

## CATALOGUE OF THE WORKS OF GIACINTO CELSI

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This catalogue is based on the published scores and the manuscripts held in the archive of the Fondazione Isabella Scelsi in Rome. Many of Scelsi's works were initially self-published and were marked as follows:

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Giacinto Scelsi's compositions were printed by the following publishers:

De Santis: Edizioni De Santis, Rom;  
Ricordi: G. Ricordi & C., Mailand;  
Schirmer: G. Schirmer, New York and London;  
Salabert: Éditions Salabert, Paris;  
Bärenreiter: Bärenreiter-Verlag, Kassel.

Another source – especially for the early compositions – is Scelsi's own catalogue of works. Compiling a chronology of the compositions entails considerable difficulties. Many of the pieces were premiered and published long after their completion. In the works of the second creative phase, which are based on tape recordings, it remains unknown if the data given by Scelsi refers to the date of the recording or of the score's completion. Many of these dates are contradictory or even fictitious. For example, Scelsi dated a group of piano compositions to the years 1930–1941. It could be proven, however, that most of these works did not appear until the second creative phase. The information about a work's world premiere (WP) is based on the original concert program, other written documents (such as Scelsi's aforementioned catalogue), or on musicians' testimonies. In many cases, such sources are missing. Many things will have to be added in the future.

## I Compositions 1927–1948

*Terra redenta (Rinascita della vita)* for piano

See also the incomplete compositions *La Terra* (1927) and *Desolazione*

*Chemin du cœur* for violin and piano (1929)

*Lirica*

1931 Ricordi CT 509

WP: 1929, Rome; Nilde Pignatelli, violin

*Scherzo fantastique* for piano (1930)

*Rotativa* for orchestra (1930)

*Movimento sinfonico*

*Rotativa* for piano (1930)

*Movimento sinfonico*. “*The keen unpassioned beauty of a great machine*” (Rupert Brooke)

1933 Ricordi CT 524

WP: 1931, Rome; Ornella Santoliquido

*Rotativa* for woodwind and brass instruments, two harps, organ, percussion and three pianos (1930)

*Movimento sinfonico*

Edizione dell'autore

WP: 1931, December 20, Paris; Orchestre Symphonique de Paris, director: Pierre Monteux

*Rotativa* for two pianos (1930)

Arrangement by Pietro Scarpini

1986 Salabert EAS 18396.

WP: 1942, June 11, Lausanne; Nikita Magaloff, Maurice Perrin

*Rotativa* for two pianos and percussion (two musicians) (1930)

2007 Salabert EAS 18396

WP: 1945, Lausanne; Nikita Magaloff, Maurice Perrin

*La danse II* for piano (1931)

*À Anna Pavlova*

See also lost composition *Danse* (1931)

*Tre canti di primavera* for soprano and piano (1932)

Lyrics by Sibilla Aleramo

*I Una risata*

*II Capri*

*III Ritmo*

1934 Ricordi CT 534

WP: 1932, Rome; Alba Anzelotti, soprano

*Capri* for soprano and orchestra

Arrangement of *Tre canti di primavera* for soprano and piano, II

*Sinfonietta* for orchestra (1932)

WP: 1932, London; director: Henry Wood / Geneva; director: Edmond Appia

*Sinfonietta* for orchestra (piano reduction)

*Dialogo* for violoncello and piano (1932)

1948 De Santis EDS 750

WP: 1932, Rome; Luigi Chiarappa, violoncello

*Tre canti* for voice and piano (1932)

*Dal "Poema Paradisiaco" di Gabriele D'Annunzio*

*I Sopra un "Erotik" di Grieg*

*II Piangi*

*III Un ricordo*

1948 Edizioni De Santis EDS 751

WP: 1934, Rome

See also *Sopra un "Erotik" di Grieg* and *Piangi* for voice and orchestra (1934)

*L'amour et le crâne* for voice and piano (1933)

Lyrics by Charles Baudelaire

1934 Ricordi CT 533

WP: 1934, Rome

*Poema romano* for orchestra (1933)

*Sopra un "Erotik" di Grieg* for voice and orchestra (1934)

Arrangement of *Tre canti* for voice and piano (1932), I

*Piangi* for voice and orchestra (1934)

Arrangement of *Tre canti* for voice and piano (1932), II

*Sonata* for violin and piano (1934)

I–III

1947 De Santis EDS 724

WP: 1936, Rome; Marcella Conforto, violin

*Poemi / Four Poems* for piano (1934/1937)

*I „Une dernière fois la terre“, à Dorothy*

*II „Comme un cri traverse un cerveau“*

*III Chemin du rêve*

*IV „Passage du poète“, alla memoria di Alban Berg*

1947 De Santis EDS 726, 1986 Salabert EAS 18376.

WP: 1937, Rome; Nikita Magaloff.

