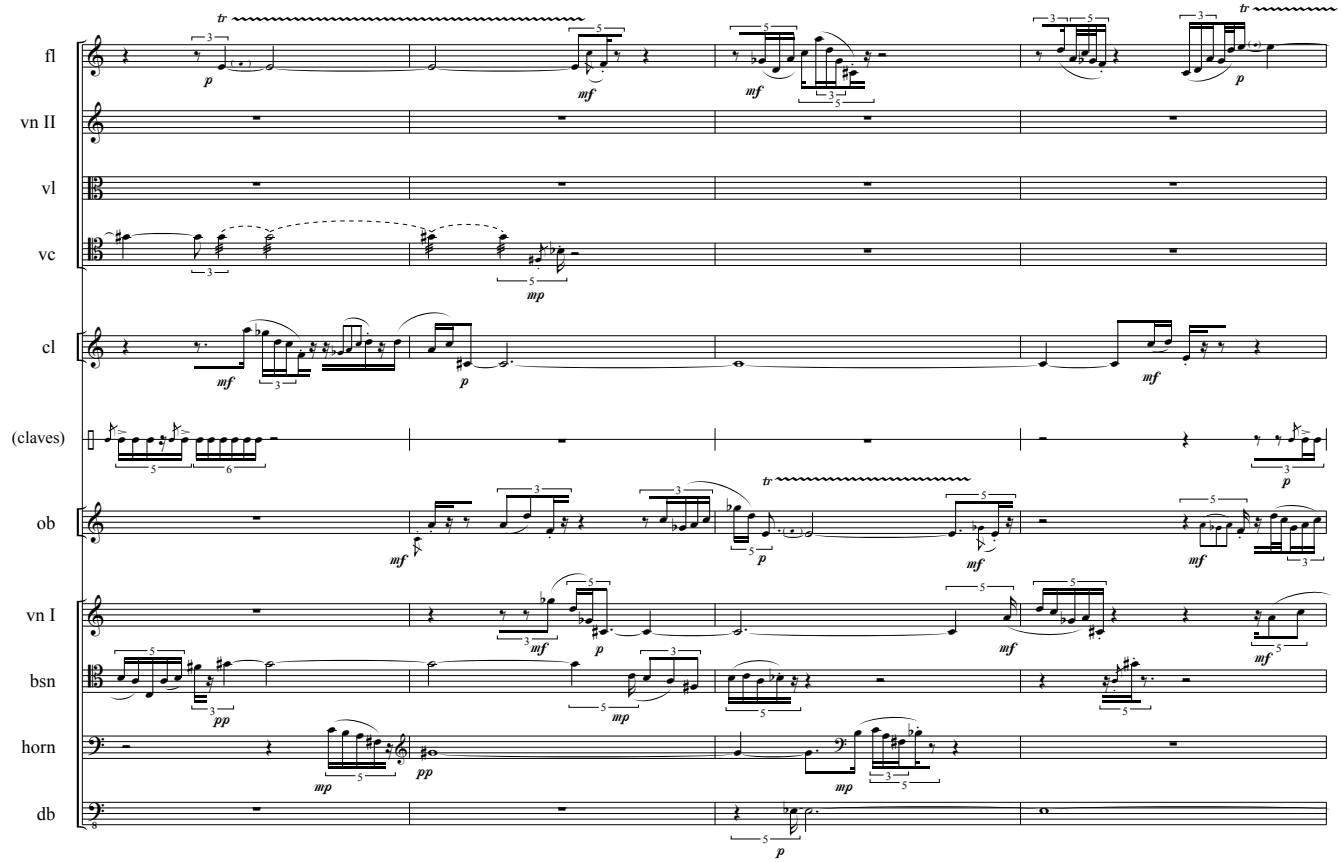
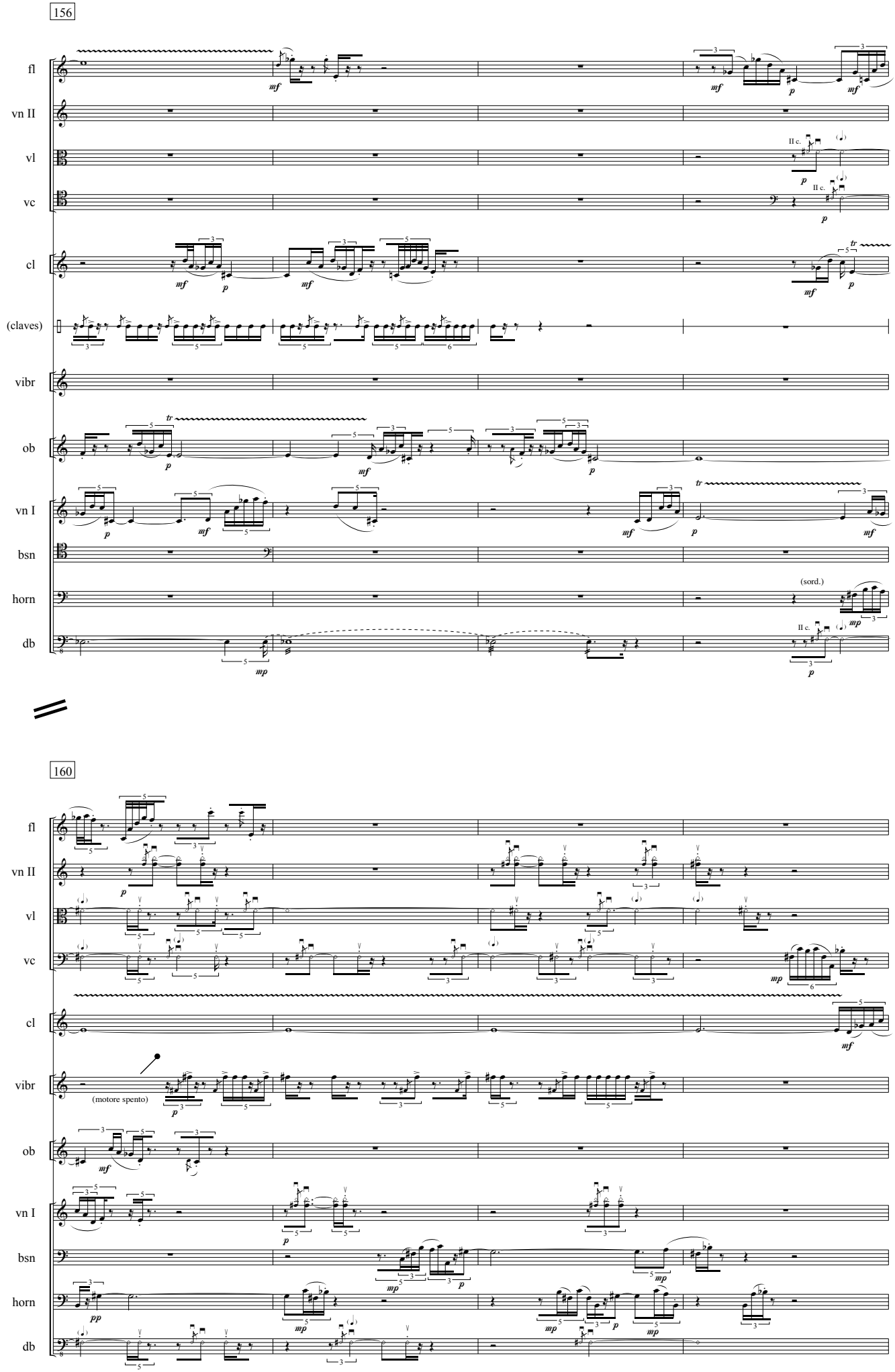
