

The background of the entire image is an abstract composition of numerous vertical, blurred streaks of color. These streaks vary in width and intensity, creating a sense of motion and depth. The color palette includes deep blues, purples, greens, yellows, and oranges, with some darker, almost black, areas interspersed among the more vibrant hues. The overall effect is reminiscent of light trails or a long-exposure photograph of a colorful, moving object.

BENOÎT DELBECQ

PIANO SOLO

N U - T U R N

fictionnel, qui agirait comme un filtre, une vaste installation expérimentale où le mouvement, contraint en quelques points stratégiques de s'arrêter, recommencer, s'inverser, s'accélérer ou encore ralentir, en s'inscrivant en un vertige de timbres enfin rendus distincts, révélerait son incessant travail souterrain – sa musique propre.

À l'arrivée, le travail de "composition" de Delbecq s'apparente moins à inventer de nouvelles formes qu'à sans cesse proposer d'inédits dispositifs, fragiles et fugaces, destinés à s'effacer face à l'émergence de la musique : cette féerie sonore du temps qui passe.

Benoît Delbecq could certainly adopt as his own Montaigne's famous saying: " I don't depict the person, I depict the passing " – such does the momentum of his music, in its simultaneities and superimpositions, ebb and flow, transmutations of energy and furtive shifts of intensities, suggest more than ever a bewitching enterprise of musical alchemy. What's it all about exactly ? In a way, a project as simple as it is ambitious, that could be reduced to a simple formula: persistently seek to make apparent the movement at the heart of matter, its secret song, its innermost pulsation,

while disturbing as little as possible its fragile emergence at the moment of its capture. Thus this strange music, music unacquainted as it were with its own inscribing, which, while examining more deeply the idea of structured improvisation, breaks, both in its procedures and its objectives, as much with the western tradition of a form fixed once and for all – a form which it would then become a matter of interpreting by trying to render as faithfully as possible the intentions of the composer – as it does with a certain mythology of improvisation lived as a lyrical confession of the moment whose sincerity would ward off without fail all egotistical chatter. Against these humanist conceptions which presuppose that something of a more or less conscious interiority necessarily seeks and finds expression in that always magical instant of the emission of a sound, Delbecq lays his bets on a music which doesn't mean to project, confess or even reveal anything about a hypothetical self focussed on its precious little secrets, but rather offers itself as receptacle and resonance chamber for the impalpable and unceasing flux of matter. A music, all in all, which would be less the " fruit " of an existence than the sign of a passing within us, of something which surpasses us, makes and breaks us in one uninterrupted gesture.

To tap into this movement Delbecq goes there with that which is most intimate to him, namely his body – it's the great teaching of jazz that nothing can be inscribed in music unless you put your body into it. But not a body that's naked, "natural", innocent, a prey to its own passions; rather, a body transformed, recomposed, re-articulated, "prepared", eruditely fictional, which would act like a filter, a vast experimental installation where movement, constrained at certain strategic points to come to a stop, start afresh, reverse itself, accelerate or again ease up while inscribing itself in a vertigo of timbres finally rendered distinct, would reveal its incessant subterranean workings: its proper music.

Finally, Delbecq's work of "composition" seeks less to invent new forms than to continuously offer up novel mechanisms, fragile and fleeting, destined to fade away in the emergence of the music: that resonant enchantment of time passing.

STÉPHANE OLLIVIER – PARIS, AOÛT 2002.
TRANSLATED BY TONY REIF

In memoriam
Xavier Matthysens.
Mal Waldron.

Track 1 IS DEDICATED TO
Roderick Packe, 2 to Kulta-K
and Pol, 9 to Helena, Julian
and Steve Argüelles.

THANK YOU SO MUCH to :
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Hask Collective Paris, Ed Meitner
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converters, Sony SACD Project, and
Alan Thacker and Claude Cellier of
Merging Technologies (Pyramix DSD).

The piano was recorded and mixed in six full bandwidth DSD channels. A single microphone pointing at the ceiling of the hall and located in the middle of the surround microphone array captured ceiling reflections. Realism is enhanced when this height information is played back correctly, using the .1 channel normally assigned the LFE or subwoofer task.

Tracks 1-8 were mixed for 4, 5 or 6-channel playback, and **track 9** (the remix track) for 6-channel playback. With the exception of **track 9** the centre channel is optional, and we suggest you experiment with it on and off, especially if you are also using the height channel. The differences are fairly subtle, but interesting.

All speakers should be set up the same distance from the listening position, according to the ITU-775 recommendations, and the height speaker should be pointing directly downwards. If it is not convenient (e.g. due to lower than optimum ceiling height) to use an overhead speaker for

the height channel, another option is one speaker on each side wall, placed in line with the listening position and at the junction of the wall and ceiling; split the height channel signal, with each speaker receiving one half the total output. If the height speaker(s) are not the same distance from the listening position as the other speakers, use your amplifier's level controls to optimize the output level. On **tracks 1-8** you should notice a sense of the height of the recording space, not discrete sounds emanating from above. On **track 9**, however, the original sounds underwent extensive computer processing and electronic manipulation, and finally were panned within a 5-plus-height matrix in the mix.

Finally, note that the stereo mix offers a different perspective on the piano than the multi-channel mix. The latter attempts a realistic representation of what a listener sitting in the hall close to the piano would hear. The former, by reversing the left-right stereo image, relocates the listener to the performer's bench.

contact: 101612.3031@compuserve.com

More about **Benoit Delbecq** at www.hask.com

And about **Songlines Recordings** at www.songlines.com

Tracks 1 to 8 **recorded in 6-channel DSD** by David Simpson at Recital Hall, University of British Columbia, Vancouver, Canada, Dec. 11 and 12, 2001.

DSD engineer : Graemme Brown. D-Steinway piano technician : Scott Harker.

Mixed and mastered in DSD by Graemme Brown and Benoit Delbecq at Zen Mastering, Vancouver, May 2002, except 9, a remix which was created and mixed in 24 bits at 44.1K and transferred to DSD.

This project was made possible by the "Villa Médicis Hors les Murs" award given to Benoit Delbecq in 2001 by AFAA. Ce projet a été rendu possible grâce au prix Villa Médicis Hors les Murs 2001, attribué à Benoit Delbecq par l'AFAA.

NU-TURN Benoit Delbecq PIANO AND PREPARED PIANO

1	IN RAINBOWS	7 : 13
2	IN LILAC	8 : 18
3	ON NE DIT PAS REGARDER LA LUNE, ON DIT "LUNER"	6 : 43
4	ON LATERITE	7 : 50
5	INTO NEON	5 : 59
6	ON EMBERS	5 : 38
7	NU-TURN (ÉTUDE DE NU)	6 : 12
8	IN FUNFAIRS	4 : 40
9	INTO WHITE	11 : 12

Total time 63 : 48

Compositions by Benoit Delbecq / SACEM /

Recorded in 6-channel DSD in Vancouver, Canada, Dec. 11 and 12, 2001.

Layout by Sylvie Astié at www.dokidoki.fr

Photo by Roderick Packe ©

Produced by Tony Reif and Benoit Delbecq.

Executive producer : Tony Reif.

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3036 W. 6th Ave. / Vancouver BC V6K 1X3, Canada.

fax (604) 737-1678.

treif@songlines.com / www.songlines.com



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