

luca belcastro

spotlights on 'The Tempest' (2002)

for vocal quartet

## Testo / Text

from "The Tempest" by William Shakespeare (1564-1616)

### - Ariel and Caliban -

(from Act I, Scene 2)

#### PROSPERO

Come away, servant, come. I am ready now.  
Approach, my Ariel, come.

#### ARIEL

All hail, great master! grave sir, hail! I come  
To answer thy best pleasure; be't to fly,  
To swim, to dive into the fire, to ride  
On the curl'd clouds, to thy strong bidding task  
Ariel and all his quality.

#### PROSPERO

Hast thou, spirit,  
Perform'd to point the tempest that I bade thee?

#### ARIEL

To every article.  
I boarded the king's ship; now on the beak,  
Now in the waist, the deck, in every cabin,  
I flamed amazement: sometime I'd divide,  
And burn in many places; on the topmast,  
The yards and bowsprit, would I flame distinctly,  
Then meet and join. Jove's lightnings, the precursors  
O' the dreadful thunder-claps, more momentary  
And sight-outrunning were not; the fire and cracks  
Of sulphurous roaring the most mighty Neptune  
Seem to besiege and make his bold waves tremble,  
Yea, his dread trident shake.

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#### PROSPERO

What, ho! slave! Caliban!  
Thou earth, thou! speak.  
Thou poisonous slave, got by the devil himself  
Upon thy wicked dam, come forth!

#### CALIBAN

As wicked dew as e'er my mother brush'd  
With raven's feather from unwholesome fen  
Drop on you both! a south-west blow on ye  
And blister you all o'er!

### - Dreams -

(from Act V, Scene 1 and Act III, Scene 2)

#### ARIEL

Where the bee sucks, there suck I:  
In a cowslip's bell I lie;  
There I couch when owls do cry.  
On the bat's back I do fly  
After summer merrily.  
Merrily, merrily shall I live now  
Under the blossom that hangs on the bough.

#### CALIBAN

Be not afeard; the isle is full of noises,  
Sounds and sweet airs, that give delight and hurt not.  
Sometimes a thousand twangling instruments  
Will hum about mine ears, and sometime voices  
That, if I then had waked after long sleep,  
Will make me sleep again: and then, in dreaming,  
The clouds methought would open and show riches  
Ready to drop upon me that, when I waked,  
I cried to dream again.

#### PROSPERO

Vieni, mio servo, vieni! Sono pronto;  
avvicinati, mio Ariete, vieni!

#### ARIELE

Salve, mio grande padrone; signore venerabile, salve!  
Eccomi pronto ai tuoi desideri: pronto a volare, a nuotare,  
a lanciarmi dentro il fuoco, a cavalcare sulle nubi ondose.  
Su, piega Ariete e la sua intelligenza ai tuoi ordini potenti.

#### PROSPERO

Spirito, hai eseguito puntualmente la tempesta che ti avevo  
ordinato?

#### ARIELE

In ogni punto. Mi gettai con furia sulla nave, e ora sul ponte,  
ora a prua, ora sopra coperta, nelle cabine, fiammeggiavo terrore.  
Così, a volte, mi dividevo arrendendo in molti luoghi,  
e fiammeggiavo sull'albero maestro, e lungo il bompresso,  
e su per le antenne; poi m'incontravo per unirmi ancora.  
Il lampeggiare di Giove, che annunzia il fragore terribile del tuono,  
non era così rapido e istantaneo: io vincevo in velocità la vista.  
Fuoco e scrosci stridenti dello zolfo sembravano assediare  
il potentissimo Nettuno, far ribollire le sue onde superbe  
e scuotere anche il formidabile tridente.

\*\*\*\*\*

#### PROSPERO

Ehi! Schiavo! Calibano!  
Dico a te, a te, fango! Rispondi!  
Vieni fuori, o schiavo velenoso, concepito da perfida donna  
incinta del diavolo!

#### CALIBANO

E possa gocciolare su voi due la rugiada maligna,  
che mia madre coglieva con una penna di corvo da marcia palude.  
Il vento del Sud vi prenda nel suo soffio e vi ricopra di piaghe.

#### ARIELE

"Dove l'ape, succhio anch'io;  
e in un calice di primula  
dormo quando i gufi gridano.  
Volo sopra un pipistrello,  
lieto a spalla dell'estate.  
Lietamente vivrò, lietamente,  
sotto il fiore che pende dal ramo."

