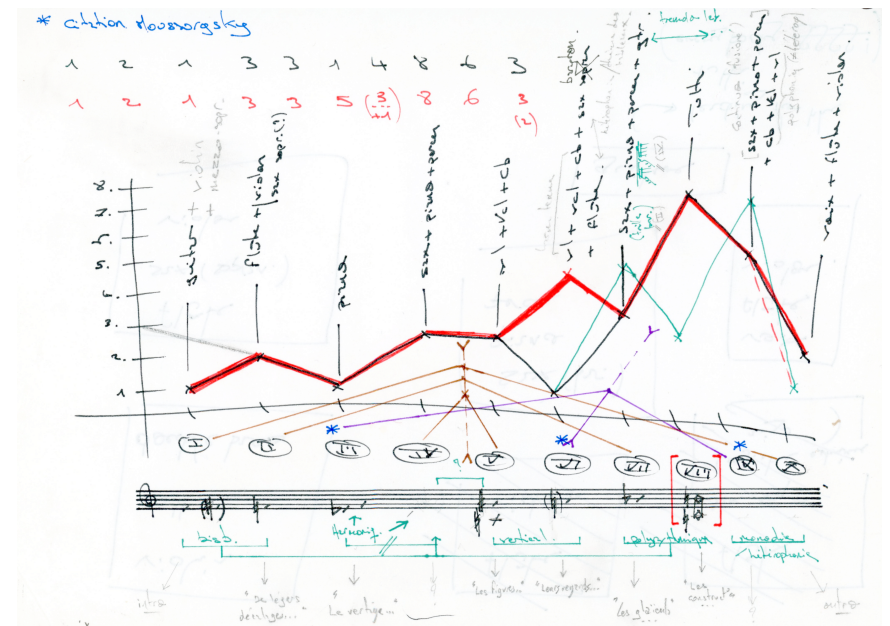


www.nicolas-jacquot.com



bio



Nicolas Jacquot was born in 1983 in Belfort, France – He now lives and works in Marseille.

He was trained in composition by Jacopo Baboni Schilingi and Giacomo Platini, and taught electroacoustic technics by

Lorenzo Bianchi Hoesch at the Music Conservatory of Montbéliard. He took masterclasses with composers such as Tristan Murail, Luis Naón, Gérard Pesson or Misato Mochizuki. He continued his education with Daniel D'Adamo at the Conservatoire Regional de Reims and achieved a Master degree in musicology with Jean-Marc Chouvel in July 2016.

His compositions have been awarded in several international competitions and performed in various festivals : FIMU (Belfort, Fr), NUIT BLANCHE (Paris, Fr), ALBA MUSIC FESTIVAL (Alba, It), EMW (Shanghai, Cn), REDSHIFT (Vancouver, Ca), ICMC/SMC (Athens, Gr), GRIEG FESTIVAL (Oslo, Nr), NYCEMF (New York, USA), MUSLAB (Mexico, Mx), BLURRED EDGES (Hamburg, De), BANCS D'ESSAI (Paris, Fr), OUA Festival (Osaka, Jp), MIXTUR (Barcelona, Es), ...

Spanned by the works of Gérard Genette about transtextuality, his main compositional researches focuses on formal development strategies, fulfilled through functional organization of the material. He also embraces the vision of a reception-based stylistics, implying constant preoccupations towards the listening, which he likes to render ambivalent through the use of drifting poles : heterophony vs polyphony, monody vs heterophony, harmony vs inharmony or instrumental vs synthesized sources.

Education & diplomas

- Master in musicology & composition, URCA, Reims, 2016
- Prix de Perfectionnement, CRR de Reims, 2015
- DEM d'écriture & composition, CRD de Montbéliard, 2014
- CAPE (public teaching certification), Besançon, 2006
- Bachelor degree in Maths & Physics, Besançon University, 2004

Honors & rewards

- Finalist of *Phonurgia Nova* competition, Paris, 2017
- Selection for *Bancs d'Essai* festival, Ina-Grm, Paris, 2016
- Selection for *New York Electronic Music Festival*, NYC, 2015
- First prize of the *Edvard Grieg* competition, Oslo, 2015
- Selection *ICMC/SMC*, Athens, 2014
- Prix *Sacem*, Paris, 2014
- Finalist of the *EMW* competition, Shanghai, 2013
- Selection *Redshift Society*, Vancouver, 2013

Collaborations

ensembles : Quatuor Béla, Accroche Note, Negative Zed, Offrandes, Soundinitiative, Scapegoat, Ensemble de Musique Interactive, collectif Unmapped, ...

