

TRANS-ATLANTICISMS TRIO

VOICE

PIANO

WINDS

JILL ALESSANDRA MCCOY
ROBERT PIÉCHAUD
STAN DE NUSSAC

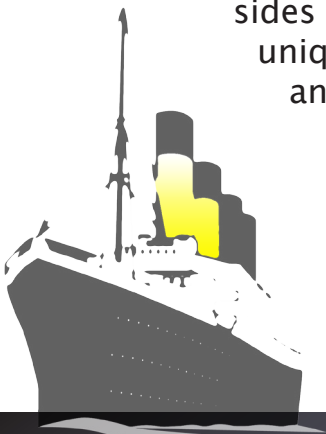
From sea to shining sea, music resounds...

Since the first few decades of the twentieth century, the divide between North American and European music has progressively – and fortunately! – been bridged.

Jill McCoy, Robert Piéchaud, and Stanislas de Nussac of the trio Trans-Atlanticisms are part of this bridging process, bearing witness to and even embodying this fusion in every program we present. With a focus on mixed repertoire from American and European composers of the twentieth and twenty-first centuries, our group remains particularly open to little-known, rarely-played, or contemporary compositions. Tastes and traditions tend to differ over time from one continent to the next, and we work together to uncover some of the gems hidden unjustly away with time.

Our concert pieces are presented in the form of original arrangements for any combination of voice, piano, and a number of wind instruments, with a special emphasis on the bass clarinet. The trio liberally explores the classical repertoire of the 20th century including pieces by Mahler, Stravinsky, Berg, Ned Rorem, Samuel Barber and Charles Ives.

Premieres and new music, including commissions, are fundamental to our programs. Because we are insistent on inter-continental flexibility, works from contemporary American and European composers may often find their way together into a single program, entering into dialogue. Recent premieres include Robert Piéchaud's war diptych *The Baghdad Zoo* and *Shiloh*, and Frédéric Martin's *Waging War Like a Lambkin*. As such, new music and the classical repertoire from both sides of the Atlantic reflect freely off one another, giving our programs their unique alchemy. The trio's current programs are *Of Wars and Musicians*, and *Tell Me the Truth about Love!*, in the vein of the Cabaret.





The Trio's Repertoire so far

Gustav Mahler : *Lieder eines fahrenden Gesellen*, voice/piano/bass clar./flute

Gustav Mahler : *Kindertotenlieder*, voice/piano/bass clar.

Gustav Mahler : *Des Knaben Wunderhorn*, voice/piano/bass clar./euphonium/trumpet

Frédéric Martin : *Waging War Like a Lambkin*, voice/piano/bass clar.

Alban Berg: *7 frühe Lieder* (Lieder I & VII with bass clarinet)

Igor Stravinsky: *Berceuses du chat*, voice/bass clar.

Charles Ives: *Charlie Rutlage*, for voice/piano/sax/double bass

Charles Ives: selections from *114 Songs*, various instrumental combinations and voice

John Turner: *Naming*, after James L. White (2001, French premiere **2011**)

Robert Piéchaud : *The Baghdad Zoo*, after Brian Turner, voice/piano/bass clar. (**2012**)

Robert Piéchaud: *Shiloh*, after Herman Melville, voice/piano/bass clar. (**2011**)

Robert Piéchaud: *Snow Flurries*, piano solo (**2011**)

Arnold Schönberg: excerpts from *Pierrot Lunaire* op.21

Kosma/Prévert: *Barbara*, voice/bass clar. (arrangement: Janga)

Samuel Barber : *Hermit Songs*

Maurice Ravel : *Trois beaux oiseaux du Paradis*, voice/piano/bass clar.

Maurice Ravel : *Le tombeau de Couperin* (excerpt)

Henri Duparc : *Le pays où se fait la guerre*, voice/piano/bass clar.

Ned Rorem : *War Scenes* (1969), voice/piano/soprano sax (excerpt)

Benjamin Britten: *Cabaret Songs*, voice/piano/bass clar./flute





Jill Alessandra McCoy studied voice in Ithaca, New York (Cornell University) with soprano Judith Kellock.

