

Nicolas Errera

COMPOSER

BIOGRAPHY

Nicolas Errera comes from a family of artists. An only child, his father is a playwright and his mother a set designer.

He majored in science to attain his baccalaureate and also studied philosophy.

When he was a teenager he joined the group of the English theatre director Peter Brook, under whom he featured in 3 plays.

Alongside his studies he took lessons in piano and composing at the Ecole Normale de Musique in Paris, studying under Serge Petigirard (piano) and Max Deutsch (composing). Here he was awarded his first prize for composing. He also studied Harmony and Counterpoint with the composer Jeanne Richer.

A short time later he joined the acousmatic music class in the France's National Higher Conservatory for Music and Dance. There he discovered another way of composing music, based on the dematerialisation of the sound source (making music with computers, synthesizers and so on). This opened his mind to a new artistic landscape. The originality of his compositions comes from his taste for eclecticism, mixing genres, assembling textures and developing melody. He creates composite music that is both erudite, sensitive and accessible. His musical world encompasses classical music and trip hop, musique concrète and electronica.

In 1998 he set up the electro pop group Grand Popo Football Club (with Ariel Wizman) and in 2002 he created the group Rouge Rouge (with Jean Croc). Both groups went on to be associated with the 'French Touch' genre.

The success of his songs "Each Finger has an Attitude", "Men are not nice guys" and "L'Amour" earned him invitations to play in clubs and concert halls all over the world.

Making music for movies was a natural progression.

The music he composes for films can enhance viewers' experience while also conveying a classical and melodic sensitivity and introducing contemporary tones and emotions (electroacoustic sounds, musique concrète, musical design, etc.)



www.nicolaserrera.com

The deeply varied portfolio of films for which he has composed music, along with his unusual and international musical career, reflect his commitment to composing pieces that celebrate and embrace diversity.



WORKS

CINEMA

He has written music for more than 40 French and international films, including *Sleepless Night* by Frédéric Jardin, *Sticky Fingers (les doigts croches)* by the Quebecois film-maker Ken Scott, *Nocturna, the magic night* by Spain's Victor Maldonado and Adrian Garcia, *Me Two* by Nicolas & Bruno, and *The Butterfly* with Michel Serrault. In 2008 the success in China of the film *The Butterfly* (which was watched by more than 10 million people) led to a meeting with the Hong Kong director Benny Chan. This paved the way for him to work in Asian movies, as he composed the soundtracks for three of Chan's films – *The White Storm*, *Shaolin* and *Connected*.

TELEVISION

As with his work for the cinema, Errera wrote the music for fictional TV series such as *XIII*, the French-Canadian series adapted from the graphic novels by William Vance and Jean Van Hamme. He also wrote music for television movies for Alain Tasma, Xavier Durringer and many more.

THEATRE

In 2008 Errera met John Malkovich. He composed the music for two productions directed by the American, namely: *Good Canary* by Zach Helm, directed by John Malkovich in the Théâtre Comedia (awarded the 2008 Molière prize for best director), and, in 2012, *Dangerous Liaisons*, directed by John Malkovich in the Théâtre de l'Atelier in Paris.

ADVERTISING

In 2006 Errera met the photographer and director Jean-Baptiste Mondino, with whom he regularly collaborates on music for promotional films for prestigious brands (including Yves Saint Laurent Chanel, Givenchy and many more).

RADIO

In 1999 he met Jean-François Bizot, the founder of *Actuel* magazine and *Radio Nova*.

Since 2004 he has been producing and hosting a programme on Radio Nova entitled *Le Pudding* (every Sunday from 8pm).

This is a cultural show that takes the form of an open, wide-ranging conversation with a range of guests (philosophers, sociologists, writers, ethnologists, etc.), none of whom are trying to sell anything but all of whom have plenty of interesting things to say.

Awards

2014: Best Music Award - 12th Changchun China Film Festival- for the movie «*The White Storm*»

I- SELECTED FEATURE FILMS



THE WHITE STORM (2013)

A Hong Kong film by Benny Chan
Released in December 2013. Within the first week of coming out the film was a box-office hit in China, Hong Kong, Singapore and Thailand. (2nd highest grossing film in 2013 in Hong Kong. Asian box office: 51 millions \$). Selected in HK Asian Film and Roma Film Festival, 8 nominations for HK films awards 2014.

This impressive police action movie is very much in the mould of John Woo films (such as A Better Day)

The music I wrote for this film has two distinct vibes.

The first: Action, chases and fights. For these I decided to use a big orchestra, with lots of brass and percussion to give the images a forceful and dynamic impact.

The second: Emotion, fraternity and solitude. To convey this tone I tried to make an extremely simple and minimal split, using a piano, a small string orchestra and acoustic guitar.



SHAOLIN (2011)

A Hong Kong/China film by Benny Chan
with Andy Lau, Jackie Chan, Bingbing Fan...

It is a historical film set in China at the start of the 20th century.

A big-budget film. It is both an action movie and a drama. "This represented the second time I worked with Benny Chan. The director wanted the music to be the vision of a European composer mixed with Chinese tones. So I immersed myself passionately in Oriental harmonies. I discovered new instruments, especially the erhu (an extremely expressive string instrument, between a violin and a cello). I met a virtuoso performer, namely Guo Gan, who deployed his sensitivity to play several melodies that I had written for the film. The orchestration and colour of the music are a mixture of powerful percussions (skin, metal and wood), a 90-strong string section and solo instruments such as the erhu, pipa, flute (Shakuhachi) and the piano."

