

ERIK SATIE:

MUSIC, ART and LITERATURE

Edited by

Caroline Potter

An Ashgate Book

Erik Satie Music Art And Literature Music And Literature

Michelle Witen



Erik Satie Music Art And Literature Music And Literature:

Erik Satie: Music, Art and Literature Caroline Potter, 2016-05-13 Erik Satie 1866 1925 was a quirky innovative and enigmatic composer whose impact has spread far beyond the musical world As an artist active in several spheres from cabaret to religion from calligraphy to poetry and playwriting and collaborator with some of the leading avant garde figures of the day including Cocteau Picasso Diaghilev and Ren Clair he was one of few genuinely cross disciplinary composers His artistic activity during a tumultuous time in the Parisian art world situates him in an especially exciting period and his friendships with Debussy Stravinsky and others place him at the centre of French musical life He was a unique figure whose art is immediately recognisable whatever the medium he employed Erik Satie Music Art and Literature explores many aspects of Satie s creativity to give a full picture of this most multifaceted of composers The focus is on Satie s philosophy and psychology revealed through his music Satie s interest in and participation in artistic media other than music and Satie s collaborations with other artists This book is therefore essential reading for anyone interested in the French musical and cultural scene of the late nineteenth and early twentieth century

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Music, Art and Performance from Liszt to Riot Grrrl Diane V. Silverthorne, 2018-10-18 Opening with an account of print portraiture facilitating Franz Liszt s celebrity status and concluding with Riot Grrrl s noisy politics of feminism and performance this interdisciplinary anthology charts the relationship between music and the visual arts from late Romanticism and the birth of modernism to postmodernism while crossing from Western art to the Middle East Focused on music as a central experience of art and life these essays scrutinize the musicalisation of art focusing on the visual and performing arts and detailing significant instances of intra art relations between c 1840 and the present day Essays reflect on the aesthetic relationships of music to painting performance and installation sound and silence time and space The insistent influence of Wagner is considered as well as the work and ideas of Manet Satie and Cage Thomas Wilfred La Monte Young and Eliasson

What distinguishes these studies are the convictions that music is never alone and that a full understanding of the isms of the last two hundred years is best achieved when music's influential presence in the visual arts is acknowledged and interrogated

Art, Music, and Mysticism at the Fin de Siècle Corrinne Chong, Michelle Foot, 2024-07-29 This edited volume explores the dialogue between art and music with that of mystical currents at the turn of the twentieth century The volume draws on the most current research from both art historians and musicologists to present an interdisciplinary approach to the study of mysticism's historical importance The chapters in this edited volume gauge the scope of different interpretations of mysticism and illuminate how an exchange between the sister arts unveil an underlying stream of metaphysical supernatural and spiritual ideas over the course of the century Case studies include Charles Tournemire Joseph P. P. ladan Erik Satie Hilma af Klint Jean Sibelius František Kupka and Wassily Kandinsky The contributors' unique theoretical perspectives and disciplinary methodologies offer expert insight on both the rewards and inevitable aesthetic complications that arise when one artform meets another The book will be of interest to scholars working in art history musicology visual culture and mysticism

James Joyce and Absolute Music Michelle Witen, 2018-02-22 Drawing on draft manuscripts and other archival material James Joyce and Absolute Music explores Joyce's deep engagement with musical structure and his participation in the growing modernist discourse surrounding 19th century musical forms Michelle Witen examines Joyce's claim of having structured the Sirens episode of his masterpiece Ulysses as a fuga per canonem and his changing musical project from his early works such as Dubliners and A Portrait of the Artist as a Young Man Informed by a deep understanding of music theory and history the book goes on to consider the pure music of Joyce's final work Finnegans Wake Demonstrating the importance of music to Joyce this ground-breaking study reveals new depths to this enduring body of work

Form and Meaning in Avant-Garde Collage and Montage Magda Dragu, 2020-02-06 This book uses intermedial theories to study collage and montage tracing the transformation of visual collage into photomontage in the early avant-garde period Magda Dragu distinguishes between the concepts of collage and montage as defined across several media fine arts literature music film photography based on the type of artistic meaning they generate rather than the mechanical procedures involved The book applies theories of intermediality to collage and montage which is crucial for understanding collage as a form of cultural production Throughout the author considers the political implications as collages and montages were often used for propagandistic purposes This book combines research methods used in several areas of inquiry art history literary criticism analytical philosophy musicology and aesthetics