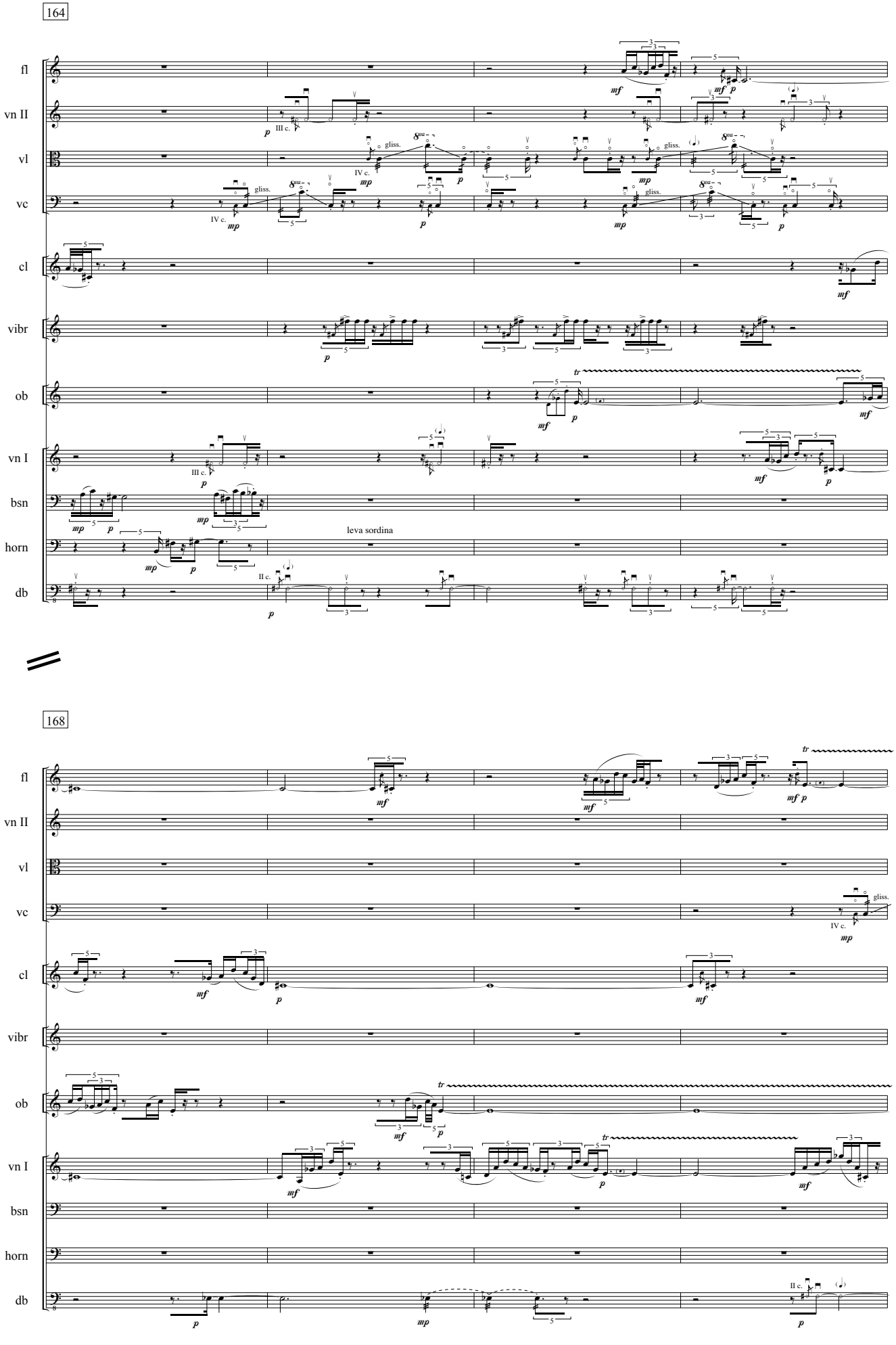
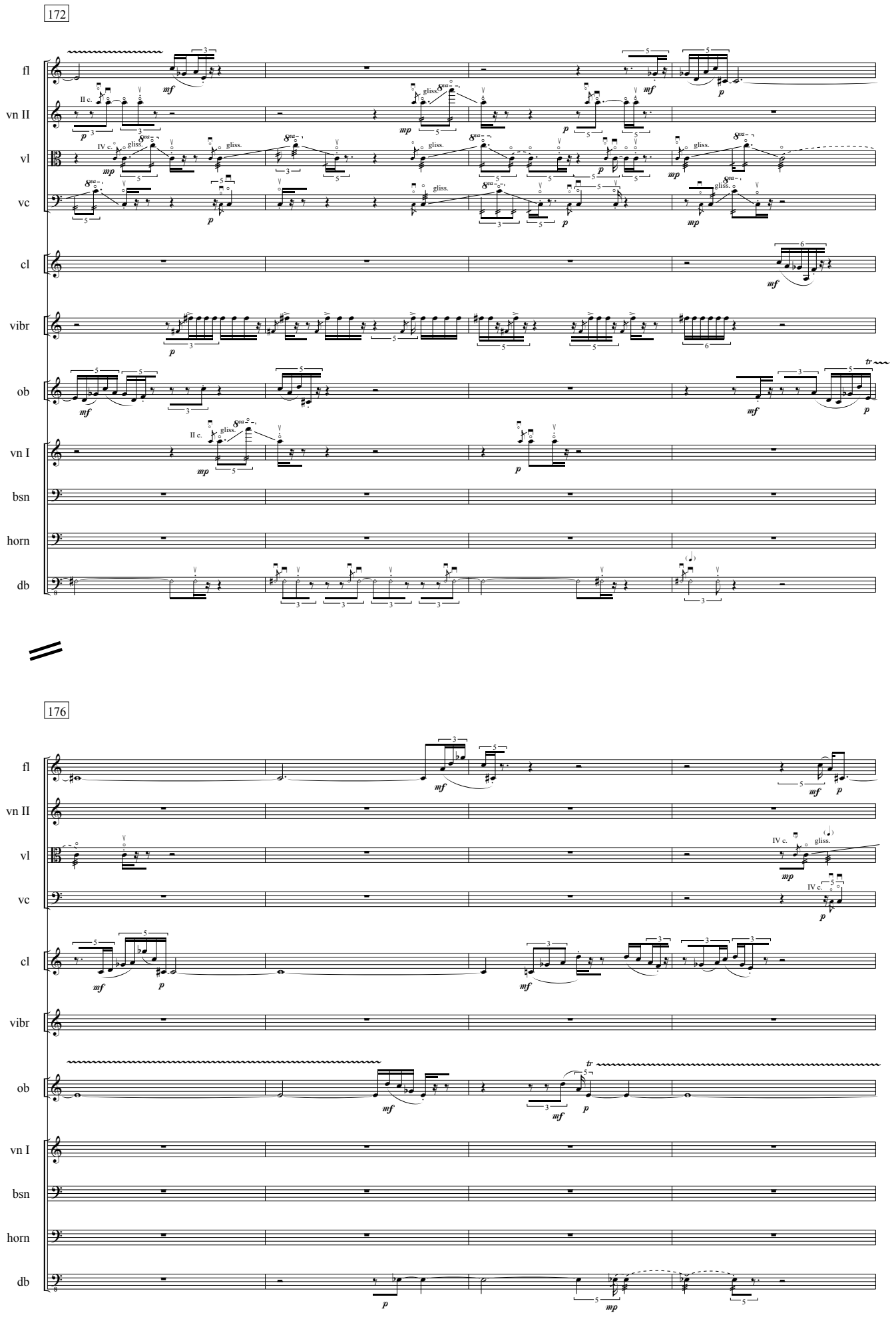

