

luca belcastro

THrowálua...TH

for clarinet in Bb or bass clarinet

POSIZIONE DELLO STRUMENTO
POSITION OF THE INSTRUMENT



frontale
facing audience



frontale, strumento rivolto verso il basso
facing audience, instrument turned down



laterale, verso sinistra
turned to the left



laterale, verso destra
turned to the right



l'esecutore darà le spalle al pubblico
the player turns his back to the audience



pulsazione ritmica costante
constant ritmic pulsation



“ad libitum”, pulsazione irregolare
“ad libitum”, more or less fast



durata proporzionale alla lunghezza della linea o del tratteggio
rispetto al tempo indicato



*the duration of the notes is proportional to the length of the line
or the dotted line in relation to the tempo*



continua fino ad indicazione contraria
it continues until different advise








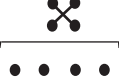











graduale passaggio da una situazione all'altra
gradually changing



vibrato / *vibrato*



glissando / *glissando*

solo soffio / <i>breath only</i>	[	fori tutti chiusi / <i>every hole closed</i>
			fori tutti aperti / <i>every hole open</i>
			all'altezza indicata / <i>at the indicated height</i>
			soffio e suono / <i>note with the breath</i>
			colpo di chiave / <i>percussion with the key</i>
			note con colpo di chiave / <i>note with key percussion</i>
			
		 F	insieme agli effetti pronunciare le consonanti indicate <i>pronounce the indicated letters simultaneously with the effects</i>
		 T	
		 FRR	
			tremolo da largo a stretto / <i>from wide to close tremolo</i>
respiro / <i>breath</i>	[	lungo / <i>long</i>
			medio / <i>middle length</i>
			corto / <i>short</i>
corona / <i>corona</i>	[	lunga / <i>long</i>
			media / <i>middle length</i>
			corta / <i>short</i>

- le alterazioni valgono soltanto per le note davanti alle quali sono poste
- *the accidentals are valid only for the notes before which they are placed*

- gli "sf" sono sempre riferiti al piano sonoro nel quale sono inseriti
- *the "sf" are always proportional to the volume level they refer to*

- la voce è in suoni reali
- *the vocal sounds are written in real notes*

- durata / *duration*: 8' 30" ca.

luca belcastro

THrowálua...TH

for clarinet in Bb or bass clarinet

12" ca. 3" ca.

Cl.
in Si \flat

F — F — T FRR — T —

ff sf f sf

10" ca. 3" ca.

(eff.)

F — F — T FRR — T —

ff

il piú p possibile

15" ca. 3" ca.

F — F — T FRR — T —

ff mf sf f sf

13" ca.

p f

V

13" ca.

voce

mf mp sf f

(A) T FRR

mp sf f

9" ca

p mp sf

(A) p mp sf

18" ca.

I II III IV V VI VII

mp mp f

(A)
mp

7" ca.

(1) > *tr. di chiave* (2)

p f sf p

(A)
p

6" ca.

5" ca.

(1) > (2)

sf mp sf mf

(A)
mp

(A)
mf

4" ca. 3" ca.

sf f sf p ff sf

f (A)

10" ca. 1" ca.

p ff sf p sf p

f sf p sf p f p sf p

flatt.

sf p sf p sf p f sf p

flatt.

f sf p f p f ff sf p sf p

Musical staff 1: Treble clef, first system. Features a trill marked with a circled '1' and a wavy line marked with a circled '2'. Dynamics include *sf*, *p*, *f*, *sf p*, and *sf*.

Musical staff 2: Treble clef, second system. Features a trill marked with a circled '1' and a wavy line marked with a circled '2'. Dynamics include *sf p*, *f*, *sf p*, and *sf p*.

Musical staff 3: Treble clef, third system. Features a trill marked with a circled '1', a wavy line marked with a circled '2', and a complex melodic passage. Dynamics include *sf p*, *sf ff*, *sf p*, *f*, *sf p*, and *f*.

Musical staff 4: Treble clef, fourth system. Features a wavy line marked with a circled '2', a trill marked with a circled '1', and a complex melodic passage. Dynamics include *sf p*, *f*, *sf ff*, and *sf p*.

Musical staff 5: Treble clef, fifth system. Features a wavy line marked with a circled '2', a trill marked with a circled '1', and a complex melodic passage. Dynamics include *f*, *sf ff*, *sf p*, *sf p*, *f*, and *sf p*.

Musical staff 1: Treble clef. Dynamics: f , sf , p , f , pf , sf , p . Includes slurs, accents, and a circled "1".

Musical staff 2: Treble clef. Dynamics: f , sf , p , sf , p , f , sf , p . Includes slurs and a circled "1".

Musical staff 3: Treble clef. Dynamics: f , sf , sf , p , sf , p , f , f . Includes slurs, accents, and a circled "1".

Musical staff 4: Treble clef. Dynamics: f , sf , p , f , sf , sf , p , f , sf . Includes slurs, accents, and a circled "1".

Musical staff 5: Treble clef. Dynamics: f , sf , p , f , sf , p , f , f . Includes slurs, accents, and a circled "1".

f $sfpp$ f f $sfpp$

mf $sfpp$ sf pp mf $sfpp$ mp $sfpp$

mf $sfpp$ mp mp mf $sfpp$ sf pp

mp mf $sfpp$ sf mp mp

mf $sfpp$ mp mp f sf sf $sfpp$ mf

Musical staff with notes, dynamics, and markings. Above the staff, there are dashed lines with triangles and squares. The marking "precipitando" is written above the staff. Dynamics include $> mf > sf \dots p f$, sfp , f , $sfp < mf > mf$, $> f$, sf , f , and sf . There are also markings like $\times^{(s)}$ and $\times^{(s)}$ above notes.

Musical staff with notes, dynamics, and markings. Above the staff, there are dashed lines with squares and triangles. The marking "agitato" is written above the staff. Dynamics include f , sf , sf , sf , p , and sf . There are also markings like $\times^{(s)}$ and $\times^{(s)}$ above notes.

30" ca

Musical staff with notes and dynamics. Dynamics include sf , f , sf , sf , sf , and sf . There are also markings like $\times^{(s)}$ above notes.

Musical staff with notes, dynamics, and markings. Dynamics include sf , mp , sf , p , and mp . There are also markings like $\times^{(s)}$ and $\times^{(s)}$ above notes.

Musical staff with notes, dynamics, and markings. Above the staff, there are dashed lines with squares. The marking "calmo ed espressivo" is written above the staff. Dynamics include p , sf , sfp , and $sf p$. There are also markings like $\times^{(s)}$ and $\times^{(s)}$ above notes.

mf sf mf mp

mf sf mf sf p mp

1' 20" ca.

sf p mf sf p

mf sf mf < sf mp sf mf sf

sf mf mf sf p mf mp

10" ca. 25" ca.

p *f* *T* ---- *FRR* ----
p *f* *sf* ---- *f*

T ---- *FRR* ----
f *sfp* *f* *sf* ---- *f*

T ---- *FRR* ---- *T* ----
sfp *f* *sf* ---- *f*

10" ca

p sf

25" ca.

sfp T FRR T FRR

f T

10" ca.

-- FRR — T ----
 - f — sf — mp

20" ca.

F — F
 f — p — mp

3" ca. 7" ca.

pp mp sf pp

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. **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
(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

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 Contemporànes* 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.