



Le Silence de Cristal

Olivier Lattion

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DISC 1

1. LE SILENCE DE CRISTAL	06:47
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2-6. OMBRE	21:24
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2. DÉPART POUR LA RÉGION DES OMBRES	04:15
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3. LES AILES NOIRES DE LA PESTE	03:43
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4. LE SCINTILLEMENT DES ÉTOILES DE MAUVAIS AUGURE	03:22
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5. LES CATACOMBES DE PTOLÉMAÏS	05:04
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6. LA CHANSON D'ANACRÉON	05:00
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7-8. VITRAIL	08:14
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7. LUEURS	05:14
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8. KALÉIDOSCOPE	03:00
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9. BERCEUSE POUR ...	02:31
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DISC 2

1-3. MOONPHASE TRIO

14:54

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| 1. CRESCENT MOON | 05:30 |
| 2. BLACK MOON | 03:54 |
| 3. FULL MOON | 05:30 |

4-6. TROIS PIÈCES D'APRÈS « WUTHERING HEIGHTS » POUR HARPE

08:35

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|---------------------------|-------|
| 4. SOFT WIND | 03:17 |
| 5. GIMMERTON CHAPEL BELLS | 02:51 |
| 6. HIGH WIND | 02:27 |

7- 14. HYMNE DE L'UNIVERS

19:16

- | | |
|--------------------------------|-------|
| 7. LES ANGES DE L'UNIVERS | 03:10 |
| 8. LES PUISSANCES DE L'UNIVERS | 01:41 |
| 9. LES ASTRES DU CIEL | 03:16 |
| 10. SOUFFLES ET VENTS | 03:18 |
| 11. GLACES ET NEIGES | 02:11 |
| 12. ÉCLAIRS ET NUÉES | 01:09 |
| 13. LES SOURCES DU SEIGNEUR | 02:17 |
| 14. HYMNE FINALE | 02:14 |

LE SILENCE DE CRISTAL

for piano four hands, composed between Mars to May 2018

Piano:

Sandra Rody

Daphné Widmer

Fragnière

This short piece for piano four hands originates from the idea to compose a piece in which silence, space and a meditative character predominate. It is dedicated to Sandra Rody and Daphné Widmer Fragnière. “Le Silence de Cristal” is a passacaglia on a single theme that develops in the form of a succession of variations, and leads, following a climatic intensity of sound, to a progressive rarefaction of its musical fabric.

The piece finishes on ascending chords with strong mystical resonances.

OMBRE

for flute, viola, harp and piano, composed between August and November 2019

Flute:

Anne-Laure Pantillon

Viola:

Valentine Ruffieux

Harp:

Marie Trottmann

Piano:

Olivier Lattion

“Ombre” is an adaptation of the short story of the same title by Edgar Allan Poe which I composed for flute, viola, harp and piano. It was commissioned by the Concert Society of the City of Bulle, Switzerland. The instrumentation is inspired by Debussy’s sonata for flute, viola and harp. In my composition, I add to this already unusual constellation of instruments a part for piano. To the best of my knowledge, there are no other, or almost no other, pieces of music written for this combination of instruments. I have taken great care to create a convincing fusion of the sounds of the harp and the piano, instruments that I find difficult to combine. I have thus given priority to mixing resonances rather than attacks, as if the strings and soundboard of the harp have been grafted on to those of the piano.

The overall tone of the piece is dark, reproducing the suffocating and frightening atmosphere of Poe’s short story. Two pieces, however, “Le scintillement des étoiles de mauvais augure”, which accentuates very strongly the scintillating sound of the piano-harp combination, and “La Chanson d’Anacréon”, which evokes an old drinking song with a limping rhythm, light up somewhat the sombre character of the ensemble.

VITRAIL

for alto saxophone and piano, composed between February and March 2018

Duo Vulcain

Alto saxophone:

Simon Engel

Piano:

Daphné Widmer

Fragmière

In the first part, “Lueurs”, the piano produces, by means of notes spread across a wide range of the keyboard and clouds of very close sounds, a flickering effect of acoustic colours within which the saxophone plays its own melodic lines, expressing the fusion of forms and colours characteristic of the art of the stained-glass window.

In “Lueurs” too, in particular in the final part where the piano plays alone, the music evokes the mystical and magical atmosphere that is created by the beams of colours formed as the outside light filters through the stained glass.

In the second part, “Kaléidoscope”, while retaining the acoustic atmosphere of the magic created by the light beaming through the window, I have let myself be inspired by the geometric forms that structure the window through the abundant use of repetitive motifs played alternately by the two instruments and the contrasting and angular passages present in the piano part.