#### CALIBANO

Non avere paura: l'isola è piena di rumori, di suoni,  
di dolci arie che danno gioia e non malinconia.  
Talvolta note acute di migliaia di strumenti mi ronzano all'orecchio,  
o voci che mi fanno addormentare anche se desto dopo lungo sonno:  
e allora in sogno pare che si rompano le nubi e mostrino tesori,  
pronti a cadere su me, così che, sveglio, piango perché vorrei  
sognare ancora.

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## I - Ariel and Caliban

♩ = 60  
 4/4

Controtenore  
 Countertenor

Tenore  
 Tenor

Baritono  
 Baritone  
 (or Tenor II)

Basso  
 Bass

[A] [A] [RI] [E-EL] [A] [RI]



4 (breve short)

C.T.

T.

Bar.

B.

[A] [RI] [EL] [o]me [A]

Co [o]me a way,

- Il testo cantato non è suddiviso secondo una sillabazione grammaticale:  
 deve essere mantenuta l'ultima lettera (vocale o consonante) prima della linea continua.

- The text is not divided using a grammatical syllabication:  
 the last letter (vowel or consonant), before the continuous line, has to be kept.

7

C.T

T

Bar

B

[A] [RI]

[E] [E-EL]

[I] [E]

[E]



10

(breve short)

C.T

T

Bar

B

[EL]

(▽ = solo soffio / breath only) *pp*

*mf* *mp* *mf*

Co-[o]me a-way, ser-van-T, come. I am rea

*mp* (echo) *mp*

Co [o]me a - way, I am rea

13

C.T *mf espr.* *mp* *p*  
 A [A]ll hail, grea[ea]t ma ster!

T *mf* *p*  
 [A]

Bar *mf*  
 dy now. A-ppro [o]ch my

B *mp (echo)*  
 dy now. A - ppro



16

C.T *p* *mf* *p* *mp* (breve short)  
 gra [a]ve si [i]r, ha [a]ll!

T *pp* *mf*  
 [i]

Bar *p* *mf*  
 A-riel, co [o]me.

B *p* *mf*  
 [o]ch, my A - riel, co [o]me.

19

Musical score for measures 19-21, featuring four staves: C.T. (Cello/Trombone), T. (Trumpet), Bar. (Baritone), and B. (Bass). The key signature has one sharp (F#) and the time signature is 3/8. Measure 19: C.T. has a whole rest; T. has a half note G4 with a dynamic of *mp* and a fingering of 5; Bar. has a half note G2 with a dynamic of *p* and a fingering of 1; B. has a whole rest. Measure 20: C.T. has a whole rest; T. has a half note A4 with a dynamic of *mp* and a fingering of 5; Bar. has a half note G2 with a dynamic of *p* and a fingering of 1; B. has a whole rest. Measure 21: C.T. has a quarter note G4 with a dynamic of *p* and a fingering of 1, followed by a triplet of eighth notes G4, A4, B4; T. has a half note G4 with a dynamic of *mp* and a fingering of 5; Bar. has a half note G2 with a dynamic of *p* and a fingering of 1; B. has a whole rest. Fingerings are indicated by numbers 1-5 above notes. Dynamics *mp* and *p* are indicated. Performance markings [A], [RI], and [I] are present.



22

Musical score for measures 22-24, featuring four staves: C.T. (Cello/Trombone), T. (Trumpet), Bar. (Baritone), and B. (Bass). The key signature has one sharp (F#) and the time signature is 3/8. Measure 22: C.T. has a half note G4 with a dynamic of *p* and a fingering of 1, followed by a triplet of eighth notes G4, A4, B4; T. has a half note G4 with a dynamic of *mp* and a fingering of 5; Bar. has a half note G2 with a dynamic of *p* and a fingering of 1; B. has a whole rest. Measure 23: C.T. has a half note G4 with a dynamic of *p* and a fingering of 1, followed by a triplet of eighth notes G4, A4, B4; T. has a half note G4 with a dynamic of *mp* and a fingering of 5; Bar. has a half note G2 with a dynamic of *p* and a fingering of 1; B. has a whole rest. Measure 24: C.T. has a quarter note G4 with a dynamic of *p* and a fingering of 1, followed by a triplet of eighth notes G4, A4, B4; T. has a half note G4 with a dynamic of *mp* and a fingering of 5; Bar. has a half note G2 with a dynamic of *p* and a fingering of 1; B. has a whole rest. The final note in measure 24 is marked with a fermata and the instruction "(breve short)". Fingerings are indicated by numbers 1-5 above notes. Dynamics *p* and *mp* are indicated. Performance markings [E], [E-EL], and [I] are present.