fl
vn II
vl
vc
cl
(claves)
ob
vn I
bsn
horn
db
(sord.)

152


fl
vn II
vl
vc
cl
(claves)
ob
vn I
bsn
horn
db


156
fl
vn II
vl
vc
cl
(claves)
vibr
ob
vn I
bsn
horn
db
II c.
(sord.)
160
(motore spento)


164
fl
vn II
vl
vc
cl
vibr
ob
vn I
bsn
horn
db
III c.
IV c.
II c.
gliss.
leva sordina
168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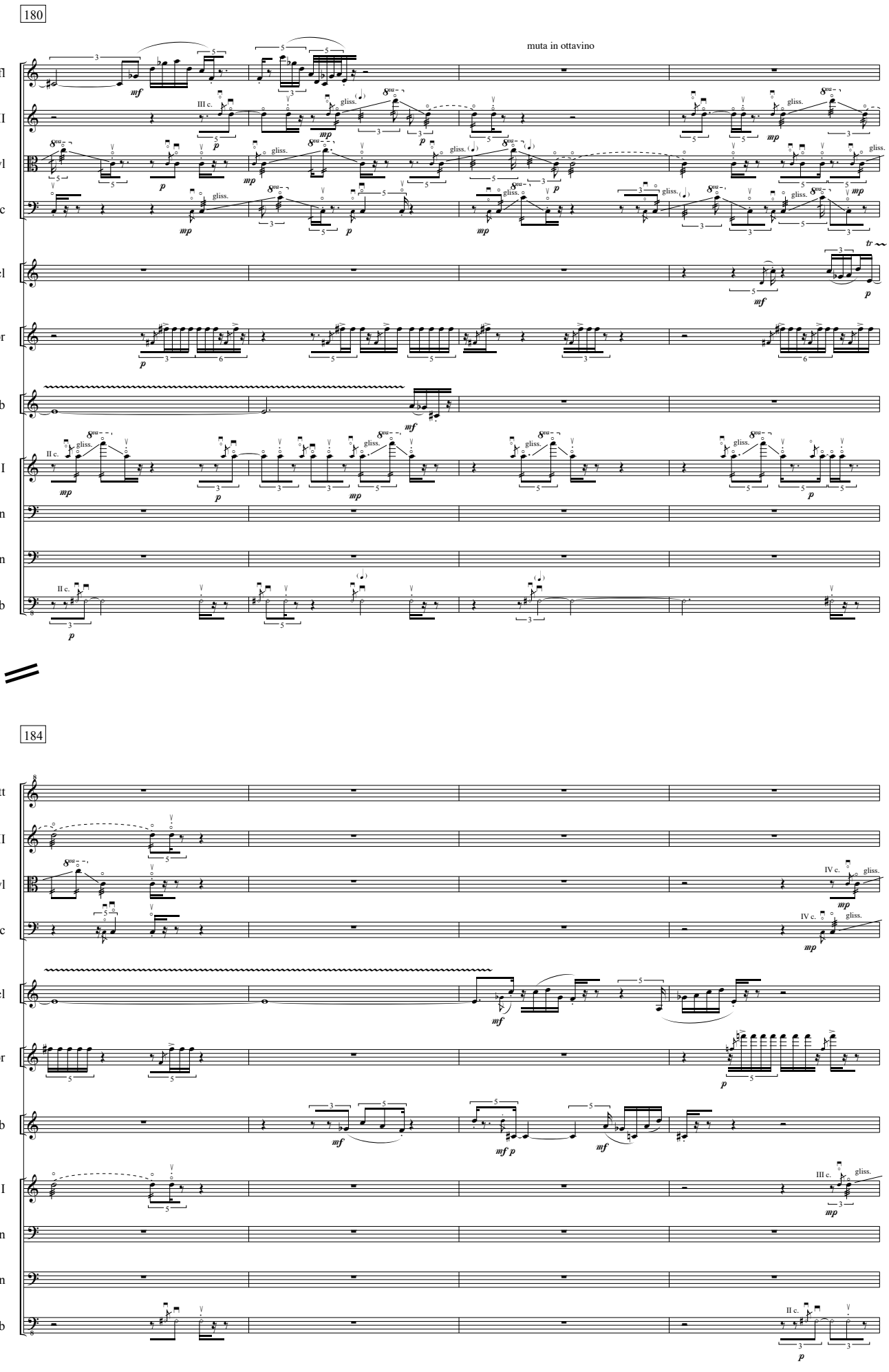
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192

voce recitante / *speaking voice*: **DONDE SE AHOGA EL SUEÑO**

(con la voce)

