

ERIK SATIE (1866 - 1925)

- 1 Gnosssienne 4:3:38
- 2 Gnosssienne 5:4:00
- 3 Gnosssienne 6:1:40

Pièces Froides:

- 4 Airs à faire fuir 1:3:00
- 5 Airs à faire fuir 2:1:00
- 6 Airs à faire fuir 3:2:59
- 7 Dances de travers 1:1:17
- 8 Dances de travers 2:1:07
- 9 Dances de travers 3:1:46

- 10 Sarabande 1:4:40
- 11 Sarabande 2:4:13
- 12 Sarabande 3:4:28

Sports & Divertissements:

- 13 Choral Inappétissant / La Balançoire /
La Chasse / La Comédie Italienne /
Le Réveil de la Mariée / Colin-Maillard /
La Pêche / Le Yachting / Le Bain de Mer
Le Carnaval / Le Golf / La Pieuvre /
Les Courses / Les Quatre-Coins /
Le Picnic / Le Water-Chute /
Le Tango / Le Traineau / Le Flirt /
Le Feu d'Artifice / Le Tennis:11:30

- 14 Ogive 1:2:09
- 15 Ogive 2:2:48
- 16 Ogive 3:2:15
- 17 Ogive 4:2:40

Descriptions Automatiques

- 18 No.1 Sur un vaisseau:1:49
- 19 No.2 Sur une lanterne:1:52
- 20 No.3 Sur un casque:1:01

Embryons Desséchés

- 21 No.1 d'Holothurie:1:45
- 22 No.2 d'Edriophthalma:2:25
- 23 No.3 de Podophthalma:1:35

Avant - Dernières Pensées

- 24 No.1 Idylle:0:52
- 25 No.2 Aubade:1:00
- 26 No.3 Méditation:0:44

Jan Kaspersen: 3 Tropismes, op.6

- 27 Tropisme No. 1:1:15
- 28 Tropisme No. 2:2:01
- 29 Tropisme No. 3:1:11

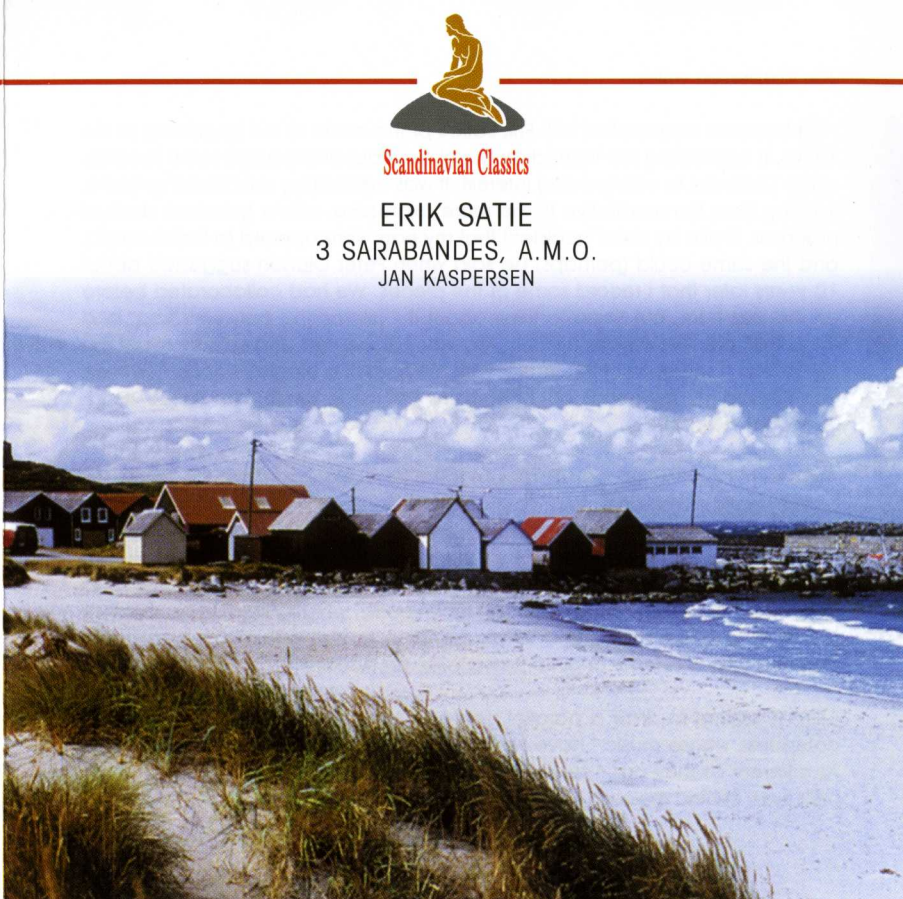
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Jan Kaspersen - piano



Scandinavian Classics

ERIK SATIE
3 SARABANDES, A.M.O.
JAN KASPERSEN



Jan Kaspersen writes:

I first became acquainted with Erik Satie's piano music at the beginning of the 1970s. It captivated me immediately so I went out and bought some records, which I listened to with growing interest. It was fascinating and inspiring music, ranging from the meditative to the more expressive, with a generous dash of madness. It was by sheer accident that my ears were opened to Satie's music, and the same could (perhaps) be said when Peter Olufsen suggested about 10 years later that I record some of the pieces. We had collaborated before on the jazz front, but I had to think about it - alternating between "jazz" and "classical" piano is always difficult. Anyway, I accepted and set to work at the piano with a selection of the music. With the help of a biography and anything else I could lay my hands on, I began to get some insight into Satie's world. And what a world.

There were beautiful lyrical melodies, meditative sequences, dance movements, cockeyed chorales and much flouting of convention. There was humour, irony and parody; the instructions and accompanying words to the music clearly anticipated surrealism and Dadaism. There were sharp-cut, bantering contrary miniatures, composed with an amiably misanthropic gleam in the eye. And then there is Satie's compositional techniques, where, also here, he has anticipated much that came to characterise music in the 20th century. In short, he was a deeply original personality, an eccentric.

I find it natural to draw a parallel between Satie and a completely different composer, whose music I have worked on for years, namely Thelonius Monk. As different as they are, I sense a kinship, not only in their personalities, but in their lives. Behind their aloof manner, they have an aura of mystery and magic,

and both have left an indelible mark on our world. Although I have worked on their music for many years, I can still only vaguely perceive the inmost person. But that is probably one of the reasons why even today the compositions move and fill the listener with wonder; there is every reason to believe that they will continue to do so in the future.

Having first entered such an extraordinary world, it is difficult to leave again. So, after much thought and a good deal of work at the keys, helped on my way by a good portion of curiosity, I have again been in the studio to record this second CD of Satie's piano music. Here is the result. I hope I have given new, as well as old, Satie enthusiasts a rewarding and exciting experience.

Jan Kaspersen, pianist and composer, was born on the 22nd of April, 1948. He studied piano under Herman D. Koppel and Duke Jordan and jazz theory with George Russell. In 1983 and 1985 he took a study trip to the Gambia in West Africa. He has been active on the jazz scene since 1969, primarily in Denmark, but he has also performed in Sweden, Norway, Germany, France, Italy, Spain and the former U.S.S.R. Jan Kaspersen was awarded DJBFA's prize for composition in 1987, the JASA prize in 1988 and a grant from Statens Kunstfond (fund for the endowment of the arts) for a 3-year work period in 1993. He has led his own groups since the end of the 1970s and has made many recordings, chiefly of his own compositions. In the 1980s he emerged as one of the most original and clear-cut personalities on the jazz scene - as pianist, composer and, not least, as orchestral leader.