*Chemin du Rêve* for flute and piano (1934)

Arrangement of *Poemi / Four Poems* for piano (1934/1937), III

*Concertino* for piano and orchestra (1934)

I–III

WP: 2015, December 12, Amsterdam; Emanuele Arciuli, piano; Residentie Orkest, director:

Emilio Pomarico

*Concertino* for piano and orchestra (reduction for two pianos) (1934)  
I

*Capriccio* for piano (1935)  
1947 De Santis EDS 712  
WP: 1944, Lausanne; Denise Bidal

*Trio* [n. 1] for violin, violoncello and piano (1936)  
I *Allegro moderato*  
II *Adagio*  
III *Strepitoso*  
1939 Edizioni dell'autore, 1947 De Santis EDS  
WP: 1937, Rome; Vittorio Emanuele, Massimo Amfitheatrof, Ornella Santoliquido

*Preludio, Arioso e Fuga* for orchestra (1936)  
See also *Trio n. 2* for violin, violoncello and piano (1939)

*Dodici Preludi (prima serie)* for piano (1936–40)  
I–XII; II *alla memoria di T. G. Winans*, IV *a Piero Coppola*, V *per Raffaele d'Alessandro*, VI  
*per Magdi Rufer*, IX *per Alfred Cortot*, XI *per Nikita Magaloff*  
1947 De Santis EDS 693  
WP 24 *Préludes*: 1943, Bern; Pina Pozzi

*12 Preludi (seconda serie)* for piano (1936–40)  
XIII–XXIV  
Edizioni dell'autore  
WP 24 *Préludes*: 1943, Bern; Pina Pozzi

*Perdus* for female voice and piano (1937)  
Lyrics by Jean Wahl  
1990 Salabert EAS 18409  
WP: 1949, Paris

*Poème dédié à la mémoire d'Alban Berg / Poema (ad Alban Berg) / Passage du poète* for  
orchestra (1937)  
Arrangement of *Poemi* for piano (1937), IV.

*Ouverture* for orchestra (1938)  
WP: Geneve; director: Edmond Appia

*Divertimento n. 1* for violin and piano (1938)  
I *Improvvisazione*  
II *Aria I*  
III *Aria II*  
IV *Cadenza*  
V *Finale*  
1963 Copyright by G. Scelsi  
WP: 1947, Rome; Pina Carmirelli, violin

*Trio n. 2* for violin, violoncello and piano (1939)  
I *Preludio*

*II Andante*

*III Fuga*

WP: 1942, June 11, Lausanne; Trio de Lausanne: Edmond Appia, Paul Burger, Charles Lassueur

See also *Preludio, Arioso e Fuga* for orchestra (1936)

*Sonata* for piano (1940–42)

*I Sinfonia*

*II Largo*

*III Fuga*

1947 De Santis EDS 694

WP: 1944, Lausanne; Nikita Magaloff

*Variazioni e Fuga* for piano (1940–43)

*Alla memoria di Anton Webern*

*Variazioni I–XVI, Fuga*

1947 De Santis EDS 706, 1986 Salabert EAS 18375

WP *Fuga*: 1944, November 18, Bern, Denise Bidal; UA *Variazioni*: 1951, Paris, Yvonne Loriod

*Quartetto n. 1* (1942–44)

*I–IV*

1948 De Santis EDS 731, 1980 Schirmer 48230

WP: 1948, June 18, Rome; Quartetto di Radio Roma: Vittorio Emanuele, Dandolo Sentuti, Emilio Berengo Gardin, Bruno Morselli

*Ballata* for violoncello and piano (1943–44)

1947 De Santis EDS 728, 1989 Salabert EAS 18424

WP: 1945, Bern; Paul Burger, violoncello / 1945, Lausanne; Paul Burger, Denise Bidal

*Ballata* for violoncello and orchestra (1945)

WP: 2005, October 9, Bologna; Frances-Marie Uitti, Orchestra del Teatro Comunale di Bologna, director: Franck Ollu

Arrangement of *Ballata* for violoncello and piano (1943–44)

*Introduzione e fuga / Preludio e fuga* for orchestra (1946)

WP: 1949, Rome; Orchestra sinfonica di Roma della Radio Italiana, director: Carlo Maria Giulini

*La Nascita del Verbo* for choir and orchestra (1948)

*I, II, III (Fuga), IV*

1986 Salabert EAS 18446

WP: 1949, November 28, Paris; Orchestre National, Les Chœurs de la Radiodiffusion Française, choir director: Yvonne Gouverné, director: Roger Désormières

## II Compositions 1952–1988

*Suite n. 8* for piano (1952)

„Bot-Ba“

I–VI

1960 Edizioni dell'autore, 1986 Salabert EAS 18277

WP: 1977, June 26, Middelburg; Geoffrey Douglas Madge

*Cinque Incantesimi / Five Incantations* for piano (1953)

[I]–V

1959 Proprietà dell'autore, 1978 Schirmer 48072

WP: 1972, Rome; Frederic Rzewski

*Quattro illustrazioni / Four Illustrations* for piano (1953)

I *Shésa – Shàiyí Vishnu*

II *Varaha – Avatàra*

III *Rama – Avatàra*

IV *Krishna – Avatàra.*

1959 Edizioni dell'autore, 1979 Schirmer 48197.

WP: 1977, December 15, Rome; Yvar Mikhashoff.

*Suite n. 9* for piano (1953)

„Ttai“

I–IX

1959 Edizioni dell'autore, 1988 Salabert EAS 18407

WP: 1976, Rome; Frederic Rzewski

*Suite* for flute and clarinet (1953)

I–IV

1989 Salabert EAS 18255

*Quays* for flute (or alto flute) (1953)

1996 Bärenreiter BA 7443

WP: 1987, Bonn; Carin Levine

*Tetratkys* for flute (1954)

I–IV (II published under the title *Pwyll*)

1959 Edizioni dell'autore

WP: 2008, January 19, Berlin; Roberto Fabbriciani

*Pwyll* for flute (1954)

1959 Copyright by Giacinto Scelsi, 1975 Schirmer 47440

WP: 1957, Rome; Severino Gazzelloni

See *Tetratkys*, II

*Suite n. 10* for piano (1954)

„Ka“

I–VII.

