

# BERTONCINI / LEHN

Tiziana Bertoncini • violin

Thomas Lehn • analogue synthesizer



Tiziana Bertoncini and Thomas Lehn have been collaborating since 2002. The special feature of the duo is the alchemy created by the meeting of the classical and the electronic instrument. The different nature of sound, the characteristics and histories of violin and analogue synthesizer could recall a friction. Actually, what happens is a sort of mirror game, in which the roles of the instruments are continuously exchanged. Bertoncini and Lehn move in an abstract territory, their approach to sound is contemporary. Nevertheless their consideration to music is quite classical insofar as based principally on tension/release, rupture, intensity and expressivity in all its facets.

Their first CD ***Horsky Park***, was released in spring 2011 on British label Another Timbre.

They have been performing together in Austria, Czech Republic, England, France, Germany, Italy, Netherlands, Poland, Serbia, Slovakia, Spain, Poland and Switzerland.

Beside their duo work, they play in larger or extended constellations, like the **ensemble]h[iatus**, an international ensemble which moves in the territories of **improvisation** and **interpretation** of contemporary music. With this ensemble they premiered new compositions by both young and established composers like **Vinko Globokar**, **Peter Jakober**, **Anthony Pateras** and **Jennifer Walshe**. The ensemble has been playing at numerous festival of contemporary music. It has been in residence at Akademie Schloß Solitude/DE, Ferme de Villefavard/FR and Césaré Reims/FR. Césaré released the first CD of ensemble]h[iatus in January 2017 with works of Peter Jakober and improvisations.

Bertoncini and Lehn have been part of **multimedia projects**, in which they were involved as musicians and performers.

In collaboration with ZAM Zentrum für aktuelle Musik they curated **comprovisé**, a festival for contemporary composed and improvised music, which took place in June 2009 in Cologne supported by the german Netzwerk Neue Musik. The second edition, **comprovisé #2**, took place in Vienna in November 2016 during Wien Modern in collaboration with the ISCM Austria.

## Press »



Their first album is one of grand gestures and big postures. [...] One can distinctly sense that these two experienced performers are not just working from "the moment", but building long suspense archs instead, sometimes replying to each other or reworking their motives from a couple of minute's distance. [...]

Bertoncini and Lehn are equipped with a pair of uniquely different ears, answering rough blocks of sound with lyrical melodies or a moment of rhythmical propulsion with static harmony. [...]

The most surprising feat, then, is that the music never sounds disjointed, but in fact perfectly coherent and natural.

Tobias Fischer | Tokafi

Horsky Park is an intense affair. Both musicians push at each other, challenging either with the sheer force and surprise of a sound or often the complete reverse. The interplay between the duo is both fascinating and engaging however and listening to this CD it was these elements, the tussles, the surprises, the understanding of how it all fits together on a mutual level. [...] Really great stuff, my favourite improvised album of this year so far.

Richard Pinnell | The Watchful Ear

A surprising and intriguing encounter, which manages to overcome and integrate two different worlds, creating a new one which is equally rich and creative. [...] Lehn with his unique timbre and energy, and the idioms of composed music and the sonic research of Bertoncini, together create a singular and original universe, which is both new and refreshing.

Julien Héraud | Improv-Sphere

Not so much a duo of instruments, as of traditions and cultures honestly played out.

Philip Clark | The Wire

What first stands out about Horsky Park is how stellar both Tiziana Bertoncini's and Thomas Lehn's playing is. Their performances on violin and analog synthesizer, respectively, are so notable that each could stand alone as a solo affair. Yet on Horsky Park, the listener is confronted by a duo, a setting wherein virtuosity is neither necessary nor necessarily admissible. Despite the pitfalls that individuality presents in group improvisation, Horsky Park in whole is as laudable as Bertoncini's and Lehn's 'solo' contributions, if not more. [...] But it's the equal-tempered fullness of their instruments that equilibrates Horsky Park, allowing two big personalities to co-habitate. And, as marvelous as each performance is, what might be most striking about this album is the duo's commensurate coexistence in sets four years apart, both temporally and aurally.

Matthew Horne | Tiny Mix Tapes

## Discography »

### Horsky Park

released April 2011 on British CD label Another Timbre | [www.anothertimbre.com](http://www.anothertimbre.com) | at40

track list:           1. *galaverna*                   29:56  
                          2. *moss agate*                 12:52



The live performance of *moss agate* documented on this CD took place in an atrium of twenty-four containers during the dance-installation-media festival *art-ort*. The performers were located in two open containers facing each other, equipped with sound projection systems.

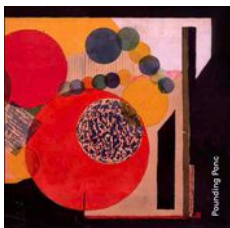
Moreover, the audio signal of the violin was routed into the synthesizer's external input to achieve a cross-effecting realtime sound processing. As several performances of different kind happened simultaneously in and around several other containers, some of the stronger „environmental“ sounds merged into this recording.

*galaverna*, recorded in a large exhibition hall of the Triennale Bovisa in Milan, does not include any sound processing.

