

# flagellatio ii (torso)

for amplified piano + live video *ad lib.*

2015/25

raphaël languillat



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Duration : 15'

Première with live video: Saskia Lankhoorn

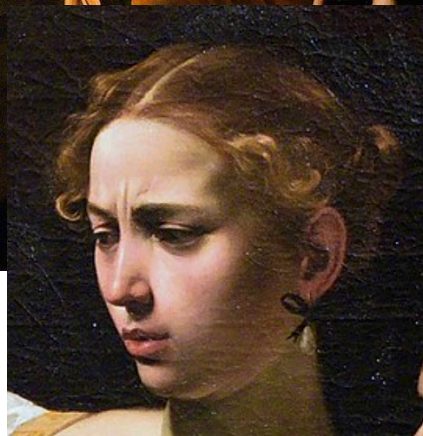
Gaudeamus Muziekweek Utrecht — 07/09/18





Caravaggio - The Flagellation of Christ  
(1607) — 286cm x 213cm

Caravaggio - Judith Beheading Holofernes  
(ca. 1598/99) — 145cm x 195cm



Detail



# technical requirements

## STAGE SETUP

- 1 grand piano
- 1 piano bench

## SOUND SETUP (OPERATOR 1)

- at least 2 cardioid condenser microphones for the AMPLIFICATION  
N.B. : for the low and medium-high registers
- 2 mic stands
- 2 main front loudspeakers [LS left + right]  
N.B. : global power of sound system must be adapted to size of the concert hall
- 1 subwoofer
- 1 mixer
- 1 computer

## LIVE VIDEO SETUP (OPERATOR 2)

- 1 video camera w/ BNC or HDMI cable
- 1 tripod
- 1 large projection wall or screen [ratio 16:9]
- 1 beamer | full HD with good performances
- 1 projection shutter (i.e. a Blacky)  
N.B. : so that the dark areas of the video don't seem to be grey
- 1 long video connection with 1 video booster (if needed)
- 1 computer with a live streaming software for the LIVE VIDEO (if the camera isn't connected directly to the beamer)

## LIGHT

- 1 spotlight on stand | warm temperature and soft light  
N.B. : please consider the use of a warm filter to correct the temperature and to soften the light that must not be too harsh. Play also with the size and distance of the light source
- 1 tablet as score with minimal screen light  
N.B. : please use a blue light filter as an application or software to cancel the cold temperature of the screen

