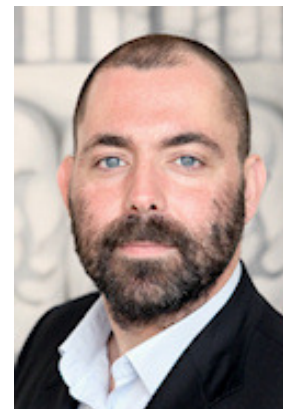


RÉMY-MICHEL TROTIER, MUSICOLOGIST

Rémy-Michel Trotier was born in 1970 in France. He graduated in 1993 from the École Centrale des Arts et Manufactures and first specialised in city planning and from 1995 on he designed and administered information systems for an economic forecast consultancy. Meanwhile, he studied music through singing and composition. Since 2000, with Académie Desprez, he has been exploring XVIIth and XVIIIth century musical theatre. At the Sorbonne University, his doctoral thesis of 2014 focuses on the harmony in Rameau's operas.



Besides a cycle of French melodies, Rémy-Michel Trotier composed several musical works using baroque repertoire as a reference for conception and instrumentation. In 1993, he set in music Rilke's *L'Attente au Bord de l'Aujourd'hui* for counter-tenor, clarinet, viola da gamba and organ; this cantata was performed in Chapelle Saint-Louis de la Salpêtrière in Paris. In 1995, he realised vocal cadenzas for a production of Haendel's *Alcina* at Operastudion in Stockholm. In 1999, his composition for piano and electronics, *Des Mirages*, was first produced during the summer academy directed by Michael Jarrell and Jacopo Baboni Schilingi in Szombathely (Hungary). He then studied harmony and composition with Stéphane Delplace in Paris.

In 1999, Rémy-Michel Trotier took part in the foundation of Académie Desprez where he set up the musical studies programme. In Drottningholm, he studied with particular attention the wind and thunder machineries and made an inventory of their sounds. In 2001, at the State Opera of Prague, as musical assistant for Gilbert Blin's new production of Vivaldi's *Orlando furioso*, he worked on the dramaturgical relation between space and music and laid out an authentic sound environment integrating Drottningholms Slottsteater's recorded machineries. In 2003 he composed an electronic piece, *La Machine des Orages*, combining these sounds to those of the glassharmonica of Thomas Bloch – a piece broadcast by Swedish Radio.

Under the direction of Gilbert Blin, Rémy-Michel Trotier conducted research related to XVIIth and XVIIIth theatre and opera. For the Boston Early Music Festival's 2001 production of Lully's *Thésée*, conducted by Paul O'Dette and Stephen Stubbs, he edited and translated Quinault's libretto and was the pronunciation and declamation coach. Soon after, Rémy-Michel Trotier reconstructed Voltaire's tragic theatre declamation for University of Leiden's symposium *The Leiden Theatre Perspective*. Since 2004, in Académie Desprez, Rémy-Michel Trotier is editor of the LIVRETS collection, which proposes facsimile editions of opera librettos, presented with a foreword that examines the context of the work. In this collection he himself presented Voltaire and Rameau's *Samson*, establishing a new chronology in the writing of this opera.

In 2002 and 2003, Rémy-Michel Trotier closely studied scenic decoration and worked on stage perspective in the XVIIIth century. At the Sveriges Teatermuseum he made an inventory of iconographic sources related to the Bibiena, the most important dynasty of sets designers of the baroque era. This survey permitted him to draw the preliminary frame of stylistic reference for the stage design of Vivaldi's *Rosmira fedele*, produced in 2003 at the Opéra de Nice by Gilbert Blin. In 2006, for Mozart's *Don Giovanni* in Prague Estates Theatre, Rémy-Michel Trotier was consultant for the reconstitution of the original sets; he worked in the same field in Opéra de Nice for Haendel's *Teseo* in 2007 and Scarlatti's *Il Tigrane* in 2012. His collaboration with Gilbert Blin in the field of set design kept on with Boston Early Music Festival with milestones such as *L'incoronazione di Poppea* (Monteverdi) in 2007 and *Niobe, Regina di Tebe* (Steffani) in 2009.

In the field of information systems, Rémy-Michel Trotier implemented in 2004, for Académie Desprez' research group, a bibliographical database: *la Base bibliographique partagée*, based on a process using the Internet to share references. He also collaborated with the I.R.P.M.F. (Institut de recherche sur le patrimoine musical en France) on the project directed by Anne Piéjus of a database "Vie musicale et spectacles dans le Mercure galant". Currently, Rémy-Michel Trotier is developing a software program – *Paroles & Musique* – allowing statistical analyses and documented comparisons between opera librettos and scores from the XVIIIth century.

At the Paris-Sorbonne University, Rémy-Michel Trotier studies, under the direction of Pr. Raphaëlle Legrand, the works of Rameau. After a master's degree about *Samson*, his doctoral thesis of 2014 focuses on the harmonic architecture of this composer's *tragédies en musique*. During the year 2014, he co-directs with Raphaëlle Legrand the Atelier Rameau, a monthly seminar devoted to musical analysis of Rameau's works.