### Pounding Ponc

Various Artists. Released March 2015 by Moravská Galerie | MG 001 | [www.moravska-galerie.cz](http://www.moravska-galerie.cz)

Includes *gradients* (2014) by Tiziana Bertoncini and Thomas Lehn, a 12 minutes realisation of the graphic composition *K-2591 Coloured Melody Line Composition* (ca. 1925) by **Miroslav Ponc**



*gradients* : When approaching a graphic score like Ponc's one, the question which raises up is, if it is a pure visual art work - thus the music has to be created entirely by the interpreters - or if the visual elements represent musical parameters. Eventually, we couldn't answer to this question fully, because the informations we could find about Ponc and his music were really lacking. Therefore, we approached the score in a mixed way: regarding the datas we've found (e.g. connection between colours and pitches), referring to the graphic's proportions for time durations and "inventing" the rest (sound material, dynamics, timbres, etc.). In spite of this, the image is still represented.

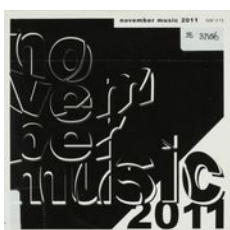
### ensemble]h[iatus / Peter Jakober

Produced and released February 2017 by Césarè, [www.cesare-cncm.com](http://www.cesare-cncm.com)

Césarè 16/10/17/1

Includes three compositions by Austrian composer Peter Jakober and three ensemble improvisations:

track list:           1. Peter Jakober               *beneden* (2009)           13:44  
                          2. ensemble]h[iatus         *improvisation 01*         9:13  
                          3. Peter Jakober               *mehr, ein wenig* (2008) 10:14  
                          4. ensemble]h[iatus         *improvisation 02*         17:05  
                          5. Peter Jakober               *weit beisammen* (2010) 9:33  
                          6. ensemble]h[iatus         *improvisation 03*         7:32



### November Music 2011

Various Artists. Released 2011 by November Music | NM 015 | [www.novembermusic.net](http://www.novembermusic.net)

Includes *Metta* (2011) by **Jennifer Walshe** performed by **ensemble]h[iatus**

## Biographies »

### Tiziana Bertoncini



Tiziana Bertoncini graduated with a Master in Violin at Siena Conservatory and a Master in Painting at the Fine Arts' Academy in Carrara.

Completed by Studies in Art history, and specialization masterclasses for chamber music and music didactics.

After being playing in orchestras and chamber music ensembles, she focused on contemporary music, written and improvised. She performed in many international contexts

and festivals and has been part of numerous dance, theatre, video and multi-media projects, contributing the musical part of them.

#### LIST OF WORKS

work as composer, performer, sound artist) a.o.:

- **Interno immobile** for trumpet, percussion, double bass and tape, composition commissioned by the Grabenfest, festival of contemporary music in Vienna in collaboration with ORF (2006)
- **SOSIA**, music performance for violinist/figure and space, created and performed in Stúrovo (SK) 2008
- **Panta Rhei - Danube time space** audio-visual installation created in Stúrovo 2008
- **Panta Rhei - K #1: expansion and #2: contraction** electroacoustic piece, AIR Krems 2009
- **Nero Lento**, composition for violinist and tape, commissioned by the Festival Hörfest, Graz 2010
- **Incostanti Periferiche**, electro-acoustic 21 channels composition part of the sound-installation Klanghimmel MQ, Vienna MuseumsQuartier 2011
- **Nur Sand**, electro-acoustic 8 channels composition presented at the ARD Radio days in Karlsruhe 2011, at the MUSLAB Muestra Internacional de Música Electroacústica in Mexico 2016 and broadcasted by SWR, WDR, Ö1, etc.
- **Moira**, audio-visual installation, commissioned by the Centre National de Création Musicale CÉSARÉ (Reims) and presented at the Abbaye des trois Fontaines within the Festival Entre Cour et Jardin, France 2013 and at the Festival Electriciy Equinoxe, Reims 2014
- **Cabaret onirico**, little nocturnal theatre for three voices, 2 violins and cello together with Matilde Malnati and Francesca Zanchi, performed at Stazione di Topolò/Postaja Topolove, Italy 2014
- **Sinfonia invisibile**, installation, commissioned by the festival Le Bruit de la Musique, France 2014. Selected to be part of the land art exhibition Horizons - Art Nature en Sancy, France 2015
- **La fine dello spazio, la fine del tempo**, electroacoustic composition, commissioned by the festival Musiques Demésurées, France 2019

#### CONCERTS AT FESTIVALS FOR CONTEMPORARY AND IMPROVISED MUSIC, a.o.

**Fabbrica Europa**, Firenze (IT), **Total Music Meeting**, Berlin (DE), **Fruits de Mhère**, Brassay (FR), **Contemporaneamente**, Lodi (IT), **Brückenmusik**, Köln (DE), **Stazione di Topolò/Postaja Topolove**

