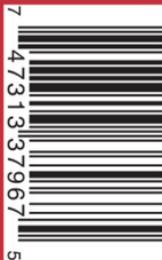


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 Booklet notes in English

Satie's personal eccentricities have never masked the fact that his music was both revolutionary and anticipatory of later artistic movements, principally Minimalism, Surrealism and the Theatre of the Absurd. His piano music offers a perfect distillation of these elements. The *Allegro* is his earliest known work, offering his first use of quotations, a favoured device. The extended pieces *Le Fils des étoiles* and *uspuđ* derive from incidental music, glorying in parodic and grotesque scenes, while his 'humoristic' phase of the 1910s is explored in *Cinq Grimaces*. Only Satie could attempt to fuse a fugue with a waltz, as he does in the *Fugue-valse*.

## Erik SATIE (1866–1925)

- |       |   |       |
|-------|---|-------|
| 1     | Allegro (1884)  | 0:21  |
| 2     | Leit-motiv du 'Panthée' (1891)  | 0:45  |
| 3     | Verset laïque et somptueux (1900)                                     | 1:27  |
| 4     | Fugue-valse (1906)  | 1:59  |
| 5–9   | Cinq Grimaces pour Le Songe d'une nuit d'été (arr. D. Milhaud) (1915) | 3:57  |
| 10    | Sans titre, peut-être pour la messe des pauvres, 'Modéré' (1893)*     | 1:09  |
| 11    | Pousse l'amour: Chanson andalouse (1906)                              | 1:48  |
| 12–13 | La Belle excentrique (1920)*  | 4:20  |
| 14–16 | uspuđ (1892)*   | 26:31 |
| 17    | Tendrement (1902)*  | 3:59  |
| 18–20 | Le Fils des étoiles (1891)  | 13:34 |
| 21–23 | Sonatine bureaucratique (1917)  | 4:25  |
| 24    | Nocturne No. 6 (completed by Robert Orledge) (1919)                   | 1:41  |
| 25    | Le Bœuf Angora (trans. by Johnny Fritz) (?1901)                       | 5:45  |
| 26    | Le Fils des étoiles, Act I: Gnossienne No. 7 (1891)                   | 4:28  |
| 27–29 | L'Enfance de Ko-Quo (Recommandations maternelles) (1913)              | 2:16  |
| 30    | Poudre d'Or (1902)  | 5:38  |

\* Version for piano • A detailed track list can be found on page 2 of the booklet

## Duanduan Hao, Piano

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