1959 Edizioni dell'autore, 1979 Schirmer 48198

WP: 1977, Rome; Frederic Rzewski

*Divertimento n. 2* for violin (1954)

I–IV

Copyright by G. Scelsi, 1986 Salabert EAS 18270

WP: 1957, Paris; Devy Erlih

*Preghiera per un'ombra* for clarinet in Bb (1954)

1959 Edizioni dell'autore, 1988 Salabert EAS 18281

*Quattro pezzi* for clarinet in Eb

I–IV (I identical to *Tre studi / Tre pezzi* for clarinet in Eb, III; III identical to *Tre studi / Tre pezzi* for clarinet in Eb, II; IV identical to *Tre studi / Tre pezzi* for clarinet in Eb, I)

1960 Edizioni dell'autore

*Tre Studi / Tre pezzi* for clarinet in Eb (1954)

I–III

1960 Edizioni dell'autore, 1988 Salabert EAS 18284

*Yamaon* for bass voice and five instruments (1954, revised 1958)

I–III

1965 Copyright by G. Scelsi, 1985 Salabert EAS 18305.

First recording: 1968, July 24; WP: 1988, September 20, Strasbourg; Nicholas Isherwood, Bass, Nuovo Ensemble Italiano, Groupe Musica Insieme, director: Aldo Brizzi

*Divertimento n. 3* for violin (1955)

I–IV

Copyright by G. Scelsi, 1987 Salabert EAS 18271

WP: 1958, Geneva; Devy Erlih

*Action music* for piano (1955)

I–IX

1959 Copyright by G. Scelsi, 1989 Salabert EAS 18295

WP II–IV: 1986, July 22, Darmstadt; Geoffrey Douglas Madge

*Coelocanth* for viola (1955)

*Tre tempi per viola sola / Trois mouvements pour alto*

I–III

1960 Edizioni dell'autore, 1988 Salabert EAS 18283

*Hyxos* for flute in G, small cow-bell and two gongs (one percussionist) (1955)

I–III

1961 Copyright Giacinto Scelsi, 1987 Salabert EAS 18287

*Divertimento n. 4* for violin (1955)

I–IV

1965 Copyright by G. Scelsi, 1985 Salabert EAS 18272

*Divertimento [n. 5]* for violin (1956)

Only one movement

*Suite n. 11* for piano (1956)

I–IX

1989 Salabert EAS 18279  
WP: 1988, October 12, Perugia; Katharina Weber

*Ixion* for clarinet  
I–V (IV identical to *Ixor* IV)  
1959 Edizioni dell'autore

*Ixor*  
I for bass clarinet  
II–IV for clarinet (II published under the title *Ixor*; IV different version of *Ixor* I, identical to *Ixion* IV)

*Ixor* for clarinet in Bb or other woodwind instruments (1956)  
1984 Salabert EAS 18099  
Identical to *Ixor* II  
WP: Rome; William O. (Bill) Smith

*Quattro pezzi* for trumpet (1956)  
I–IV  
1960 Edizioni dell'autore, 1984 Salabert EAS 18101

*Tre pezzi / Three Pieces* for trombone (1956)  
I–III  
1961 Edizioni dell'autore, 1979 Schirmer 48134  
WP: 1975, Rome; Giancarlo Schiaffini

*Tre pezzi* for saxophone (1956)  
I–III  
1961 Copyright dell'autore, 1984 Salabert EAS 18089 (Collection Daniel Kientzy)  
WP: Daniel Kientzy

*Quattro pezzi* for horn in F (1956)  
I–IV  
1961 Edizioni dell'autore, 1987 Salabert EAS 18285

*Tre studi / Three Studies* for viola (1956)  
I–III  
1966 Copyright by G. Scelsi, 1985 Salabert EAS 18286

*Trilogy* for violoncello (1956–65)  
*The three ages of Man*  
1 *Triphon*  
2 *Dithome*  
3 *Ygghur*  
1985 Salabert EAS 18290  
WP: 1976, September 26, Como; Frances-Marie Uitti

*Triphon* for violoncello (1956)  
*Trilogy*, 1; *Youth – Energy – Drame*  
I–III  
1960 Edizioni dell'autore, 1985 Salabert EAS 18290

WP: 1975, February 6, Rome; Frances-Marie Uitti

*Dithome* for violoncello (1957)

*Trilogy*, 2; *Maturity – Energy – Thought*

1960 Edizioni dell'autore, 1985 Salabert EAS 18290

WP: 1976, September 26, Como, Frances-Marie Uitti

*Rucke di Guck* for piccolo and oboe (1957)

[I]–III

1965 Edizioni dell'autore, 1988 Salabert EAS 18430

*Manto per quattro* for soprano, flute, trombone and violoncello (probably 1957)

1985 Salabert EAS 18302

First recording: March 1982, Paris (Radio-France); Diamanda Galás, soprano; Hubert de Villèle, flute; Benny Sluchin, trombone; Pierre Strauch, violoncello; director: Sharon Kanach

*Tre Canti sacri* for eight mixed voices (1958)

I [*Angelus*]

II [*Requiem*]

III [*Gloria*]

1963 Copyright by G. Scelsi, 1986 Salabert EAS 18344

WP: 1983, June 22, Bonn; Collegium Vocale Köln, director: Wolfgang Fromme

*Tre Canti popolari* for four mixed voices (1958)