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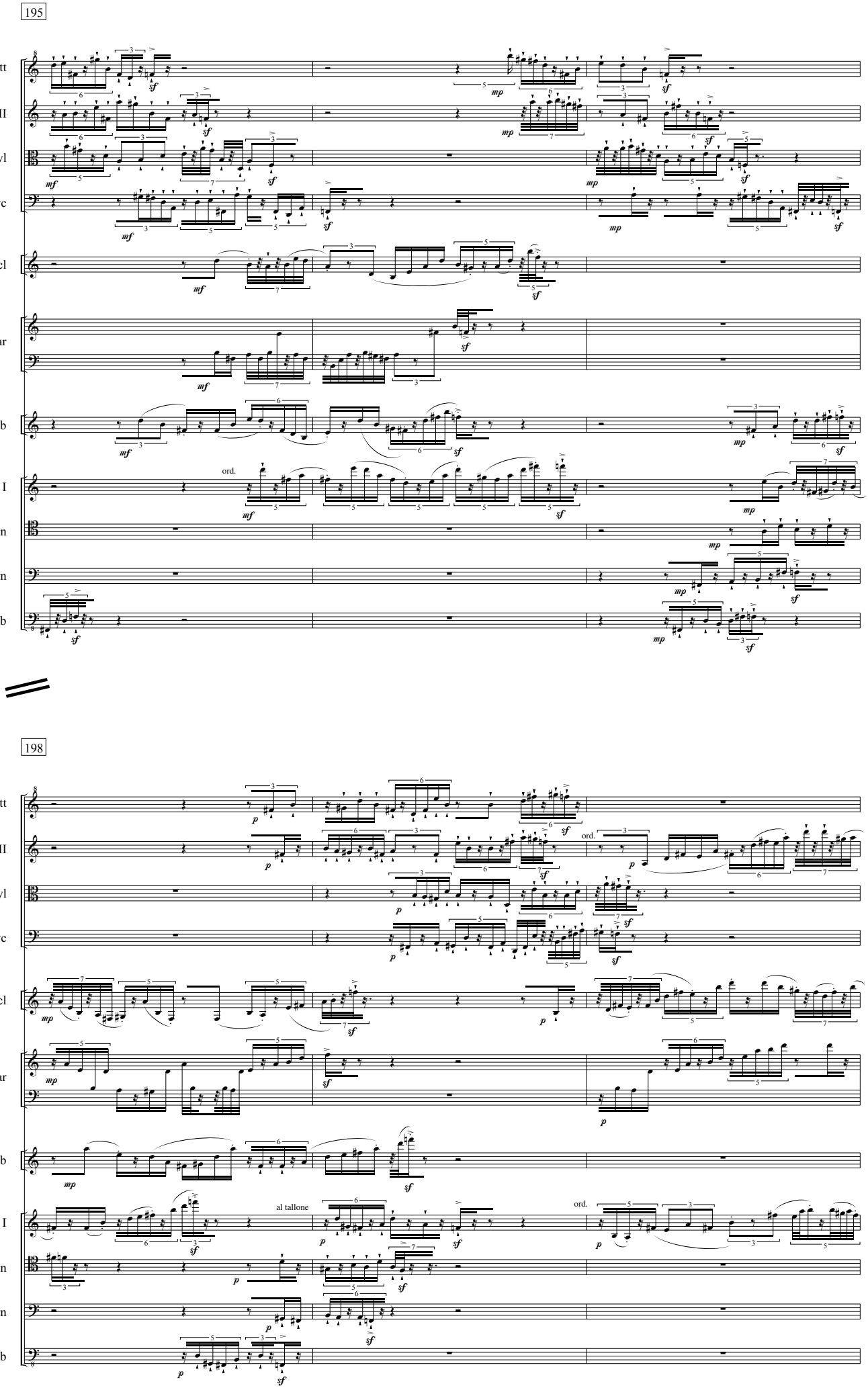
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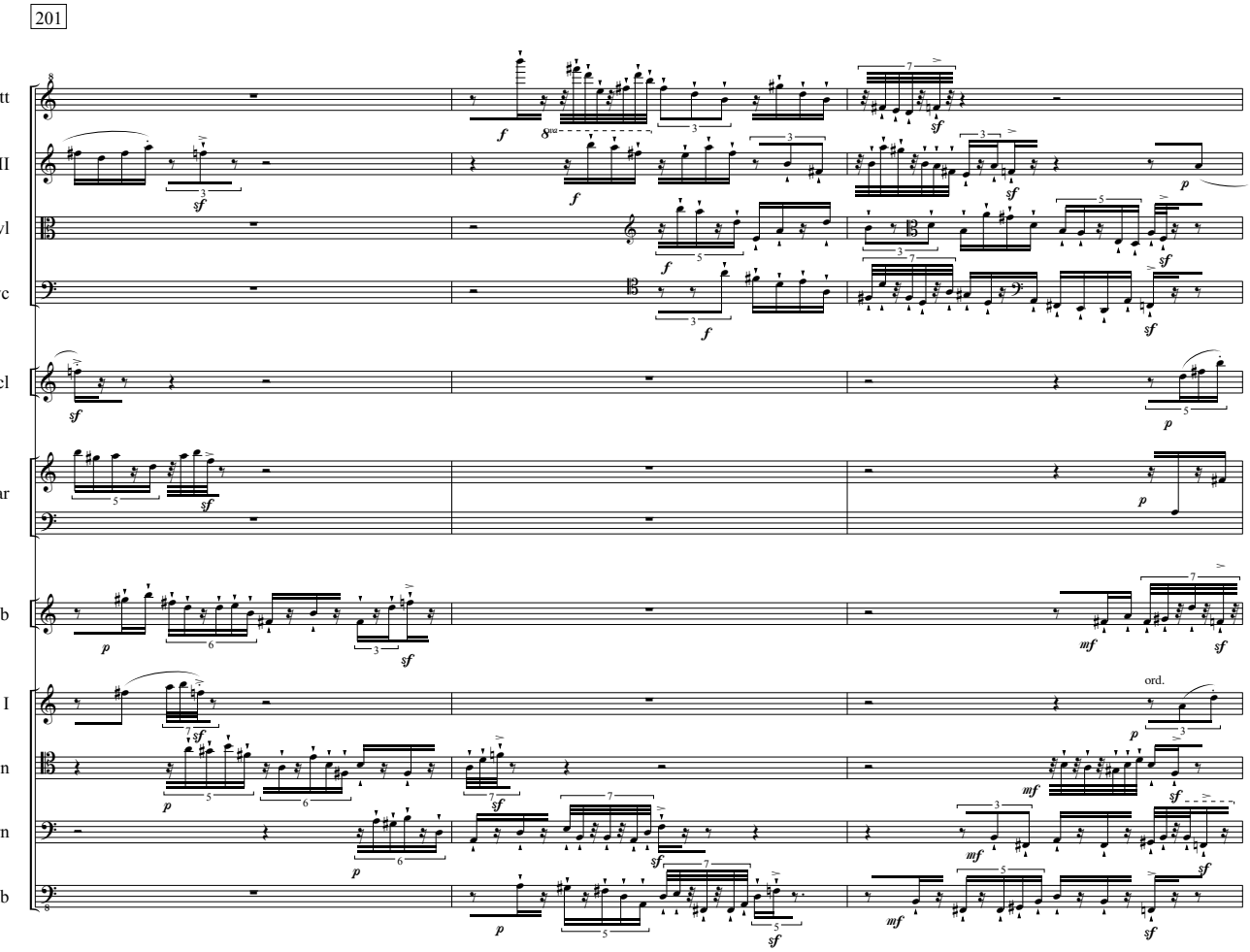
