

luca belcastro

**la voce delle creature** (2001)

for vocal quartet

## Testo / Text

da "Le confessioni" di Sant'Agostino (354-430), libro X, cap. VI  
from "The confessions" by Saint Augustine (354-430), book X, chap. VI

[Guarda dentro di te]

E che cosa è tutto ciò?

Ho interrogato la terra e mi rispose:  
"Non sono io". E mi fecero la stessa dichiarazione tutte le cose che sono in essa.

Ho interrogato il mare e i suoi abissi, i viventi che vi si muovono, e risposero:  
"Non siamo il tuo Dio; cerca più in alto".

Ho interrogato il sussurro del vento; e tutta l'atmosfera con i suoi abitanti rispose:  
"Anassimene s'inganna; non sono la divinità".

E ho interrogato il cielo, il sole, la luna, le stelle:  
"Nemmeno noi", mi dicono, "nemmeno noi siamo il Dio che cerchi".

Dissi allora a tutto ciò che siede davanti alle porte dei miei sensi:  
"Se non lo siete voi, ditemi qualche cosa del mio Dio, parlatemi di lui".

Ed a gran voce tutto rispose:  
"È il nostro creatore".

Guardare le creature era come interrogarle; la loro bellezza era la loro risposta.

Mi ripiegai allora su me stesso: "Tu, che cosa sei?", chiesi.  
E mi risposi: "Un uomo".

\*\*\*\*\*

*[Look into yourself]*

*And what is this God?*

*I asked the earth, and it answered,  
"I am not he"; and everything in the earth made the same confession.*

*I asked the sea and the deeps and the creeping things, and they replied,  
"We are not your God; seek above us."*

*I asked the fleeting winds, and the whole air with its inhabitants answered,  
"Anaximenes was deceived; I am not God."*

*I asked the heavens, the sun, moon, and stars; and they answered,  
"Neither are we the God whom you seek."*

*And I replied to all these things which stand around the door of my flesh:  
"You have told me about my God, that you are not he. Tell me something about him."*

*And with a loud voice they all cried out,  
"He made us."*

*My question had come from my observation of them, and their reply came from their beauty of order.*

*And I turned my thoughts into myself and said, "Who are you?"  
And I answered, "A man."*





11

C.T

T I

T II

B

*espressivo*

*sf p* *mp* (parlando speaking) *mpp* *mp* *p* *mp p*

No \_\_\_\_\_ Ho interroga - to la terra e mi rispose: No \_\_\_\_\_ [o]n \_\_\_\_\_ so - [o]n -



14

C.T

T I

T II

B

*mf p* *mf* *mf p* *mf* *mf* *mf* *p*

[Gu \_\_\_\_\_ Gu Gu Gu Gu Gu \_\_\_\_\_ Gu a ar \_\_\_\_\_ da]

*mf* *mf p* *mf* *mf* *mf* *p*

[Gu Gu Gu Gu \_\_\_\_\_ U \_\_\_\_\_ da]

*mf* *mf p* *mf* *mf* *mf* *p*

[Gu Gu Gu Gu \_\_\_\_\_ Gu A. \_\_\_\_\_ da]

*mp* *mf p* *mf* *mf* *p* *mf p* *mf* (parlando speaking)

\_\_\_\_\_ i o \_\_\_\_\_ [Gu \_\_\_\_\_ Gu] No \_\_\_\_\_ [o]n \_\_\_\_\_ so[o]n \_\_\_\_\_ i o. E mi

17

C.T. *mp* *p* *sf p* *f* *mf* *3*  
 [no non] [de-n] T T No

T I *sf p* *f* *3*  
 [de-n] T T T T

T II *sf p* *f* *3*  
 [de-n] T T T T

B *sf p* *f* *5* *3*  
 fecero la stessa  
 dichiarazione ... [de-n] T T T T



20

C.T. *sf p*  
 [T T T] [de-n]

T I *sf p*  
 T T T [de-n]

T II *sf p*  
 T T T [de-n]

B *mp* *p* *mp* *p* *mp* *p* *mp* *6* *mf* *port.*  
 T T No [o]n so [on] no No [o]n

23

**f**  
 C.T. *f* T T T  
 T.I. *f* T T T  
 T.II. *f* T T T  
 B. *f* (parlando speaking) *mp p* *mp p* *mp* *mp*  
 ... mi fecero la stessa No.[o]n so-[o]n i o. No  
 dichiarazione ...