I–III

1966 Copyright by Giacinto Scelsi, 1987 Salabert EAS 18293

WP: 1988, June 12, Royaumont; Ensemble Vocal Musicatreize, director: Roland Hayrabedian

*Elegia per Ty* for viola and violoncello (1958)

I–III

1966 Copyright by G. Scelsi, 1988 Salabert EAS 18288

*I presagi* for eleven musicians (1958)

I–III

1987 Salabert EAS 18309

WP: 1986, February 16, Cologne; Ensemble Köln, director: Robert HP Platz

*Trio d'archi / Trio à cordes* for violin, viola and violoncello (1958)

I–III

1990 Salabert EAS 18434

WP: 1986, Juli 1, London; Irvine Arditti, Levine Andrade, Rohan de Saram

*Quartetto n. 2* for two violins, viola and violoncello (1959)

I–V

1959 Copyright by G. Scelsi, 1985 Salabert EAS 18163.

WP: 1965, April 23, Rome; Società Cameristica Italiana: Enzo Porta, Umberto Oliveti, Emilio Poggioni, Italo Gomez

*Quattro pezzi per orchestra (ciascuno su una nota) / Quattro pezzi (su una nota sola)* (1959)

I–IV

1960 Edizioni dell'autore, 1983 Salabert 17821  
WP: 1960, Rome; Orchestra Sinfonica di Roma della RAI, director: Carlo Franci

*Kya* for clarinet and seven instruments (1959)  
I-III

1966 Edizioni dell'autore, 1987 Salabert EAS 18308  
WP: Stockholm; director: Siegfried Naumann

*Hô* for female voice (1960)  
*Cinque vocalizzi per voce di donna / Five Melodies for Solo Soprano*  
I-V

1963 Edizione dell'autore, 1989 Salabert EAS 18297  
WP: 1964, June 10, Rome; Michiko Hirayama

*Wo-Ma* for bass (1960)  
*Quattro canti per voce di basso*  
I-IV  
Copyright by Giacinto Scelsi, 1989 Salabert EAS 18298  
WP: 1986, Metz; Boris Carmeli

*Hurqualia* for orchestra and amplified instruments (1960)  
*A Different Realm*  
I-IV  
1984 Salabert EAS 18408  
WP: 1986, June 16, Amsterdam; Nederlands Blazers Ensemble, Slagwerkgroep Den Haag,  
director: Arturo Tamayo

*Aiôn* for orchestra (1961)  
*Four episodes in a day of Brahma*  
I-IV  
1984 Salabert EAS 18159  
WP: 1985, October 12, Cologne; Kölner Rundfunk-Sinfonie-Orchester, director: Zoltán Peskó

*Taiagarù* for soprano (1962)  
*Cinque invocazioni per voce sola*  
I-V  
1964 Copyright by G. Scelsi, 1986 Salabert EAS 18415  
WP: 1975, December 16, Rome; Michiko Hirayama

*Khoom* for soprano and seven musicians (1962)  
*Seven episodes of an unwritten story of love and death in a distant land*  
I-VII  
1965 Copyright by Giacinto Scelsi, 1986 Salabert EAS 18269  
WP: 1963, Rome; Michiko Hirayama

*Riti: Il funerale di Achille / I Riti: Ritual March. The Funeral of Achilles* for percussion  
quartet (1962)  
1979 Schirmer 48125

*Riti: Il funerale di Alessandro / Riti: I funerali d'Alessandro Magno (323 B. C.)* for five  
musicians (1962)

*Ritual March*

1985 Salabert EAS 18307

*Lilitu* for soprano (1962)

1985 Salabert EAS 18313

*Quartetto n. 1*, string orchestra version (1962)

I–IV

*Quintetto per archi*

I–IV

Double bass part extending the *Quartetto n. 1* to a string quintet.

*Canti del Capricorno* for soprano and instruments (1962–72)

I–XX; I with gong, II with double bass, VII with saxophone, XV and IXX with percussion (two player), XX with bass recorder

1984 Salabert EAS 18237

WP: 1981, December 21, Rome; Michiko Hirayama, soprano; Eugenio Colombo, saxophone; Schlagzeug: Eddy De Fanti and Guido Vianello, percussion

*Quartetto n. 3* for two violins, viola and violoncello (1963)

**I** *avec une grande tendresse (dolcissimo)*

**II** *l'appel de l'esprit : dualisme, ambivalence, con it (drammatico)*

**III** *l'âme se réveille... (con trasparenza)*

**IV** *...et tombe de nouveau dans le pathos mais maintenant avec un pressentiment de la libération (con tristezza)*

**V** *liberation, catharsis*

1983 Salabert EAS 17822.

WP: 1968, June 17, Rome; Quartetto di Nuova Musica: Massimo Coen, Mario Buffa, Gerardo Levy, Luigi Lanzillotta

*Hymnos* for two orchestras, organ and percussion (1963)

1983 Salabert EAS 17790

WP under the former title *Nomos*: 1971 or earlier, Orchestra Sinfonica della Radiotelevisione Italiana di Torino, director: Denis Vaughan

WP under the later title *Hymnos*: 1983, July 12, Angers; Orchestre Philharmonique des Pays de la Loire, director: Marc Soustrot

*Chukrum* for string orchestra (1963)

I–IV

1985 Salabert EAS 18312

WP (probably): 1985, November 27, Rome; Orchestra Sinfonica Abruzzese, director: Jacques Bodmer