The film was released in January and February 2011. It was a box-office hit in China, Hong Kong, Singapore and Thailand. (box office : 65 millions \$)

NICOLAS ERRÈRA / COMPOSER



CONNECTED (2008)

A film by Benny Chan

Hong Kong remake of the American film « Cellular ». The story alternates moments of tension, investigation, and action, all quite spectacular, thanks to Benny Chan's technical skills. A mere shadowing episode turns into an apocalyptic get-away scene, right in the city center. Highly hectic sequences regularly scatter the story line, to end up in a breathless airport finale.

« I met Benny Chan through Mia Hsia of Warner HK. I wrote a dynamic piece of music, meant to express stress and suspense. I used every kind of percussions, electroacoustic sounds, a profusion of electric guitars, and an impressive brass section. The result is a strong impact of contemporary consonances

Box office: N°1 in HK when released in September 2008. Nominated for HK films awards 2009.

Sleepless Night / Nuit Blanche (2011)

A film by Frédéric Jardin

Released in November 2011. Sold in more than 30 countries (including the USA, where it was voted one of "The Best Indie Movies of 2012"

A cop relieves drug smugglers of a large bag of cocaine but his identity is uncovered during the operation. So the gangsters respond by taking his son hostage. Vincent is told to make the exchange - the bag for his son - in a huge mobster-run nightclub. He is about to embark on the longest night of his life – and possibly the last.



Extract from an interview with Nicolas Errèra about the music in "Sleepless Night" (source: cineserenade.com)
Frédéric Jardin has dreamed up a particular way of using music for this type of film. In this case he was eager to use it as a sort of uneven throbbing that would heighten the tension during Vincent's danger-laden mission. He was also adamant that there should be a different musical and sonic ambience for each place, which is why particularly dance scores were used to evoke the nightclub atmosphere, and, most importantly of all, a deep, almost palpable separation enhanced by orchestral or electronic scores.

Nicolas ERRERA: Roughly speaking I would say that the film is split into three facets. The first matches the action thriller aspect. I would say the second is related to the nightclub and the third denotes the father-son relationship. What I particularly enjoyed doing was inserting counterparts across all three aspects as it to weave in a link between the various parts. I did this by using a technique known as polyrhythm (several overlapping rhythms, each with a different tempo). This reinforces the notion of emotional confusion. For example, the nightclub scenes feature overdubbed music intended to raise the tension. Similarly, in some of the emotional scenes you can feel the action rhythm. This was the first time that I used polyrhythm so it was a new form of music for me. And I must admit that the fact that the polyrhythm went extremely well with the images made it all the more exciting for me.

What are the characteristics of the opening titles sequence, where the music is rather obsessive and atmospheric?
Nicolas ERRERA: The main characteristic comes from the fact that I worked with a single note. The pitch of the note varies slightly, from a quarter tone to a semitone. That generates a music that, as you say, evokes obsession, extreme single-mindedness and anxiety. To achieve this I insisted that violins were played in a range of different ways and then I reworked these to get them playing in a variety of pitches.

Could you tell us about the score relating to the father-son relationship, which is notable for its slowness and the piano number?

Nicolas ERRERA: It is a paternal score. It represents that strong bond between a parent who is not around often enough and a son seeking his father's affection. Because it is during this hellish night is that the father shows his son how much he loves him. He shows it through his deeds rather than words, by keeping up with the action to the end. The son comes to realise the love his father has for him. So the music comes across as gentle and sensitive. But I tried to avoid being soppy, even if I used a big string section comprising 60 musicians, I arranged these stings in a simple way so as to put the emphasis on long chords. As for the piano, it starts with a melody inspired from a prelude by Bach. The score is heard at the end of the film (when the son takes his father to the hospital) and is intended to generate an emotional climax. The chaos subsides to give way to a simple, unstressed emotion that I tried to transmit through this music.



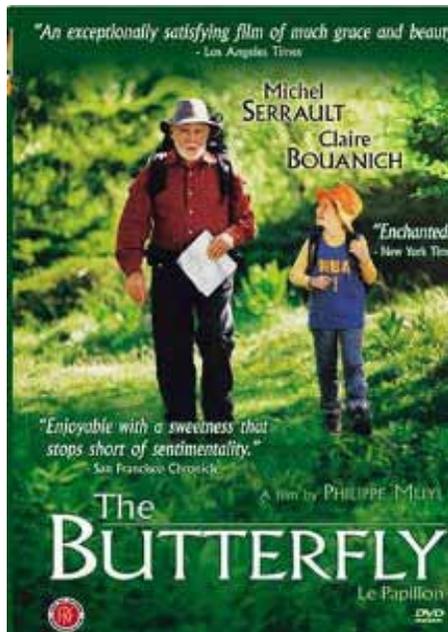
THE LOOKOUT / Le Guetteur (2012)

A film by Michele Placido

with Mathieu Kassovitz and Daniel Auteuil

Following in the footsteps of the films of Jean Pierre Melville, this police movie tells the story of a police chief (Daniel Auteuil) who is about to arrest a gang of bank robbers when a sniper hiding on the rooftops (Mathieu Kassovitz) single-handedly wipes out an army of cops to enable his accomplices to make their get-away. "What I sought to do when I wrote the music for The Lookout was to immerse myself in the audio and musical world, which is one that I particularly like and is similar to the one in Jean Pierre Melville films, using contemporary sounds (simple, haunting melodies atmospheric music). This music harks back to the Samurai remixes that I did several years ago for the re-release of the original music for the film "Le Samourai".