26

C.T. *sf p* (col testo) [de-n tro]  
 T.I. *sf p* (col testo) [de-n tro di te]  
 T.II. *sf p* (col testo) [de-n tro]  
 B. *mp* (parlando speaking) *sf p* (parlando speaking)  
 ... tutte le cose che sono in essa. [de-n tro] Ho interrogato il mare e i suoi abissi, ...

29

C.T. *mf p* [no — non] *mf* <sup>3</sup> [no] *p* *mf* <sup>5</sup> *p*

T I *p* [no — on — non] *p* [no —

T II *p* <sup>3</sup> [no — on —

B ... i viventi che vi si muovono, ...



32

C.T. <sup>5</sup> — non] *p* <sup>3</sup> [no on —

T I <sup>5</sup> on — non] <sup>5</sup> non]

T II <sup>3</sup> [no — on] *mf p* *mf*

B ... e ris - posero: *p* <sup>3</sup> [no-on — no-on]



35

C.T. *p* no on] [no-on] Non

T I *p* [no on non]

T II *p* [no-on] Non *p* si am

B *mf p* *mf* *p* *mf p* *mf* *p* *f* No [o-o]n si [si] a mo

38

C.T. *p* si - a - mo no i

T I *mf p* *mf* *p* *mf p* *mp* No [o]n si-a mo no i "Non siamo il tuo Dio;

T II [m]o *p* no i "Non siamo il tuo Dio;

B no i "Non siamo il tuo Dio; No

41

C.T. *p* *mp*  
 si - a - - - - - mo "Non siamo\_il tuo

T I *p* *mp*  
 [no - - - - - on - - - - - non] "Non siamo\_il tuo

T II *p*  
 [no - - - - - on - - - - - non] no - - - - - i

B *p* *mf* *p* *mf* *p* *mf p* *mp*  
 [o]n - - - - - si - a - - - - - mo - - - - - no - - - - - i "Non siamo\_il tuo



44

C.T. *mp*  
 Di - o; "Non siamo\_il tuo Di - o; ce\_\_rca più\_in al - - to".

T I *mp*  
 Di - o; no - - - - - i cerca più\_in al - - to".

T II *mf p* *mf* *p* *mp*  
 no - - - - - i "Non siamo\_il tuo Di - o; cerca più\_in al - - to".

B *mp*  
 Di - o; no - - - - - i "Non siamo\_il tuo Di - o; - - - - -

( ▽ = solo soffio / breath only)

47

C.T *pp* *mf* *pp* *f* *pp*

[S \_\_\_\_\_ S \_\_\_\_\_ T TT T TT S \_\_\_\_\_

(sussurrando whispering) \_\_\_\_\_ *mf*

T I \_\_\_\_\_ Ho interrogato il sussurro del ven \_\_\_\_\_ to; ... [T T T T F \_\_\_\_\_

T II *pp* *mf* *f*

[F \_\_\_\_\_ T T T T T T T T \_\_\_\_\_]

B *pp* *mf* *pf*

[J \_\_\_\_\_ TT T T T T \_\_\_\_\_



50

C.T *mf* *mf* (sussurrando whispering) ... con i suoi abitanti rispose:

\_\_\_\_\_ T TT T TT] \_\_\_\_\_ abitanti rispose:

T I \_\_\_\_\_ T T T T TT] \_\_\_\_\_ *mp espressivo* \_\_\_\_\_ A\_ na \_\_\_\_\_

T II (sussurrando whispering) *mf* *mf* ... e tutta l'atmosfera ... [T T T TT T TT T F \_\_\_\_\_

B *mp* *mf* *mf* *pp*

[ \_\_\_\_\_ TT T TT T T T \_\_\_\_\_ ] \_\_\_\_\_

53

C.T *pp* *f* *pp*  
 [S] S

T I A na ssi me ne s'i [i]n ga-[a]n

T II *pp* *f* *pp*  
 F F

B *f* *pp*



56

C.T *f* *pp* *f*  
 S

T I na no [o]n so no la di vi ni

T II *f* *pp*  
 F

B *f* *pp*

59

C.T. *f* *mf*  
T T T T T T Gu

T I *f* *mf*  
tà. T T T T T Gu

T II *f* *mf*  
T T T T T T T Gu Gu Gu

B *f* *mf p* *mf p*  
T T T T T T Gu-ar



62

C.T. *mf p* *mf mf p* *mf*  
Gu Gu Gu-ar da Guar da]