25

C.T *mf espr.* *p* *mf* *p* *mf*

co-[o]me to a nsw[e]r thy best plea sure;

T *p*

[A] [R] [E]

Bar

B



28

C.T *p* *mf*

be't to fly, to swi m,

T *mp*

[L] [A]

Bar

[S SWIM]

B *mf* (sussurrando whispering)

(∇ = solo soffio / breath only)

[F FLY]

31

Musical score for measures 31-33, featuring four staves: C.T. (Cello/Trombone), T. (Trumpet), Bar. (Baritone), and B. (Bass). The score includes dynamic markings such as *p* and *mp*, and chordal indications in brackets: [A], [RI], [E], [I], and [E]. A fermata is present over the first measure of the T. staff. A double bar line is located below the T. staff between measures 33 and 34.

34

Musical score for measures 34-36, featuring four staves: C.T. (Cello/Trombone), T. (Trumpet), Bar. (Baritone), and B. (Bass). The score includes dynamic markings such as *p*, *mp*, and *pp*, and chordal indications in brackets: [E], [EL], [A], [E], and [I]. A fermata is present over the first measure of the C.T. staff. A double bar line is located below the B. staff between measures 36 and 37.



37

C.T. *p* (breve short)

T. *mp* [A] [RI] [EL] [F]

Bar. *p* [I]

B. *p* [A] [I] *pp*



40

C.T. *mf* *p* *mp*

be't to fly, to swi m, to dive in - to the fire,

T. *mf* (sussurrando whispering) *mf*

FLY] [F FIRE]

Bar. *mf*

[S SWIM]

B. *mf*

43

C.T *mp* *mf*  
 to ride <sup>3</sup> on the curl'd clou\_\_\_\_\_ds, to thy strong bi\_\_\_\_\_ddi[i]ng task

T *p*  
 [A] \_\_\_\_\_ [RI] \_\_\_\_\_

Bar

B *pp* *mf*  
 (d) (d)  
 [i] \_\_\_\_\_



46

C.T <sup>3</sup> <sup>3</sup> <sup>3</sup>  
 A \_\_\_\_\_ riel a \_\_\_\_\_ nd all his qua - li - ty. \_\_\_\_\_

T \_\_\_\_\_ [EL] \_\_\_\_\_

Bar *mf*  
 Ha \_\_\_\_\_ [a]st thou, \_\_\_\_\_

B *mp* (echo)  
 Ha \_\_\_\_\_

49

C.T. \_\_\_\_\_

T. \_\_\_\_\_

Bar. \_\_\_\_\_

\_\_\_\_\_ *sf* \_\_\_\_\_ *sf* \_\_\_\_\_ *sf*

spi - ri - t, pe \_\_\_\_\_ rfo [o]rm'd to poin-t the tem \_\_\_\_\_ pe - s - t

B. \_\_\_\_\_ *3* \_\_\_\_\_ *3* \_\_\_\_\_

\_\_\_\_\_ [a]st thou pe \_\_\_\_\_ rfo \_\_\_\_\_ [E] \_\_\_\_\_



52

C.T. \_\_\_\_\_ *mp* \_\_\_\_\_ *3* \_\_\_\_\_

To e - very ar - ti - cle.

T. \_\_\_\_\_ *(sussurrando whispering)* \_\_\_\_\_ *3* \_\_\_\_\_ *3* \_\_\_\_\_

To e - very a \_\_\_\_\_ rti - cle.

Bar. \_\_\_\_\_ *(mormorando murmuring)* \_\_\_\_\_

that I bad thee? \_\_\_\_\_ To e - very

B. \_\_\_\_\_ *pp* \_\_\_\_\_ *mf* \_\_\_\_\_

[ ] \_\_\_\_\_

55

C.T. *mf* I bo\_\_\_\_\_ [oa]rded the king's shi\_\_\_\_\_ [i]\_\_\_\_\_ p; now on the

T. (sussurrando *whispering*) I boarded the king's shi\_\_\_ p *sf*

Bar. (mormorando *murmuring*) a - rti - cle. I boarded the king's \_\_\_\_\_ shi\_\_\_ p; *sf*

B. [i]\_\_\_\_\_ I boarded the king's shi\_\_\_ p; now on



58

C.T. *sf* bea\_\_\_ k, *p* now in the...

T. (sussurrando *whispering*) now on the beak, (sussurrando *whispering*) liberamente / freely now in the waist, the deck, in every cabin, I flamed amazement: sometimes ...

