

Éric Satie (1866 – 1925) was a French composer and pianist. Satie was a colorful figure in the early 20th century Parisian avant-garde. His work was a precursor to later artistic movements such as minimalism, repetitive music, and the Theatre of the Absurd.

The **Gymnopédies**, published in Paris starting in 1888, are three piano compositions written by Satie. These short, atmospheric pieces are written in 3/4 time, with each sharing a common theme and structure. Collectively, the Gymnopédies are regarded as an important precursor to modern ambient music — gentle yet somewhat eccentric pieces which, when composed, defied the classical tradition. For instance, the first few bars of Gymnopédie No. 1 consist of an alternating progression of two major seventh chords, the first on the subdominant, G, and the second on the tonic, D.

The work was possibly based upon the poetry of J.P. Contamine de Latour (1867–1926), who wrote *Les Antiques* ("The Ancients"), a poem containing these lines:

Slanting and shadow-cutting a flickering eddy
Trickled in gusts of gold on the shiny flagstone
Where the atoms of amber in the fire mirroring themselves
Mingled their sarabande with the gymnopaedia

Satie and Contamine chose the word *gymnopédie* perhaps rather for its intangible exoticism, than for connotations (ie. dance, antiquity, nudity, warfare) of which they were probably hardly aware themselves.

Dr. Michael Pratt has degrees in music education and music composition from The University of Toledo, The University of Michigan, and Boston University. He studied composition with Pulitzer Prize winning composers Ross Lee Finney and Leslie Bassett at The University of Michigan, and taught music in the public schools for many years in Michigan.

He has sung with The Toledo Choral Society, Toledo Symphony Chorale, Opera!Lenawee, and The University Musical Society Choral Union of The University of Michigan with whom he has performed with The Detroit Symphony Orchestra, The San Francisco Symphony, The Kirov Orchestra, The Russian National Orchestra, The Ann Arbor Symphony, The Lansing Symphony, The Grand Rapids Symphony, The Toledo Symphony, The Birmingham Symphony, The Gabrieli Consort, and The Tallis Scholars.

He has played tuba with The Toledo Symphony, Toledo Concert Band, Toledo Opera, University of Toledo Faculty Brass Quintet, Adrian Chamber Brass, Adrian College Faculty Brass Quintet, The Croswell Opera House, The Adrian Symphony Orchestra and The Adrian City Band.

He has performed with many notable conductors, including, Valery Gergiev, Michael Tilson Thomas, Neeme Jarve, Mikhail Pletnev, Rafael Fruhbeck de Burgos, Leonard Slatkin, John Adams, Gennady Rozhdestvensky, Paul McCreech, Peter Phillips, Catherine Comet, Eric Kunzel, Margaret Hillis, Martin Katz, and John Finley Williamson.

Michael Pratt is a member of ASCAP.

Gymnopédie No. 1

Duration 3:55

Erik Satie

Arr. by Michael Pratt
for Brass Septet

Lent et douloureux $\text{♩} = 60$

Musical score for measures 1-10. The score is for a Brass Septet and includes the following parts: Trumpet in B \flat 1, Trumpet in B \flat 2, Trumpet in B \flat 3, Horn in F, Trombone, Euphonium, and Tuba. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo is marked "Lent et douloureux" with a quarter note equal to 60 beats per minute. The dynamic is marked *mp*. The score includes "Mute" markings for the trumpets and trombone. A box labeled "A" is positioned below measure 11, which is the first measure of the second system.

Musical score for measures 11-21. The score continues from the first system and includes the following parts: B \flat Tpt. 1, B \flat Tpt. 2, B \flat Tpt. 3, Hn., Tbn., Euph., and Tuba. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The dynamic is marked *mp*. The score includes "Mute" markings for the trumpets and trombone. A box labeled "A" is positioned above measure 11, which is the first measure of this system.