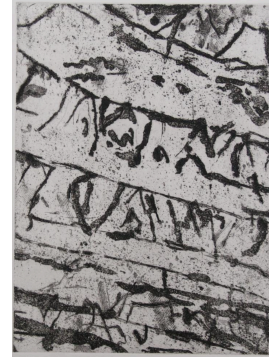
solists : Isabel Soccoja, Joshua Hyde, Katrin Zenz, Joël Versavaud, David Demange, Botsis Angelos, Véronique Ngo Sach-Hien, Laurent Agazzi, Iseult Jost, Anne Nardin, Philippe Bouveret, Ahmed Amine Ben Fguira, ...

others: Sylvain Creuzevault (theater) ; Samir El Yamni & Babel Cie (danse) ; Benjamin Hægel & The Tide Company (circus) ; Lucie Lanzini (sculpture) ; Catherine Dressayre (photography) ; collectif Etc (architecture)

- *Farewells* (2018)

for 2 voices & electronics

Latest works (selection)



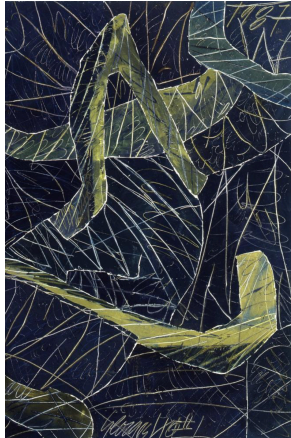
Farewells is a mixed music piece in the form of a requiem which was composed for my uncle's funeral in February 2018. The textual fragments are from Fernando Pessoa, all coming from his first English Sonnet. They tell the original incommunicability of being and the shortfalls of language. Thus it is through contemplation and reverences that the spontaneous rebellion of humans towards mysteries and death might found its sublimation. *Farewells* is a piece of music which takes part of that ritual, the one that achieves the linking of presence to existence, of life to death.

It was first solemnly broadcasted through the original recording by Sara Notarnicola & Sirana Szteryński (voices), on February 14th-2018 in the Saint Ambroise church of Bavilliers (Fr).

www.nicolas-jacquot.com/farewells

- *Venus* (2018)

for solo viola



Venus is the third piece of a series which intends to question the creation process through the option of showing up the underlying references and/or cultures which intimately converge at a given time. Thus, sources are made audible, tradition gets more or less closer, modality or plausible paratonality lies purposely not far, etc... ; nevertheless, local and general musical torsions and disruptions get endorsed as tensive signatures of my arrangement.

Venus is highly seductive, highly hypertextual, slightly Ligetian (*Sonata, 1st mvt*), slightly Berio (*Sequenza VI*), slightly Sciarrinian (*Ai Limiti de la Notte*), slightly Grisey (*Prologue*) and, hopefully, *Venus* is some piece slightly more or less than those irrational ratios, something like utmostly I.

www.nicolas-jacquot.com/venus

- *We're (in) The Text* (2017)

for mezzo-soprano & ensemble



We're (in) The Text is the second half of the diptych composed for the Baron Münchhausen collective opera. The piece is written in the form of a rock steady recitative. It is built upon popular stylemas along with classical references

and quotations, notably Ravel's *Bolero* and the *Rondes Printanières* movement from Stravinsky's *Sacre du Printemps*. The text is based on Raspe version's second chapter which relates hunting stories of the Baron.

It was premiered by Isabel Soccoja (mezzo-soprano) & ensemble Offrandes on July 11-12 at La Fonderie, Le Mans (fr).
Martin Moulin, direction - Stéphane Charlot, tenor saxophone - Olivier Mingam, violin - Samuel Boré, organ - Jean-Christophe Garnier, drums.

www.nicolas-jacquot.com/we-re-in-the-text

- *Terres & Nerfs* (2016)

string quartet



In *Terres & Nerfs* the most significant keywords of the project were originally written in the peritext of the score : territoriality ; derivation ; tension ; identity ; love. You can read the geopolitical news, particularly tensed and hostile,

even that violent that it should be reversibly understood through paradigms of individuality, of psycho-genealogy, of filiation of tensions : the paths of heredity and transfert through which violence gets imitated, delegated, modeled, gladly exonerated. Until that, possibly-maybe, one gets responsible, one turns back vertically (meaning no factual revenge but rather true unballasting), allowing our definite surrender to love.