Selected publications

- L'architecture harmonique des tragédies en musique de Jean-Philippe Rameau représentées par l'Académie royale de musique de 1733 à 1757*, thèse de doctorat, 2014 (à paraître).
- « Restituer *Il Tigrane* de 1715 » in *Scarlatti, Il Tigrane, Juin 2012*. Nice : Opéra de Nice Côte d'Azur, 2012, pp. 10-17 (en collaboration avec Gilbert Blin).
- « The Young Monvel's Years of Apprenticeship, seen against the background of the abundant French theatre life of the eighteenth century » in *Program 2010 [Monvel], Drottningholm Slottsteater*. Stockholm : Drottningholms Teatermuseum, 2010, pp. 72-85 (en collaboration avec Gilbert Blin).
- « La restitution de scénographies à l'épreuve de l'expérience : un exemple des travaux de l'Académie Desprez » in *Restitution et création dans la remise en spectacle des oeuvres des XVIIe et XVIIIe siècles, Actes du colloque international Versailles, 29 mai 2008, Nantes, 30-31 mai 2008*. Annales de l'Association pour un Centre de Recherche sur les Arts du Spectacle aux XVIIe et XVIIIe s. En partenariat avec Le Printemps des Arts & Centre de recherche du Château de Versailles, éd. Jean-Noël Laurenti. Villereau : ACRAS, juin 2010, pp. 15-22.
- « Zoroastre au creuset de l'harmonie ramiste » in *Jean-Philippe Rameau, Zoroastre*, éd. Agnès Terrier. Paris : Opéra-comique, 2009, pp. 38-44.
- « The French Sources for Birger Jarl in Stockholm in 1774 » in *Program 2008, Drottningholms Slottsteater*. Stockholm : Stiftelsen Drottningholms teatermuseum, 2008, pp. 89-97.
- « De *Thésée à Teseo*, Principe et détail d'une métamorphose » in *Avant-Scène Opéra (L')*, *Lully, Thésée*. n°243. Paris : Premières Loges, 2008, pp. 66-69.
- The Drottningholm's Collection of Historical Stage Sets, Perspectives on Conservation*. Report after the Seminar 11-13 September 2007 organised with the generous contribution of Drottningholmsteaterns Vänner. Paris : Académie Desprez et Stockholm : Stiftelsen Drottningholms teatermuseum, 2007 (en collaboration avec Gilbert Blin).
- Rapports de la musique au texte dans Samson de Voltaire et Rameau, Prologomènes à l'exercice de reconstitution–reconstruction*. Mémoire de master 2 soutenu à l'Université de Paris Sorbonne - Paris IV, UFR de Musique et Musicologie. 2006.
- « Rameau in Free Order, Productions and Restagings of His Works » in *Program 2006, Drottningholms Slottsteater*. Stockholm : Drottningholms Teatermuseum, 2006, pp. 92-102.
- « Samson, le Genre nouveau de Voltaire et Rameau » in Voltaire et Rameau, Jean-Philippe. *Samson, Livret de 1762*, présenté par Rémy-Michel Trotier. Paris : Académie Desprez, 2005, pp. 7-43.
- « Les "tables des airs détachez" dans les partitions d'opéra publiées à Paris de 1689 à 1739 » in *Le Jardin de Musique*. 2005, vol. 2 n°2. Paris : Musique Ancienne en Sorbonne, [2005], pp. 13-34.
- « The Reforms of Lekain, Abstract, in 2001 18th Century Acting Styles/Programmaboeken Symposia 20012004/CDROM » in Bordewijk, Cobi, Roding, Juliette et Veldheer, Vic. *wat geeft die Comedie toch bemoeijing! De Leidse Schouwburg, 1705-2005*. Amsterdam : Boom, 2005, pp. 16-17 (en collaboration avec Gilbert Blin).
- « The Young Desprez's Years of Apprenticeship, seen against the abundant background of Architecture in France during the eighteenth century » in *Program 2004, Drottningholms Slottsteater*. Stockholm : Drottningholms Teatermuseum, 2004, pp. 141-149 (en collaboration avec Gilbert Blin).
- Les Années d'Apprentissage du Jeune Desprez dans le riche Contexte de l'Architecture en France vers 1770*. Paris : Académie Desprez, 2004 (en collaboration avec Gilbert Blin).
- « The Young Gallodier's Years of Apprenticeship, seen against the background of the abundant French dance life of the mid-eighteenth century » in *Program 2003, Drottningholms Slottsteater*. Stockholm : Drottningholms Teatermuseum, 2003, pp. 81-86 (en collaboration avec Gilbert Blin).
- Les Années d'Apprentissage du Jeune Gallodier dans le riche Contexte de la Danse en France vers 1750*. Paris : Académie Desprez, 2003 (en collaboration avec Gilbert Blin).
- L'Héritage des Bibiena au Musée Suédois du Théâtre, Inventaire provisoire sous la direction de Gilbert Blin*. Stockholm : Académie Desprez, 2003.
- Emerging Acting Style around Voltaire - Workshop : Texts Selection, Leiden September 2001*. Paris : Académie Desprez, 2001 (en collaboration avec Gilbert Blin).
- « Thésée et le Fil d'Ariane (Thésée and the Thread of Ariane) » et « Philippe Quinault, *Thésée, Tragédie en musique* (livret) » in *Boston Early Music Festival & Exhibition, June 11-17, 2001*. Cambridge (MA) : Boston Early Music Festival, 2001, pp. 126-127 et 134-182.