T I *mf* *mf p* *mf* (parlando speaking)  
Gu Gu Gu Gu-ar da Gu Gu] E ho interroga - to il cielo, il so - le, la

T II *mf p* *mf mf p mf*  
Gu Gu Gu-ar da Guar da Gu Gu GuGu]

B *mf* *mf p* *mf*  
da Guar da Gu]

65

C.T *sf p* [de-n \_\_\_\_\_] *sf p* de-n \_\_\_\_\_

T I luna, le stelle: *sf p* [de-n \_\_\_\_\_]

T II *sf p* [de-n \_\_\_\_\_]

B *sf p* [de-n \_\_\_\_\_]



68

C.T *mf* Gu Gu *mf p* Gu Gu-ar da *mf p* Guar da *mf*

T I *sf p* *mf p* *mf* de-n- Gu-ar da Gu GuGu Gu Gu]

T II *sf p* *mf p* *mf* *mf p* *mf* de-n Gu-ar da GuGu Gu Gu Gu-ar da] *mp* Ne mme no no i,

B *sf p* *mf p* *mf* *mf p* *mf* de-n Gu ar da Guar da Gu]

71

C.T *mf p* [Gu-ar da Gu Gu *mf* Gu Gu-ar da de-n *mf p sf p*

T I *mf mf p mf mf p mf sf p* [Gu Gu Gu Gu-ar da Gu Gu-ar da de-n

T II *mf p mf sf p* [Gu-ar da Gu Gu Gu Gu Gu de-n de-n

B *mf p mf mf p mf sf p* [Gu-ar da Guar da Gu de-n



74

C.T ] Ne\_ mme-no no-i *p*

T I ] Nem-me-no no-i *p*

T II ] Nem-me-no no-i *p*

B ] Nem-me-no no - i, mi dicono, *p* (parlando speaking) -----

77

C.T. *p* Nem - me - no *f* [T T T T] *mf* T T

T I *p* Nem - me - no *f* [T T T T] *mf* T

T II *mp* Ne... mme... no... no... i *f* [T T T T T] *mf* T

B *p* Nem - me - no *f* [T T T T] T



80

C.T. T T T] *p* Di... o... *mp* [T T T]

T I T T T] *p* ce... rchi *mp* [T T T]

T II T T T] *mp* si - a - mo il Di... o che... ce... [e]r - chi *mp* [T T T]

B *mf* T T] *mp* [T T T]



83

C.T. *(col testo)*  
T T T T T T] Se non lo sie - te vo \_\_\_\_\_ i,

T I *(col testo)*  
T] \_\_\_\_\_

T II *(col testo)*  
T T T T] \_\_\_\_\_

B *(parlando speaking)*  
T T T T] \_\_\_\_\_ "Se non lo \_\_\_\_\_  
Dissi allora a tutto ciò che siede \_\_\_\_\_  
davanti alle porte dei miei sensi: \_\_\_\_\_  
siete voi, ... \_\_\_\_\_



86

C.T. *p* *f* *f* *sf p* *f*  
[N\_\_\_\_\_den T T de-n\_\_\_\_\_ T T T T]

T I *p* *f* *sf p* *f*  
[N\_\_\_\_\_den T T de-n\_\_\_\_\_ T T]

T II *p* *f* *sf p* *f*  
[N\_\_\_\_\_den T T de-n\_\_\_\_\_ T T T T]

B *p* *f* *sf p* *f*  
[N\_\_\_\_\_den de-n\_\_\_\_\_ T T T T]

89

C.T Se non lo sie - te vo i, di-te-mi qual - co sa qualcosa del mio Di

T I

T II

B (parlando speaking) ... ditemi qualcosa del mio

T]



92

C.T o, par - la-te-mi di lui i. [Gu Gu Gu Gu-ar da Gu-ar

T I [Gu Gu Gu-ar da Gu

T II [Gu Gu-ar da Gu-ar da Gu Gu Gu Gu

B Di o, parlatemi di lui". [Gu Gu-ar da de-n

95

C.T *p* *mf* *mp* *sf p* *f*  
 da GuGu T T T T Gu GuGu Gu de-n T TT

T I *p pp* *p* *mf* *mp* *mp p* *mp* *sf p* *f*  
 GuGu Gu Gu-ar da T T T T Gu Gu-ar da Gu de-n T