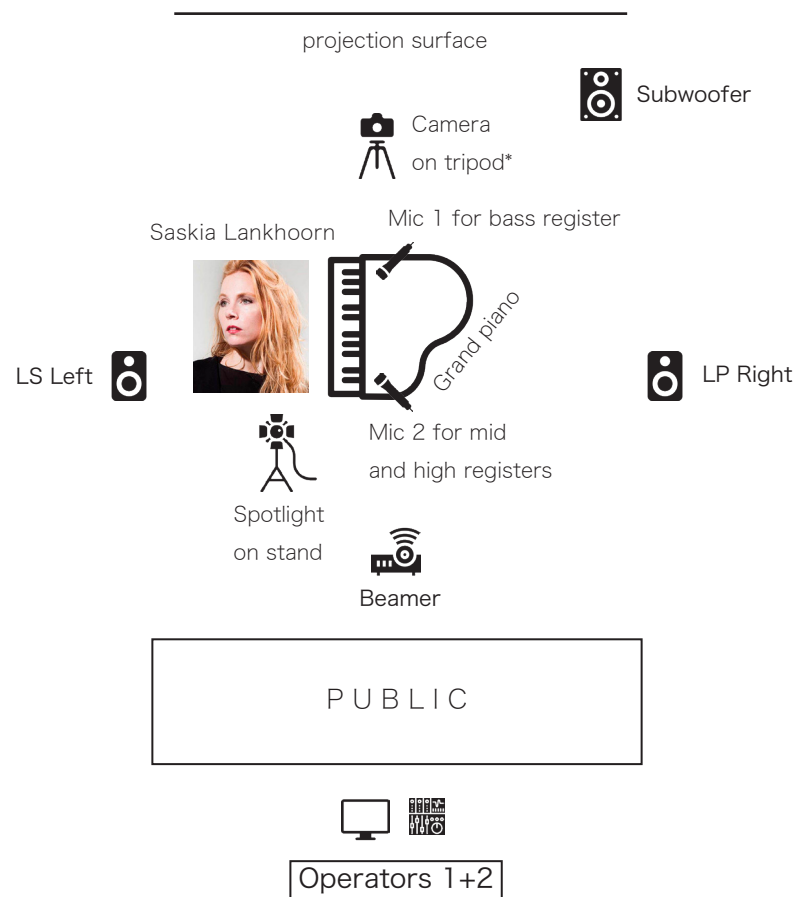
## CONTACT

- more informations available on request: rlanguillat[at]gmail.com

# stage directions with live video

## Stage set-up of flagellatio ii (torso)

Saskia Lankhoorn - Gaudeamus Muziekweek (Utrecht, NL) - TivoliVredenburg - 07/09/18



\* appropriated lens for the close-up shot must be chosen depending on camera's position and stage's dimensions

## notes for performance

ACOUSTIC : the piece must be played preferably in a resonant space (church room, reverberated hall...)

AMPLIFICATION : in a location with a dry acoustic, the piano should be slightly amplified with at least two (2) microphones pointing towards its left and right sides, covering the low and medium-high registers to emphasize the hammering of the strings and the percussive character of the piece.

AMBIENT LIGHTING : turn off all lights – including emergency blocks if possible. The right side of the performer's face must be slightly illuminated with a light spot on stand. The score should be read with a touchpad/laptop to enlighten the front of his/her face.

BODY LANGUAGE AND FACIAL EXPRESSIONS : don't overplay your gestures and stay as natural as possible. Important are the gradual changes - physical and psychological - which occur during the performance of the piece and their impact on the audience.

LIVE VIDEO : use a camera on tripod and connected to power supply, filming at least in full HD the face of the pianist in a three-quarter view with a medium close-up or close shot. Set the ISO as low as possible and/or use the native ISO of the camera. Put the tripod on the left of the pianist at about 45° from performer's head (on the stage and in the opposite direction of the public). Use an appropriated lens, not too short (80mm and more). Remember to fill the frame to catch the details of the performer's face slightly illuminated by the light spot and emerging from the dark background as in Caravaggio's paintings, through the use of *chiaroscuro*.

## symbols

— Ligatura

- - - Gradual fade-in or fade-out of a pitch

***fff* / *p*** Sudden dynamic change between the two indicated nuances

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♩ = 90 Fast and regular flow of 16th notes, martellato technique, 'hammer-like'  
The same rhythm must be played during the whole performance

Rhythm (for both hands)

♩ = 60 high harmonic to be heard in the resonance of the fundamental

Piano

*pp* *ppp*

*ppp* *pp*

*pp* *p*

*fff* until m. 92  
Ped. →

fade-in imperceptibly

8 (simil.)

*p* *mp*

*fff/p* *fff*

fade-in imperceptibly

*(ppp)* *(fff)*

14

fade-out imperceptibly (without 'cut')

*ppp* *fff* for both hands

(simil.) (simil.)



20

> *fff* *p* *mf*

*f* *fff*

27

*fff*

(*fff*)

32

(fade-out imperceptibly) (fade-in imperceptibly)

(fade-in imperceptibly) *fff*

39

ppp

f

ff

47

f

ff

ff

55

< ffff for both hands

ffff / mf

ffff (stay ffff, don't play any decresc. in the bass)

63

7 5 4 9 13

*ppp* *ffff*

(*ffff*) *f* *ff*

69

10 9 3 7 2 9

*p*

*fff / f* *fff*

please have in mind the crossfade between the high and bass register

articulate clearly the accents (>) in the bass — play them deep in the piano, adding 'weight' to the chords

76

9 4 11 5 7 5 4

*fff / mf* *ppp*

mark clearly the entrance of these high harmonics, but without playing an accent (>)

84

play the accents with the right hand

*fff*

89

cut the pedal to let the cluster emerge imperceptibly and gradually from the previous resonance - like a dark cloud

*ppp*

1/2 Ped.

93

*fff*

96

wait until the end of the piano resonance (about 1'30" to 2')

*fff*

(Ped.)