

Didier Rotella has studied piano and composition at the CNSMDP of Paris, at IRCAM, and at the Ecole Normale Alfred Cortot with F. Durieux, E. Canat de Chizy, Al.Louvier, A. Queffélec, F. Thinat, H. Parrà, A. Gorog... He receive also advices from F. Filidéi, E. Reiter, N. Baba, Fr.Bedrossian, M. André, A. Posadas, D.Kourlianski...

He has been an artist-in-residence at Villa Medici (2015) and Casa de Velázquez (2017-2018). As a composer, he has written for the ensembles Intercontemporain, MusikFabrik, Modern (Moscow), Links, Divertimento, NeueVocal Solisten, the CNSM Laureates Orchestra, the Ensemble Orchestral Contemporain, the Diotima quartet, Tana quartet, Ensembles Regards, Proxima Centauri, Hantsu Miroir, Paramirabo, etc. As a pianist, he played in France and abroad and has performed with orchestra, including Prokofiev's 3rd Concerto or Rachmaninoff's 3rd Concerto.

His language transposes the traditional timbric tension-relaxation, ranging from the noisiest performance modes to the smoothest frequencies, in a delivery that often emerges with reduced intensity. Indeed, his universe was built on musical scales patiently developed over time and my encounters, integrating micro-intervals in an extremely natural manner. This research has been recognised with several distinctions : his work *Polychromies 1* won the 1st prize at the 2011 Jurgenson Competition, and was also awarded at the 2016 Franco Donatoni competition, alongside his string quartet *Fragrances* (2nd prize in the 2016 Sorodha competition).

In his pieces with electronics, such work may appear like a "degradation" of instrumental performance as in *Strophe 1* for piano and electronics (Chevillond-Bonneau Prize of the 2014 Orleans Piano Competition), "Strophe 3" for flute and electronics (2016) or, more recently, "Catharsis" for 2 pianos and 2 percussion instruments, commissioned by IRCAM for the Manifeste 2018 festival. This particular work also explores the "concrete" deformation of physical instruments by means of sensors and vibrators arranged on the piano soundboard, and on the membranes of the percussion instruments, becoming thus hybrid ones.

These notions have also pervaded his vocal works, where his highly discursive language allows rendering the literary argument in an original and relevant way. This is indeed the case of the opera "Maudits les Innocents", of which he composed the Act III "Le monde est devenu sombre" on a libretto by Laurent Gaudé, premiered in 2014 at Opéra Bastille, but also of his second opera project "La Dame Rouge", on an original libretto by Brigitte Athes, currently being written, the instrumental prologue of which was performed in 2018 in Rome, Paris, Madrid and Marseille by the Ensemble Orchestral Contemporain. These vocal productions are often recognised, such as '*Instants Mêlés*' which received the Salabert foundation prize in 2014. In 2017, he received the commission by the Divertimento Ensemble and the Neue VocalSolisten to compose "D'un Soleil Arachnide" on texts by M. Kaïr-Eddine, published by Impronta Verlag.

Involved at all levels of today's creation, he has collaborated in recent years with several ensembles both as a pianist and a composer: for example with the Regards ensemble (2019-2020) or the Proxima Centauri ensemble (2020-2022). In 2021, he received a creation aid from the Ministry of Culture (formerly a State Order) for Ravages, his first concerto for piano, large ensemble and electronics, given in France and Canada during the 21/22 season.

Selected for the 2023 High School Composers Prize, in 2022 he joined the SACRe doctoral program at the University of Paris Sciences & Lettres as a composer-PhD student at the CNSMD in Paris. The next few years will see the release of two recordings, including a monograph on the KAIROS label, a partnership with the Ars Nova ensemble and the evolution of the Meta-piano, a hybrid instrument developed as part of his doctoral research.