The piece was premiered by the Quatuor Béla, June 8-2016, CRR, Reims (Fr).

www.nicolas-jacquot.com/terres-nerfs

- *Modus Operandi* (2016)

installation

The *Modus Operandi* project aims at favoring an intrusion in the composition process, rather not through a musicological approach, but through singular apparatus designed to shift the objects & means of æsthetical feelings in music.



An installation version augmented with performances and lectures has been realized at the Lieu Minuscule gallery in Reims (Fr), May-June 2016. The project was made possible by the support of

Aurore Dudevant & Philippe Zulaica (le Lieu Minuscule), FSDIE, CROUS, CRR de Reims, URCA, FLASH association and Césaré CNCM.
with : Lucie Lanzini, scenography - Paul Caporini, saxophone - Ahmed Amine Ben Fguira, oud - Juliette Mock, visual communication

www.nicolas-jacquot.com/modus-operandi

- *The Jazzercises*

11 tracks for advanced dancers

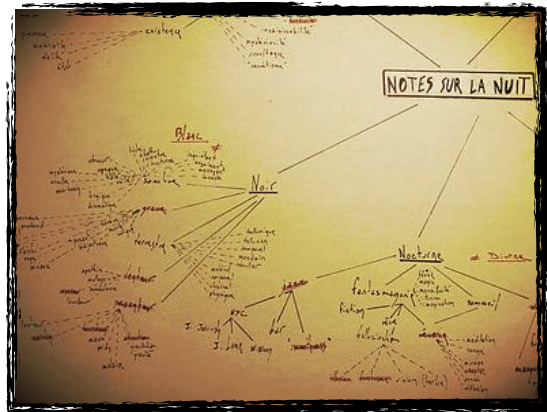


in progress

The *Jazzercises* should be taken as a singular attempt to suspend time. The experience of this suspension is linked to the one that traditionally happens within any celebration regime, whether profane, whether sacred, always extra-ordinary. The main material, essentially percussive, develops in cyclic or paracyclic ways, standing for the attention's vehicle and body movements catalyst. This movement, and we should avoid interrupting it, may generate its own emancipation so that any sorts of unexpected distortions, dressings and mental inversions could freely take place. Then, cruising through this new contingent system, we will find many opportunities to grasp roughnesses and jolts that were spread here and there in the polyrhythmic textures. Reaching these bifurcation spots as options of getting back down or pulling back up, the principle will be for the most advanced dancers to manage to take advantage of the impurities so that they will be able to activate the metacognitive fonction of danse and might share their new acutenesses within ordinary times and spaces.

- The Notes sur la Nuit cycle

for saxophone, piano, percussion & live-computer



The *Notes Sur La Nuit* cycle is made of five mixed music pieces (i.e mixing acoustic instruments and live-electronics) that comes one after another without any interruption, but changes in the instrumental combinations of a saxophone, piano and percussion trio. Through its constant interaction, ranging from the most notable to the most concealed, the electronic part remains like a fil d'Ariane, the media through which the *Notes Sur La Nuit* may emerge or retract.

1. **Sur La Nuit (2014)** - for piano & live-computer - 7' ca
2. *Notes Sur La Nuit* - for t. sax, piano, perc. & live-c. - 7' ca
3. **Nuit Franche (2019)** - for piano, percussion & live-comp. - 4' ca
4. *Nuit Sur La Nuit* - for percussion & live-computer - 17' ca
5. **Une Autre Nuit (2015)** - for alto sax & live-c. - 11' ca

- The Limites & Marges cycle

for soprano, ensemble & live-computer



The *Limites & Marges* project has been conceived as a tribute to the french-egyptian writer Edmond Jabès, in the form of a monodrama. Formally speaking, seven pieces for soprano, ensemble & live-computer are featured, showing an alternation between vocal pieces (odd positions) and instrumental ones, those clearly alluding to an interlude-like fonction whereas their dimensions would tend to give them the main part.

1. *Lignes De Front* - for soprano, piano & live-computer - 2'ca
2. *Ca Suit Son Cours* - for fl., clar., p., perc, vl., cello & live-c. - 11'ca
3. *Signes De Loin* - for soprano, clar., piano, cello & live-c. - 4'ca
4. *Dans La Double Dépendance Du Dit* - for cello & live-computer - 11'ca
5. *Lignes De Foi* - for soprano, flute, clarinet, piano, percussion, violin, cello & live-computer - 7'ca
6. *Déjà-Ouï* - for piano, violin, cello & live-computer - 4'ca
7. **Lames de Fond (2015)** - for soprano, clarinet & live-computer - 7'ca

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