

luca belcastro

Nero... ma come del mar Oceano (2004)

for 5 players

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4/4 ♩ = 60

flute

bass clarinet *pp*

piano *ff* *p*

violin (fino a batt. 18 until measure 18)

cello *p* *pp*

▬* - l'esecutore darà le spalle o il fianco al pubblico
- the player turns his back to the audience

4

fl.

bass cl. 5 5 5 5 3 3 5

pf. *pp* 3 5

vn.

vc. (corde stoppate con la mano sinistra stopping the strings with the left hand) pont. alla punta * gliss. (segue) *il più f possibile*

* - glissando libero con la mano sinistra
- free glissando with the left hand

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

7

fl.

bass cl.

pf.

vn.

vc.

- abbassare il pedale subito dopo aver rilasciato, rapidamente, i tasti
 - pull down the pedal just after to have left the keys, rapidly

9

fl.

bass cl.

pf.

vn.

vc.

11

● (imboccatura chiusa
mouthpiece blocked by lips)

(solo imboccatura
mouthpiece only)

* □ □ □ □ (segue)

O cari, non devon conoscere uno o due soli i fati che a me svelò Circe, la dea luminosa: . . .

pp

mf

mp

p

Red. (fino ad esaurimento)

* - tremolo rapido con il palmo (aprire e chiudere) mentre si pronuncia lentamente il testo accentuando le consonanti (le parole risultano incomprensibili)
- fast tremolo with the palm (open and close); in the meantime pronounce slowly the text emphasizing the consonant (words are incomprehensible)



13

← (inspirando / inhaling)

... ma li dirò ché possiamo o morire sapendolo, ...

ff

legno battuto
hit bowstick

(corde stoppate con la mano sinistra
stopping the strings with the left hand)

legno battuto
hit bowstick

(corde stoppate con la mano sinistra
stopping the strings with the left hand)

pp

mf

mf

16

fl. *ff* ... o scampare, evitando la morte e le Chere.

bass cl.

pf.

vn. *legno battuto hit bowstick* *mf* (girarsi / turn back) *espressivo* *tast.* *gliss.* *mf* *mf* *mf mp*

vc. *legno battuto hit bowstick* *mf* *pp*

* (fino a batt. 25 until measure 25)

* - frontale / facing audience

** - inserire l'acciaccatura prima della conclusione del glissando - insert the acciaccatura before the end of the glissando

19

fl.

bass cl.

pf.

vn. *gliss. v* *mf > mf* *mf mp* *mf* *mf mp* *mf* *mf mp* *mf mp* *mf mp* *mf mp* *mf mp*

vc. *pp* *pp*

22

fl.

bass cl.

pf.

vn.

vc.

mf mp mp p mp gliss. v mp p mp mp p mp p

pp

I.e.

3



25

(solo imbroccatura mouthpiece only)

(segue)

fl.

bass cl.

pf.

vn.

vc.

p

gliss. v

(girarsi / turn back)

5

5

5

5

Delle Sirene dal canto divino per prima cosa ordinava che fuggissimo e voce e prato fiorito.

28

fl. *ff* A me solo ordinava d'udire quel canto ... (fino a completamento testo)

bass cl.

pf.

vn. *mf* legno battuto hit bowstick (corde stoppate con la mano sinistra stopping the strings with the left hand) *mp* III c. III c.

vc. *mf* legno battuto hit bowstick

31

fl. *p*

bass cl.

pf. (fino ad esaurimento)

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

vc. *pp* I c.

34

fl.

bass cl.

pf.

vn.

vc.

□ (fino a batt. 40
until measure 40)

pp

mf *gliss.* *mf* *mp* *mf*

espressivo

tast. *mf* *gliss.* *mf* *mp* *mf*

mf *mp* *mf*

I.c.

37

fl.

bass cl.

pf.

vn.

vc.

pp

mf *mp* *mf* *gliss.* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp*

mf *mp* *mf* *gliss.* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp*

I.c.

pp

40

Musical score for measures 40-43. The score includes staves for fl. (flute), bass cl. (bass clarinet), pf. (piano), vn. (violin), and vc. (viola). The flute part features a melodic line with a five-measure phrase marked *p*. The bass clarinet has a five-measure phrase. The violin part includes a five-measure phrase marked *mf* and a later phrase marked *mp*, with the instruction "(girarsi / turn back)" above it. The viola part has a five-measure phrase marked *mp*. A black square symbol is present above the violin staff in measure 43. The viola part includes the instruction "1c."



