

LIGHT MUSIC

THIERRY DE MEY

With Jean Geoffroy, *conductor/soloist*



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"You need chaos in your soul ti give birth to a dancing star"*



A Grame, national center for musicale creation/Lyon **Production**
in co-production with Charleroi/Danses, centre chorégraphique de la Communauté française
in collaboration with Gmem, national center for musicale creation /Marseille
(Gmem-French Cultural Ministry commission)

*F. Nietzsche

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PRESENTATION - NOTE



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To play "Light Music" is to rediscover oneself, to relearn simple movements in all their power and, above all, their fragility.

Hand gestures, body movements, a line or a curve can say it all.

A rustle, a breath, and everything falls into place; beating of the torn heart.

"Threads drawn out" into "infinities", from "chaos" to the "dancing stars" as they rise, a single possible end: "Silence must be". Like an echo of our anxieties, our doubts...

J. Geoffroy

A work for a "conductor/soloist", projection equipment and interactive systems, *Light Music* was first performed in March 2004 at the Musiques en Scène Biennale in Lyon. It was composed in the studios of Grame in Lyon and Gmem in Marseille, during residences by Thierry De Mey.

Pushing back the frontier between movements that produce sound and the movements of dance, *Light Music* transfigures those of a performer confronting his audience alone. The piece makes play with the poetic duality of movement : permanence of hands given form by light; remanence of imprints – ephemeral, ethereal, sensual, sharp, percussive... projected on the screen. Movement and music correlate, collide, generate and suspend reciprocally, bearing us away towards chaos, and of course towards the silence, that must be.

Some 20 minutes long, the work can be presented as a single event, several times in the course of an evening, or as part of a broader programme including works for percussion performed by Jean Geoffroy with or without electronic equipment.

It can also be paired with several of Thierry De Mey's "Music and Dance" films, music works. It can also possible to present choreaographic work.

Another possibility is that of encounters and workshops for young audiences, with Jean Geoffroy and sound designer Christophe Lebreton. These can be based on the interactive computer systems and processes used in the work. Thierry De Mey also offers a range of lectures accompanied by extracts from films he has made for concerts and other performances, audio-visual installations and cinema projection.

Light Music (2004) - 20'

conductor/soloist, projections equipment and interactive systems

(Gmem-French Cultural Ministry commission)

Thierry de Mey, conception and composition

Jean Geoffroy, performer, conductor/soloist

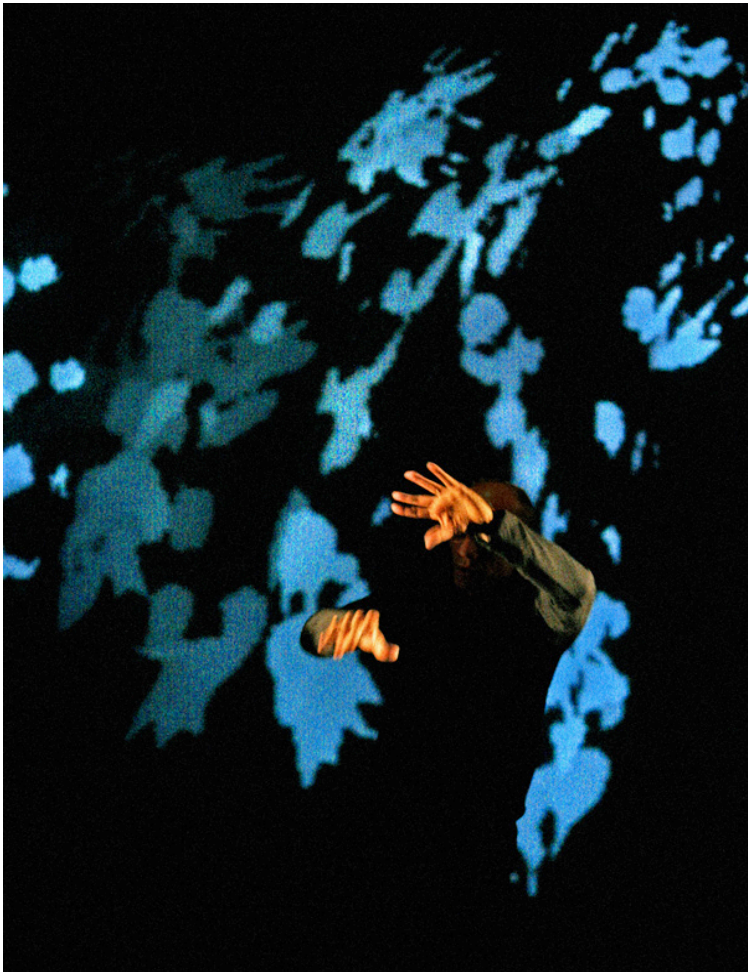
Christophe Lebreton, conception of the interactive systems (Grame)

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(First performance Musiques en Scène Biennale - Lyon/March 2004)



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"You need chaos in your soul to give birth to a dancing star."*

Light Music is a new stage in a series of pieces – *Hands* (1983), *Musique de tables* (1987), *Unknownness* (1996), *Silence must be!* (2002) – exploring the tension at the frontier between movement and the sound produced; between visuals and sound; between written choreography and music.

