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中外音樂-導覽目錄。古典演奏。正宗古典 VS 電子混音-Gymnopédie #1Erik Satie ...文/Lillian Liao 2007年11月18日
“Gymnopédie(吉諾佩迪)”是19世紀法國作曲家Erik Satie(艾瑞克·薩堤)最著名的作品。對我來說“Gymnopédie”實在是難以理解的曲名，它的旋律簡單純淨、優雅浪漫，最早的印象來自小時候經由廣播電台聽到後便深刻印象，而真正花心思去了解這首曲子的由來則是10年前購買Erik Satie的精選輯CD才開始的。 Erik Satie(艾瑞克·薩堤)1866年5月17日生於法國諾曼地，終生未婚，怪癖行徑一籬筐…他不像學院派音樂家正規嚴謹地寫音符，其作品彈奏指法簡單也沒有華麗的裝飾，更喜歡取一些奇怪的曲名，如：“軟趴趴前奏曲-給一隻狗”、“乾涸的胚胎”、“令人厭惡的一瞥”、“煩人的小過失”...等，因此當時的Satie總是被譏諷為黃蜂鋼琴師，所以他的名氣並不像其他音樂家那般響亮。 Erik Satie Satie在1917年第一次世界大戰期間為俄羅斯芭蕾舞團的迪亞吉列夫(Diaghilev)所創作的"Parade(遊行)"公演後引發極大的矚目，他的地位與創作理念也開始受到尊崇，1925年赴比利時演講時首身體突然無法動彈，在這緊急救失散後病逝於巴黎，享年59歲。 Satie十分鐘情於古希臘文化，據說他在1888年所創作的“Les Trois Gymnopédies(吉諾佩迪三部曲)”就是根據古希臘人製作的花瓶上之圖案所激發的靈感，這也是他一生中最著名的作品。隔年，23歲的Satie所譜寫的“Les trios Gnosssiennes(葛諾寺尼三部曲)”同樣地膾炙人口。 Satie的作品以鋼琴小品居多，有關“吉諾佩迪三部曲”我聽過鋼琴、黑管、吉他、薩克斯風等樂器的獨奏，可說是各有不同的情韻與風味，直到去年9月在YouTube發現一支由snowkatcher上傳的"Gymnopdie No.1"影音動畫讓我最為驚嘆：snowkatcher的这支動畫似乎是為本曲所量身親製，樂曲的部份，第一部以鋼琴為主，黑管帶出第二部，第三部為管弦樂協奏…搭配探險尋寶的動畫劇情與音效，有如電影配樂，復棒的剪輯!!! 音多芬(Endorphin) 近年歐美樂壇上出現了一首電子混音版的“Satie 1”頗受矚目，它是澳洲籍的音多芬(Endorphin)於1998年發行首張個人專輯《Embrace(擁抱)》裡的單曲，改編自Erik Satie的Gymnopédie No.1，以輕快節奏的電子樂重新混音，這張專輯在英國與澳洲都獲得極高的評價。音多芬(Endorphin)是澳洲電子音樂界的新銳奇才Eric Chapus的藝名，他出生於法國，1984年離開法國後曾旅居摩洛哥、印度、美國等地，最後定居澳洲。Endorphin擅長結合東西方各地民族文化與樂器並賦予新的音樂活力，其作品以輕快的節奏並帶有夢幻魔力的電音舞曲為主。如果您聽不來正經八百的古典音樂而軟弱好靜聲動感的舞曲節奏，那麼不妨試聽Endorphin的“Satie 1”!!! 1888 set of three compositions by Erik Satie For the Ancient Greek festival and dance, see Gymnopœdia. 1. Lent et douloureux Performed by Robin Alicatore, from Musopen Problems playing this file? See media help. The Gymnopédies (French pronunciation: [ɡim.nɔ.pɛ.di]), or Trois Gymnopédies, are three piano compositions written by French composer and pianist Erik Satie. He completed the whole set by 2 April 1888, but they were at first published individually: the first and the third in 1888, the second in 1895.[1] History See also: List of compositions by Erik Satie \$ Piano music Jeunes filles au bord de la mer, 1879 painting by Pierre Puvis de Chavannes, which may have inspired Satie for the atmosphere he wanted to evoke in his Gymnopédies The work’s unusual title comes from the French form of gymnopaedia, the ancient Greek word for an annual festival where young men danced naked – or perhaps simply unarmed. The source of the title has been a subject of debate. Satie and his friend Alexis Roland-Manuel maintained that he adopted it after reading Gustave Flaubert’s novel Salammbô, while others see a poem by J. P. Contamine de Latour as the source of Satie’s inspiration.[1][2] since the first Gymnopédie was published in the magazine La Musique des familles in the summer of 1888 together with an excerpt of Latour’s poem Les Antiques, where the term appears.[1][3] Oblique et coupant l’ombre un torrent éclatant Ruisselait en flots d’or sur la dalle polie Où les atomes d’ambre au feu se miroitant Mélaient leur sarabande à la gymnopédie Slanting and shadow-cutting a bursting stream Trickled in gusts of gold on the shiny flagstone Where the amber atoms in the fire gleaming Mingled their sarabande with the gymnopaedia. However, it remains uncertain whether the poem was composed before the music. Satie may have picked up the term from a dictionary such as Dominique Mondo’s Dictionnaire de Musique, where gymnopédie is defined as a “nude dance, accompanied by song, which youthful Spartan maidens danced on specific occasions”, following a similar definition from Jean-Jacques Rousseau’s Dictionnaire de Musique.[1] In November 1888, the third Gymnopédie was published. The second Gymnopédie did not appear until 1895, and its impending publication was announced in several editions of the Chat Noir and Auberge du Clou magazines. As a whole, the three pieces were published in 1898.[1] Pierre Puvis de Chavannes’ symbolist paintings may have been an inspiration for the atmosphere Satie wanted to evoke with his Gymnopédies.[4] Music These short, atmospheric pieces are written in 3/4 time, with each sharing a common theme and structure. Lent et douloureux (D major / D minor)Lent et triste (C major)Lent et grave (A minor) The melodies of the pieces use deliberate, but mild, dissonances against the harmony, producing a piquant, melancholy effect that matches the performance instructions, which are to play each piece “painfully” (douloureux), “sadly” (triste), or “gravely” (grave). The first few bars of Gymnopédie No. 1 (shown below) consist of an alternating progression of two major seventh chords, the first on the subdominant, G, and the second on the tonic, D. Audio playback is not supported in your browser. You can download the audio file. Reception By the end of 1896, Satie’s popularity was waning and financial situation deteriorating. Claude Debussy, a friend of Satie’s whose popularity was on the rise, helped draw public attention to Satie’s work. In February 1897, Debussy orchestrated the third and first Gymnopédies.