

1. Tre Pezzi For E flat: I. Con Moto
2. Tre Pezzi For E flat: II. Non Troppo Mosso
3. Tre Pezzi For E flat: III. Scorrevole
4. Ko-Lho For B flat: I.
5. Ko-Lho For B flat: II.
6. IXOR I For B flat
7. IXOR II For B flat
8. IXOR III For B flat
9. IXOR IV For B flat
10. Maknongan For B flat
11. Preghiera Per Un' Ombra For B flat
12. Ste For B flat: I.
13. Ste For B flat: II. Movendo
14. Ste For B flat: III. Prestissimo
15. Ste For B flat: IV. Presto
16. KYA For B flat: I.
17. KYA For B flat: II.
18. KYA For B flat: III.

Composed by [Giacinto Scelsi](#)

with [Avance Ensemble](#),

[Cornelius Hummel](#), [Lutz Mandler](#),
[Susanne Mohr](#), [Thomas Ruh](#), [Christian Schneider](#)

Conducted by [Zsolt Nagy](#)

Editorial Reviews

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Giacinto Scelsi was both reclusive and inexact in the way that he dated and named his compositions. This rendition of *Tre Pezzi* (a broad title Scelsi used numerous times for different pieces) focuses on narrow ranges in the B-flat clarinet, demonstrating the thin margin of tonal range

between the phrases that come sometimes fast, sometimes slow. *Kho Lho*, on the other hand, pairs a clarinet and flute duet so closely that the instruments' tones merge into a thick strand of sound. *Maknongan* is a rumbling study for contrabass clarinet, and *Preghiera per un' ombra* is a death-defying unleashing of soloist David Smeyers's virtuosity, with extreme tempo shifts and seamless spreads of sound. Closing the disc is the sprawling *Kya*, which sprays clarinet tones against Ensemble Avance's septet of strings and horns. The piece ranges from the intense twining of *Ko Lho* to overlapping sheets of microtones and a rollicking dissonance. The audio is at once wide open and brilliant. --Andrew Bartlett