Bar. (mormorando *murmuring*) now on the beak, now in the waist the deck in e - very ca - bin,

B. (sussurrando *whispering*) liberamente / freely the beak, now in the waist, the deck, in every cabin, ...

61

C.T

T

Bar

B

*(segue)*

... I'd divide, and burn in many places; on the topmast, the yards and bowsprit, would I flame distinctly, the meet and join. Jove's lightnings, the precursors ...

I fla - med a - ma - ze-ment: Wha ——— t, ho! ——— slave! Ca-li-ban!

*(segue)*

... I flamed amazement: sometimes I'd divide, and burn in many places; on the topmast, the yards and bowsprit, would I flame distinctly, the meet and join. ...



64

C.T

T

Bar

B

*(segue)*

... o' the dreadful thunder-claps, more momentary and sight-outrunning were not; the fire and cracks of sulphurous roaring the most mighty Neptune seem ...

Thou ——— earth, thou! spea - k!

*(segue)*

... Jove's lightnings, the precursors o' the dreadful thunder-claps, more momentary and sight-outrunning were not; the fire and cracks of sulphurous roaring ...

68

(mormorando murmuring) *sf*

C.T. [wicked dew

(segue)

T. ... to besiege and make his bold waves tremble, yea, his dread trident shake.

Bar. Thou poisonous slave, got by the de-vil him-self u-pon thy wicked dam,

(segue) (marcando le consonanti evidence the consonant) *f*

B. ... the most mighty Neptune seem to besiege and make his bold waves tremble, yea, his dread trident shake. A-s



71

*sf* *sf* *sf* *sf* *sf* *sf*

C.T. wick ked wicked dew wick ked dew wick ked]

(mormorando murmuring) *sf* *sf* *mp*

T. [wick ked wick ked wi-cked dew wick] [A]

(mormorando murmuring) *sf* *sf*

Bar. come forth! [wick ked wick ked wick]

*sf* *sf*

B. wicked dew a-s e'er my [M] mother [R] brus'd ...

74

C.T. *p* [I]

T. [RI] [E] [E-EL]

Bar. *p* [A] [E]

B. *p* [I]



77

C.T. (breve short) (mormorando murmuring) *sf* *sf* *sf*

T. (mormorando murmuring) *sf* *sf* *sf*

Bar. (mormorando murmuring) *sf* *sf* *sf* *sf* *sf* *sf*

B. *f* *f*

[wick ked wicked dew wick ked dew wick  
 [wick ked wicked dew wick ked wick  
 [wick ked wick ked wicked dew wick ked wick ked wick ked wick  
 bru-sh'd with raven' s feather fro-m u-n whole-some

80

(▽ = solo soffio / breath only)

*p* *ff mp*

C.T. *sf* *pp* *ff mp*  
 ked] [S]

T *sf* *pp* *ff mp*  
 ked] [F]

Bar *p* *ff mp*  
 ked dew wick] [J]

B *sf* *sf* *sf* *sf* *sf*  
 fe n dro p on your bo-th! a south blo[o]w on west



83

(mormorando murmuring)

C.T. *sf* *sf* *sf* *sf*  
 [bli-s ter ter bli-s ter]

T (mormorando murmuring) *sf* *sf* *sf* *sf* *sf*  
 [blis ter bli-s ter blister ter]

Bar (mormorando murmuring) *sf* *sf* *sf* *sf* *sf*  
 [blis ter blis ter blister ter bli-s ter bli-s ]

B *sf* *sf* *sf* *sf*  
 ye and bli-s ter and blister you all o ver!

(attacca)



# II - Dreams

86

C.T. *mp* *p sf* *mp* *p sf*  
 [CA \_\_\_\_\_ T] [LI \_\_\_\_\_ T]

T *mp* *p sf* *mp* *p sf*  
 [BA \_\_\_\_\_ T] [BA \_\_\_\_\_ T]

Bar *mp* *p sf* *mp* *p sf*  
 [LI \_\_\_\_\_ T] CA \_\_\_\_\_ T]

B *mp* *p sf* *mp* *p sf*  
 [N \_\_\_\_\_ T] N \_\_\_\_\_ T]



89

C.T. \_\_\_\_\_

T. \_\_\_\_\_

Bar (mormorando murmuring) \_\_\_\_\_  
 [noi-s \_\_\_\_\_]

B (marcando le consonanti evidence the consonant) *mf* \_\_\_\_\_ gliss. *f mp* \_\_\_\_\_ *f sf* \_\_\_\_\_  
 the isle i-s \_\_\_\_\_ full o - f [N] \_\_\_\_\_ noi-se-s, \_\_\_\_\_

92 (mormorando murmuring)