Erik Satie Caroline Potter, 2016 Satie's music and ideas are inextricably linked with the City of Light This book situates Satie's work within the context and sonic environment of contemporary Paris Sunday Times Classical Music Book of the Year Erik Satie's 1866-1925 music appeals to wide audiences and has influenced both experimental artists and pop musicians Little about Satie was conventional and he resists classification under easy headings such as classical music Instead of pursuing the path of a professional composer Satie initially earned a living as a

caf pianist and moved in bohemian circles which prized satire popular culture and experiment Small wonder that his music is fundamentally new in conception It is music which is not always designed to be listened to attentively music which can be machine like but is to be played by humans For Satie music was part of a wider concept of artistic creation as evidenced by his collaborations with leading avant garde artists and in works which cross traditional genre boundaries such as his textured piano pieces His music was created in some of the most exciting and creatively stimulating environments of the late nineteenth and early twentieth century Montmartre and Montparnasse Paris was the artistic centre of Europe and Satie was a notorious figure whose music and ideas are inextricably linked with the City of Light This book situates Satie s work within the context and sonic environment of contemporary Paris It shows that the influence of street music musicians and poets interested in new technology contemporary innovations and radical politics are all crucial to an understanding of Satie Music from the ever popular Gymnop dies to newly discovered works are discussed and an online supplement features rare pieces recorded especially for the book CAROLINE POTTER is Reader in Music at Kingston University London A graduate in both French and Music she has published widely on French music since Debussy and was Series Advisor to the Philharmonia Orchestra s Paris 2014 15 season A Dictionary of Modern Music and Musicians Arthur Eaglefield Hull,1924 The Art of Music Daniel Gregory Mason,1915 Music, Books on Music, and Sound Recordings Library of Congress,1987

Readers' Guide to Periodical Literature ,1922 Art as Music, Music as Poetry, Poetry as Art, from Whistler to Stravinsky and Beyond Prof Dr Peter Dayan,2013-01-28 In 1877 Ruskin accused Whistler of flinging a pot of paint in the public s face Was he right After all Whistler always denied that the true function of art was to represent anything If a painting does not represent what is it other than mere paint flung in the public s face Whistler s answer was simple painting is music or it is poetry Georges Braque half a century later echoed Whistler s answer So did Braque s friends Apollinaire and Ponge They presented their poetry as music too and as painting But meanwhile composers such as Satie and Stravinsky were presenting their own art music as if it transposed the values of painting or of poetry The fundamental principle of this intermedial aesthetic which bound together an extraordinary fraternity of artists in all media in Paris from 1885 to 1945 was this we must always think about the value of a work of art not within the logic of its own medium but as if it transposed the value of art in another medium Peter Dayan traces the history of this principle how it created our very notion of great art why it declined as a vision from the 1960s and how in the 21st century it is fighting back **Satie the Composer** Robert Orledge,1990-10-26 Erik Satie remains one of the most bizarre figures in music history yet everything he did has its own curious logic once it can be perceived In this important new study Dr Orledge reveals what made Satie tick as a composer dealing with every aspect of Satie s complex career and relating his achievement to the other arts and to the society in which he lived Almost every figure in contemporary art was involved with Satie in some way or another from Matisse and Picasso to Apollinaire Cocteau and Brancusi This however is no mere life and works study but rather an exploration of the technique

behind Satie's art which foreshadowed most of the advances of twentieth century music from serialism to minimalism and even muzak. As the book progresses, Satie appears as far more than just the composer of the popular *Gymnopédies* and *Parade*.

Music News, 1923 The Americana, 1923 Saturday Review of Literature, 1924 **Musical Opinion and Music Trade Review**, 1917 **The Musical Quarterly** Oscar George Sonneck, 1924 *Current Research in Britain*, 1993
Paris Salons, Cafés, Studios Sisley Huddleston, 1928

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