

Impassioned film music and jazz, I wanted to join together these two passions in this album. Taking into account the influences of type-setters like Henri Dutilleux, Bela Bartok, I integrated the strings my writing and my orchestrations, the idea being to associate the freedom of a trio of jazz the writing of a traditional string quartet. Music jazz, film music, inspired by existing or imaginary films....

Influence film music

1/ DRAKKAR

My idea was to put in music a table on the life of the Vikings. A piece designed on a repetitive rhythmic reason (marked in the introduction by the drums the low one and the piano), strings playing in tremor to give the feeling of what could be a scene of war. With through rhythmic at the same time jerked and more fluid played by the topic with the piano and supported by the more melody strings, I imagined a drakkar which splits the waves on the open sea to conquer the world.

2 and 3 AT THE EDGE OF the RIVER

The image of the water which runs in a river: I wanted in the introduction to the piano and the cello to sometimes express the water slowed down by obstacles with the image of the life. The topic is played the piano and is nostalgia of time spent, the plenitude of found peace...

4 IN the WIRE OF TIME From the teaser "Arthur and Minimoys" of Luc BESSON

As of the input of the piece I wanted to support, with the strings in pizzicato and the celesta, the idea of childhood and the play. The topic is played then by the piano and the oboe personifying the character of Arthur. The dial tones change but the melody is recurring. The end of the piece is a homage very "animated drawing" to the type-setter of film music, Danny ELFMAN.

5 and 6 PASSIONATELY an Infinite love

The introduction to the piano supported by the cello then by the strings expresses a misunderstood love. Each note of the piano expresses passion, each note of the cello supports the infinite one of a piece is timeless, and replaces all the words of love.

7 BETWEEN TWO WORLDS Travels to Ireland

I thought of Ireland and his great extents with losses of sight. Contrast between the hardness of the life within these areas and the world of the dream, of imaginary that these landscapes can cause.

The introduction starts by the wind, then the piano re-enters with an improvisation of the cello in the acute ones accentuating the a little plaintive and nostalgic character. Then the Irish flute épiant eagle top of the hills....

8 OUR HISTORY

Piece written with a traditional form like an adagio, for piano and string quartet. The starting idea of the composition is the history of a rupture between two beings. As of the introduction, the piano with its agreements is very heavy, I wanted that the cords which support the topic, dramatize the melody, increase it feeling of oppression but also of brittleness.... Beyond this melody, I wanted to write by notes the history of a passion love.

9 and 10 WITHOUT GOOD-BYES

When the words are not enough any more - to render comprehensible with that or that which one likes - who one is - the ultimate reason is enough to leave without anything to say - and without Adieux

The introduction starts with the cello, the strings join it with one... the oboe presents the topic, I imagined the scene of a film which makes understand that there is no more forgiveness, and only memories will remain because time passed... Without Adieux, is a history without end.

11 ILONA

My daughter... one day,

In an environment very ballade, I decide to record in piano who corresponds has a very romantic state of mind in which I draw enormously to compose.....

Influence film jazz music

12 NISSANOU Idea of a Police series

Piece written on the idea of a police series, its construction rests on four different rhythmic tables, like different plans of camera... The introduction starts with a chromatic flight of the strings and piano for to express tension,

the idea of a certain violence. More melody than with topic with the Fender piano, but with the contrast of the very rhythmic and given rhythm strings...

13 and 14 HIGHLAND the Ecosaises hills.

The introduction to the piano takes as a starting point the the landscapes shelled, the myths and the legends which they could inspire. Marked by low continuous pedals, I alternated even and odd measurements not to give an impression répétition with the topic which is played by the strings. The orchestration of the strings depicts the afflicted aspect, melancholic person of the landscapes.

15 CONTINUATION

This title is inspired by a film with a track race.

With the introduction of the piece I wanted to retranscribe the extreme tension being located at the moment of a removal, follows then a track race, supported by the viola and the violin with a rhythmic melody written into 15/16.

16 FUTURE Piece inspired by film of science fiction "BLADE RUNNER"

During the first minute of the title, it is a robot-like vision of the world. Then settles a melody played the Moog minicomputer which gives a style more jazzy, less futuristic, supported by the strings.

These two sound tables once again illustrate the duel between the image of a realistic and mechanical world confronted with a universe where reign the improvisation and the imaginary one.