The Butterfly /Le Papillon

A film by Philippe Muyl (2002.)

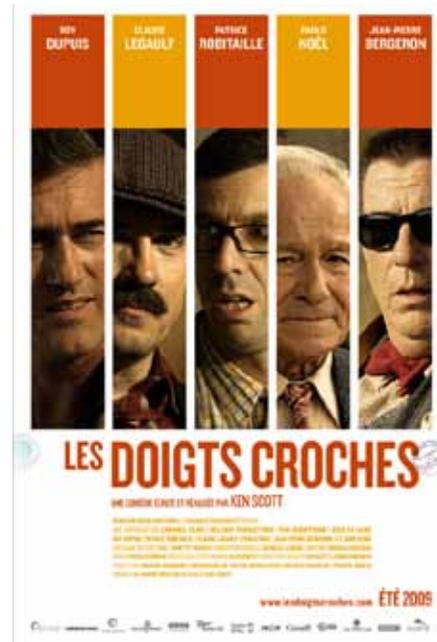
A refreshing and touching story, telling the friendship of a grumpy old man, played by Michel Serrault, and a charming young lady in search of affection.

The music is composed of several melodious themes for piano and orchestra. It conveys the growing love between two characters sharing the same loneliness.

It also underlines the presence of the Vercors mountains, which play such an important part in the action.

This piece of music outlived the film. It is often played by classical orchestras who wish to bring film and classical music together

Huge success (over a million tickets sold in France and 10 million in China.)



Sticky Fingers / Les doigts croches

A film by the Québécois screenwriter Ken Scott (2009)

As in "The Grand Seduction" (winner of the Audience Award at the 2004 Sundance Film Festival), Ken Scott serves up a very human humour.

Charles gets his old criminal buddies together to pull off the "heist of the century". But on the night of the robbery the police show up and the gang quickly have to switch to Plan B: they will all let themselves get caught except for one of them, who will get away with the 2 million dollars. When the rest of the robbers are released from prison they are stunned to find that they will only get their cut off the swag if they met two conditions: they walk the 830 kilometres of the Way of St James and, to top it all, they must show that they have changed. For the first time in their lives these dyed-in-the-wool delinquents must make a genuine effort to become honest citizens.

"The original music is all about the 1960s. The clarinet is the main instrument in the film. I composed several cues that give the film a 60s feel while keeping a modern touch in the musical writing."

The film was released in Quebec in the summer of 2009. It was the second-highest grossing film of the year in Quebec.



ME TWO /

La Personne aux 2 Personnes

A film by Bruno & Nicolas (2008)

An ex- pop star of the eighties (Gilles Gabriel) dies in a car crash ; his mind migrates into the head of the injured pedestrian (Ranu) ...Condemned to total promiscuity, they will have to tame and surprise each other,to open out...and live together in the same body.

The musician's job was to create a specific universe for Ranu, the film's main character (an accountant with Cogip). A simple, unobtrusive inner music, full of references to the eighties.

Together with the film directors and Alain Chabat, we also created a world for Gilles Gabriel. We wrote him a song, « Flou de toi », and shot a video clip.

Gilles Gabriel's Myspace and Facebook drew an impressive number of fans, over a million hits.



Nocturna

A spanish animation film by Adrian Garcia and Victor Madonado (2007)

« One is attracted by the Crystal clear sonorities escaping from the night. Here we are confronted with darkness, with another world awakening while all is asleep. Will Tim's unexpected appearance in this new dimension, and his encounters during his search, give him the strength to master his fear of the dark ?

Nocturna relies on an array of strings, from which slips flutes and harps giving a fantastic texture to this nursery tale. One is immediately subdued and hooked by the catchy melody. If Nicolas Errera uses his music to outline Nocturna's atmosphere, the latter often fools about the sound structure, to perfectly mingle with the film. Gloominess is also tangible through the flawless moderation of sober violins. Nocturna's score gets away from traditional codes to preserve a true personality, allowing music lovers to immediately grasp this exciting film. » dvdrama

Selected at the Venice Mostra and the Toronto Festival 2008..

Award: « Goya » for best animation film 2008.

2- TV SERIES

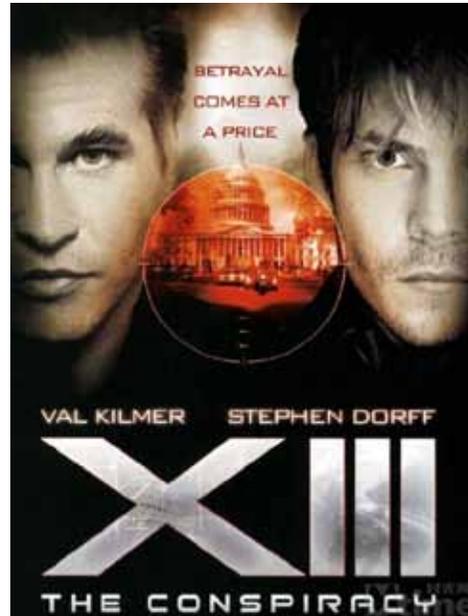
XIII (2008)

A four-part series directed by the US director Duane Clark.

Adapted from the cult Belgian graphic novel by William Vance, Jean Giraud and Jean Van Hamme. With Val Kilmer and Stephen Dorff.

