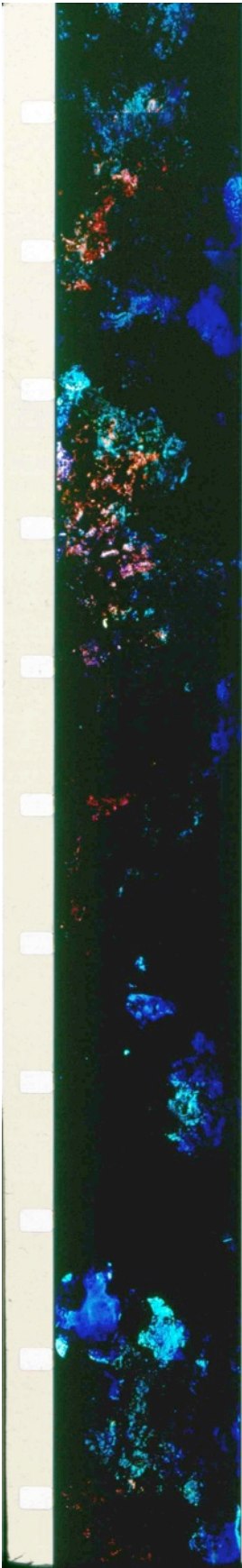


Brakhage Miniature, for piano and percussion



This short piece (sketch for further development), as in my latest pieces, is a reflection on the musical metaphor of light perception. The stained glass windows of churches and cathedrals capture, tame the light, in a word: invent light. The cinema writes (photographs) light by cutting in regular time intervals. In his most abstract works, the filmmaker Stan Brakhage questions the perception of light itself. Chartres Series is inspired by the contemplation of the windows of the cathedral : paint is spread over the paint film or painted miniatures are reproduced in each picture. Photograms scroll without apparent consistency, but the effect of retinal persistence combined with the viewer's short-term memory enables to perceive something that eventually resemble forms: a coherence that may not be designed in the filmmaker but appears to our perception.

While composing, I reveal the musical elements in the same way: a sound recording, taken as the starting point of the room, is analyzed in time frames that each have an harmonic print. This cutting makes traces a rhythmic pattern whose vectors determine some consistency. On the other hand, I metaphorically associate acoustic resonance and light propagation: it is a question of color, brightness, immediacy, persistence ...

The piano is the place to build this light that first appears sliced in regular time: pianist and percussionist operate at each end of the strings and build rays of persistent resonances. Later, light / resonance becomes more diffuse, and more concrete.

As Brakhage built in Chartres Series representation of stained glass, ie a representation of the representation of light, and invents his own dream of light , this piece is an attempt to build the metaphor of a dark light radiation.

Grégoire Lorieux