

Isabelle Duthoit
6 th of December 1970
musician
clarinet and voice

Qualifications

1989: first prize of clarinet at the Conservatoire National Regional Tours
1990: first prize of clarinet at the Conservatoire National Regional de Paris
1995: DESM, Graduate Diploma of Music CNSMD Lyon
1997: the Certificate of Aptitude

1997: Appointed professor of clarinet and improvisation at the Conservatoire à Rayonnement Département d'Evry (Essonne)

1995 - 2004: co-director of the festival **Fruits de Mhère**, les champs de l'improvisation with Jacques Di Donato - international festival of artistic creation in rural area

2008: winner at **Villa Kujoyama** in Kyoto Japan,
she lives and works her voice project for 8 months, she studies
- The Otsuzumi, Noh drum with Taniguchi sensei,
- The Gidayu, art of reciting the bunraku theater, puppet theater with Sakiho sensei,
- Iaido the art of drawing the sword with sensei Yamakoshi,

Contemporary Music

During his musical career she turned early to contemporary music
Met composers, Georges Aperghis, Vinko Globokar, Daniel D'Adamo, Klaus Huber, Pierre Jodlowsky, Gilbert Amy, Claire Melanie Sinhuber, Francesco Filidei ,Raphael Cendo , Jennifer Walshe, Antony Patheras...
interprets the repertoire as Luciano Berio, Pierre Boulez, Salvatore Sciarrino , Giacinto Scelsi, Iannis Xenakis, Olivier Messiaen, Helmut Lachenman ...

Improvised music

She finds her way in the world of free improvisation
She plays with Franz Hautzinger, **NYX** (Sophie Agnel, Angelica Castello) , **Where is the sun** (martin Tetrault/ Dieb13/ Franz Hautzinger) , **Uruk** (Hamid Drake, Michael Zerang, Franz Hautzinger) , **IKI** (Anthony Iaguerre) , Soizic Lebrat, Yuko Oshima , Christof Kurzman, with **l'ensemble]h[iatus** (written and improvised music), with **Système Friche** « Le chant des pistes » de Cacher Charles et Jacques Di Donato

She created **Bouge** (Luc Ex/ Johannes Bauer) **Triolid** (David Chiesa , Laurent Dailleau) , **Rose and Stomach** (Jacques Di Donato, Xavier Charles Xavier and Tim

Hodgkinson), **4 Walls + 2** (Phil Minton, Luc Ex, Michael Vatcher Veryan Weston). She was the singer in the experimental rock band **Fogo** .Played with Jacques Demierre, Jacques Di Donato, Bertrand Gauguet, Daunik Lazro , Phil Minton, John Tilbury, Keiji Haino, Michel Doneda ... **Sol 12**, with the **Poet Congress** of Franz Hautzinger ,

Music & Theater

Compose the music for **la chair de l'homme** of V. Novarina by **Cie Tsara.**,

Compose with Jacques Di Donato the music of **L'ogre et la poupée** of Daniel Lemahieux by **Cie Francois Lazaro**

Creates **Blanc** music and video entertainment scenery around Japan with Jacques Demierre and Alexander Simon

Compose the music for **Hic Sunt Leones** of Stéphane Olry **La Revue Eclair**

Compose the music for the choreographic piece **Go Go Go said the bird** and **Animaux de Béances** by Cie Li (Luo)

Festivals

Music Unlimited Wels , Konfrontation Nickelsdorf, Ulrichberger Kaleidophone Ulrichberg, Saalfelden Jazz Saalfelden, Artact's St Johann In Tyrol Autriche Son d'hiver Paris, , Météo Mulhouse, Musique Action Nancy, Europa Jazz Festival Le Mans, Jazz en Franche Comté, Besançon, Densité Fresne en Wouevre, Jazz d'or Strasbourg, France ... Archipel Genève, FMP Berlin, Banlieues Bleues Paris, Uzeste Musical, Musiques en scènes, Lyon, Total Meeting Tours, Sonic Circuit Washington, Jazz Budapest festival, Sibiu festival,, Roaring hooves festival Mongolia HIFA Harare Zimbabwe,glatt und verkehrt Krems, FIMAV Victoriaville Quebec , Soundout Canberra Australie, Edge Audible Festival Perth Australie November Music, Hertogenbosch , Huddersfield Music Festival

Voice

Solo of Isabelle Duthoit.

A "cult" artist whom I had heard about for ages without ever having seen her; one of those musicians I love and who come and go between scholarly circles (she is also one of the leading clarinetists of the so-called "contemporary" scene) and "improvised" scenes with equal talent. She stands there, filiform and chic in her elegantly eccentric dress that makes her look like a fairy, centered, centered. No microphone is screen between her and us.

But where does the voice of Isabelle Duthoit exactly escape? Is it belly, throat? Is it possible that vocal cords can produce such sounds, that a body is capable of emitting such superhuman raucousness - without amplification? It was believed to have heard everything but no: Isabelle Duthoit still manages to open up radically new horizons, to unleash other elements. We had heard the water, we had heard the fire: there is something at once mineral, terrestrial and woody in the sounds and situations it unfolds before our eyes, joining the gesture to the non-speech - At that moment I am on the side of the stage, I look in profile and I seem to see dance as much as

calligraphy or Japanese theater. It is an uninterrupted vocal fireworks always subject to a telluric breath, deep, unique master of work of dramaturgy, which literally takes you to the guts. Also amaze this mastery, this total control of vocal means, this quasi-oriental discipline: Isabelle Duthoit seems able to do everything, supernatural presence and deeply natural. His concert leaves a voice without voice that seems to have stopped breathing with her.

David Sanson

Concrete voice, First voice

The voice seems to be one of the sounds we all heard first: the everyday voice that expresses, comments, speaks, chatters and sometimes screams, then the voice that sings or sings. The voice seems preponderant in what we wish or are able to hear because it conveys information to understand, it seems inseparable from language and language. By dint of hearing our mother tongue, we undoubtedly reduce our curiosity to hear beyond the message to be treated to discover the very matter of the voice, its texture, its inflections, its articulations, its color, etc.

However, the fact that there are so many languages on Earth should put us in the spotlight on the extraordinary sound possibilities that the voice is capable of, not to mention the vocal games in some traditions where it is an instrument whose feats never cease to amaze us.

Listen to Isabelle Duthoit is to experience a voice that says nothing but that updates the first feelings related to the sound, the intimacy of sound and that we perceive more by our skin than by our ears . Forget the chant and the ritornello, forget the bel canto and find the singular truth of the breath, the rustle, the whisper and the cry that invite us to a musical exploration much more mineral than air. Isabelle Duthoit, clarinetist by training, first developed her vocal art as an autodidact, before studying those of the Japanese Noh and Bunraku theater in Kyoto. It is a little to say that it draws a moving intensity. Lê Quan Ninh