The story begins when the first female president of the United States is gunned down by a sniper while giving her Veterans' Day speech. Three months later a wounded man is found in a forest and the only clue to his identity is the "XIII" tattoo on his neck. The music used suits both action and the complex emotions of XIII, a man who has lost his memory, feels vulnerable and is searching for his identity. Broadcast on Canal + (highest ever viewing figures on Canal Plus when shown).

Broadcast at prime time on NBC (USA) and 52 other countries.



XIII et XIII.2 (The S eries)

(2011-2012)

A 26-part series directed by Roger Avary, Duane Clark, Adapted from the cult Belgian graphic novel by Vance, Jean Giraud and Jean Van Hamme.

With Stuart Townsend and Aisha Tyler Produced by Europacorp Tv (Luc Besson)

After losing his memory and identity, XIII has now lost his freedom. Despite heroically saving his country by foiling the plot against it, his only reward was incarceration - in one of those secret CIA prisons where inmates are left to languish, forgotten by everyone.

«At the start of the project I imagined what it would be like to be XIII. Strangely, I pictured a huge cloud of electrons that, as the episodes went by, began to develop electricity and magnetism and eventually came together to form a single whole. I tried to convey this vision through music. Destruction-restructuring. To do this I used a lot of sounds and textures that could be considered related to Music Sound Design. That allowed me to evoke the distorted reality that XIII felt deep within himself. XIII is haunted by his past. To intensify this feeling, I used simple piano melodies (very minimalistic piano). For the action scenes I used powerful percussion mixed with organic sounds to give the scenes maximum impact».

Broadcast on Canal + (France) and Showcase (Canada) from April to May 2011 (best score on Canal Plus for the 18-39 year-old segment)

NICOLAS ERR ERA / COMPOSER



Alias Caracalla (2013)

A two-part series by Alain Tasma, broadcast on France Tv and Arte. This film is based on the book by Daniel Cordier, who was Jean Moulin's secretary.

To give a fresh feel to his well-worn subject, the director Alain Tasma rightly wanted to accentuate rhythm, energy and youthful vivacity in the visual themes. "Remember that Daniel Cordier was only 19 and a half when he pitched up in London in 1940". Alias Caracalla stood out thanks amid the Resistance by taking a particularly bold stance: never showing a German soldier in the occupied France of 1942-43. "That reflects the principle governing Jacques Tourneur's fantasy films in Hollywood," explains Alain Tasma. The soundtrack was under the artistic direction of Alan Tasma. The soundtrack throws off beyond the musical codes of the 1940s. It is timeless and blends acoustic and electronic textures to transmit the state-of-mind of the characters and create a tension that permeates all the films.



GRAND POPO FOOTBALL CLUB

Group founded in 2000 with Ariel Wizman

“On paper Grand Popo Football Club (the first part of the name is a coastal village in Benin) seems the ideal team, the sort that every coach worth his salt dreams of having: an impenetrable defence and immaculate technique lay a platform on which tricky and incisive attackers can show off their skills. The first album contains natural Jobi Joba extracts that, as the name suggests, thrill the eyes (thanks to the superb cover art) and the ears. A blast of electro-pock (a contraction of pop and rock) in which the tight harmonic and rhythmic structures sculpted by the former student of the National Conservatory in Paris – Errera – are embroidered with the musical obsessions of the versatile Swiss DJ and soundsmith, Ariel Wizman: ranging from Arab and Andalusian music to disco, movie soundtracks, old school hip hop and house. The tracks invoke dominant icons, who can be both respected and reviled through testimonies that cavort through the album like devils just sprung from their box. Influences are held up, like Giorgio Moroder, who is sampled on “Each Finger Has an Attitude”, or shot down, as in “One More Song on the Market”. Traces of Camarón are mischievously slipped in here and there, while Grand Popo pay tribute to Jacno in “La Poésie, c’est fini” before performing a duo with Sparks.”

source: *Les Inrocks*



After tasting great success with their first album, “SHAMPOO VICTIMS”, featuring the hit single “Men are not nice guys” (No1 in Australia, Top 10 in England), Grand Popo Football Club are back with a new electro pop album, “VENOM IN THE GRASS”, featuring nods to disco, Italian music, rock, synthpop, cosmic rock and more.

A number of sabbatical years explains the long and miraculous gap between Grand Popo Football Club’s two albums. Years of fallow during which Nicolas Errera and Ariel Wizman were snowed under : going over instructions manuals, bowling with eggs, frantic parlour games, Hollywood weddings, debating with hairdressers, refreshing laughs, and needless to say, daily long telephone chats on various subjects, boosting their friendship. After having refound the road to the studio, the joint excitement of giving birth to new melodies remained intact. Ariel Wizman having raised his skills and magic over decks, and Nicolas Errera confirmed his liking for precise composition inherited from the Gods of classics and film music, it became obvious that those two had never parted.

The result is a record which like any good music, does not gain by being classified. Enough to know, that they suffered no limits, and that as in opus one, the monotony that so easily escapes from electronic music programmes was avoided. They tell of this growing self-love which prevents many people from having real pleasure (“My Territory”), this lovely frailty of post-adolescence which is so hard to abandon (“Style”), of those stabbing shadows fighting each other in the depth of our Psyche, of girls, of those people who pretend to be bored, and finally are bored (“Fake to Fake Party”)



ROUGE ROUGE

Group founded in 2002 with Jean Croc

In the first album, « Ce soir après diner », one can find the song « l’Amour », which became a reference in Lounge Music. This piece has been played around the world in many fashion shows. (Christian Lacroix, Chanel, Comme des garçons...) It has been synchronized for TV commercials in over 20 countries. (Sony Japan, Mercedes USA, Nestlé Russia.) It has also been selected as leading title for Hôtel Costes’ compilations.