Using new movement-sensitive technology, with nothing more than hand gesture the conductor/soloist or the percussionist with no percussion instruments can generate sounds and musical sequences, play with them in time and space, and create loops, breaks, resonances, etc.

The title is, of course, a play on words: this is "light" music because apart from the computer there are no instruments; and this is music made with light, the changes in the patches of luminescence being the determining factor in the seizing of the movements.

Here movement is an interface: between different modes of sensory perception, between performer and machine, between the algorithms of intuition and their expression as music, between written choreography and the score, and between the conductor's movements and the musical execution of the orchestra...

In my instrumental pieces I also like to build up a catalogue of movements so as to work through the music in as global a form as possible. Here the catalogue is to be taken literally; and projected live, the video processing – raster memory, presence sensing – can reveal certain aspects of it: letters, birds, lines torn through the canvas, erasures, heartbeats, etc.

As always when writing and the new technologies come face to face, the presence of the computer engineer and the cooperation of the performer play a decisive part in many aspects of the work. I should like to stress the contribution of Laurent Potier at GMEM, who introduced me to these techniques; of Christophe Lebreton at GRAME, who helped me throughout the transformation of the initial ideas into a computer tool, and with whom I still work; and naturally Jean Geoffroy, the performer. All three of them provided real input."

*This quotation from F. Nietzsche : "Bisogna avere un caos dentro di se per generare una stella danzante" ("Il faut avoir un chaos à l'intérieur de soi pour enfanter une étoile qui danse") underlies the scenario of *Light music*".

Thierry De Mey

THIERRY DE MEY – COMPOSER



Thierry De Mey, born in 1956, is a composer and filmmaker. The intuition of movement and bounds is undoubtedly the guiding element in his work : “refusing to view rhythm as a simple combination of intervals within a time grid, but instead as a system which generates momentums for falls and new developments” is the postulate behind his music and films. A large part of his music production is intended for dance and cinema. He has often been more than a composer for the choreographers Anne Teresa De Keersmaeker, Wim Vandekeybus and his sister Michèle Anne De Mey, offering his precious collaboration in the invention of ‘formal strategies’ – to use a favourite expression of his.

Among his main work let us mention *Rosas danst Rosas*, *Amor constante*, *April me*, *Kinok* (choreographies by A. T. De Keersmaeker), *What the body does not remember*, *Les porteuses de mauvaises nouvelles*, *Le poids de la main* (choreographies by W. Vandekeybus), *Dantons Töd* (dir. Bob Wilson), *Musique de tables*, *Frisking pour percussions*, *un quatuor à cordes*, *CounterPhrases*, etc.

He participated in the foundation of Maximalist! and the Ictus ensemble which created several of his pieces (dir. G E Octors). He was resident artist at Fresnoy in 1998 and resident composer in Strasbourg at the Musica festival in 2001 and 2002, as well as the central figure at the 2004 Musique en scène festival in Lyon. His music has been performed by major ensembles such as the Arditti Quartet the Hilliard Ensemble, London Sinfonietta, Ensemble Modern, Muzikfabrik and the Orchestre Symphonique de Lille. Thierry De Mey's installations, in which music, dance, video and interactive processes work together, have been presented in events such as the Venice and Lyon biennials as well as in many museums. His work has received national and international awards (Bessie Awards, Eve du Spectacle, Forum des compositeurs de l'Unesco, FIPA, etc). He also gives workshops, conferences, summer courses and composition courses.

Since the foundation of PARTS, he has been the director of the choreographic composition programme; several of his students have acquired an international reputation. The film/installation *Deep in the wood* (2002-2004) involved more than 70 dancers/choreographers. For the film *CounterPhrases* (2003- 2004), nine composers answered his dance/film invitation: S. Reich, F. Romitelli, M. Lindberg, T. Hosokawa, G. Aperghis, J. Harvey, L. Francesconi, R. De Raaf and S. Van Eycken. In 2003, the working process with ATDK for *April me* was the subject of a documentary entitled *Corps accord*, produced by ARTE. In 2004, he was invited by the British Council and the BBC to direct an original dance/TV experiment : Dance Film Academy, broadcast in March 2005. ARTE broadcast three of his films in April 2005.

Since July 2005, Thierry De Mey is artistic director of Charleroi/Danses along with Pierre Droulers, Michele Anne De Mey and Vincent Thirion.

JEAN GEOFFROY - PERCUSSIONIST



Vandoren Photo : N. Roux Dit Buisson

"Working with composers

Encouraging the creation of new works

Listening

Not playing too much

Not playing just anything

Staying attentive to details, to the breathing of other rhythms

Meeting other musicians

A leit motiv: Bach

Like a secret to be shared,

Since the beginning.

Being by oneself, of course, in many different places,

From the cymbal pedal to the gong's cage.

Coming a little closer to the caisse-claire.

Preparing oneself, tuning the drums,

Or balancing four marimba sticks in the palms of one's hands.

Knowing that there's so much more left to do, when one leaves the stage.