*Olehö* for voice and two Chinese gongs (1963)

WP: 1985, April 28, Witten; Sigune von Osten

*Xnoybis* for violin (1964)

I–III

1964 Copyright by G. Scelsi, 1985 Salabert EAS 18100

WP: 1964, November 11, Paris; Devy Erlih

*Quartetto n. 4* for two violins, viola and violoncello (1964)  
1964 Copyright by G. Scelsi, 1983 Salabert EAS 17823  
WP: 1966, April 19, Athens; Quartetto di Nuova Musica: Massimo Coen, Franco  
Sciannameo, Gianni Antonioni, Donna Magendanz

*Yliam* for female choir (1964)  
1985 Salabert EAS 18292

*Ygghur* for violoncello (1965)  
*Trilogy, 3; Old Age – Memories – Catharsis – Liberation*  
I–III  
1965 Copyright by G. Scelsi, 1985 Salabert EAS 18290  
WP: 1976, September 26, Como; Frances-Marie Uitti

*Anahit* for violin and eighteen instruments (1965)  
*A lyric poem dedicated to Venus*  
1965 Copyright by G. Scelsi, 1989 Salabert EAS 17968  
WP: 1967, April 2, Athens; Devy Erlih, 2nd Hellenic Week Instrumental Ensemble, director:  
Stephanos Gazouelas

*Anâgâmin* for twelve strings (1965)  
1966 Copyright by G. Scelsi

*Anâgâmin* for eleven strings (1965)  
1966 Copyright by G. Scelsi, 1985 Salabert EAS 18311  
WP: 1965, Naples; director: Piero Guarino

*Duo* for violin and violoncello (1965)  
I–II  
1967 Copyright by G. Scelsi, 1988 Salabert EAS 18289  
WP: 1978, April 14, Basel; Carmen Fournier, Alfred Knüsel

*Ko-Lho* for flute and clarinet (1966)  
I–II  
1966 Copyright by Giacinto Scelsi, 1985 Salabert EAS 18103

*Uaxuctum* for choir, orchestra and Ondes Martenot (1966)  
*The Legend of the Mayan City which they themselves destroyed for religious reasons.*  
I–V  
1986 Salabert EAS 18436  
WP: 1987, October 23, Cologne; Kölner Rundfunkchor, choir director: Herbert Schernus,  
Kölner Rundfunk-Sinfonie-Orchester, director: Hans Zender

*Ohoi* for sixteen strings (1966)  
*The Creative Principles*  
1986 Salabert EAS 18437  
WP: 1975, March 28, Royan; Orchestre de chambre de Radio-France, director: Pierre Stoll

*Manto* for viola  
I–II for viola (1966–67), 1967 Copyright by G. Scelsi

*Manto I* arrangement of *Manto per quattro* (probably 1957)  
WP *Manto I*: 1975, Paris; Geneviève Renon  
III for female voice and viola (one musician) (probably 1974)  
1988 Salabert EAS 18301

*Natura renovatur* for eleven strings (1967)  
1967 Copyright by G. Scelsi, 1985 Salabert EAS 18310  
WP: 1969, September 9, Venice; I Solisti Veneti, director: Claudio Scimone  
Arrangement of *Quartetto n. 4*

*CKCKC* for voice and mandolin (one musician) (1967)

I-II  
1969 Copyright by G. Scelsi, 1985 Salabert EAS 18294  
WP: 1978, Paris; Geneviève Renon

*Ko-Tha* for guitar treated as a percussion instrument (1967)

*Three Dances of Shiva*

I-III  
1989 Salabert EAS 18425  
WP first movement: 1975, December 4, L'Aquila; Gianluigi Gelmetti. WP of all three  
movements: 1985, April 28, Witten; Harald Lillemeyer

*Kövirügivogerü* for soprano (1967)

WP: 1985, April 28, Witten; Sigune von Osten

*Konx Om Pax* for choir, orchestra and organ (1968/1969)

*Three Aspects of Sound as the first movement of the Immovable; as Creative Force; as the  
syllable "Om"*

I-III  
1968/1969 Copyright by G. Scelsi, 1986 Salabert EAS 18441  
WP: 1970, September 10, Venice; Zagrebacka Filharmonia, Coro della della Radio-Televizija  
Zagreb, director: Mladen Bašić  
Also, earlier version without choir, organ and percussion

*Okanagon* for harp, double bass and tam-tam (1968)

1984 Salabert EAS 17833  
WP: 1974, March 31, Boston; Collage New Music Ensemble: Ann Hobson Pilot, Larry  
Wolfe, Frank Epstein

*TKRDG* für six male voices, amplified guitar and percussion (three musicians) (1968)

I-III  
1985 Salabert EAS 18291  
II arrangement of *Ko-Tha II*

*Ogloudoglou* for voice and percussion (one musician) (1969)

1989 Salabert EAS 18304

*Three Latin Prayers* for solo voice or unison choir (1970)

[I] *Ave Maria*  
[II] *Pater Noster*  
[III] *Alleluja*

1972 Copyright by Giacinto Scelsi, 1972 Schirmer 47632c (Octavo No. 12091)  
WP: 1971, Rome; Michiko Hirayama

*Antifona (sul nome Gesù)* for tenor solo and male choir (1970)

1972 Copyright by G.Scelsi, 1983 Salabert EAS 17798

WP: 1983, Paris; Graham O'Reilly, Tenor; Groupe vocal de France; director: Michel Tranchant