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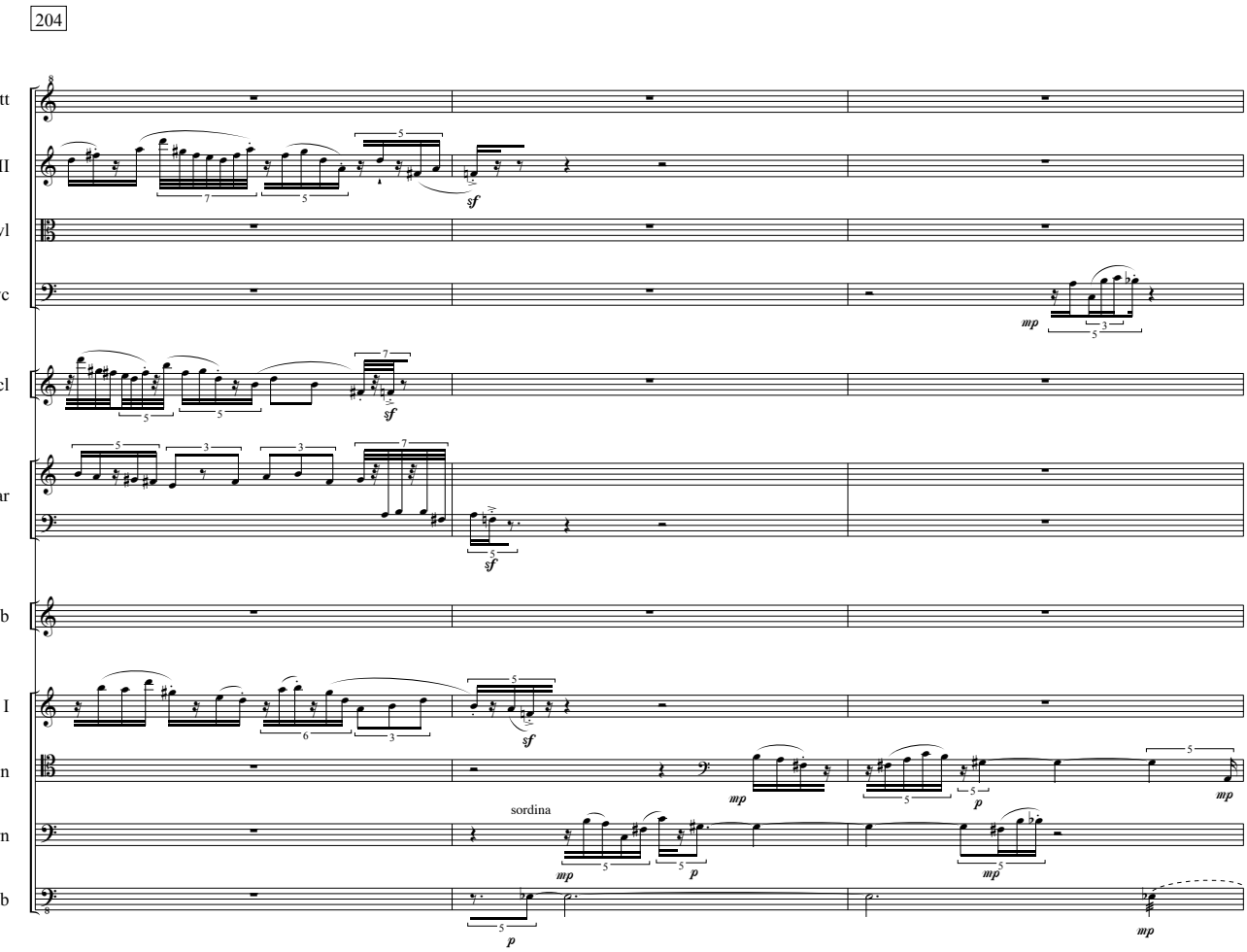
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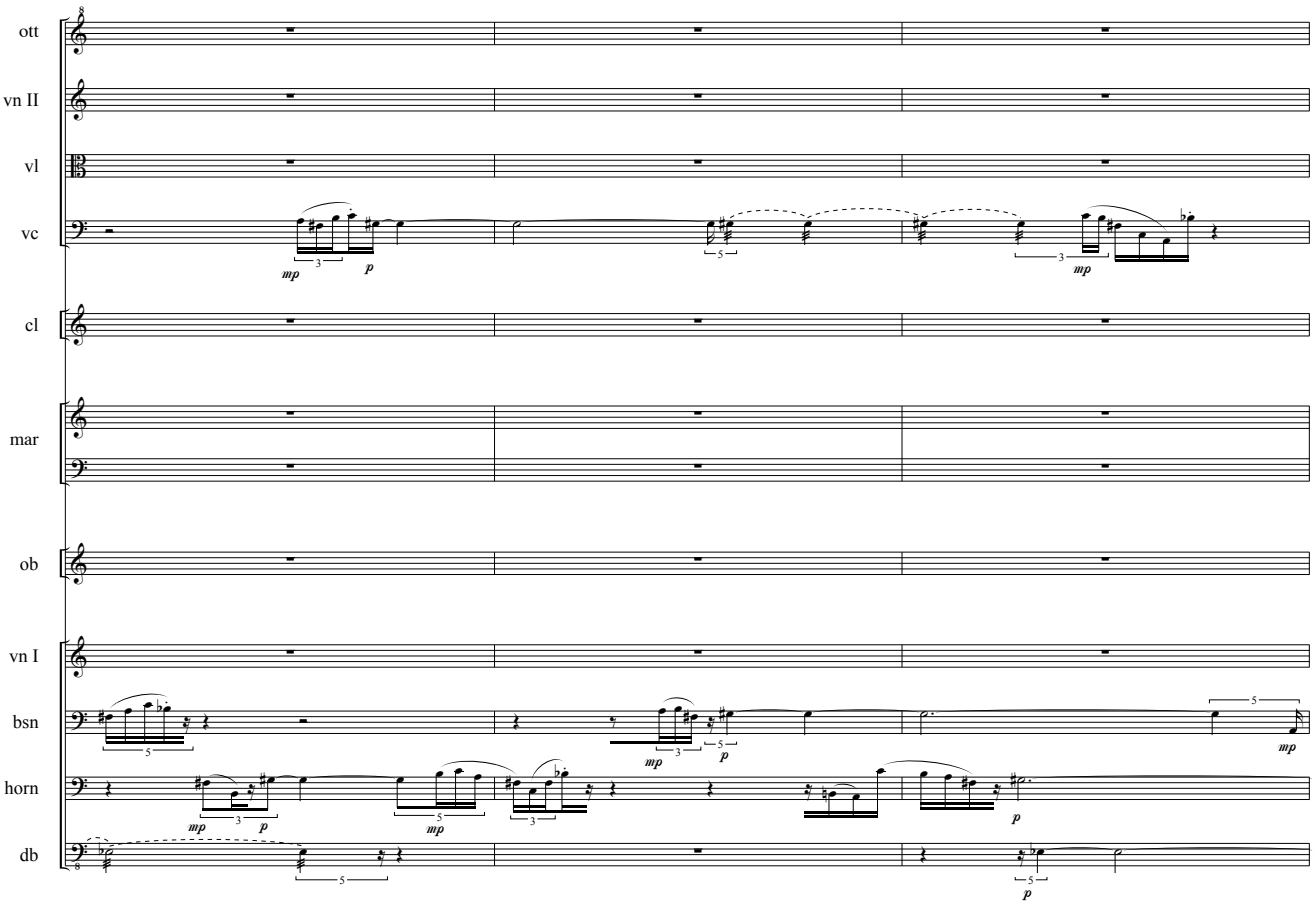
