



THE MANDOLIN'S LIBERATION FRONT

ERIK SATIE COMPOSED FOR THE MODERN MANDOLIN!

The Melonious Quartet, a modern mandolin quartet, puts forward an unseemly postulate: Satie composed for the mandolin!

Practising the art of "as if", the Melonious Quartet has taken on in the painstaking work of transcription. It is neither a question of an arrangement nor of derangement, but actually of removal: the piano is going to be evacuated! But if it is quite a difficult undertaking to make one forget the piano, this applies no less to the mandolin...



"The piano, like money, is only pleasant to those who put their hands on it" (E.S.)

MISSING LINKS

"My dream is to be played everywhere, not only at the opera" (Erik Satie)

All in all, the Melonious Quartet plays everything the classical mandolin does not play.

Since 1997, it has explored traditional, popular and scholarly music, and reformulated the

relationships which they have. By forging missing links for it, by opening new sound spaces and repertoires, it crushes the clichés about the mandolin.

In this, the instruments (in premonitory shapes) by lute-maker André Sakellaridès are not the least of the quartet's assets.

"I AM CALLED ERIK SATIE, JUST LIKE EVERYBODY ELSE"

French composer (1866-1925) and an atypical personality

Erik Satie: idle scholar at the conservatoire, cabaret pianist, anti-romantic autodidact, lone precursor, hostage of the avant-garde, posthumous and plagiarized genius, humorous terrorist, politically incorrect, esoteric tune writer, archaic visionary...

"The critics think I am amusing... This is not true... I am not amusing... nor do I want to be".

His music is nourished by the genre of the popular song and the monody of plainchant, making



"I was born very young in a very old time"

use of minimal and discrepant harmonies, and larded with subtle or ironic quotes, and other impertinences which do not deny a strict aesthetic of austerity, brevity and repetition. His message: a search for the essential and an appeal beyond styles and categories.

Satie, at his time just as today, is a breath of fresh air. Against confined academisms, against weak consensus, against the hegemony of the banal.

"What do you prefer, music or sausage?" (E.S.)

The programme of **In the Shape of a Pear**: Works written by Erik Satie between 1886 and 1917 and transcribed for a modern mandolin quartet by Patrick Vaillant and the Melonious Quartet.

1st Pointed Arch, 3rd Gymnopaedia, Little Overture to Dance, Desiccated Embryos, The Perpetual Tango (extract from **Sports and Diversions**): pieces for the piano (Salabert music publishers, Eschig music publishers, Le Chant du Monde music publishers)

Three Pieces in the Shape of a Pear: for piano duet (Salabert music publishers)

Five Grimaces (for "A Midsummer Night's Dream"): posthumous work, reduction for the piano by Darius Milhaud of an orchestra score for the theatre (Universal music publishers)

Parade: ballet music, for orchestra and sound effects (siren, wheel of fortune, typewriter, revolver shots, etc.) (Salabert music publishers)

One piece, **Misterioso**, is by another composer: Thelonious Monk (1917-1982). Played in an arrangement by the Melonious Quartet and dedicated to Erik Satie.

NB. The prescription "ad lib" for **The Perpetual Tango** is translated here by repetition with variations.

For the original titles of the works, see French version.

THE TANGO (PERPETUAL)

THE TANGO IS THE DANCE OF THE DEVIL.
IT IS HIS FAVOURITE DANCE.
HE DANCES IT TO COOL DOWN.
HIS WIFE, HIS DAUGHTERS, AND HIS SERVANTS
COOL DOWN THAT WAY.
THE TANGO ...

ERIK SATIE,
EXTRACT FROM *SPORTS AND DIVERSIONS*, 1914

Melonious Quartet En Forme de Poire
A Mandolin Tribute to Erik Satie

released 2004 by

ORIENTE MUSIK

www.oriente.de · e-mail: info@oriente.de

phone: +49 30-833 66 39

fax: +49 30-84 30 61 46