ROUGEROUGE
ce soir, après diner

Il est qui français, Rouge Rouge n'est ni un parfum, ni un vin nouveau, mais le rendez-vous de deux artistes du son plongés dans l'éclectisme du temps.

C'est cela du rouge, il y a le DJ, le musicien dans l'âme, l'amateur sans limites des marches harmoniques... Jean Croc, directeur de 45 bars parisiens, il connaît le jeu de la table comme le schéma tactique des alliances abstraites. D'une face il, « ce je-ne-sais-quoi de amoureux et attaché de ce qui est passé à côté. Peut-être à côté de son époque, mais le plus souvent... À côté de lui ! » C'est un bonhomme, il lui raconte l'histoire de ses musiques couronnées sur les crêtes de Radio, dans l'air et les lieux dits « de fête ». Il aime aussi parler de sa personne lors de festifs et d'albums. Il affiche chez lui, belle à s'y reprendre l'Ordonne sur les disques du jour de l'électro. Jean-Jacques Perrey.

De l'autre côté du rouge, il y a le compositeur, le musicien dans les faits et gestes. l'incarné sans limites des marches harmoniques. Nicolas Errera, 36 disques publiés parait bien représenté, vu de la branche, 90 cm d'une dizaine de votre discographie... de Grand Popo Football Club, en passant par Orange Club, quand il ne fait pas chanter Michel Sardou pour le B.O. de « La Poupée ». Son essence musicale a été développée au conservatoire de Paris, où il a appris le piano et l'harmonie. Plus il y a un regard de classe à effet 78 soude tout les sens (Steve Cook) pour les variations Goldberg de Bach, afin de passer à l'essentiel. C'est joué, en matière de musique, il n'est pas un peu laid, du classique, en passant par les musiques de film, à l'électro. « A l'exception du jazz rock », et de ses improvisations éclectiques « précises-à-à. On n'en attend pas moins de lui.

Petit conseil : dans la belle cravate de vos enfants de Saint Germain des Prés, éventuellement un petit déjeuné, saisi à l'aide du rythme exotique. La répétition érudite de la musique électronique les soustra à la répression au-dessus du jardin. « Car à l'intérieur de la répétition, il y a la syntaxe, ce qui les Anglo-Saxons nomment le groove. »

Nous y voilà.

Entre le DJ et le compositeur, une poignée de main survenue en 31 décembre à tout découvert. Évident, du nez devant de créer une musique plus, plus, plus, française, française, française, et même. La collection de Jean Croc a donné l'inspiration initiale à Nicolas. « Les paroles doivent être hautes à la chanson, une direction musicale. À partir de là, je commence à les développer, et à composer. Au final, un recueil de 12 « Indes musicales », format hybride de chansons aux apparences érudites. « Il y a des étapes préliminaires et des entrées chantées, des parties de suspensions, parties de conclusions. »

Dans cette approche musicale, jamais d'abandon, de débâcle d'effets de voix ou de sentiments : la séquence classique de Nicolas l'incite à développer, et se passer pour. Maurice et John Barry le poussent à l'arrière, il joue la référence et braille les parties. Du coup, il est quasiment impossible de retrouver les thèmes d'origine. Musicalement est redécouverte dans « L'Amour », Jean-Paul Serrano s'exprime magistralement dans « Toccata » et Philippe Saez (Rouge) son 120 musicien de film) habilement revisité dans « La Malle ». D'autres voix, marchandes et amoureuses, (Peggy Herrewéke, Kitty Devlin, Paula Torres, Marc Thévoz) ont permis de libérer la sensibilité. Une œuvre qui rappelle dans le genre de Nicolas Errera et Jean Croc, « Une construction de l'album, qui n'est devenue petit à petit, état de faire jouer les instruments amoncelés, de la femme s'adressant à l'homme. Ça ça aussi des perspectives beaucoup plus larges que l'homme et l'amour, l'amour, l'amour. »

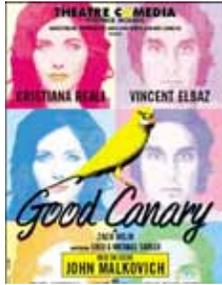
Sandra Salazar

4 - OTHER MUSICS...

FOR THE THEATER

GOOD CANARY

play by
ZACH HELM
directed by
JOHN
MALKOVICH



John Malkovich & Nicolas Errera during rehearsals

Annie is young and beautiful, unpredictable and fascinating. Jacques is fast, elegant, and madly in love with her. She, addicted to amphetamines, blows hot and cold, switching from sweetness to anger, from discretion to scandal.

« One aspect of the music evokes Annie's ill-being and loneliness. Accordingly, I composed a simple piano melody, using different variations to follow the action. In other moments, during the couple's quarrel, reference is made to cartoon music. Which induces a dynamic, strange, and hallucinatory atmosphere. Likewise, the party scene is completely psychedelic. The music is both a combination of club music with an intoxicating beat and an hypnotic music which unveils parallel worlds.

Praised by the critic, and the public. « Molière Award » for best direction in 2008.