43

Musical score for measures 43-46. The score includes staves for fl. (flute), bass cl. (bass clarinet), pf. (piano), vn. (violin), and vc. (viola). The flute part features a melodic line with a five-measure phrase. The piano part includes a five-measure phrase marked *p* and a later phrase marked *mf*. The violin part includes a five-measure phrase marked *mf* and a later phrase marked *mp*, with the instruction "(girarsi / turn back)" above it. The viola part has a five-measure phrase marked *mp*. The instruction "(fino ad esaurimento)" is present at the end of the piano part. The viola part includes the instruction "III c."

46

fl.

bass cl.

pf.

vn.

vc.

pp

f

p

pp

pp

Red.



49

fl.

bass cl.

pf.

vn.

vc.

pp

pp

(fino ad esaurimento)

(corde stoppate con la mano sinistra
stopping the strings with the left hand)

pont. alla punta

gliss.

(segue)

il più *f* possibile

10

● (imboccatura chiusa
mouthpiece blocked by lips)

51

← (inspirando / inhaling)

flatt.

(solo soffio
breath only)

fl.

(tutte le chiavi aperte
all the keys open)

mp

FF

FRR

bass cl.

pf.

vn.

vc.

* - insieme all'effetto pronunciare i fonemi indicati
- pronounce the indicated phonemes simultaneously with the effects

54

(colpi di chiave
key percussions)

(segue)

fl.

mp

(colpi di chiave
key percussions)

(segue)

bass cl.

mp

pf.

mp

vn.

(corde stoppate con la mano sinistra
stopping the strings with the left hand)

mp

vc.

(corde stoppate con la mano sinistra
stopping the strings with the left hand)

mp

* - percuotere rapidamente la tastiera con le unghie di indice, medio, anulare e mignolo, alternandoli liberamente
- beat rapidly the keyboard with the nails of forefinger, middle finger, annular and little finger; alternate them freely

** - percuotere rapidamente le corde con i polpastrelli di indice, medio e anulare della mano destra, alternandoli liberamente
- beat rapidly the strings with the finger-tips of forefinger, middle finger and annular of the right hand; alternate them freely

57

fl. *mp*

bass cl. *mp* *sf* *8va...* *SLAP*

pf. *mp* *8va...*

vn. *mf* *mp*


vc. *mf* *mp*

S.M. (suono multiplo)
flatt.
SLAP

(corde stoppate con la mano sinistra
stopping the strings with the left hand) *mf* *glissare lentamente con la mano sinistra da capotasto verso ponticello
slow glissando with the left hand from fingerboard to bridge*

(corde stoppate con la mano sinistra
stopping the strings with the left hand) *mf* *glissare lentamente con la mano sinistra da capotasto verso ponticello
slow glissando with the left hand from fingerboard to bridge*

Red.

*  arco in giù, lentissimo, con suono ruvido
down-bow, slowly, with a rough sound



59

fl. *il più f possibile* *p* *3*

bass cl. *SLAP* *sf*

pf. *p* *8va...* *Red.*

vn. *mp* *3*

vc. *pp* *3* *1c.*

W.T. *Red.*

61

fl. *pp*

bass cl.

pf.

vn. III c.

vc. *p*

(fino ad esaurimento)



64

fl. *mp* *il più f possibile*

bass cl. *mp* *SLAP sf*

pf. *mp*

vn. *mf*

vc. *mf*

S.M. (suono multiplo)
flatt.

(corde stoppate con la mano sinistra
stopping the strings with the left hand)

glissare lentamente con la mano sinistra da capotasto verso ponticello
slow glissando with the left hand from fingerboard to bridge

W.T.

8va

Red.

71

(colpi di chiave
key percussions) *f* * (segue)

fl.

bass cl.

pf.

vn.

vc.

f

(colpi di chiave
key percussions) *f* * (segue)

(corde stoppate con la mano sinistra
stopping the strings with the left hand) * (segue)

(corde stoppate con la mano sinistra
stopping the strings with the left hand) * (segue)

f

* - vedi batt. 54-56
- see measures 54-56



74

W.T. (lunga)

fl.

bass cl.

pf.

vn.

vc.

il più f possibile

ff

S.M. (suono multiplo)

flatt.

flatt.