T II *sf pp* *mf* *mp p* *mp p* *mp* *f*  
 Gu de-n T T T T T T Gu-ar da Guar da GuGu T T T

B *mf* *mp* *mp p* *mp* *f*  
 T T T T Gu Gu-ar da T T



98

C.T *mf* (col testo) [E]  
 Gu Gu Gu]

T I *mf* (col testo) *mf*  
 T Gu Gu Gu Gu] È il no stro

T II *mf* *mf p* *mf* (col testo) *mf*  
 T T Gu Gu-ar da Gu] cre

B *mf p* *mf* (parlando speaking) *mp*  
 T Gu-ar da] Ed a gran voce tutto rispose: [E]

101

C.T. *f f p f f p f* (col testo)  
 [Gu Gu-ar da Gu-ar da]

T I *f f p f f p f* (col testo)  
 [Gu Gu Gu Gu-ar da Gu Guar da]

T II *f f p f f p f* (col testo)  
 a - to re- [Gu Gu-ar da Gu-ar da Gu]

B *f p f* (parlando speaking)  
 [Gu-ar da Gu] Guardare le creature era come interrogarle; ...



104

C.T. *p P pp p P pp p* (col testo)  
 [Gu Gu-ar da Guar da] [N]

T I *p P pp p* (col testo)  
 [Gu Gu Gu Gu-ar da Gu Gu] [N]

T II *p P pp p* (col testo)  
 [Gu Gu-ar da GuGu GuGu] [N]

B *p P pp p* (parlando speaking)  
 [Gu Gu-ar da Gu] ... la loro bellezza era la loro risposta. [N]

107

C.T *sf* den *sf p* de-n *mf* T T T T T T

T I *sf* den *mf* T T T T T T *mp* Gu

T II *sf* den *sf p* de-n *mf* T T T T T T *mp* Gu

B *sf* den *mf* T T T T T T



110

C.T *mp* Gu Gu Gu *mp p* Gu *mp* Gu-ar da *f* T T T T *mf p* Gu-ar da *mf*

T I *mp p* Gu-ar da *mp* Gu GuGu *f* T T T T *mf* Gu

T II *mp p* Gu-ar da *mp* GuGu GuGu GuGu *f* T T T T T T T T *mf* *mf p* Gu Gu-ar

B *mp p* Gu-ar da Gu *f* T T T T *mf* Gu

113

C.T. *mf p* *mf* *(col testo)* *mp*  
 Gu-ar da Gu Gu] Tu che co - sa se

T I *mf* *mf p* *mf* *(col testo)* *mf*  
 Gu Gu Gu Gu-ar da] [N

T II *mf* *(col testo)*  
 da Gu Gu Gu Gu]

B *mf p* *mf* *(parlando speaking)*  
 Gu-ar da] Mi ripiegai allora su me stesso:



116

C.T. *mf* *f* *f p* *f* *f p* *f*  
 i? [N Gu Gu-ar da Gu-ar da Gu Gu]

T I *f* *f p* *f* *f p* *f*  
 Gu Gu Gu-ar da Gu Gu Gu Gu-ar da]

T II *mf* *f* *f p* *f* *f p* *f*  
 [N Gu Gu Gu Gu Gu Gu-ar da Gu-ar da]

B *mf* *f* *f p* *f*  
 [N Gu Gu-ar da Gu]

119

C.T. *p* U — [u]n — u-o — mo.

T I

T II

B (parlando speaking) "Tu, che cosa sei?", chiesi. E mi ri - spo - si: "Un uomo".

Detailed description: This is a musical score for four parts: C.T., T I, T II, and B. The C.T. part is in treble clef and features a melodic line starting with a rest, followed by a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. The lyrics "U — [u]n — u-o — mo." are written below the notes. A dynamic marking *p* is placed above the first note. A triplet of eighth notes is indicated above the first three notes. The T I and T II parts are in treble clef and consist of whole rests. The B part is in bass clef and features a rhythmic accompaniment of eighth notes. The lyrics "Tu, che cosa sei?", chiesi. E mi ri - spo - si: "Un uomo". are written below the notes. A dynamic marking *(parlando speaking)* is placed above the first note. Triplet markings are present above the first three notes and the last three notes of the B part.

duration: 10' ca.  
14 febbraio 2001

## 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 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.