C.T. *sf* [noi-ses ses noi-s ses noi-ses] *sf sf*

T. (mormorando murmuring) *sf sf sf sf* *mp* [nois ses noi-s ses noi-ses ses] [CA]

Bar. *sf sf sf sf sf* ses noi-s ses noi-ses ses noi-s noi-s ]

B. *p sf mp sf* [S] sou n ds



95

C.T. *mp* *p sf* [BA T]

T. *p sf* *mp* *p sf* [N T]

Bar. *mp* *p sf* [LI T]

B. *mf* *sf* *sf* a n d swee-t air[R] s,

98

C.T *mp* 3 3  
 Where the bee sucks there suck I

T *p*  
 [A]

Bar

B *mf sf sf*  
 tha-t give de-light and



101

C.T *mp* 3 3  
 in a cow - slip's bell I lie; there I

T *p*  
 [R]

Bar

B *sf sf*  
 hur - t no - t.

104

C.T couch when owls do cry. [CA

T [EL] [LI

Bar [BA

B [S] some-time-s [N

*mp* *mf* *mp*



107

C.T (mormorando murmuring) *p sf* [voi-ces ces voi-S ces

T (mormorando murmuring) *p sf* *mp* *p sf* [voi-S ces

Bar *p sf* *mp* *p sf* T CA T

B *p sf* *mf* sometime-s a

110

C.T *sf* *sf* *sf*  
 voi-ces ces voi-S

T *sf* *sf*  
 voi-S ces voi-ces

Bar (mormorando murmuring) *sf* *sf* *sf* *sf* *sf*  
 voi-ces voi-S ces voi-S ces voi-ces ces voi-S S ces voi

B *sf* *sf*  
 thousand twangling i-n strumen-ts will hu-m a-bou-t mi-n e ear-s,



113

C.T (mormorando murmuring) *sf* *sf*  
 S ces ces voi-S ]

T (mormorando murmuring) *sf* *sf* *mp*  
 ces voi-S ces voi-S ] [CA

Bar *sf* *sf* *sf* *sf*  
 ces voi-S ces voi-S ces voi-ces]

B *sf* *sf*  
 a-n d so-m etime voices tha-t,

116

C.T *mp* *p sf* *mp*  
 [L] \_\_\_\_\_ T] On

T *p sf*  
 \_\_\_\_\_ T]

Bar *mp* *p sf*  
 [BA \_\_\_\_\_ T]

B *mp* *p sf* *mf* *sf*  
 [N \_\_\_\_\_ T] i-f I then had waked



119


C.T *p*  
 the bat's back *gliss.* I do fly a-fter


T *p*  
 [A] \_\_\_\_\_


Bar


B *mf* *sf*  
 a-f-ter lo-n- glee-p

122

C.T  su\_\_\_\_\_mmer me\_\_\_\_\_rri\_\_\_\_\_ly me\_\_\_\_\_rri\_\_\_\_\_ly

T  *p* [RI]\_\_\_\_\_ [E]\_\_\_\_\_

Bar 

B  *mf* will[M]\_\_\_\_\_ *sf* makeme *sf* slee-p



125

C.T  me\_\_\_\_\_rri ly

T  [L]\_\_\_\_\_

Bar 

B  a - gain: a - n\_\_\_\_\_ *sf* dthe-n\_\_\_\_\_ i-n\_\_\_\_\_ *sf* dreaming, the *sf* clou-ds

128

(mormorando murmuring) *sf* *sf*

C.T. [ri-ches ches ri\_\_\_ ]

(mormorando murmuring)

T. [ri\_\_\_\_\_ ches ri\_\_\_\_\_ ]

(mormorando murmuring) *sf* *sf* *sf* *sf*

Bar. [ri - ches ri - ches ri\_\_\_ ches ri-ches]

B. methought would open a-n\_\_\_\_\_ d show ri-ches ready to dro\_\_ p upon me



131

*mp*

C.T. me\_\_\_\_rri\_\_\_\_ly, shall I live now

*p*

T. [A]\_\_\_\_\_

Bar.

*mf* *mf*

B. tha-t, when\_\_\_\_\_ I wa-ke-d,



134

C.T *mp*  
un - der the blo\_\_\_\_ssom that hangs on the bough.

T *p*  
[RI]\_\_\_\_\_ [EL]\_\_\_\_\_

Bar

B



137

C.T

T

Bar

B *mp* *sf*  
I crie - d to drea m\_\_\_\_\_ a-gain.

duration: 9' 15" ca.

4 settembre 2002

## 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.