(corde stoppate con la mano sinistra
stopping the strings with the left hand) *ff*

glissare lentamente con la mano sinistra da capotasto verso ponticello
slow glissando with the left hand from fingerboard to bridge

(corde stoppate con la mano sinistra
stopping the strings with the left hand) *ff*

glissare lentamente con la mano sinistra da capotasto verso ponticello
slow glissando with the left hand from fingerboard to bridge

ff

76

Musical score for measures 76-78. The score includes parts for flute (fl.), bass clarinet (bass cl.), piano (pf.), violin (vn.), and viola (vc.).

- fl.:** Rests in all three measures.
- bass cl.:** Features a rhythmic pattern of eighth notes. Measure 76 has a triplet of eighth notes marked *ff*. Measure 77 has a triplet marked *ff* and a single eighth note marked *sf* with a "SLAP" instruction. Measure 78 has a triplet marked *ff* and a single eighth note marked *sf* with a "SLAP" instruction. Above the staff, "S.M. flatt." is written with dotted lines.
- pf.:** Features a melodic line with a triplet of eighth notes in measure 76 marked *ff*. Measure 77 has a triplet marked *ff*. Measure 78 has a triplet marked *ff*. There are "Red." markings in circles below the staff.
- vn.:** Features a rhythmic pattern of eighth notes with a triplet in measure 76 marked *ff*. Measure 77 has a triplet marked *ff*. Measure 78 has a triplet marked *ff*.
- vc.:** Features a rhythmic pattern of eighth notes with a triplet in measure 76 marked *ff*. Measure 77 has a triplet marked *ff*. Measure 78 has a triplet marked *ff*.



79

Musical score for measures 79-81. The score includes parts for flute (fl.), bass clarinet (bass cl.), piano (pf.), violin (vn.), and viola (vc.).

- fl.:** Rests in all three measures.
- bass cl.:** Features a rhythmic pattern of eighth notes. Measure 79 has a triplet marked *sf* with a "SLAP" instruction. Measure 80 has a triplet marked *ff* and a single eighth note marked *sf* with a "SLAP" instruction. Measure 81 has a triplet marked *ff* and a single eighth note marked *sf* with a "SLAP" instruction. Above the staff, "S.M. flatt." is written with dotted lines.
- pf.:** Features a melodic line with a triplet of eighth notes in measure 79 marked *ff*. Measure 80 has a triplet marked *ff*. Measure 81 has a triplet marked *ff*. There are "Red." markings in circles below the staff.
- vn.:** Features a rhythmic pattern of eighth notes with a triplet in measure 79 marked *ff*. Measure 80 has a triplet marked *ff*. Measure 81 has a triplet marked *ff*.
- vc.:** Features a rhythmic pattern of eighth notes with a triplet in measure 79 marked *ff*. Measure 80 has a triplet marked *ff*. Measure 81 has a triplet marked *ff*.

81

flatt.

W.T. 

fl. *ff* *il più f possibile*

S.M. flatt. SLAP

bass cl. *ff* *sf*


pf. *ff* (f) (fino ad esaurimento)

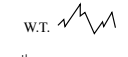
vn. *ff*

vc. *ff*



83

W.T. 

fl. W.T. 

bass cl.

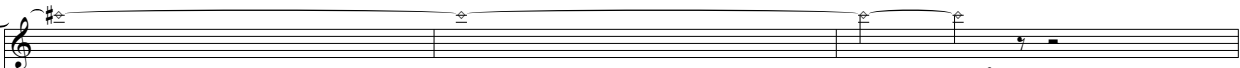
pf.

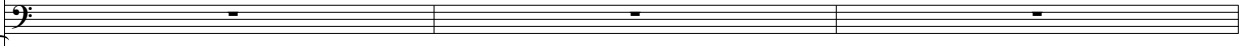
vn. * gliss. III c. (segue) *pp*


vc. * gliss. IV c. (segue) *pp*


* - glissando di armonici, libero, sulla corda indicata
 - free glissando of harmonics in the indicated string

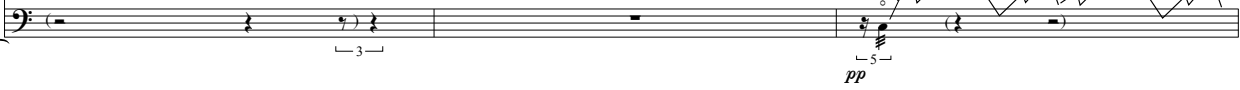
86 

fl. 

bass cl. 