*Le Grand sanctuaire* for tenor (1970)

[I] *Il est grand temps* (lyrics by Grégoire de Nazianze)

[II] *Même si je voyais* (lyrics anonymous)

1986 Salabert EAS 18440

*Pranam I* for voice, twelve instruments and tape (1972)

*In memory of the tragic loss of Jani and Sia Christou*

1972 Edizioni dell'autore, 1989 Salabert EAS 17818

WP: 1972, October 26, Rome; Solisti dell'Orchestra da camera Nuova Consonanza, director: Gianluigi Gelmetti

*Nuits* for double bass (1972)

[I] *C'est bien la nuit*

[II] *Le réveil profound*

1988 Salabert EAS 18668

WP: Paris; Joëlle Léandre

*Sauh I and II* for two female voices or voice and tape (1973)

*Deux liturgies*

1973 Copyright by G. Scelsi, 1988 Salabert EAS 18429

WP: 1975, Rome; Michiko Hirayama, Ille Strazza

*Sauh III and IV* for four female voices or multiple (1973)

1988 Salabert EAS 18435

WP: 1985, Paris, Groupe vocal de France

*Pranam II* for nine instruments (1973)

1985 Salabert EAS 17819

WP: 1975, December 16, Rome; Gruppo Strumentale „Arte Nuova“, director: Riccardo Capasso

*Arc-en-ciel* for two violins (1973)

1986 Salabert EAS 18442

WP: Rome; Massimo Coen, Mario Buffa

*L'âme ailée / L'âme ouverte* for violin (1973)

1986 Salabert EAS 18492

WP: 1984, September 24, Turin; Cinzia Barbagelata

*Ko-Tha* for double bass (1973/1975)

I–III

Copyright by G. Scelsi

WP: 1973, Royan; Fernando Grillo

Arrangement of *Ko-Tha* for guitar (1967) by Fernando Grillo

*In nomine Lucis* for organ (1974)

*Alla memoria di Franco Evangelisti*

Adaptation for organ: Siegfried Naumann (1980), Registration: Erik Lundkvist

1985 Salabert EAS 18223

WP: 1982, Stockholm; Erik Lundkvist

*Voyages* for violoncello (1974)

*I Il allait seul...*

[II] *Le Fleuve Magique*

1985 Salabert EAS 18299

WP : *Le Fleuve Magique*: 1977, Paris; Frances Marie Uitti

*Et maintenant, c'est à vous de jouer* for violoncello and double bass (1974)

1985 Salabert EAS 18303

WP: 1979, Paris; Hervé Derrien, violoncello; Joëlle Léandre, double bass

*Pfhat* for choir, orchestra and organ (1974)

« *Un éclat... et le ciel s'ouvrit* »

I-IV

1986 Salabert EAS 18372

WP: 1986, February 6, Frankfurt; Radio-Sinfonie-Orchester Frankfurt, director: Jürg Wyttenbach

*To the Master* for violoncello and piano (1974)

*Two Improvisations with Victoria Parr*

I-II

1987 Salabert EAS 18413

WP: 1978, January 8, Rome; Frances-Marie Uitti, Yvar Mikhashoff

*Aitsi* for amplified piano (1974)

1988 Salabert EAS 18439

WP under the title *Two pieces for Piano, n. 2*: 1980, January 8, Copenhagen; Yvar Mikhashoff

WP under the title *Aitsi*: 1985, February 21, Rome; Werner Bärtschi

*Kshara* for two double basses (1975)

1986 Salabert EAS 18411

WP: 2005, May 20, Marseilles; Yann Dubost, Éric Mathot

*Dharana* for violoncello and double bass (1975)

1986 Salabert EAS 18412

WP: 1985, June 13, Rome; Antoine Ladrette, violoncello; Vincent Pasquier, double bass

*Litanie* for two female voices in unison or one female voice and tape (1975)

1986 Salabert EAS 18433

*Go-Örvgo* für female voice and trumpet (1975)

WP: around 1980, Basel

*Xnoybis* for viola (probably 1975–78)

I–III

Arrangement of *Xnoybis* for violin (1964) by Fernando Grillo

*Riti: Il Funerale di Carlo Magno / Riti : I funerali di Carlo Magno (A. D. 814)* for violoncello and percussion (1976)

*Ritual March*

1986 Salabert EAS 18438

WP: 1986, June 15, Amsterdam; Frances-Marie Uitti, Michael de Roo

*Maknongan* for bass instrument or bass voice (1976)

1986 Salabert EAS 18358

WP under the title *Urgyan* for euphonium: 1984, August 10, Macerata; Giancarlo Schiaffini

*Ko-Tha* for six-string violoncello (1978)

I–III

Arrangement of *Ko-Tha* for guitar (1967) by Frances-Marie Uitti

First recording (record Giacinto Scelsi – Paralipomena 1): 1978, December 20, Rome;

Frances-Marie Uitti

*Quartetto n. 5* for two violins, viola and violoncello (1984)

1985 Salabert EAS 18349

WP: 1985, December 12, Rome; Arditti String Quartet: Irvine Arditti, Alexander Bălănescu, Levine Andrade, Rohan de Saram

Arrangement of *Aitsi* for amplified piano (1974)

*Krishna e Rada* for flute and piano (1986)

*Improvvisazione* (with Carin Levine)

1996 Bärenreiter BA 7444

WP: 1987, June 27, Bonn; Carin Levine, Kristi Becker

*Riti: I funerali di Alessandro Magno (323 A. C.)* for bass saxophone, contrabass saxophone, contrabassoon, double bass and percussion (1988)

Arrangement of *Riti: I funerali d'Alessandro Magno (323 B. C.)* for five musicians (1962) by Aldo Brizzi

WP: 1988, September 20, Strasbourg; Gruppo Musica Insieme, director: Aldo Brizzi

### III Backdated Piano Compositions

Studies of the tape recordings<sup>1</sup> and style analysis<sup>2</sup> show that the following works are backdated. Both the recordings and their transcriptions were probably not made before 1955.

