

# Alexandre TISSIER

Born on February the 15th, 1970

Alexandre Tissier begins his musical learning at the age of 6, at the municipal Academy of the fifth arrondissement in Paris, in Florence Delaage's class, who will bring him to develop his sensitivity to piano's literature, from Bach to Bartok.

He enters the musical highschool in 1985. His first attempts in composition are from this period, while he is intensely discovering the music of Webern, Schoenberg, Boulez and Ohana.

Succeeding to the technician in music baccalauréat in 1988, he will then orientate to composition.

He follows the courses of Pierre Boulez at the College de France and at IRCAM from 1985 to 1991. In 1991, Yannis Xenakis offers him to work at the U.P.I.C. Workshops. During the same time, he meets composer Claude Ballif, with whom he will work for three years, and composer Alain Gaussin. He follows the G.R.M. training course (initiation, composition and improvement), directed by Jacques Lejeune.

In 1992, on authorization by Jean-Baptiste Barrière, he follows for one year, as an auditor, the Composition and Computing path, and the Music & Musicology of the Twentieth Century Formation path, at IRCAM.

In 1993, he follows the Summer Academy training course at IRCAM. On the same year, he meets composer Emmanuel Nunes (and also the students of the composition class at CNSM Paris), with whom he will start having a conversation that will enable him to improve his work and bring it farther.

In 1994, with Claude Ballif's students, he creates the Anakrousis association, and he organizes, at the Centre Pompidou, a tribute concert for the composer's 70th birthday. This is the occasion for the world creation of the five piano pieces « Annotations Épigrammes ».

In the following times, the association will create, and perform again, various pieces, such as *Segments Entailles* (« Segments Notches ») for solo clarinet, or *Pièces pour piano n°1* (« Pieces for piano 1 »). They also make various concerts, from baroque or traditional to contemporary music.

In 1996, he shortly follows Gilbert Amy's class at the CNSM in Lyon.

In 1997, consequently to the work he has realized in composition class with composer and conductor Hacène Larbi, he obtains his musical studies degree, and meets composer Philippe Schoeller and musicologist Jean-Noël Van Der Wied, with whom they will have occasional and fruitful conversations.

Jointly to his composition work, he studies the whole articles, technical books and theoretical writings by Schoenberg, Webern, Boulez, Berio, Stockhausen, Xenakis, and those by the next generations, about the mutations in musical writing in the twentieth century.

From 1998 to 2002, he is an active contributor in creating and developing a contemporary music column in two newspapers, *Rubato* and *Muso*, where about a hundred of articles are published, providing enlightenments about the recent creations of the various musics from today, of the classic composers of the twentieth century, and of the current schools and trends.

In november 1998, *Rubato* publishes an article about him, « Alexandre Tissier :

A composer of the present time ».

From 2001 he has been working on a musicologic musing, organizing a lectures cycle to recount the evolution and the transformations in the notion of writing, that he is giving every year until 2005, at the Maison des Conservatoires (House of the Academies) of the City of Paris, and at IRCAM.

Alexandre Tissier also gives courses in analysis and sensitisation to contemporary music, organized in workshops, and lectures in several music schools. He's also introducing to composition, in association with the « Stanford University Program » center, concerning american students staying in Paris.

From 2003 to 2005, he's contributing to *La Lettre du musicien* (« The Musician's letter »), and writes regular chronicles about concerts, festivals, or music competitions, in classical, romantic and contemporary music. He is member of the selection committee of the Grand Prix Lycéen des Compositeurs (« The Highschool Price for composers »).

As a composer, his work, linked to the current state of the influences let by the serial and post-serial school, aims for an assimilation of the technics from the pieces from the second half of the twentieth century, and for the understanding of their historical consequences, with a special liking for Webern, Messiaen, Boulez, and Emmanuel Nunes. He has written for solo instruments, for voice and piano, and for small ensembles, and he has been played in various concerts halls linked to contemporary music.