## EDUCATION

2022-2025. Phd in Composition - Doctorat Paris Sciences et Lettres (PSL) SACRe (CNSMDP / ENS)  
2020 : Academy Voix Nouvelles, Fondation Royaumont, with Francesco Filidèi, Noriko Baba, Eva Reiter...  
2015 - 2016. IRCAM, Cursus program on Composition and Computer Music.  
2013 - 2015. Ecole Normale Alfred Cortot, post-graduate in Piano with Anne Queffelec and Françoise Thinat.  
2009 - 2014. Conservatoire National Supérieur de Musique de Paris (CNSMDP), Master's degree in Composition (with Frédéric Durieux).  
2009. Certificat d'Aptitude (C.A.), Piano.  
2007 - 2009. Conservatoire de Paris (CRR), DEM : Composition (with Edith Canat de Chizy), Orchestration (with Alain Louvier), Musical History (with Corinne Schneider).  
2007 - 2008. Conservatoire National Supérieur de Musique de Lyon (CNSM), Ecriture (with Loic Maillé et Gérard Geay).  
2002 - 2008. Ecole Normale Alfred Cortot, graduate in Piano and Chamber music (with André Gorog).  
2004 - 2006. Conservatoire National Supérieur de Musique de Paris (CNSMDP), Prix d'Analyse (with Alain Louvier).  
2002 - 2006. Conservatoire de Boulogne-Billancourt (CRR), DEM : Ecriture & Composition (with Pierre Grouvel)

## AWARDS & GRANTS (only composition)

2022. Selected for the Prix des Lycéens des Compositeurs 2023 (F.)  
2016. Franco Donatoni Composition Prize, Divertimento Ensemble, Milano (I).  
2016. Sorodha Composition Competition for string quartet, second Prize, Anvers (B).  
2016. SACEM fellowship, Paris (F).  
2014. Salabert Foundation Award, Paris (F).  
2014. Composition Prize André Chevillion - Yvonne Bonnaud, International piano competition, Orléans (F).  
2013. London Ear, special mention, London (E).  
2013. Meyer Foundation, fellowship, Paris (F).  
2013. Fondation Marthe Depelsenaire - Fondation de France, laureate.  
2011. International Jurgenson Competition for Young Composers, First Prize, Moscow (R).

## RESIDENCIES (only composition)

2017 - 2018. Casa de Velázquez (artist member), Académie de France à Madrid (S).  
2015. Villa Médicis (laureate), Académie de France à Rome (I).  
2015. Studio Eole, Toulouse (F).  
2009 & 2010. Château de Lourmarin, Académie des Beaux-Arts (F).

## COMMISSIONS & CONCERTS (only composition)

2023 : Ars Nova : Territoires de Créations  
2022 : Fonds de Dotation Galaxie-Y for « Pantomimes »  
2021 : Aide à l'écriture du Ministère de la Culture (ex Commande d'État) for the piano concerto Ravages, Commission for Radio France Festival Presences, working with different ensembles like Paramirabo, Hanatsu Miroir, Proxima Centauri, and single musicians...  
2020 : Commissions by ensembles Regards, Proxima Centauri... working with ensemble MusikFabrik and Noh singer Ryoko Aoki...  
2019 : Festival Musique à l'encre Fraîche, Florian Dombois (Dresden city commission)... Concerts as both pianist and composer with ensembles Regards (Paris) and Proxima Centauri (Bordeaux) until today  
2018 : Commission by IRCAM and Festival Manifeste, 1 year working in residency at IRCAM, working with ensemble LINKS, Ensemble Orchestral Contemporain, with Brigitte Athéa on his new opera...  
2017 : Commissions by Divertimento Ensemble, Neue Vocal Solisten, works played by Tana Quartet, Ludivine Moreau...  
Until 2016 : commissions and concerts by Diotima Quartet, Ensemble Intercontemporain, Ensemble Multilatérale, Opéra Bastille (Atelier Lyrique), Maîtrise des Hauts de Seine, Orchestra of the laureates of the

CNSMDP, Saskia Lethiec, Tanguy de Williencourt, DAI contemporain of the CNSMDP, Ensemble Modern (Moscow)...

#### FESTIVALS

played in Festivals *Présences 2022*, *Impulse 2021*, *Royaumont 2020*, *Manifeste 2018*, *Viva Villa 2018*, *Manifeste 2013*, *Festival d'Aix-en-Provence 2012* (Académie "Opéra en Création"), *Kyoto International Music Student Festival (2012)*; *Festival de Pontino (2010)*...