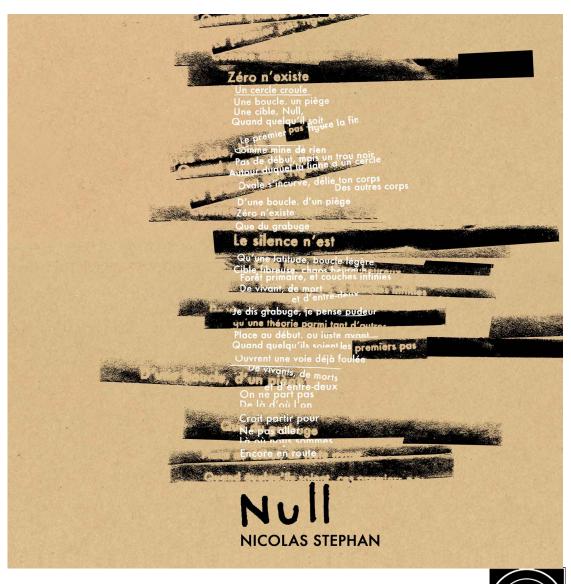


Improvisations and compositions on saxophones

Occasionally disturbed and augmented with taped or deliberately off-axis vinyl to create semi-random near-loops

Nicolas Stephan

tenor saxophone / straight alto saxophone / synthesizer / trumpet/ clarinet / compositions and writtings



Made with Benoît Gilg sound

Hélène Balcer cover design

Marie Pieprzownik vinyl engraving

Guest on "33 Sébastien Brun Drums and electronics

Null will be released on vinyl (Maxi 45 rpm, length of an LP but at the speed of a 45) by the Petit Label (Caen) in May.

It will also be available on digital platforms.

Distribution: Modulor

Concerts:

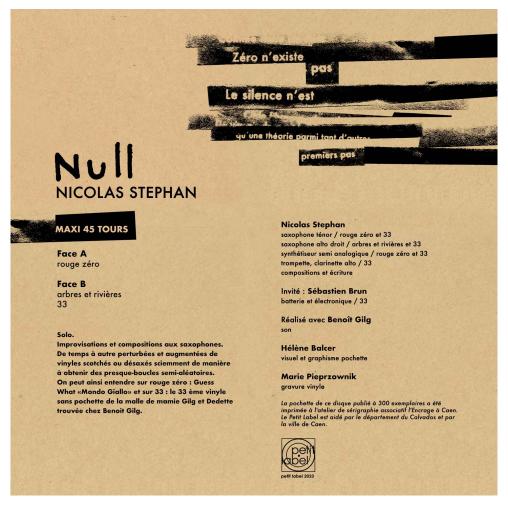
25 may - La brique - Rouen

26 may - Pour les oiseaux, Le Havre 28 may - Théâtre de l'échangeur, Paris

Contacts

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Nicolas Stephan has been exploring different musical geometries for more than two decades (as a leader):

The trio

Woland Athletic Club - Carton Records Ars Circa -Musicae - Ora records

The quartet

Unklar - Discobole Records Paar Linien - Discobole Records

The quintet

- Free the paperclips

The sextet

Le Bruit du Sign - Yolk / Cobalt records

Variable geometry formations

- Novel and music "violence in the details

The big orchestra

Supernatural Orchestra / 8 albums

« I needed to dive into the intimacy of a **SOIO** work, engraved as a matter of course on vinyl. This work starts from the

desire to pull on the threads of the language of the saxophone, to look for timbres that are really personal to me, and to confront them with a research project started in parallel around scratched vinyls.

I had fun taping, piercing and unstacking the vinyls I liked to get a raw material with which to improvise. Being solo, but still interacting with sounds, produced mechanically, with a random element.

Starting from this basis, I constructed several ways of "composing" with these elements for the album.

Rouge Zéro is an exploration of the most raw solo, disturbed after a while by the appearance of a vinyl of the group "Guess What" that I had taped and untaped so as to create a zapping of their music that would disturb my improvisation and make me react. In a second stage, I rerecorded a part on the tenor which then began to sound like a theme, and at the end I added a thin layer of semi-modular synthesizer so that the saxophone would expand and open up a different imagination at the end of the piece.

Arbres et Rivière is a piece written for the straight alto sax(which I play with a tenor mouthpiece). Very simple, it allows the exploration, through repetition and slowness, of the disturbances that the body brings to a multiphonic mantra (muscular fatigue, micro variations, errors). This piece is set in space by Benoit Gilg thanks to a recording via a multitude of sources.

33 is a "produced improvisation" rewritten, replayed, on the 33rd vinyl without a cover (I don't know which group it is) from the trunk of grandma Gilg and Dedette. I play several saxophones, clarinet, a little bit of trumpet, and modular synthesizer. In addition, I invited Sébastien Brun to play a drum line composed on the crackling of the scratched vinyl by me.

Nicolas Stephan