« Globe de cristal » for best play in 2007

LES LIAISONS DANGEREUSES

a play by
CHODERLOS DE LACLOS
adapted
CHRISTOPHER HAMPTON
directed by
JOHN MALKOVICH

«Nicolas Errera is a composer and musician whom I have had the great pleasure to have worked with twice over the past few years. He composed and or arranged two scores for plays I directed in Paris. The Good Canary in 2007 and Les Liaisons Dangereuses in 2012. The Good Canary soundtrack is an original score, mostly solo piano, which was greatly remarked upon and appreciated both during the run in Paris, and later in Mexico. The music for Les Liaisons Dangereuses is mostly based on pieces by Bach, Handel and Mozart, and is the perfect accompaniment to this brutal, tragic and sadly amusing play. Nicolas works alone, with great precision and devoid of fuss or pretention. I consider him the perfect collaborator, refined, soulful, and with a comprehensive grasp of musical and dramatic structure. The last few days I have been in sunny Los Angeles, where valet parking is often the norm. Three times in the past four days when I reclaimed my car, the person returning the car to me has asked me what disc was playing on the stereo. All three times it was music by Nicolas. Valet parkers hear a lot of music.»

John Malkovich / February 25th, 2012/Hollywood, California.

The premiere took place in the Théâtre de l'Atelier (Paris) on 12 January 2012.

The play toured France and the United States (Washington and New York) in 2013.

NICOLAS ERRÈRA / COMPOSER

John Malkovich
met en scène

les liaisons dangereuses

D'après Choderlos de Laclos
Adaptation pour le théâtre Christopher Hampton
Adaptation originale et scénario de Fanette Barraya
avec Pierre-François L'imbosch, Mina Ly, Christophe Grell, Nicolas Errera, François Rostaing

A suivre sur:
www.theatre-atelier.com
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Avec
Sophie Barjac
Rosa Bursztein
Jina Djemba
LazareHerson-Macarel
Mabô Kouyaté
Yannik Landrein
Pauline Moulène
Julie Moullet
Lola Naymark

avec le soutien de
Mairie de Paris
Mairie de France
Mairie de Paris

Expérimental

La Rue

A silent movie by Karl Grüne.(1926)

« Nicolas Errera worked from a silent movie of the twenties. La Rue, a black and white film by the German director Karl Grüne, which also inspired Martin Scorsese for « After Hours. », tells the story of a quiet and happily married bourgeois, who looks out the window, and catches sight of a prostitute walking up and down the pavement. While the film is being screened, Nicola Errera, seated behind his machines, plays live his own partition. Specialized in both electronic and symphonic music, this artist has written many film scores. Of strict classical formation, he found in electronics an ultra contemporary register, which meets with his inclination for modernity without having to deny his former education. On the contrary, his great talent is to unite musical worlds. He proposes a kind of vast and total epic in which eye and ear meet together. Stunning encounter between the new and the old, with a music both epic and intimate, that seeks to capture and then hand back the director's intention, thus making up for the absence of words, and creating an unexpected emotion. » *Telerama*



MUSIC FOR TV COMMERCIALS (SELECTION)

Chanel

« Rouge coco » by Vanessa Paradis
Directed by Jean Baptiste Mondino.



Yves Saint-Laurent

Perfume «La Parisienne»
Directed by Jean Baptiste Mondino



Givenchy

Perfume « Absolutely Irrésistible »
Directed by Jean Baptiste Mondino.



Armani Perfume for men
«Armani code»



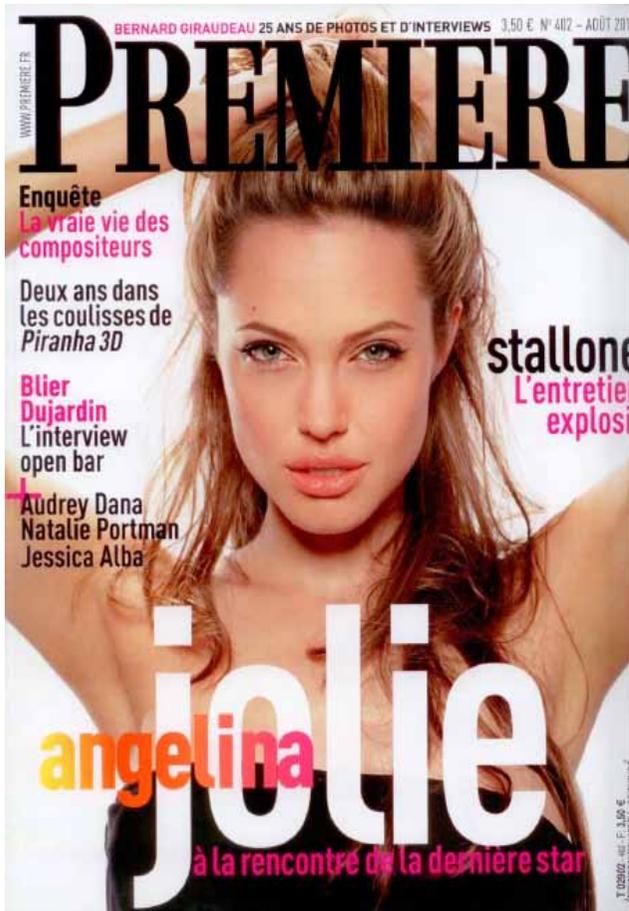
Yves Saint Laurent

Perfume «Cinéma»
Directed by Jean Baptiste Mondino.



Mercedes «CLK-Class» USA
Evian...

