

Charlemagne Palestine - Four Manifestations On Six Elements (1973)

Written by bluesever

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1 *Two Perfect Fifths, A Major Third Apart, Reinforced Twice (1973)* 18:52
2 *One+Two+Three Perfect Fifths, In The Rhythm 3 Against 2, For Piano (1973)* 5:09
3 *One+Two Fifths* 5:40 4 *One+Two+Three Fifths* 13:15 - 5 *Sliding Fifths For Piano (1972)* 16:32
6 *Three Perfect Fifths, A Major Second Apart, Reinforced Twice (1973)* 14:28
Tracks 1 and 6 are electronic music. Tracks 2 to 5 are performed on a Bösendorfer piano.
Producer – Emanuele Carcano Remastered By [Digitally] – Thomas Köner Transferred By [Transfer To Digital] – Lee Ranaldo

In 1973 Charlemagne Palestine was commissioned to make "Four Manifestations On Six Elements" by the Sonnabend Gallery in New York. As the gallery was well known for its presentation of conceptual art Palestine decided to create a record similar to an exhibition space with four walls to expose on, each wall corresponding to a side on a double LP record.

"Two Perfect Fifths, A Major Third Apart, Reinforced Twice" (1973) is an electronic piece that deals with the search for the essence of timbre, sound color, through exploration of the inert chemical activity in the overtone series of tone fundamentals. In this genre of his work Palestine feels akin to a kind of sound alchemy - blending elements over and over again through the years searching for the Golden Sound - the essence of the chord or harmonic structure itself.

In "One + Two + Three Perfect Fifths, In The Rhythm 3 Against 2, for Piano" (1973) the elements introduced are now elaborated upon on the piano. The resonant Bösendorfer allows Palestine to create a more lively and complex variation of tones, intervals, overtones and rhythms. "One Fifth" evolves by reinforcing the fundamentals of a fifth with their higher octave. Each performance of this work is different as Palestine reinterprets these simple elements listening within them for variations of amplitude, mixture and inertia at the moment of the performance. "One + Two Fifths" deals with the way a rhythmic sonority sounds when the

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sustain pedal of the piano is not used, thus focusing on its rhythmic aspect. Gradually by adding the sustain pedal the external rhythmic pattern begins to internalize becoming an inert part of the whole tymbal fabric - a piece expressing the battle of rhythm versus timbre for dominance. In "One + Two + Three" a third fifth is added - variations of melody and sonority reinforcements culminating in a rhythmic deceleration process ending the work.

"Sliding Fifths for Piano" (1972) is an impressionistic version of the three fifths used in the entire work. The continuous liquid waterfall of pure romantic piano sound and color is a homage to Debussy, Ravel and Monet.

"Three Perfect Fifths, A Major Second Apart, Reinforced Twice" (1973) is the complexification and continuation of wall one. A pure and sonorous phenomenon. ---soundohm.com

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