

Playing
Time:
63:36

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DDD



JOHN CAGE

(1912-1992)

Sonatas and Interludes for Prepared Piano

Boris Berman

- | | | | | | |
|----|---------------------|------|----|---|------|
| 1 | Sonata I | 3:08 | 12 | Sonata IX | 4:26 |
| 2 | Sonata II | 2:30 | 13 | Sonata X | 4:07 |
| 3 | Sonata III | 2:25 | 14 | Sonata XI | 3:37 |
| 4 | Sonata IV | 2:03 | 15 | Sonata XII | 3:30 |
| 5 | First
Interlude | 3:26 | 16 | Fourth
Interlude | 2:45 |
| 6 | Sonata V | 1:50 | 17 | Sonata XIII | 3:55 |
| 7 | Sonata VI | 2:24 | 18 | Sonata XIV and
XV Gemini | |
| 8 | Sonata VII | 2:30 | | (After the work
by Richard
Lippold) | 6:18 |
| 9 | Sonata VIII | 2:53 | 19 | Sonata XVI | 4:47 |
| 10 | Second
Interlude | 4:00 | | | |
| 11 | Third
Interlude | 2:15 | | | |

Recorded at St. John Chrystostom Church, Newmarket, Canada, from 11th to 13th July, 1998, using 20-Bit Technology for high definition sound.
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AMERICAN CLASSICS

John Cage

The American composer John Cage had a seminal influence on the American avant garde and on music throughout the world. His interests in Zen Buddhism, the I Ching and in Hinduism were reflected in his innovative and experimental music in which he extended the musical vocabulary to include elements of noise and chance.

The Works

Sonatas and Interludes, written between 1946 and 1948, is a set of pieces for prepared piano, an instrument into which objects have been inserted – screws, bolts, plastic and rubber, to give various percussive effects. The work reflects Cage's approach to the use of unusual sounds and his interest in Hinduism, with its distinction between "white" and "black" emotions, set around central tranquillity.

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