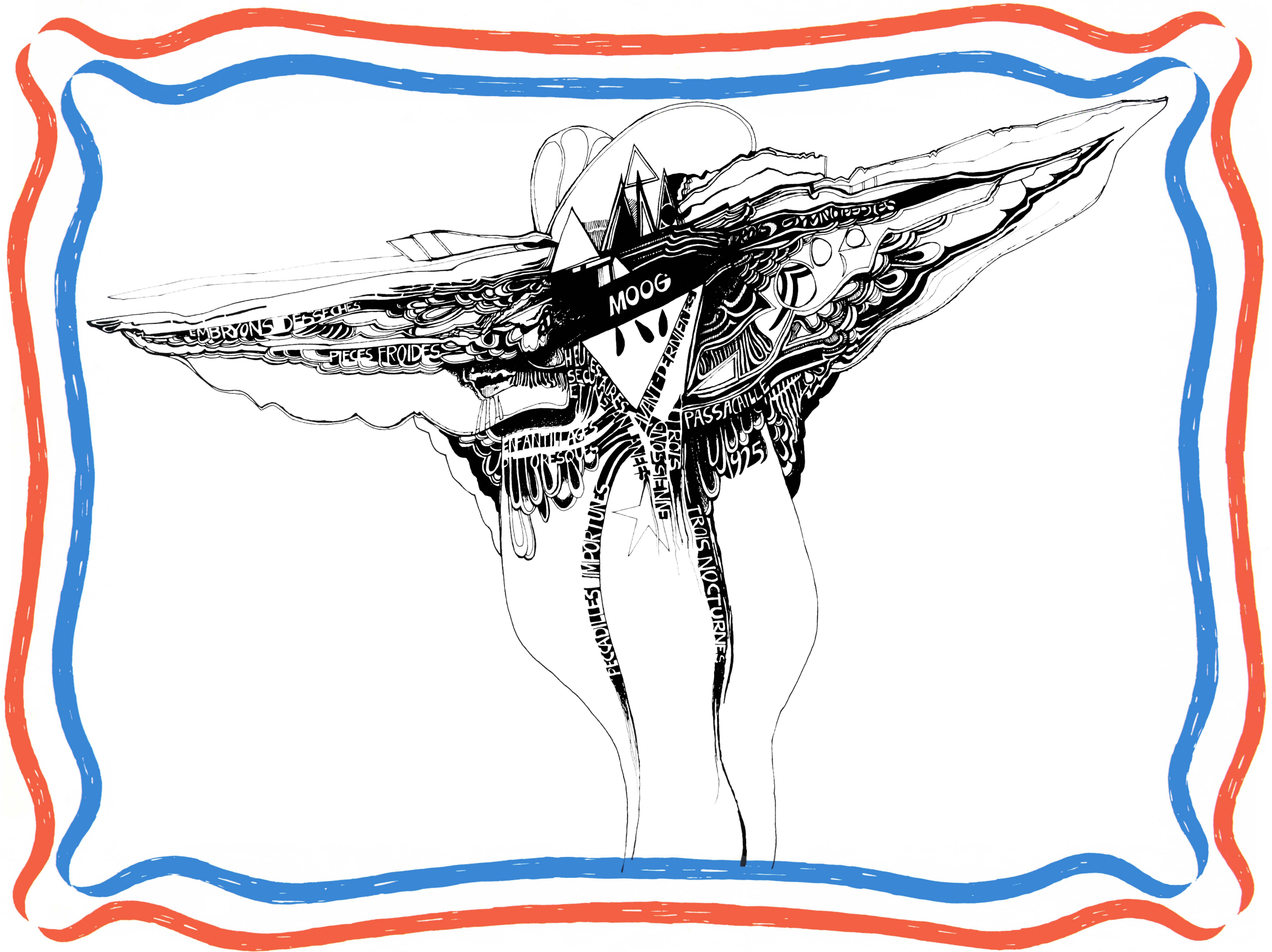


the music of Erik Satie:
The Velvet Gentleman

the Camarata Contemporary Chamber Group

DERAM
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LONDON

STEREO DES 18036



THE LINER NOTES

"I'd like to say something about Green Velvet Suits". . . Or possibly about Green Velvet! Green Velvet score behind the piano— twenty golden umbrellas Grey velvet umbrellas lined up against his bedroom walls. . . during the rainstorm!