PREMIERE MAGAZINE

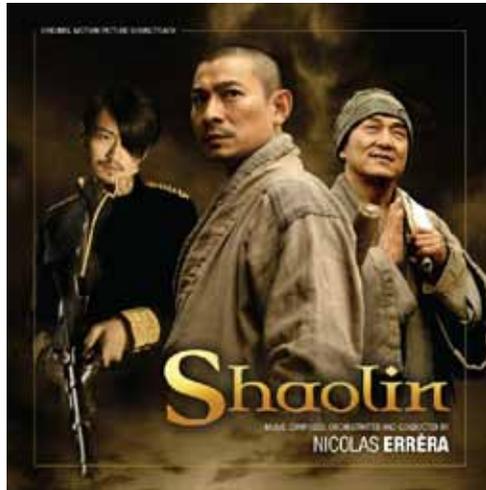


You know the adage: the best soundtracks are the ones you don't notice. But that certainly does not apply when it comes to Bruno Coulais, Alexandre Desplat, Jean-Michel Bernard, Gabriel Yared and Nicolas Errera, composers who, each in their own style, give movies a tuneful texture like no others. The following five portraits will help you appreciate their music even more.

THE FREE ELECTRON - NICOLAS ERRERA

By day he is a soundtrack composer, by night he, along with Ariel Wizman, is half of the electro duo Grand Popo Football Club – and Nicolas Errera revels in this double life. “I am lucky enough to straddle two schools of music – electronic and symphonic,” explains the musician. “Thanks partially to advances in technology, electronic music has become an alternative to orchestral pieces. This twin culture gives a richness to my work, particularly as there is a growing demand for composite music, which offers a wide range of textures.” Nevertheless, clichés are not easily shaken off. “People tend to pigeonhole electro as an alien, cold style,” says Errera. “They confuse it with techno. But the opposite is true. Electro offers vast scope for exploration and creativity. There is such a huge mine of musical databases ... I consider the software designers to be a little like modern-day luthiers.” That is not so say that Errera sees himself as a prophet. “Maurice Jarre’s groundbreaking work in electronic experimentation is not well known,” he points out. “Jarre’s scores used to complement films while at the same time allowing him to develop innovative personal compositions, as he did for L’Année de tous les Dangers.

Nicolas Errera’s world is highly distinct yet always open to other influences. Having written the soundtracks for several musicals, he highlights how hard it is to maintain elegance and avoid lapsing into formulaic “quack quack music”. Whatever he is working on, what always inspires him is the picture he seeks to project. “The composer’s goal is to capture what is invisible, to translate what is not seen on the screen without betraying the director,” he says. As for his relationship with film-makers, he does not view their final cuts to be infringements on his artistic freedom. “Sometimes the egos involved mean the creative process is not shared equally,” he admits. “Roles are more clearly defined abroad. The relationship is different on my latest film, Shaolin by Benny Chan, featuring Andy Lau and Jacky Chan. They say what they are looking for and we try to come up with something that appeals to all our sensitivities. That means that when the final composition is presented they are not going to go through it note by note. If the humour or emotion suits them, they will accept it as a whole.”



Shaolin

Music Composed, Orchestrated And Conducted By Nicolas Errera (MovieScore Media MSM 11018 18 Tracks - Running Time: 45:44)

Shaolin which has recently been released either theatrically or on DVD worldwide stars Andy Lau, Bingbing Fan and legendary action star Jackie Chan in a story about love, honor and courage that takes place during the early years of the republic when China had been plunged into chaos as feuding warlords battled to expand their power and their lands. The venerated Shaolin Temple throws open its doors to the wounded. Young army leader Hao Jie is forced to repent when the shock betrayal of his sworn brother Huo Lung wipes out his whole family. Hao Jie seeks refuge at the Shaolin Temple, where he has the chance to learn Shaolin's powerful martial arts from the crazy monk Wu Dao and find inner peace. Hao brings his army to besiege Shaolin and the peace-loving monks are forced to take up arms to protect the refugees and their beloved temple.

Writing the music for this film is a composer I personally had never heard of named Nicolas Errera and according to his bio had scored over forty French and International Films including The Butterfly, Cravate Club, The Over-Eater, Nocturna, Me Two, Sticky Fingers, Connected and XIII the series. Errera's music is surprisingly engaging and much in keeping with other solid works of the genre like Crouching Tiger, Hidden Dragon, House of Flying Daggers, Fearless and Curse of the Golden Flower. The score substantially ethnic in its overall scope with the use of Chinese instrumentation (erhu, flutes, percussion) but it is totally engaging and if you're a fan of the other scores I've mentioned, there's no doubt you'll like this score too.

The album opens with the «Opening Titles» which sets up the score's central theme which is very low key with some wonderful piano and flute solos. There's plenty of rhythmic action starting with the track «Evil» which establishes another theme with aggressive percussion hits. «Cao Man» with some really hard driving percussive beats with lots of hammering wood drums which are actually quite catchy, «Monks In Training» which is a little bit of an anthem of sorts with uplifting flutes and would return in another variation in «Encouragements», with soaring string work that has a feeling of Bill Conti's «Gotta Fly Now» in it and that's a great thing. «The Soldiers Attack» is another fun and exciting track with aggressive string work and the major highlight of the album and score which is «The Duel» which is a slow and progressive track for lush strings and cello solos that just gradually builds up to a warm climax and is similar to the theme heard in the reflective «The Little Girl», which is a great track onto itself with its pure melancholy at times as well as «Life Goes On», which is a variation of this lovely theme. The album's final track «Epilogue» is quite a lovely and gentle sounding track that is written in such a romantic vein that it does make you think of Tan Dun's score for Crouching Tiger, Hidden Dragon a little bit and it is a great example to use as a template. It is a highly original work however and a brilliant track the Errera has pulled off.

