**Inner Space – the Giacinto Scelsi Project**

Decibel New Music Ensemble

This is a program featuring works from the latter part of the life of Italian Composer Giacinto Scelsi (1905 - 1988), as well as new compositions inspired by the composer. An idol of Ennio Morricone's *Gruppo di Improvvisazione di Nuova Consonanza*, and mentor to Alvin Curran, Scelsi's work went largely unrecognised in his life time, and explores the idea of the minimal transition: many works featuring microtonal detail applied to minimal note structures and innovative harmonic techniques.

Decibel have researched a series of works with assistance from the likes of composer and mentee of Scelsi’s, Alvin Curran, and English musicologist Andy Hamilton, currently completing the first English book on Scelsi. The works will be premiered at the Curva Minore Festival in Palermo, Italy in December 2013 and will also be performed around Australia in 2014.

**PROPOSED PROGRAM**

**1. Aitsi** (1974) 6’22”

*For electronically prepared piano*

Scelsi's interest in microtonality led him to abandon writing for the piano in the mid-1950's with the exception of two works recorded here. In Aitsi, the naturall attack of the piano is masked by distortion generated electronically from the attack of the note(s), allowing only the natural decay of the note to be heard.

**2. Maknongan** (1976) 3’35”

*For bass guitar*

This was Scelsi’s last original composition and though was published for baritone sax, it was intended for any bass instrument.

**3.** **Lindsay Vickery *after three pieces*** (1956/2013) 10’   
*For flute, soprano saxophone, viola, cello, piano and electronics*

A revisioning of Scelsi's *tre pezzi* (1956) for soprano saxophone in which the spectrogram of the work is orchestrated in realtime.

**4. Elegia per Ty** (1958/66) 11’32”

*for viola and cello*

Ty was the nickname of Scelsi's wife who left him in the 1940s never to be heard of again. This piece is one of Scelsi’s improvised works conceived and recorded on the ondiola in 1958 and later transcribed in 1966.

**5.** **Cat Hope** *Sogno102* (2013) 7’

*for voice, viola, cello, percussion and electronics*

This piece takes its departure in the way Scelsi would adopt glissandi and drone in his later works, and uses Scelsi’s own writing in his book *Sogno 101* as a starting point.

**6. Ko-Lho (**1966) 4’18”

for flute and clarinet

It is what lies beyond (and within) the notes in this piece – beatings, overtones, micro-tonal inflections – that are important in this work “The melodies themselves move from sound to sound, but the intervals are empty abysses, for the notes lack sonic energy. *The inner space is empty*”

**7. Alelulia** (1970) (3’20)

For amplified solo female voice

Taken from the Tre Canti Sacri collection.

TOTAL: 50 mins, no interval.

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ADDITIONAL WORKS [PALERMO ONLY - as these require additional performers]

**8. Pranam II** (1973) 7’13”

two flutes, violin, viola, cello, bass clarinet and electric organ

[http://youtu.be/x16cFMksuKM]

**9. Kya I, II, III** (1959) 3’30”, 8’03” and 5’23” [16’56’]

for clarinet solo, viola, cello, flute, electronics

**TOTAL TIME: 80 minutes of music, interval required.**