*Suite n. 2* for piano (“1930”)

*I profeti minori / The Twelve Minor Prophets*

I–XII

1959 Edizioni dell’autore, 1987 Salabert EAS 18273.

*Sonata n. 2* for piano (“1939”)

I–III

1959 Edizioni dell’autore, 1979 Schirmer 48196

WP: 1979, February 18, London; Yvar Mikhashoff

*Hispania* for piano (“1939”)

*Trittico / Triptych*

I–III

1959 Copyright Giacinto Scelsi, 1989 Salabert EAS 18280

*Sonata n. 3* for piano (“1939”)

I–III

1960 Edizioni dell’autore, 1987 Salabert EAS 18253

*Suite n. 5* for piano (“1935”)

*Il Circo*

I–X

1960 Edizioni dell’autore, 1989 Salabert EAS 18274

*Suite n. 6* for piano (“1938–39”)

*“I Capricci di Ty”*

[I]–[XV]

1960 Edizioni dell’autore, 1989 Salabert EAS 18275

WP: 1977, June 26, Middelburg; Geoffrey Douglas Madge

*Suite n. 7* for piano (“1939”)

I–VI

1985 Salabert EAS 18276

*Sonata n. 4* for piano (“1941”)


I–III

1963 Copyright by G. Scelsi, 1987 Salabert EAS 18296

WP: 1986, July 1, London; Yvar Mikhashoff

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<sup>1</sup> Friedrich Jaecker, *Die Tonbänder von Giacinto Scelsi*. Giacinto Scelsi’s Tape Archive, Cologne, 2018, pp. 23–28.

<sup>2</sup> Mario Baroni, *Problemi di datazione nelle opere degli anni trenta*, in: Daniela Tortora (ed.), *Giacinto Scelsi nel centenario della nascita*, Rome, Aracne, 2008, pp. 25–36. 

## IV Undated Compositions

The works have been classified in two phases of creation due to the handwriting on the scores, their musical styles, and possibly the tape recordings.

### IV.1 Compositions 1927–1948

*Valse n. 11* for piano

*Tempo di Gavotta* for piano and viola or violoncello

*Tema e variazioni* for piano, violin and violoncello

*Marcia* (piano reduction)

*Solenne triste* for piano

*Solenne Trionfale* for orchestra

*Il primo giorno* for mixed choir and orchestra

*Il Primo Giorno. Poema sinfonico* for mixed choir and orchestra (reduction for two pianos)

*L'Oracle* for voice and piano

Lyrics by Jean Cocteau

Roman premiere: 1937, Rome; Luigi Bernardi, Francesco Molinari

*Preludi (terza serie)* for piano

XXV–XXXIV

Edizioni dell'autore

*12 Preludi e un congedo (quarta serie)* for piano

XXXVIII–L (XLIX for piano four hands, L *Congedo*)

Edizioni dell'autore

*Preludio*

*Preludio n. 6*

*Piccolo preludio*

## IV.2 Compositions after 1952

*Sette piccoli pezzi* for piano  
I–VII

*Paralipomena* for piano  
[I]–[XIV]

*Suite n. 11 (B)*  
[I–XI] (identical to *Paralipomena*, [IV–IX])  
WP [I]–[XI]: 2013, May 17, Bologna; Fabrizio Ottaviucci

*Toccata* for piano

*2 Preludi*  
I–II

*Kamakala* for orchestra  
I–III  
WP: 2014, January 26, Berlin; Deutsches Symphonie-Orchester Berlin, director: Lothar Zagrosek

*Kamakala* for horn and double bass  
I–III  
Arrangement of *Kamakala* for orchestra

*Trio* for marimba, vibraphone and percussion  
[I]–[III]  
WP: 1987, May 28, Royaumont; Maurizio Ben Omar, Danilo Grassi, Gianmaria Romanenghi

*Elohim* for ten strings  
WP: 1994, May 8, Perugia; Berner Streichquartett, Ensemble dei Quaderni Perugini di Musica Contemporanea, director: Jürg Wyttenbach

*Quattro Incantesimi* for choir and orchestra  
I–IV  
WP: 2012, April 28, Witten; WDR Rundfunkchor Köln, WDR Sinfonieorchester Köln, director: Rupert Huber  
Adaption of *Cinque Incantesimi* for piano (1953), I–III and V

*Bhuni* for viola und violoncello  
WP: 2012, April 28, Witten; Garth Knox, viola; Rohan de Saram, violoncello

*Mantram* for double bass  
*Canto anomino (versione per uno strumento).*

*Un adieu* for piano  
1988 MusikTexte, No. 26, pp. 32–35  
WP: 1988, January 30, Honolulu; Marianne Schroeder  
Earlier title: *Per Marina*