MovieScore's album is a surprising one in that it doesn't wear you down and it isn't redundant of the tracks they've chosen that make this a surprisingly solid and fluid listen. I was pleasantly surprised by this score in all honesty and I'm very glad I was able to review it because it has to be one of MovieScore's best releases and one that really shouldn't be overlooked. The score is amazingly lush and a really melodic, thoughtful work that should be discovered by not only those who liked the Crouching Tiger or House of Flying Daggers, but in general. It is really well done and should be commended for this effort as a well.

Shaolin is a surprisingly engaging, powerful and enthralling score by a newcomer here in the U.S. that we should be hearing more and more from in years to come. Highly recommended.

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Shaolin is a surprisingly engaging, powerful and enthralling score by a newcomer here in the U.S. that we should be hearing more and more from in years to come. Highly recommended.

TEXT BY JOHN MALKOVICH



Nicolas Errera is a composer and musician whom I have had the great pleasure to have worked with twice over the past few years.

He composed and or arranged two scores for plays I directed in Paris. The Good Canary in 2007 and Les Liaisons Dangereuses in 2012. The Good Canary soundtrack is an original score, mostly solo piano, which was greatly remarked upon and appreciated both during the run in Paris, and later in Mexico. The music for Les Liaisons Dangereuses is mostly based on pieces by Bach, Handel and Mozart, and is the perfect accompaniment to this brutal, tragic and sadly amusing play.

Nicolas works alone, with great precision and devoid of fuss or pretention. I consider him the perfect collaborator, refined, soulful, and with a comprehensive grasp of musical and dramatic structure.

The last few days I have been in sunny Los Angeles, where valet parking is often the norm. Three times in the past four days when I reclaimed my car, the person returning the car to me has asked me what disc was playing on the stereo. All three times it was music by Nicolas. Valet parkers hear a lot of music.

John Malkovich/ February 25th, 2012/Hollywood, California.

TEXT BY JEAN- BAPTISTE MONDINO



I've been working with combinations of image and sound for over thirty years, making numerous music videos (for Bowie, Prince, Madonna, Bjork and many more) as well as adverts for fashion and fragrance houses (JP Gaultier, YSL, Dior, Dolce Gabbana, Calvin Klein among others)... In recent years the changing role of music in our society has been very striking; interest in music has grown exponentially and tastes are much more complex, people expect new sounds, emotions and ambiances. It's not enough these days just to stick some ancient hit on an advert - and no-one chooses their clothes to reflect their favourite music style any more. Nowadays everything is open, demanding more from us creatively, and that's a good thing... On a number of projects, (Chanel, YSL, Cacharel, etc...) I have used a range of different music styles, and in Nicolas Errera I have found the complete composer. Talented and intelligent, he has created and composed some highly sophisticated and diverse pieces... With his deep understanding of music, his classical training, his enjoyment and interest in the new music technologies, he can equally well write for a full orchestra or jazz brass section (and conduct them) or compose and perform electronically.... my perfect collaborator !!!!

JB Mondino, Paris 15 February 2014

BAND PRESS CLIPPING...

GRAND POPO FOOTBALL CLUB
Shampoo Victims
 (2004, BMG)

Disco-tastic pop from France

Grand Popo Football Club are named after a soccer team that doesn't exist and have a passion for song titles like 'Arab Shura'. Little surprise, then, that their album sounds like it's wacked off its skull on fizzy candy.

This is a riot of bendy basslines, warped vocals and '80s pop stylings. It works best on the pulsating time-warp of 'One More Song On The Market' and the disco-fied piano grooves of 'Men Are Not Nice Guys'. A sense of fun charges around this record with a pack of DayGlo crayons and this inevitably has haphazard results ('Yo Quiero Más Dinero' sounds like your worst synthpop nightmare auditioning for the presenter's spot on Eurotrash). But when GFPC hit the target so regularly you'd be fearless not to forgive them a few own goals.

Tim Jonze

CRAIG MICHOLLS

7

THE FACE

king

Grand Popo Football Club Shampoo Victims (BMG)

Named after a non-existent football team from Benin, Ariel Wizman and Nicolas Errera are French DJs/producers best known in the UK so far for the Giorgio Moroder-sampling single 'Each Finger Has An Attitude'. Every dance act these days seems to contain a classically trained musician and Grand Popo are no exception: Nicolas trained at the Paris Conservatory. A collaboration with Sparks yields two neatly odd tracks, the Serge Gainsborough-esque 'La Nuit Est Là' and oddball 'Yo Quinero Mas Dinero', but 'Men Are Not Nice Guys' is the obvious stand-out

pop

NAOMI WATTS / THE WHITE STRIPES / SEX-CRAZED GOTHs
SEN GREEN / IVAN RACHEL WOOD / DANNII MINOGUE

VOGUE
 N° 881

GRAND POPO FOOTBALL CLUB Shampoo Victims (BMG)

Benin, Afrique, musique, jeunesse, jeunesse, jeunesse...
 Avec une histoire d'origine, une histoire d'origine, une histoire d'origine...
 Le grand change de l'industrie, les Grand Popo Football Club, le duo afro-brésilien...
 Nicolas Errera, compositeur, compositeur, compositeur...
 qui est le meilleur, meilleur de tous les meilleurs...
 Le monde est à toi, ce monde est à toi... Grand Popo Football Club, Sen, Laet, Nicolas Errera, N. E. Photo Jean Baptiste Mondino