



Grégoire Lorieux

Light, remembered

installation and concert piece for organ & electronics

This work fits the context of the Auch cathedral (in SouthWest of France), but that also could be adaptable to any other place, as a cathedral, church or an organ hall, and this piece could take advantage of the acoustic properties of a place, but also something of their character.

Here, in the part played by the organist, is added a part of entirely synthetic electronic sounds, calculated from the characteristics of the organ itself, but also from the space in which it is located. Before each performance, we have to record some sounds of the organ, which the computer analyzes from the point of view of the notes (diapason, temperament), the color of the organ stops (spectrum) and the resonance (reverberation). The electronic sounds seem to come from the organ itself, or rather than duplicate the instrument.

This piece is the fourth in a series about a reflection on the musical metaphor of the perception of light, based on the work of filmmaker Stan Brakhage. In his most abstract films, Brakhage questions the very perception of light. The cinema draws (photographies) the light by regular temporal snapshots. Music is also a succession of moments that resonate in a space but also resonate in us.

The movie *Chartres Series* is inspired by the contemplation of the stained glass windows of the cathedral, which capture and domesticate the light, in a word: *invent* it. In the film, long flats of paint spread on the film or painted miniatures reproduced in each image scroll, image after image, without apparent coherence, but the effect of the retinal persistence combined with the immediate memory makes perceive to the spectator something that ends up being similar to *forms* - perhaps not wanted by the artist, they appear to us however.

For *Mothlight*, Brakhage had carefully arranged the wings of moths, grass blades, and dry leaves on the film. This herbarium is more than a fragile object lesson: a trace of the past life of these objects. Once the film is duplicated, there are only insect wings left that the sublimated materiality of their light: a state of *image-memory* (Brakhage in some films like *Sirius, remembered* almost plays to the amateur videographer who tries to keep the presence of the time passing by); more exactly: a memory of which only remain dreamlike, fleeting images, whose links one would have forgotten.

In *Light, remembered*, for organ and electronics, I try to inhabit the empty space of the church by creating a *resonance space*. In my opinion, the sacred music of certain cultures (past or present), such as medieval music, have a function of representation of the geometric space of the church. The sensation of fullness sought in the consonance by the correctness of the voices intonation is in direct relation with a sensation of occupation of space. Music does not only live *in* space, but above all *by* space and *for* space. Its resonance is also expiatory, reassuring: by inhabiting the place, music conjures the emptiness of space and its silence; and by inhabiting time, music defines it. A site-music, like that of the church and its organ, is a space, its light, its silence and its time.

The resonances of a sound, like the lights of the cinema, are ephemeral and live only through the illusion of the construction of resonances, or movements. A sound or a light launched by an invisible technique, the electronics, the organ, or the projector in the cinema, reconstitute the resonance of the sounds or the images, lost or forgotten.

"The space of resonance is not emptiness, it is an open force field where the action of things and space resonates, it is the struggle between creating or not creating; it is the world of a kind of contradiction rich in change and suggestion. The resonance space thus goes beyond the object or the words: it makes mankind breathe infinity and leads them to silence". Lee Ufan