The Music? Velvet? Like the short velvet marionettes found behind the piano. With their velvet strings attached

"Impression"? Who said that? "Suggestion not the fact". . . THEY give me the fact! All I want is the beginning of the sound. Grey Velvet Sounds. Satie gives you the beginning of the Sound You "instigate" your further sounds. "We're deprived of the impression and given a reality. . . which I for one do not like" (!)

Listener = Record Satie = Audience I have heard too much. (Then immediately:) "I have heard too much!"

When did he die? Yes.

A completely different topic. Satie at work! This must be the reason that the Moog pieces are so successful.

Beethoven: "repeat that chord" Satie: "i already did!"

Satie: "Now my lecture on Beethoven;"

Question I: At what point does Satie not remain Satie? . . .but becomes the auditor? Question II: When does Hollywood enter?

Answer No. I: Before he started! Answer No. II: It was always there.

The curtain goes up— Satie sitting center-stage— Laughing—from the Velvet Fringe—his own personal Velvet underground; a direct sending from his velvet-underground catalog ing from his velvet-underground catalog! ("which page?") Pilfered!!!—like his ideas.

Egypt; roads of fun. Cage bought a book on Satie and never read it! "which one?"

Green Velvet Suits— Rub it! Satie's score for the Marx Brothers. "A Night at the Opera" An ambulance to await their exit! Ambulance drivers during the 1st World War: 1) Cocteau 2) Ravel 3) Walt Disney

Speaking for the record: A reflection But what library did lift it? Satie has us provide our own colors— a black line on white paper—all those colors

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liner notes



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The liner notes

SIDE I

TROIS GYMNOPIEDIES — 1888

#III

#II

#I

HEURES SECUAIRES ET INSTANTANEEES — 1914

Obstacles Venimeux

Crepuscule Matinal (de midi) — — Moog & Orch.

Affolements Grantiques

AVANT-DERNIERES PENSEES — 1915

Idylle

Aubade

Meditation

PASSACAILLE — 1906 (Posth.Pub.)