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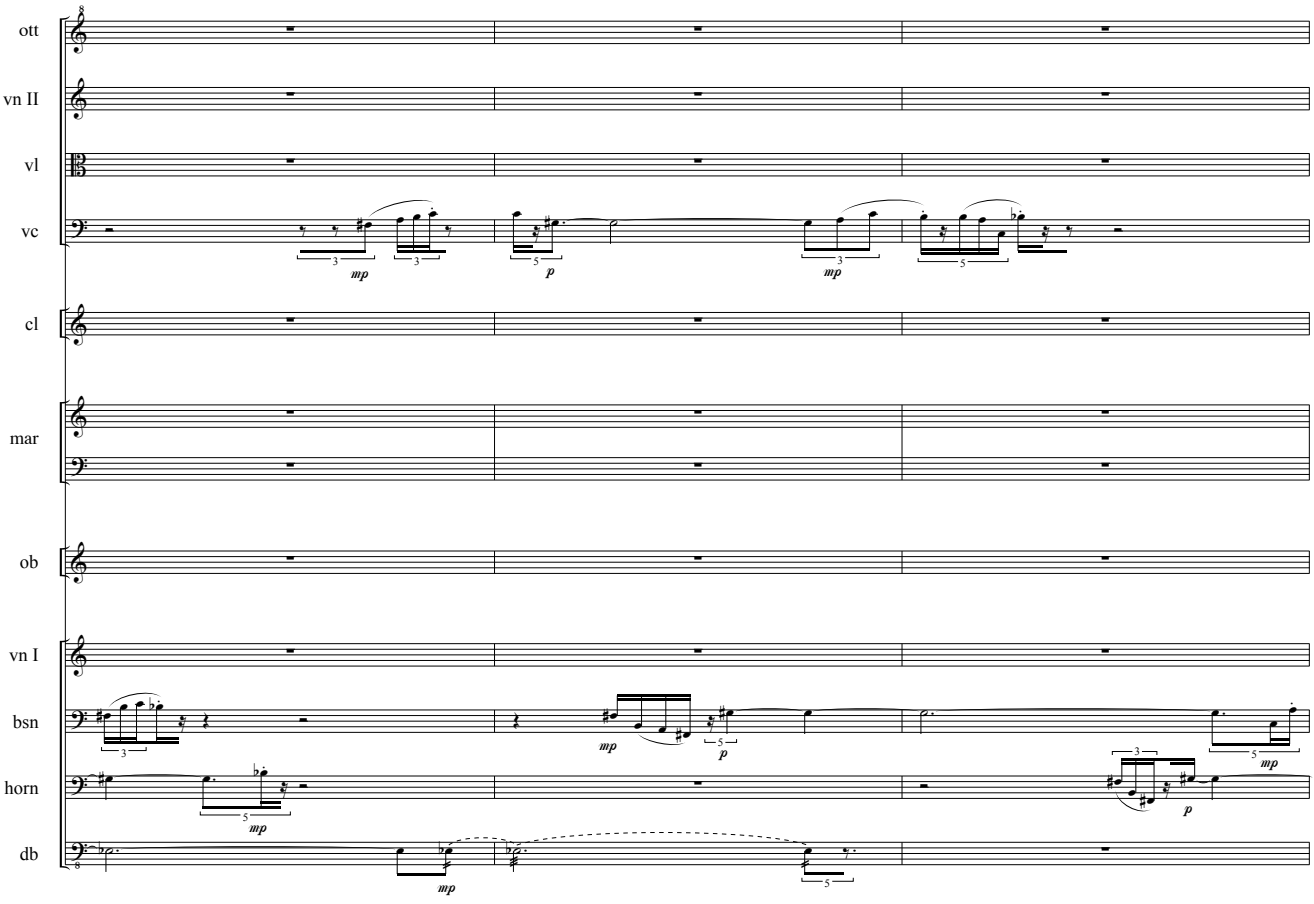
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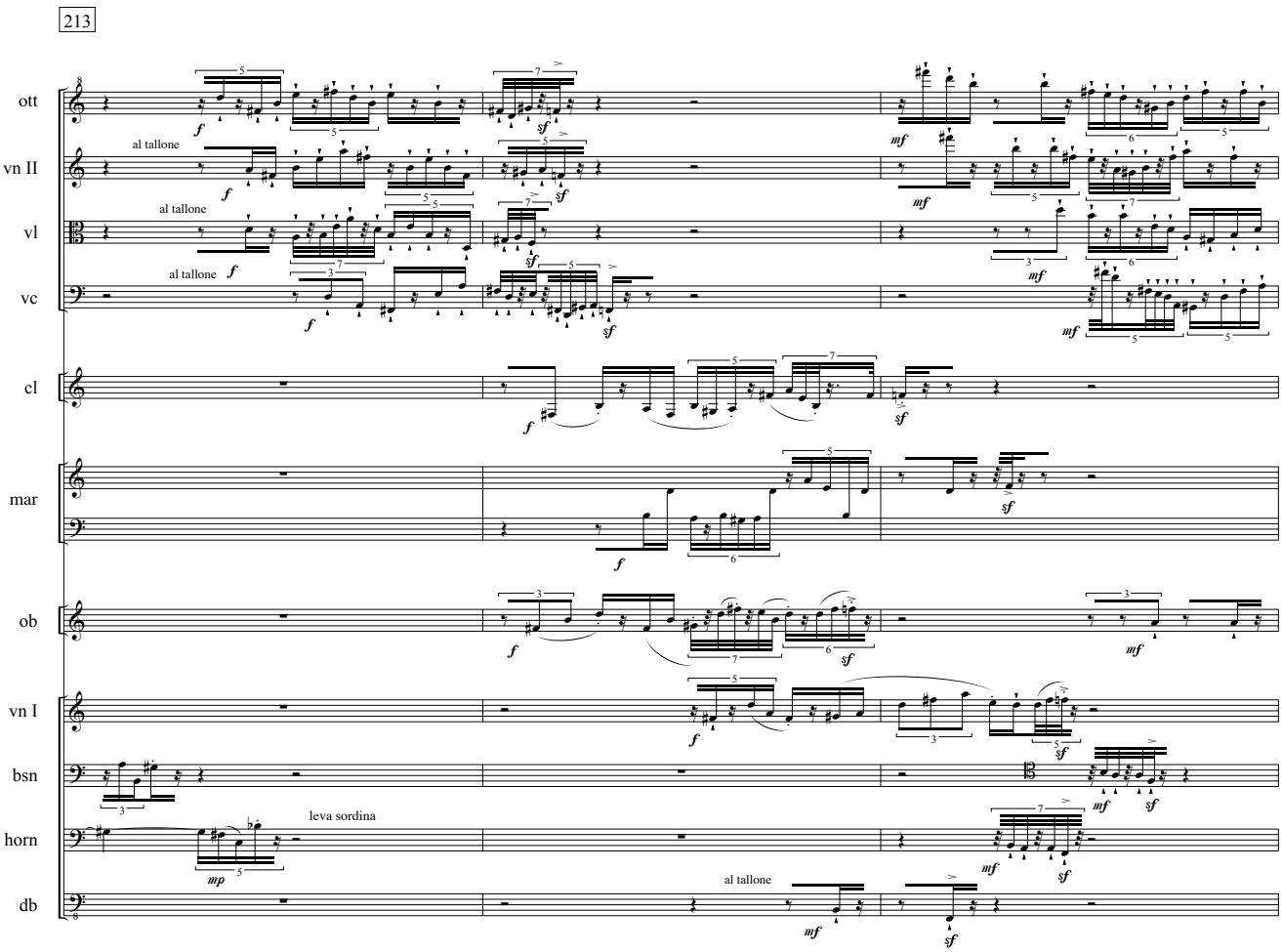