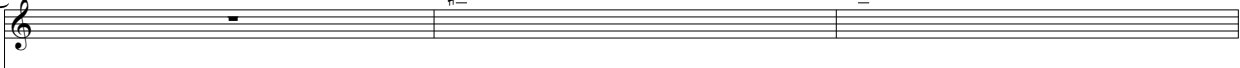
pf. *(sulla cordiera)* 


vn. 

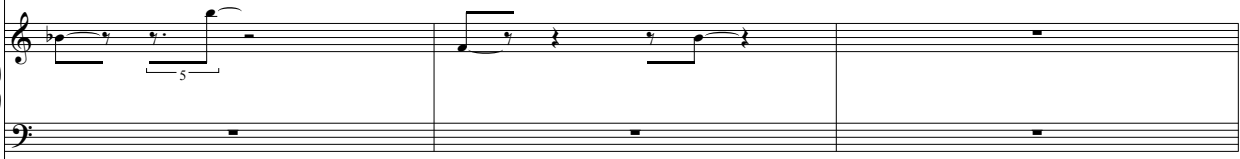
vc. 





89

fl. 

bass cl. 

pf. 

vn. 

vc. 

92

fl.

bass cl.

pf.

vn.

vc.

mp *p* *mp* *gliss. v* *mp* *p* *mp* *mp* *p* *mp* *p*

pp III c. *p*

(fino a batt. 103 until measure 103)



95

fl.

bass cl.

pf.

vn.

vc.

f *gliss. v* *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp*

pp *p* IV c. *pp* *p*

98

fl.

bass cl.

pp

pf.

vn.

mf mp

mf > mf

mf mp

mf mf mp mf

mf > mf

sordina

mf

mp

mf >

vc.

III c.

pp

p

101

fl.

(solo soffio
breath only)

(tutte le chiavi aperte
all the keys open)

bass cl.

pp

pf.

vn.

mf mp

mf

mp p

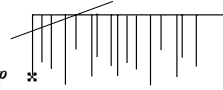
mp p

mp


vc.

104

(colpi di chiave
key percussions)

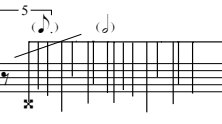
mp *  (segue)

flatt.

fl. 

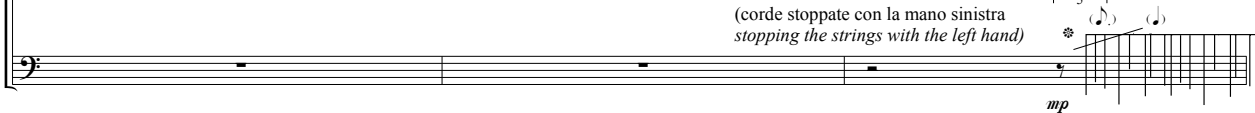
bass cl. 

(colpi di chiave
key percussions)

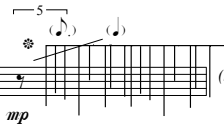
mp *  (segue)

pf. 

vn. 

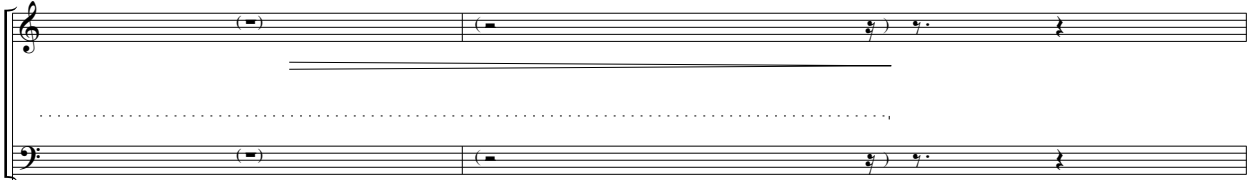
vc. 

