

In Commemoration of the 100th Anniversary of Satie's Death

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Erik Satie's influence, once barely acknowledged, has now permeated nearly every corner of modern music. Best known for the sensual simplicity of his tender *Gymnopédies*, such seeming naivety masked a colorful, and frequently, complex life and artistic vision. The experimental composer John Cage famously called Satie "indispensable," citing him as a profound inspiration for his own groundbreaking work.

Satie's eccentricities were part of his charm, and this whimsy often seeped into his work. In *Embryons desséchés* (Dried Embryos), for instance, he included absurd instructions in the score, phrases like "on the tip of your tongue" or "open your head," as well as giving his works absurd titles like *Effronterie* and *Prélude canin*, gleefully written to deflate the precious seriousness of classical music traditions. In contrast, there are works like *Pieces froides* (1897) that anticipate the rhythmic minimalism of Philip Glass and his visionary *5 Nocturnes* (1919), the final series of his cyclically organized piano pieces composed using a highly system rigorously guiding the interplay of melody (right hand) and harmonic accompaniment (left hand). Even today, there are many surprises to be discovered in Satie's oeuvre.

This specially curated program is brilliantly realized by Christina Bjørkøe, one of Denmark's leading musicians. Much in demand as a recitalist, chamber musician and as a soloist with symphony orchestras *ClassicsToday* praised Bjørkøe for her dynamism and passion. Her extensive discography includes critically acclaimed recordings of works spanning the piano repertoire from Beethoven to Borup- Jørgensen.

ERIC SATIE (May 17, 1866 - July 1, 1925)

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| 1. Petite ouverture à danser (before 1900)..... | 1:30 |
| 2. Facheux exemple (1906-1913)..... | 1:10 |
| 3. Effronterie (1906-1913)..... | 1:59 |
| 4. Airs à faire fuir I (1897)..... | 4:16 |
| 5. Airs à faire fuir II (1897)..... | 1:19 |
| 6. Airs à faire fuir III (1897)..... | 3:35 |
| 7. Son binocle (1915)..... | 1:22 |
| 8. Profondeur (1906-1913)..... | 1:49 |
| 9. Idylle (à Debussy) (1915)..... | 1:11 |
| 10. Aubade (à Paul Dukas) (1915)..... | 1:25 |
| 11. Méditation (à Albert Roussel) (1915)..... | 0:59 |
| 12. Nocturne I (1919)..... | 3:36 |
| 13. Nocturne II (1919)..... | 2:37 |
| 14. Nocturne III (1919)..... | 3:21 |
| 15. Froide songerie (1906-1913)..... | 0:44 |
| 16. Prélude canin (1906-1913)..... | 1:03 |
| 17. Deux rêveries I (1910-1911)..... | 1:37 |
| 18. Deux rêveries II (1910-1911)..... | 2:27 |
| 19. Prélude de la porte héroïque du ciel (1894)..... | 4:34 |
| 20. Songe-creux (1906-1913)..... | 1:56 |
| 21. Caresse (1897)..... | 1:48 |
| 22. Poésie (1906-1913)..... | 0:55 |
| 23. Désespoir agréable (1906-1913)..... | 0:53 |
| 24. Nostalgie (1906-1913)..... | 1:05 |
| 25. Prélude I (1888-1892)..... | 4:27 |
| 26. Prélude II (1888-1892)..... | 2:49 |
| 27. Prélude III (1888-1892)..... | 4:23 |

Total: 59:45

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