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使用 网易云音乐App 扫码登录 分享 Figure 1. The piano, prepared for the performance of sonatas and interludes of Sonata and Interlude is a collection of twenty pieces for the prepared piano of the American avant-garde composer John Cage (1912-1992). It was written in 1946-1948, shortly after Cage's introduction into Indian philosophy and the teachings of art historian Anand K. Kumaraswamy, both of which became one of the main influences on the composer's later works. Significantly more complicated than his other works for prepared piano, sonata and interlude is usually recognized as one of Cage's best achievements. The cycle consists of sixteen sonatas (thirteen of which are cast in binary form, the remaining three in the first form) and four more freely structured interludes. The purpose of the works is to express the eight constant emotions of the race of Indian tradition. In Sonatas and Interludes, Cage has raised his technique of rhythmic proportions to a new level of sophistication. In each sonata, a short sequence of natural numbers and fractions determines the structure of the work and the structure of its parts, informing the structures as localized as separate melodic lines. Cage's composition story experienced an artistic crisis in the early 1940s. His works were rarely accepted by the public, and he became increasingly disillusioned with the idea of art as a social. He later explained the reasons: I often misunderstood what the other composer was saying simply because I had little understanding of his language. And I found other people misunderstanding what I myself was saying when I was saying something pointed and direct. In early 1946, Cage met Jit Sarabhai, an Indian musician who came to the United States concerned about the West's influence on her country's music. Sarabhai wanted to spend a few months in the United States studying Western music. She took counterpoint and contemporary music lessons with Cage, who offered to teach her for free if she taught him Indian music in return. Sarabhai agreed and through her Cage got acquainted with Indian music and philosophy. The purpose of music, according to Sarabhaya's teacher in India, was to sober and calm the mind, thereby making it susceptible to divine influences, and this definition became one of the cornerstones of Cage's view of music and art in general. Around the same time, Cage began studying the works of Indian art historian Anand K. Kumaraswamy. Among the ideas that influenced Cage was the description of the race aesthetic and his eight constant emotions. These emotions are divided into two groups: four white (humor, wonder, eroticism and heroism - acceptance of their experience, according to Cage) and four blacks (anger, fear, disgust and sadness). They are the first eight Navaras or Navaras (nine and they have a general tendency to ninth out of navaras: calmness. Cage never specified which parts relate to which emotions, or whether there is even such direct correspondence between them. He mentioned, however, that pieces with bell-like sounds suggest Europe and others with a drum as resonance to offer the East. Please listen to a short excerpt from Sonata II, which is clearly inspired by Oriental music: Sonata XVI Please listen to a short excerpt from Sonata XVI, the last of the series that is clearly European. It was the signature of a composer from the West. figure 2. John Cage and the pianist Maro Ajemian, to whom he dedicated sonatas and Cage's Interlude, began working on the cycle in February 1946 while living in New York. The idea of a collection of short works appears to have been caused by the poet Edwin Denby, who noted that short plays may have as many long works in them as long as they can. The choice of materials and piano making techniques in Sonatas and Interludes largely depended on improvisation: Cage later wrote that the cycle was composed by playing the piano, listening to differences and choices. On several accounts, he offered a poetic metaphor for the process, comparing it to collecting shells while walking on the beach. Work on the project was interrupted in early 1947, when Cage took a break to compose The Seasons, a ballet in one act, also inspired by the ideas of Indian philosophy. Immediately after The Seasons Cage returned to Sonatas and Interludes, and by March 1948 it was completed. Cage dedicated sonatas and Interlude to Maro Ajemian, a pianist and friend. Ajemian has done the work many times since 1949, including one of the first full-cycle performances on January 12, 1949, at Carnegie Hall. On many other occasions, Cage performed it himself in the late 1940s and early 1950s. The critical reaction was uneven but mostly positive, and the success of Sonata and Interludes led to a grant from the Guggenheim Foundation, which Cage received in 1949, which allowed him to make a six-month trip to Europe. There he met Olivier Messiaen, who helped organize a performance of the work for his students in Paris on June 7, 1949; and he befriended Pierre Boules, who became an early admirer of the work, and wrote a lecture about it for a performance on June 17, 1949, at the Salon of Suzanne Tezenas