In the United States, she collaborated on numerous contemporary music projects such as the *Contrapunkt!* series. Her past is full of musical theatre experiences (*The Fantasticks*, *Guys & Dolls*) and in 2009 she participated in a rare fully-staged production of Leonard Bernstein's monumental piece, *MASS* (Schwartz Center, 2009). In Ithaca, under Dorian Bandy's musical direction, she interpreted the role of Zerlina in a period production of Mozart's *Don Giovanni*.

In Paris, where she has lived since 2010, Jill has studied voice with Janny-Paule Capcarrère and Isa Lagarde, and is currently working with Guillemette Laurens. Recent solo endeavors include Rossini's *La petite messe solennelle*, *Les aventures du roi Paule-sole* (Diane), Mozart's *Requiem* (alto), Handel's *Messiah* (alto).

Jill and Robert Piéchaud's *Mahler in Aspromonte*, a voyage-concert in southern Italy (2011), counts among another unique and recent musical adventure.



Robert Piéchaud, pianist and composer, performs regularly in concerts across Europe, where he interprets music as varied as Bach, Ligeti, and his own compositions (Villa Ghellini 2004, Musée des Beaux Arts de Tours 2005, Théâtre de Fontainebleau, 2006, Collège des Bernardins, 2013).

In Paris, he studied the piano and organ with Claude Helffer et Gilles Harlé. In New York, where he has lived, he studied orchestration with Charles Z. Bornstein and took part in the city's contemporary and experimental musical scene.

Robert has composed numerous pieces for piano, and has also written for the stage (Théâtre de la Ville, Paris, 2005) and for chamber ensembles (*Le Jardin exalté* d'après Henri Michaux, Festival de Reykyavik, 2010). *The Baghdad Zoo* (2012), after Brian Turner, and *Shiloh* (2011), after H. Melville, were premiered in Paris by the trio. Robert creates the majority of the group's arrangements.

Silent films are also a passion, and Robert regularly accompanies films by Buster Keaton (Auditorium du Louvre, 2014), Charlie Chaplin, Carl Theodor Dreyer ou Kenji Mizoguchi.

Robert is an expert in musical information technology and works closely with MakeMusic (Finale) and IRCAM (department of instrumental acoustics).



Stan de Nussac, composer and multi-instrumentalist (saxophones, bass clarinet, flute, shakuhachi) was awarded the 1st prize in jazz saxophone playing at the Union des Conservatoires des Yvelines. He has a degree in ethnomusicology from the Sorbonne.

Stan has collaborated on numerous projects such as the ballet Maurice Béjart's ballet, *Opera*, Laura Forti's play *Nema Problema* for which he both composed the music and appeared onstage (2010, *Épée de Bois* Theatre directed by Alain Batis), and *Tchékhov au bois dormant* (2006), a ballet for the Béjart school in Lausanne.

Stan's passion lies with improvisation, and he regularly performs with jazz ensembles or in duo settings with Robert Piéchaud on film accompaniments such as their recent concerts at the space La Loingtaine or the Cinémathèque Français.

Projects for 2014–2015

In 2011, the Trans–Atlanticisms trio attained the French status of *Association* (non–profit Association by the 1901 Law).

Since then, we have played at an increasing variety of venues: La Loingtaine, the Église Saint–Bernard, Saint–Eustache church in Paris, the château at Canisy in Normandy, the 10th arrondissement City Hall in Paris, and a number of other concert spaces: 19Paul Fort, Ackenbush (Malakoff), Philomuses, Théâtre de l’Ile Saint–Louis, the American Cathedral in Paris, and the Collège Franco–britannique.

In the coming months, all the while continuing our work on our current repertoire, we aim to increase our performance opportunities in both public and private settings. At the same time, we are insistent on realizing other, concrete goals that we see as necessary for the longevity of our enterprise :

- ◇ Recording 30 minutes of music at a professional studio in Paris.
- ◇ Commissioning 4 new pieces from American and European composers.
- ◇ Acquiring professional quality portable recording material.
- ◇ Mounting concerts in Paris and around, for which in–depth publicity campaigns will be necessary.
- ◇ Planning and realizing a World War I commemoration concert tour of several American cities (*Of Wars and Musicians* program).
- ◇ Locating and participating in a residency program.

Contact for Patronage & Production

www.transatlanticisms.poeticprocessing.net

music@poeticprocessing.net

+33 (0)6 64 75 09 17

Association Musicale Trans–Atlantismes

13, rue Sauffroy

75017 PARIS

FRANCE