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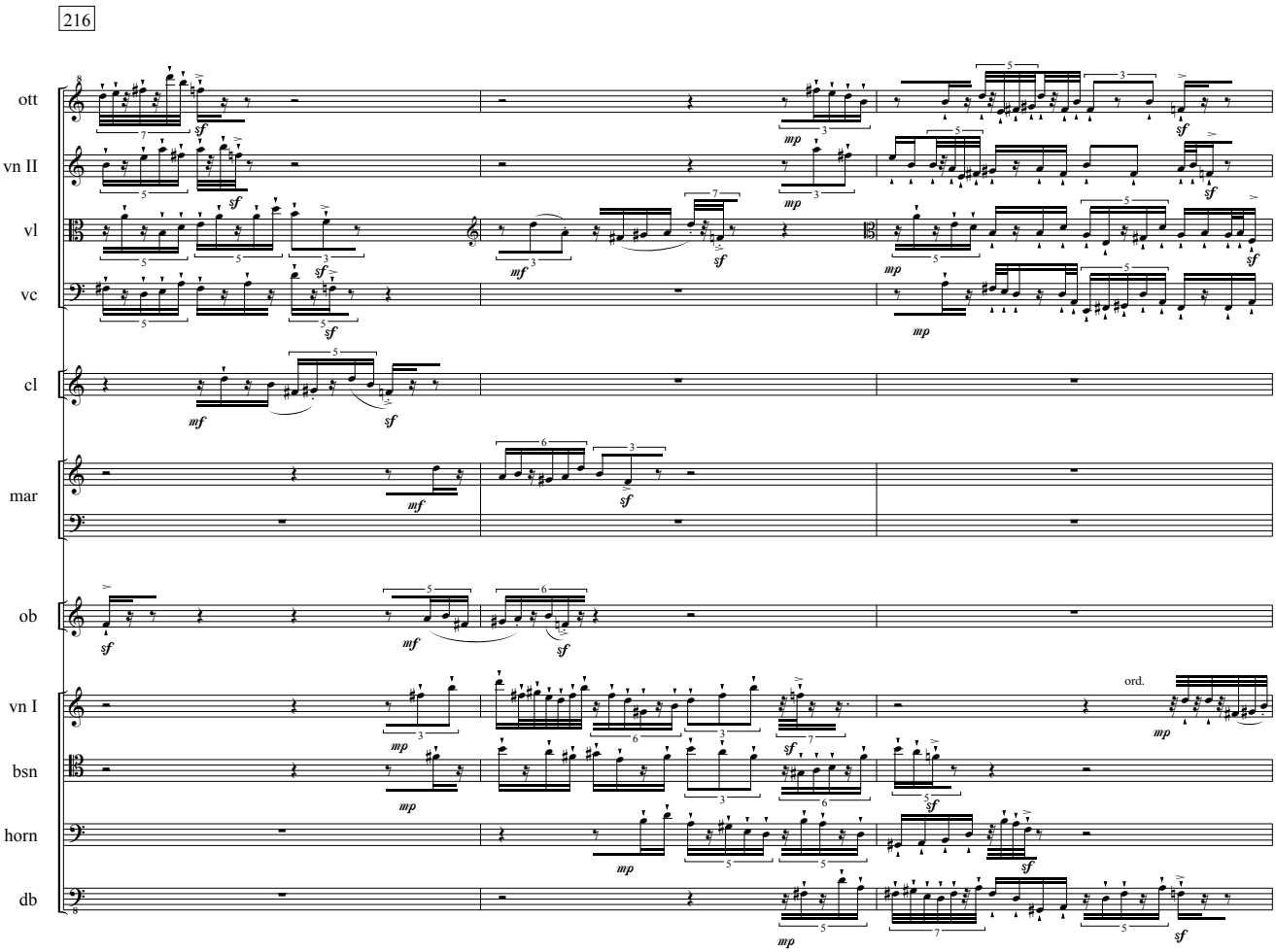
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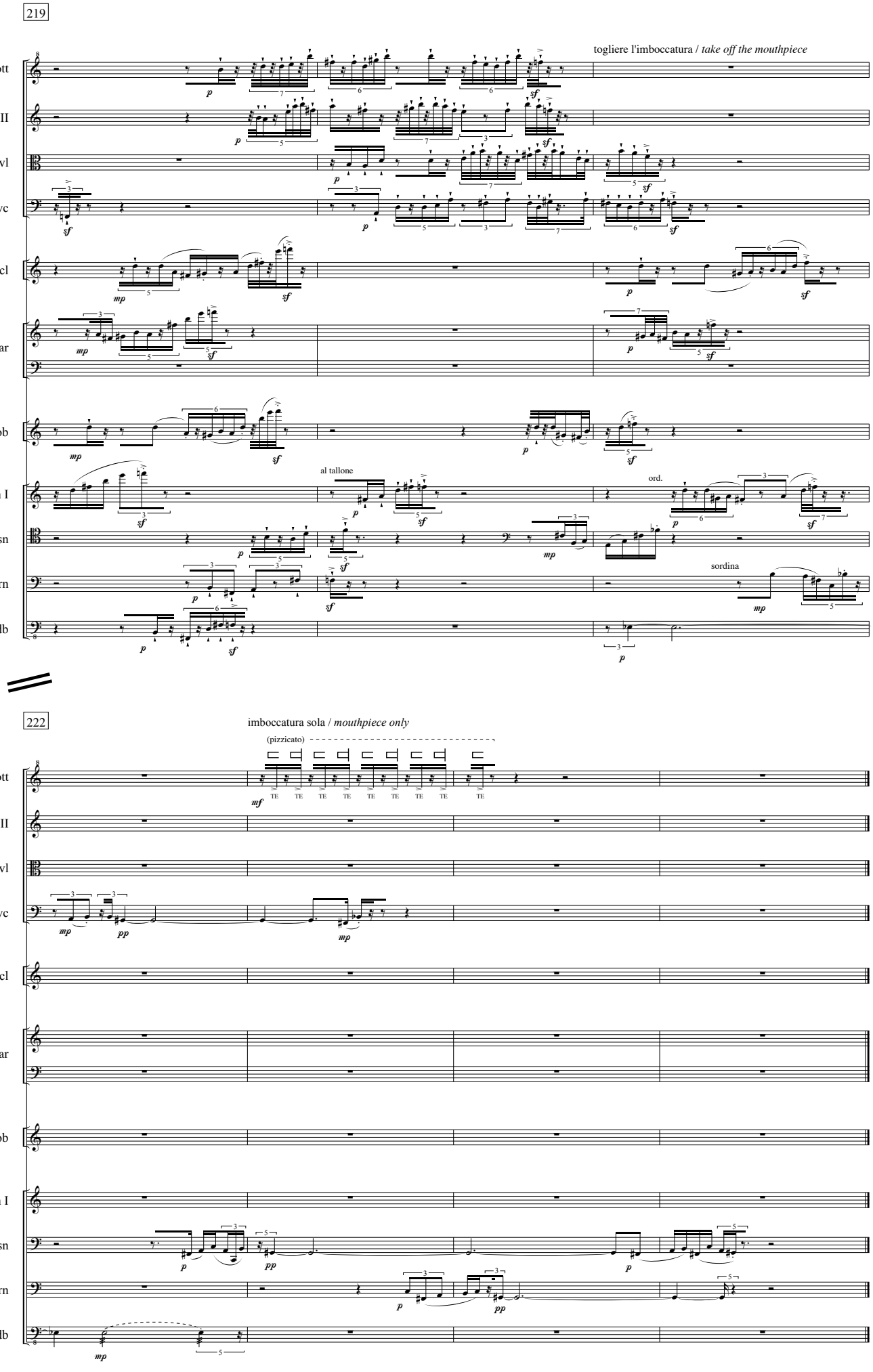