TROIS GNOSSIENNE — 1890

SIDE II

TROIS NOCTURNES — 1919

I. Le Premier

II. Le Deuxieme

III. Le Troisieme

EMBRYONS DESSECHES — 1913*

I. d'Holothurie

II. d'Edriophalma

III. de Podophthalma

ENFANTILLAGES PITTORESQUES*

I. Petit prelude a la journee
a la Infantines

PECCADILLES IMPORTUNES — 1913

I. Etre jaloux de son camarade qui
a une grosse tete

III. Profiter de ce qu'il a des cors aux
pieds pour lui prendre son cerceau

PIECES FROIDES I

PIECES FROIDES II

Air de faire

PIECES FROIDES III — 1897

All music arranged by Camarata

Produced by Tony D'Amato

All titles ASCAP unless noted

the Camarata Contemporary Chamber Group

Flute, William Bennett

oboe, Derek Wickens

clarinet, Tom Kelly

guitar, Roland Marker

album coordination by Gerry Hoff

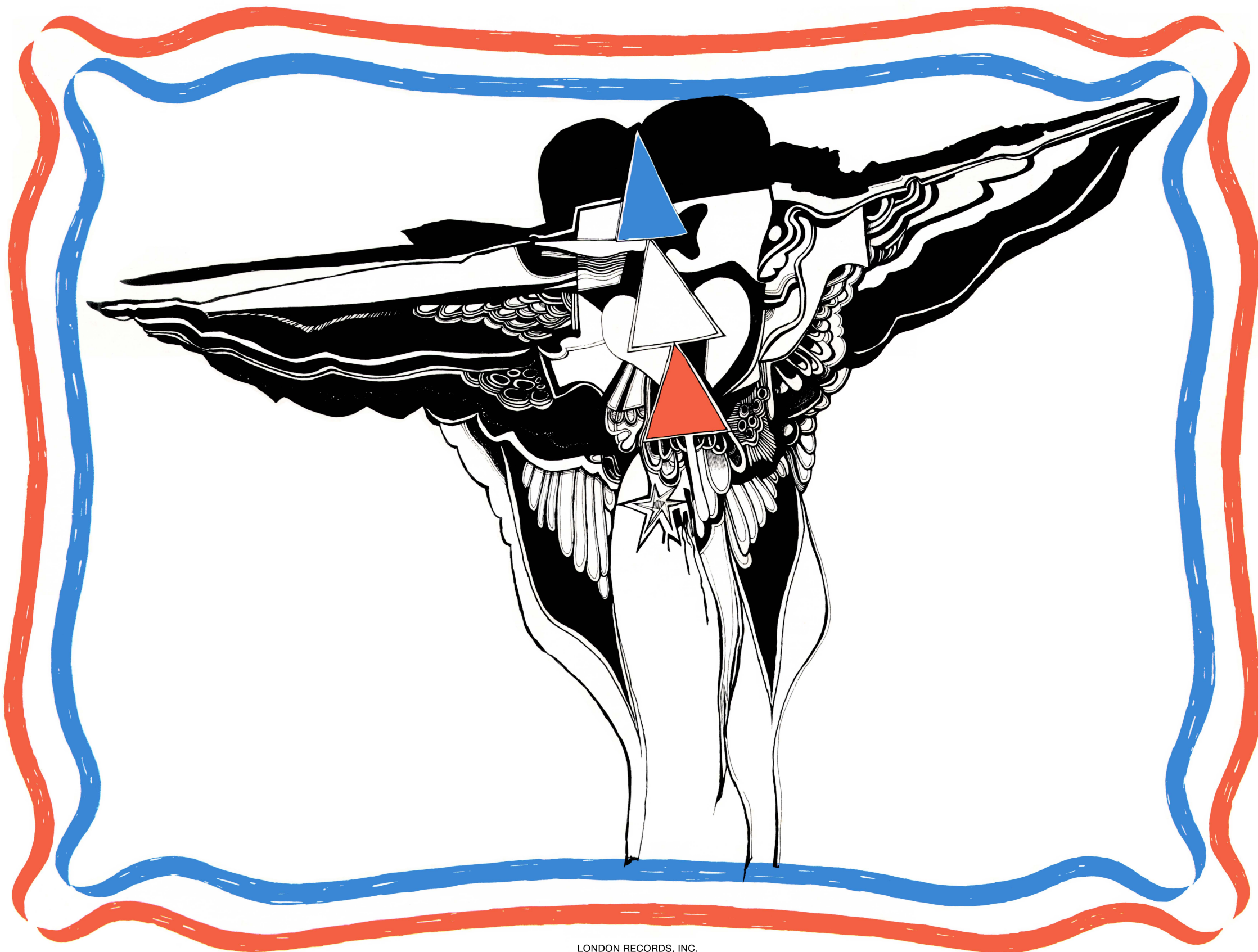
art by Jon Sägen

designed by Stephen Bennett Visual Communication

liner note innovation by Margaret Fabrizio and Robert Moran

recorded in Studio 3 Decca, Broadhurst Gardens, England

Engineer — Arthur Haddy



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SIDE 1

THE VELVET GENTLEMAN: The Music of Erik Satie

TROIS GYMNOPEDIES

Arranged Camarata

I. (3:30) II. (2:52) III. (2:05)

HEURES SECLAIRES ET INSTANTANÉES

Obstacles Venimeux (1:59), Crepuscule Matinal (de Midi) (0:48),

Affolements Grantiques (0:45)

AVANT-DERNIÈRES PENSEES

Idylle (1:25), Aubade (1:10), Meditation (0:52)

PASSACAILLE (2:43)

TROIS GNOSSIENNES (4:18)

Arranged Camarata

SAHS 1553-M (RE)

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SIDE 2

THE VELVET GENTLEMAN: The Music of Erik Satie

TROIS NOCTURNES

I. Le Premier (2:51), II. Le Deuxieme (1:40), III. Le Troisieme (2:56)

EMBRYONS DESSECHES

I. d'Holothurie (1:50), II. d'Edriophalma (2:12), III. de Podophthalma (1:45)

ENFANTILLAGES PITTORESQUES

I. Petit prelude a la journee a la Enfantsines (0:50)

PECCADILLES IMPORTUNES

I. Etre jaloux de son comarde qui a une grosse tete (1:06), III. Profiter

de ce qu'il a des cors aux pieds pour lui rendre son cereau (0:27)

PIECES FROIDES I (2:45) Airs a faire fuir

Arranged Camarata

PIECES FROIDES II (1:27) Danses de Travers

Arranged Camarata

PIECES FROIDES III (2:42) Arr. Camarata

SAHS 1554-M (RE)