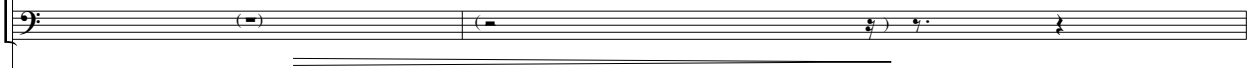
(corde stoppate con la mano sinistra
stopping the strings with the left hand)

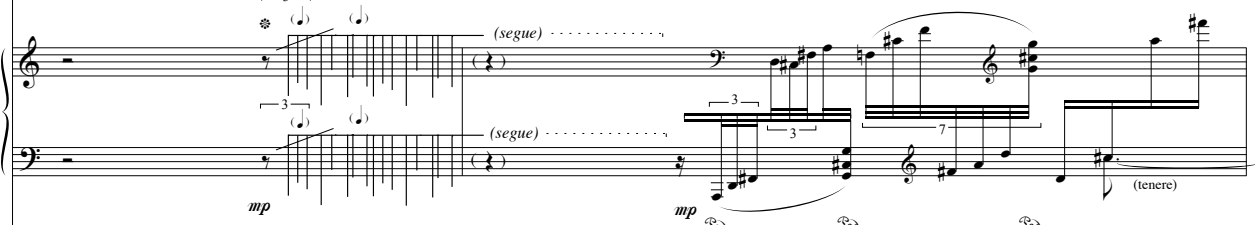
mp *  (segue)



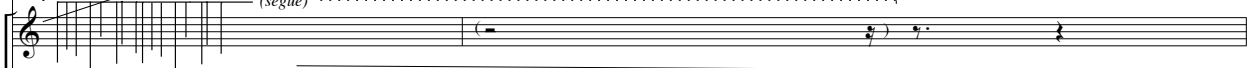
107

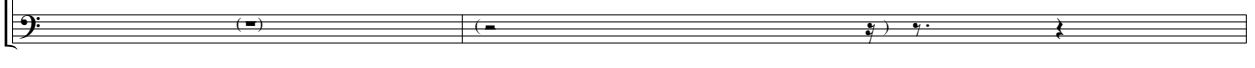
fl. 

bass cl. 

pf. 

(corde stoppate con la mano sinistra
stopping the strings with the left hand)

vn. 

vc. 

* - vedi batt. 54-56
- see measures 54-56

109

fl.

bass cl.

pf.

vn.

vc.

111

fl.

bass cl.

pf.

vn.

vc.

W.T. 

il più f possibile

il più f possibile

*(corde stoppate con la mano sinistra
stopping the strings with the left hand)*

pont. alla punta

gliss.

(segue)

113

Musical score for measures 113-114. The score includes staves for flute (fl.), bass clarinet (bass cl.), piano (pf.), violin (vn.), and viola (vc.). The bass clarinet part features two five-note slurs. The piano part includes a piano (*p*) dynamic marking and a triplet of eighth notes. The violin part has a mezzo-piano (*mp*) dynamic marking and a nine-note slur. The viola part has a five-note slur. A double bar line is present at the end of measure 114.

115

Musical score for measures 115-116. The score includes staves for flute (fl.), bass clarinet (bass cl.), piano (pf.), violin (vn.), and viola (vc.). The bass clarinet part features three triplet markings. The piano part includes a mezzo-forte (*mf*) dynamic marking and a six-note slur. The violin part has a triplet marking. The viola part has a five-note slur and a piano (*pp*) dynamic marking. A double bar line is present at the end of measure 116.

117

Musical score for measures 117-118. The score includes staves for fl. (flute), bass cl. (bass clarinet), pf. (piano), vn. (violin), and vc. (viola). The piano part features complex textures with triplets, slurs, and dynamic markings such as *pp*, *p*, and *mp*. The bass clarinet and viola parts have slurs and accents. The violin part has a slur and an accent. The flute and bass clarinet parts are mostly rests.



119

Musical score for measures 119-120. The score includes staves for fl. (flute), bass cl. (bass clarinet), pf. (piano), vn. (violin), and vc. (viola). The piano part is highly complex with many slurs, triplets, and dynamic markings including *mf* and *pp*. The violin part has slurs and triplets. The flute and bass clarinet parts are mostly rests.

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. **atraviesan 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

v. Pangino, 35

I - 22010 Carate Urio (CO) - Italia

tel. **39 / 031.401187 - 333.3027946

e-mail info@lucabelcastro.it

<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 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.