[a] Legacy From the second half of the 20th century on, the Gymnopédies were often erroneously described as part of Satie’s body of furniture music, perhaps because of John Cage’s interpretation of them.[5] Collectively, the Gymnopédies are regarded as an important precursor to modern ambient music.[6] The first and second Gymnopédies were arranged by Dick Halligan for the group Blood, Sweat & Tears under the title “Variations on a Theme by Erik Satie” on the group’s eponymous album, released in 1968. The recording received a Grammy Award the following year for Best Contemporary Instrumental Performance.[7] In 1980, Gary Numan produced a track called “Trois Gymnopodies (First Movement)”, which appeared on the B-side of the single “We Are Glass”.[8] A sample of Gymnopédie No. 1 is featured in the 2001 Janet Jackson single “Someone to Call My Lover”, peaking at number 3 on the Billboard Hot 100.[9] Gymnopédies have been heard in numerous movies and television shows. Examples include the documentary Man on Wire,[10] Wes Anderson’s The Royal Tenenbaums,[11] and Woody Allen’s Another Woman,[12] all of which use Gymnopédie No. 1 in their soundtracks. The 2010 Japanese animated drama film The Disappearance of Haruhi Suzumiya prominently features all three Gymnopédies, and they are included in the film’s soundtrack release as a bonus disc, including Satie’s Gnosssiennes and his composition “Je te veux”.[13] Mother 3 also features Gymnopédie No. 1 in its soundtrack as Leder’s Gymnopédie.[14] In 2007, Wilhelm Kaiser-Lindemann [de] arranged the first and the third Gymnopédie for The 12 Cellists of the Berlin Philharmonic.[15] Jack DeJohnette included a tribute to Gymnopédies in his 2016 album Return.[16] In 2018, Fernando Perdomo included a portion of Gymnopédie No. 1 on his album Out to Sea. In 2021, violinist Fenella Humphreys released an arrangement of Gymnopodie No.1 for violin.[17] Notes & references ^ When Debussy published the scores two years later, he reversed the numbering, with Satie’s first became Debussy’s third, and vice versa. ^ a b c d e Mary E. Davis (2007). Erik Satie. Reaktion Books. p. 31. ISBN 9781861896025. ^ Robert Orledge, Satie the Composer, Cambridge: Cambridge University Press, 1990, p. 207, ISBN 978-0-52135-037-2 ^ Erik Satie, Ornella Volta (2000), Correspondance presque complète, Paris: Fayard/Imec, p. 936, ISBN 978-2-213-60674-3 ^ Steven Moore Whiting, Satie the Bohemian: From Cabaret to Concert Hall. Clarendon Press, 1999. ISBN 0191584525, p. 129 ^ Cage’s Place in the Reception of Satie by Matthew Shlomowitz (1999) Archived 2005-10-26 at the Wayback Machine on Niclas Fogwall’s Erik Satie website. ^ Mark Prendergast, The Ambient Century: From Mahler to Moby – The Evolution of Sound in the Electronic Age, London: Bloomsbury, 2000, p. 6 ISBN 0-7475-5732-2 ^ “12th Annual Grammy Awards”. Grammy Award. 28 November 2017. ^ “Gary Numan – We Are Glass”. Discogs. Retrieved 2019-10-21. ^ “Someone to Call My Lover by Janet Jackson”. WhoSampled.com. Retrieved 9 March 2022. ^ “Man on Wire Soundtracks”. IMDb. Retrieved 18 March 2015. ^ “The Royal Tenenbaums Soundtracks”. IMDb. Retrieved 20 January 2017. ^ Another Woman (1988) – Satie’s “Gymnopédie No. 1” (aka “Marion’s theme”). YouTube. June 17, 2011. Archived from the original on 2021-12-12. ^ “Lantis web site” 映画 『深宵ハルヒの消失』 オリジナルサウンドトラック [Film The Disappearance of Haruhi Suzumiya Original Soundtrack] (in Japanese). Lantis. Retrieved January 13, 2010. ^ Leder’s Gymnopédie – Mother 3. YouTube. October 11, 2012. Archived from the original on 2021-12-12. ^ “Fleur de Paris”. Prestoclassical.co.uk. EMI Classics. ^ “Jack DeJohnette – Return”. Newvelle Records. Retrieved 21 February 2019. ^ “Round Revue – Fenella Humphreys – Music for Violin”. Round Revue. Retrieved 29 May 2021. External links Wikimedia Commons has media related to Gymnopédies. Gymnopédies: Scores at the International Music Score Library Project Free sheet music of 3 Gymnopédies from Cantorion.org Public Domain sheet music of the Gymnopédies, Mutopia Project Portal: Classical music Retrieved from "

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