It's never over. "

J. Geoffroy

First Prize in percussion at the Paris Conservatory in 1985, Jean Geoffroy learned how, in the world of percussion, to invent a personal path which has brought him to play many different pieces.

Solo timpanist with the Ensemble Orchestral de Paris from 1985 to 2000, soloist with the contemporary music ensemble Court-Circuit, advisor for composition students at IRCAM. Many composers have written percussion pieces for him, including: I. Malec, J.L Campana, F. Durieux, E. Tanguy, P. Leroux, L. Naon, F.

Paris, D. Tosi, P. Hurel, B. Giner, B. Mantovani, B. Dubedout, M. Reverdy, S. Giraud, Y. Taira , T. de Mey, P. Jodlowski, Xu Yi ... He is a regular guest soloist at the most prestigious European festivals : "Présences", Radio France (Paris, France), PAS (London, UK), Darmstradt (Germany), "Aujourd'hui Musique" (Perpignan, France), PAS Seville (Seville, Spain), "38 Rugissants" (Grenoble, France), "Fenice" (Venice, Italy), Zagreb

Biennial (Zagreb, Croatia), "Musiques" (Marseille, France) and has given recitals in all major European cities and also in USA and Japan

Prize winner of the Menuhin Foundatoin "Présence de la Musique". He is always ready to perform new pieces or to present the repertory/repertoire which he knows so well. Jean Geoffroy has participated as a soloist in more than 20 recordings including "Attacca" P. Leroux solo, "Per-Tre/Contours" B. Giner, "Je est un autre" J.L Campana, "Noctal" J.L Campana, "E. Tanguy solo", "Bach Cello suites" (2CD) and "Marim'Bach", on which he plays "Chaconne" in D minor (among others) a work he transcribed and published with H. Lemoine Editions.

Author of "*La classe de percussion, un carrefour*", published by the Cité de la Musique, in which he provides teaching methods for music. A passionate teacher, author of several educative books and methods, director of the Lemoine Editions' percussion collection, he taught at the Paris Conservatoire National Supérieur as Teaching Assistant from 1993 to 1998.

He is currently Professor at the Conservatoire national supérieur de musique in Lyon and at the Conservatoire supérieur in Geneva. He has been invited to give master classes in France and all over the world and participates in training sessions and seminars such as "Bach Seminar" in Grozjnan in Croatia and FIPA International Academy in France.

CO-PRODUCTION

Grame, national center for music creation – Lyon was set up in 1982 by Pierre-Alain Jaffrennou and James Giroudon, and in 1996 was certified as a "Centre National de Création Musicale". Its mission is to promote the conception, production and distribution of new works, to contribute to the development of scientific and musical research, and to construct vital bridges between creative artists and the public. Grame organises its different tasks round a number of axes : creation, production and distribution, notably in the field of mixed musics, with composers in residence, scientific research on computer-assisted composition, wide-ranging educational activities. Since 1992, each March, Grame has been presenting *Musiques en Scène*, a multidisciplinary showcase for musical creation. It became a biennial in 2002. And there are also the *Journées Grame*, in the inter-biennial years. With a research laboratory, two studios for composition, and a team of composers and associated performers, along with its guest composers, Grame produces some twenty world premieres each season: mixed works, musical theatre, public events and audio installations. International projects in the domains of creation, research and education are regularly organised in collaboration with partners in other parts of Europe, North America and China.

An off-shoot of the former Ballet Royal de Wallonie, **the Centre Chorégraphique de la Communauté Française Wallonie-Bruxelles** has taken a radical turn towards contemporary creation. Frédéric Flamand, its director from 1991 to 2004, made it a leading institution, not just within the French-speaking community of Wallonie-Bruxelles but also on an international level. It has been directed since 2006 by a quartet of artistes : Michèle Anne De Mey, Pierre Droulers, Thierry De Mey and Vincent Thirion. This new management set up an open project – a broad association of artistes with an interdisciplinary dimension – centred on artistic work shared with choreographers and artistes from the French-speaking community but also from the international scene, while maintaining a continuous interaction with audiences. The activities of Charleroi/Danses take place in the *Écuries* (Charleroi) and at the *Raffinerie* (Brussels) : the production and diffusion of the work of the artiste directors and residents, the programming of various events such as the dance Biennale, *Compil d'Avril*, a hip-hop festival, *Objectif Danse*, joint events with different operators in Wallonie and Brussels, notably with the *PBA+Eden* in Charleroi, the *BPS22* and, in Brussels, with the *KunstenFESTIVALdesarts*, *La Balsamine*, *Les Halles de Schaerbeek*, among others. Charleroi/Danses is an active partner of *D.A.N.C.E.*, an interdisciplinary European programme for the professional integration of the dancer. It offers a year-round training programme for professional dancers and it organises masterclasses and *Laboratory Spaces*. In collaboration with the schools of Molenbeek Charleroi/Danses has also set up a programme of artistic workshops under the aegis of the *D.A.S.* (*Dispositif d'Accrochage Scolaire*) in Brussels as well as a series of interventions for dance appreciation with the schools of the Hainaut region of Belgium.



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