## **V Incomplete Scores**

*La Terra* for orchestra (short score) (1927)  
*Musica da film. La cession*  
See also *Terra redenta (Rinascita della vita)* for piano

*Desolazione* (piano reduction) (probably 1927)  
*Terra o Campagna desolata*

*Rapsodia Romantica* for orchestra (1931)

*Chanson* for voice and piano (1933)  
Lyrics by Charles Silvestre

*Scherzo (Capriccio)* for piano

*III Preludio*

*2 Blues* for piano  
[I]–[III]

*Quattro pezzi* for piano  
[I] *Studio ritmico, forse Tango?*  
[II] *Valse lente*  
[III] *Tango?*  
[IV] *Valse e forse tango?*

## VI Lost Scores

*Sei pezzi dai Paralipomeni* for piano (1930–1940)

WP: 1942, Lausanne, Raffaele d’Alessandro

*Danse* for piano (1931)

See also *La danse II* for piano (1931)

*Notturmo* für Orchester (1931)

WP: 1933, Cannes; director: Jaap Spaanderman

*A l’Imerad / A l’Imrad. Mélodies sur textes arabes* for voice and piano (1933/1934)

*3 Vocalises sur des mélodies nègres* for voice and piano (1933/1936)

*Toccata* for piano (1934)

WP: 1938, Rome; Nikita Magaloff

Not identical to *Toccata* (see IV.2 Compositions after 1952)

*Preludio e Fuga* for violin, violoncello and piano

Roman premiere: 1937; Enrico Pierangeli, violin; Massimo Amfitheatrof, violoncello;  
Riccardo Castagnone, piano

Probably earlier version of *Trio No. 2* (1939) (I *Preludio*, II *Andante*, III *Fuga*)

*Mélodie* for flutes and piano

*Serenata* for clarinet and piano

*Tema e Variazioni* for eleven wind instruments

Probably arrangement of *Tema e variazioni* for piano, violin and violoncello

## VII Literary Works

The following list only presents Giacinto Scelsi's most important literary works. There are also numerous short texts on aesthetic themes, commentaries on works, autobiographical sketches, as well as letters and interviews. Some of these texts are included in the three-volume edition of Scelsi's literary works, edited and coordinated by Sharon Kanach. The edition is in French; the first part of the autobiography *Il sogno 101* has been shortened.

Sharon Kanach (ed.), *Les anges ailleurs ...*, Arles, Actes Sud, 2006;  
Luciano Martinis, Sharon Kanach (ed.), *L'homme du son*, Arles, Actes Sud, 2006;  
Luciano Martinis, Alessandra Carlotta Pellegrini (ed.), *Il sogno 101*, Arles, Actes Sud, 2009

The two-volume edition of the writings published by Friedrich Jaecker presents all texts in their original language (Italian, French and English) as well as in German translation, with the exception of the autobiography *Il sogno 101*, which appears only in German translation.

Friedrich Jaecker (ed.), *Die Magie des Klangs. Gesammelte Schriften, 2 vols.*, Cologne, MusikTexte, 2013

## VII.1 Poems

*Le poids net* (1949)

Paris, Éditions Guy Levis Mano, 1949  
Rome, le parole gelate, 1988

*Summit of Fire / Le poids net*

Translated by Robin Freeman; Somerset, Bran's Head Books, 1984

*L'archipel nocturne*

Paris, Éditions Guy Levis Mano, 1954  
Rome, le parole gelate, 1988

*La conscience aiguë*

Paris, Éditions Guy Levis Mano, 1954  
Rome, le parole gelate, 1988

*“Cercles”*

Rome, le parole gelate, 1986

*Poèmes Incombustibles. 1935–1985. Derniers Poèmes*

In: *L'homme du son*, pp. 248–288

*“Poésies isolées”*

In: *L'homme du son*, pp. 289–312

## VII.2 Poetic Prose

*Extraits de son Journal (1928)*

Rome / Venice, le parole gelate, 1983

*L'Homme aux chapeaux*

[Rome], le parole gelate, 1985

*Octologo*

Rome, le parole gelate, 1987

**VII.3 Essays**

*Sens de la musique*

First version in: *i suoni, le onde...*, No. 2, Rome, Fondazione Isabella Scelsi, 1991, pp. 14–18.

Second version in: *Suisse Contemporaine*, No. 1, Lausanne, La Concorde, January 1944, pp.

31–38; also published in: Adriano Cremonese (ed.), Giacinto Scelsi, Rome, Nuova Consonanza / le parole gelate, 1985, pp. 7–12

*Évolution de l'harmonie*

Edited by Adriano Cremonese, Rome, Fondazione Isabella Scelsi, 1992

*Évolution du rythme*

Edited by Adriano Cremonese, Rome, Fondazione Isabella Scelsi, 1992

*Unité et égalité des arts*

In: Sharon Kanach (ed.), *Les anges sont ailleurs...*, pp. 231–243

*L'Art et Satan*

Under the title [*Art et satanisme*] in: *Les anges sont ailleurs...*, pp. 218–230

*Son et musique*

Rome / Venice, le parole gelate, 1981

*Art et connaissance*

Rome / Venice, le parole gelate, 1982

*Peut-on croire?*

Unpublished

**VII.4 Autobiography**

*Il sogno 101*

First and second part, ed. by Luciano Martinis and Alessandra Carlotta Pellegrini, Macerata, Quodlibet, 2010

*Il sogno 101. Il parte. Il ritorno*

Second part, Rome / Venice, le parole gelate, 1982