in Paris. While still living in Paris, Cage began writing a string quartet in four parts, another work influenced by Indian philosophy. Cat' Artist (Format) Label Cat' Country Year ETC 2001 John Cage as Gerard Framy John Cage as Gerard Fremy - Sonatas For The Prepared Piano (2xLP, Album) Sell this version of KTC 2001 John Cage - Gerard Framy John Cage - Gerard Fremy - Sonatas and Interludes for Prepared Piano (CD, Album, RE) Sell this version of 488004-2 Cage - Gerard Fremy Cage - Gerard Framy - Sonatas and Interlude for Prepared Piano (CD, Album, RE) The sale of this version of John Cage is an exception to Andy Warhol's rule that in the future everyone will be known for 15 minutes. Cage will be known for eternity for 4 minutes 33 seconds, a piece for a pianist who plays nothing at all: all sound events are occasional noises in the concert hall in which he performs. Recordings of much of Cage's output can only ever be snapshots of his nature in one case. There can be no such thing as a final performance on a disc, even such carefully substituted works as his Atlas Eclipticalis or The Piano Concerto with Orchestra; on another day, with a different set of performers, both works will sound completely different, but equally valid. But sonatas and interludes for the prepared piano are in a different category. Comprised between 1946 and 1948, 20 pieces - 16 sonatas, and four interludes - belong to another phase of Cage's career, before he began to introduce chance elements and graphic notations. Everything is precisely defined, down to the precise positioning of the nuts and bolts and pieces of felt and rubber that are laid on the strings to prepare the piano and produce percussion, gamelan-like effects that define the sound world of work. Sonatas are binary pieces with every half repeated; two interludes consist of four parts, each of which is repeated, while the music itself is modal, shifting and rotating in an almost hypnotic way. There are eight entries in the current CD catalog. Those Joanna McGregor on his label Soundcircus and Boris Berman for Naxos are both worth exploring, like that of Alec Caris on the bridge. Best of all, played with fastidious caution and scrupulously well documented too, is that of Steffen Schleiermacher, in the first volume of his current survey of Cage's full piano music. The two discs cover all of Cage's work for the prepared piano from 1940 to 1952; there is no doubt that Sonatas and Interludes is the most fully accomplished and essential of these works, although hearing smaller works provides a fascinating historical context. Key entry: Schleiermacher (MDG, 2 compact currents) is composed between 1946 and 1948. It originally aired in Black Mountain, North Carolina, on April 6, 1948. 70 minutes of Sonatas and Interludes is Cage's prepared piano prowess. Much has been written about it, and in almost any article or book about the composer. At the time of writing (December 2000), the list of available CDs totaled 14. In this composition, Cage expresses his interpretation emotions of Indian tradition: Heroic, Erotic, Wonderful, Comic (four light moods), Sadness, Fear, Anger, Odious (four dark moods), and their general tendency to (central) calm. It was Cage's first composition using Hindu philosophy as a base, and he composed Sonatas and Interludes during a period of time during which he read many works by Indian art historian and critic Anand K. Coomaraswamy. Sonatas I through VIII and XII by XVI are written in the rhythmic structure of AABB, using different proportions. The first two interludes have no structural repetitions, while the last two interludes, as well as Sonatas IX, X and XI have prelude, interlude and postlude. In his book John Cage's Music, James Pritchett gives a very thorough structural analysis. The order of sonatas and interludes is: Sonatas I-IV; The first interlude; V-VIII Sonatas; The second interlude; The third interlude; Sonatas IX-XII, Fourth Interlude; Sonatas XIII-XVI. Sonatas XIV and XV in a pair called Gemini - after the work of Richard Lippold (American sculptor). Preparing the piano is quite challenging and takes 2 to 3 hours to complete. A total of 45 notes were prepared, mostly with screws and bolts, as well as 15 pieces of rubber, 4 pieces of plastic, 6 nuts and one eraser. In recent years there has been a tendency to do this work on a smaller piano rather than a Grand concert. The rationale for this may be justified, in the sense that Cage probably wrote the work himself, less piano. There are 107 sonata and interlude records in our database. Here's a random recording. Click here to see another. Piano: The ultimate collection of piano of the century Various performers. Cage performed by Giancarlo Simonacci, prepared piano and Ars Ludi (Strike Ensemble) (20-23) Brilliant classics classics john cage sonatas and interludes score. john cage sonatas and interludes for prepared piano. john cage sonatas and interludes score pdf. john cage sonatas and interludes analysis. john cage sonatas and interludes sonata v. john cage's sonatas and interludes is a work for javanese gamelan. john cage sonatas and interludes youtube

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