duration: 15' ca.

19 settembre 1999

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]

05. **I gatti lo sapranno** - (1995) ... 12' 00" - soprano and orchestra - *verses by Cesare Pavese*
[3 (I Ott.).3.3 (III Cl.b.).3 (III Cfg.). / 4.3.3.1. / Tp. Perc. (2 esec.) A. Pf. / Strings]

06. **Martha** - (1996) ... 17' 00" - solos, choir and orchestra - *from the Gospel of St. John*
[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]

07. **You, wind of March** - (1997) ... 16' 00" - soprano, baritone and orchestra - *verses by Cesare Pavese*
[2.2.2.2. / 2.2.-.-. / Tp. Perc. (2 esec.) Pf. / Strings]

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]

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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 HEIß** ... 60' 00"
Antarktische Oper - 9 voices and 18 players - *libretto by Elke Heidenreich*

VOCAL CHAMBER MUSIC

SOLO VOICE / VOICES

15b **luce grigia i tuoi occhi** - (1997) ... 4' 00" - solo voice - *verses by Cesare Pavese*

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 S. Augustine*

42. **spotlights on 'The Tempest'** - (2002) ... 9' 15" - vocal quartet - *from "The Tempest" by Shakespeare*

VOICE / VOICES and PIANO

01. **2 "liriche"** - (1989) ... 9' 00" - voice and piano - *verses by Salvatore Quasimodo*
(I. **Terra** - II. **Dalla rete dell'oro**)

Orpheus - *verses by Cesare Pavese*

05b **I gatti lo sapranno** - (1994) ... 5' 00" - voice and piano
12b **... 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

34a **Newspapers** - (2001) ... 7' 00" - voice and piano
34b **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 - *verses by Cesare Pavese*
[Fl., Ob., Cl., Fg., Cor., Perc. (1 esec.), 2 Vn., Vl., Vc., Cb.]

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

from "la primavera escondida"

25. **caminando hacia el mar** - (1998) ... 10' 00" - voice, flute, cello and piano - *verses by P. 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. **THrow** - 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

13. **atraviesan el aire aves abrasadoras** - (1997) ... 6' 30" - bass cl., violin (or horn), perc., cello

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

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

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

22. **un ancho rio 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/picc., clarinet, violin, cello, piano, 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, double-bass
includes "violin-fragments from…"

44. **Nero... ma come del mar Oceano** - (2004) ... 8' 00" - violin and 4 pl. (flute, clarinet, cello, 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 pl. and speaking voice ad libitum - *poems by F. García Lorca*
[Fl., Ob., Cl., Fg., Cor., Perc., 2 Vn., Vl., Vc., Cb.]
(I. **mariposas pálidas** - II. **suspiros y miradas** - III. **lunas blancas**)

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http://www.lucabelcastro.it

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 Jeune 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 *"ppIANISSIMO"* - 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 Mùsiques Contemporànies* 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.