BERCEUSE POUR ...

for piano, composed in March 2019

Piano:

Olivier Lattion

This relatively simple and short piece was written in March 2019 for my son Romain while he was still in his mother's womb. As, at the time, we did not know the sex of the yet-to-be-born child, I called the piece "Berceuse pour ...". I played this lullaby almost every evening after his birth, curious to know whether, once born, listening to the music he heard in utero would have the effect of calming him and soothing his cries. To tell the truth, the aria of Bach's "Goldberg Variations" soon proved to be more effective, even if "Berceuse pour..." was always among the pieces chosen to help him fall asleep.

The left hand imposes on the piece the unchanging and hypnotic slow swinging motion characteristic of a lullaby, leaving the right hand free to design a sinuating and melancholic melody above it.



MOONPHASE TRIO

for piano, violin and cello, composed between October 2018 and January 2019

Violin:

Paula Novoa

Cello:

Sebastian Diezig

Piano:

Olivier Lottion

The various climates and atmospheres to be heard in “Moonphase trio” issue from three of the principal phases of the moon that inspired me: crescent moon, black moon and full moon. Composed between October 2018 and January 2019, the trio is made up of three short movements structured in the conventional fast-slow-fast format. Little by little I realised as I composed this piece, without ever having had the intention, that several themes or motifs providing thematic material in one of the three movements demanded to reappear later in the piece, mostly in very different forms and contexts. It is therefore possible to qualify “Moonphase trio” as a cyclical work, one that harmonises all the more with its initial source of inspiration, the moon.

Crescent Moon : Everything is growing in this first movement: first the nuances, going from a nebulous pianissimo at the beginning to a dazzling fortissimo at the end; then the tempo, initially indicated as “slow and mysterious”, which then accelerates progressively, arriving at a turbulent and tumultuous end.

Black Moon : As suggested by its title, this is a distinctly dark movement, of which the principal theme, initially shared between the piano and the violin and later on played by the cello alone, is taken up again at the end of the third movement, played in a way to give the trio an intense and majestic conclusion.

Full Moon is an extremely rhythmic and energetic movement where the almost brutal introductory motif metamorphoses in a way to provide the basis for the central part, indicated as “dark and mysterious”, in which the atmosphere evokes the enigmatic obscurity of the hidden face of the moon.

TROIS PIÈCES D'APRÈS « WUTHERING HEIGHTS » POUR HARPE

arrangement completed in April 2021

Harpe:

Céline Ducrocq Louper

This piece is a transcription of the piece for guitar with the same title that I wrote in 2016. I was inspired by three passages from Emily Brontë's novel "Wuthering Heights", which I chose especially for the richness of their acoustic climate.

Soft Wind: "I [...] listened to the soft wind breathing through the grass; and wondered how any one could ever imagine unquiet slumbers for the sleepers in that quiet earth."

This passage, the final sentence of the novel, evokes the tenderness and calm of a wind "breathing through the grass", which conjured in me a calm and melancholic piece. The sentence also refers to two tracks from the album 'Wind and Wuthering' by the progressive rock band Genesis, in which I find the beautiful music particularly inspiring.

Gimmerton Chapel Bells: “Gimmerton chapel bells were still ringing and the full mellow flow of the beck in the valley came soothingly on the ear.”

This second piece is based on a passage in the novel that describes a magical and mysterious acoustic environment and includes the sounds of a stream and the bells of a chapel, created here by a persistent and resonating motif played solely on the A string.

High Wind: “A high wind blustered round the house, and roared in the chimney. It sounded wild and stormy, yet it was not cold, and we were all together...”

To conclude, ‘High wind’ depicts with its uninterrupted stream of double quavers a storm roaring through a chimney, producing a pervasive yet warm melody.

HYMNE DE L'UNIVERS

for piano, composed between September 2017 and October 2018

Piano:

Olivier Lottion

For this suite of pieces for solo piano, I allowed myself to be freely inspired by the text with the same title that features in one of the Greek supplements to the Book of Daniel (Daniel 3, 56-90). This grandiose text, which urges all the elements and all living creatures to give praise, infuses into the piece descriptive accents (“Souffles et Vents”, “Eclairs et Nuées”) as well as special atmospheres and climates (“Les Anges de l’Univers”, “Les Astres du Ciel”). When I take a text as a starting point for a composition, be it religious or literary, my approach is purely instinctive or even, I could say, emotional. I become totally influenced by the climate that it creates, by what it evokes in me, and from there derive titles that can inspire a musical idea in me, providing the seed that germinates and develops into an entire piece of music.

Recorded between August 2019 and July 2021 by Gonzague Ruffieux in the concert hall of the Fribourg Conservatory, in the church of Grangettes and at Castle Life Studio.

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All the works recorded on this album are original compositions by Olivier Lattion.

Sheet music is available at: www.editions-rochebrune.com.

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