(IT), **Hurta Cordel**, Madrid (ES), **Musique Action**, Nancy (FR), **Sonirités**, Montpellier (FR), **Humanoise congress**, Wiesbaden (DE), **Hörfest**, Graz (AT), **Jazz à Luz**, (FR), **Novelum**, Toulouse (FR), **Archipel**, Genève (CH), **November Music**, Den Bosch (NL), **Huddersfield Contemporary Music Festival**, Huddersfield (UK), **Reims Scène d'Europe**, Reims (FR), **Tage Neuer Musik**, Graz (AT), **Ring Ring**, Belgrad (SRB), **Art's Birthday**, Plzen (CZ), **Kaleidophon**, Ulrichsberg (AT), **The Art of Noise**, Innsbruck (AT), **Musiques Demésurées** (FR), **Wien Modern** (AT), **Instants Fertiles**, Saint-Nazaire (FR), **Irtijal**, Beirut (RL), **Moers Festival**, (DE), **Klaeng Festival**, Cologne (DE), **Free Resonanz**, Trondheim (NO), **Musica Sanae**, Naples (IT), Sololowsko (PL), Berlin (DE), **Musica**, Strasbourg (FR), **Ad Libitum**, Warsaw (PL)

## TOURS AND CONCERT ACTIVITY

in Italy, France, Germany, Austria, Slovakia, Poland, Czech Republic, Serbia, Norway, Holland, Switzerland, U.K., Spain, Lebanon

## LIST OF COLLABORATIONS

music for Dance, Theatre, Video and in general Multi-Media Projects, a.o.

- **Alphaomega, variazioni per violino e voce**, poem by Angelo Tonelli, performed at the *Festival Altramarea*, Lerici 2001
- **Schöner Wohnen**, multimedia piece performed together with Regina Baumgart (dance), Thomas Lehn (analogue synthesizer) and Dorothea Schürch (voice), at the *Unterwegstheater/FNAK*, Heidelberg 2003
- **Piazza della Berlina**, video by Giulia Gerace, awarded at the video-competition *Raccorti Pisani*, selected for the *Fano International Film festival* 2004
- **Ortensia**, choreographic piece for violin and voice, concept: Carla Bottiglieri, creation and performance: Carla Bottiglieri and Tiziana Bertoncini, performed at the end of the residence program *Terraines Fértiles*, Paris, 2005
- **Art-Ort**, dance-installation-media festival, with music created and performed together with Thomas Lehn, Heidelberg 2006
- **in sospensione**, video-sound installation created in collaboration with Giulia Gerace for the *LookAtFestival*, Lucca 2010
- **Sehnen**, choreographic piece by Paul Wenninger with music composed in collaboration with Peter Jakober, performed at the *TanzQuartier Wien*, 2011 and at the festival *Feedback*, Wien 2015
- **Das Flugsus Marionettentheater Panoptikum**, for two performers, together with Thomas Lehn, performed at the *Reheat Festival*, Nickelsdorf (AT), 2013
- **Yuj**, choreographic-music piece by Clara Cornil and ensemble]h[iatus. Music composed and performed live by Tiziana Bertoncini, Isabelle Duthoit, Carl Ludwig Hübsch, Lê Quan Ninh. Performed at the CCAM Vandœuvre-les-Nancy, at the festival *Les Rencontres Choréographiques de Seine-Saint-Denis* and at the theatre *L'Espal*, Le Mans, France 2015
- **Animalitas**, performance for children for three musicians and a dog created together with Martine Altenburger (cello) and Aurelie Maisonneuve (voice), performed at the theatre *Athénor*, Saint Nazaire and the Avignon OFF theatre festival, France 2016 and in other numerous theatres in France and Belgium 2017, 2018, 2019.
- **Étude en Rouge**, concert performance inspired by *Partition Rouge, anthology of North American native indians* poems and chants translated and presented by Jacques Roubaud and Florence Delay created and performed together with Isabelle Jelen (indian harmonium, voice) and Monsieur Gadou (guitar, voice) at the festival *Azimut, toutes!* Bayonne 2018 and the festival *Trente/Trente* Bordeaux 2019

## RESIDENCIES

- at the "Bridge guard - Residential Art/Science Centre" in Stúrovo, Slovakia (2008)
- at the AIR Krems, Austria (2009)
- at the Centre National de Création Musicale CÉSARÉ, Reims (2013)
- at the Schleswig-Holsteinischen Künstlerhaus OTTE1, Eckernförde, Germany (2015)
- at the GEDOK Schleswig-Holstein, Lübeck, Germany (2016)

## AWARDS

**Nur Sand**, electro-acoustic composition awarded at the competition **Ferrari (r)écouté** announced by hr2-kultur and ZKM | Institute for Music and Acoustics. 2011

## PUBLICATIONS (CDs)

- **Interno immobile** for trumpet, percussion, double bass and tape, CD *Ohne Worte* ORF, 2006
- Tiziana Bertoncini and Thomas Lehn **Horsky Park**, published on *AnotherTimbre*, 2011
- Quatuor Brac **Instants Chavirés**, published on *Blumlein Records*, 2012
- **Nur Sand** published in JETZT a compilation CD on *Wergo*, 2012
- Quatuor Brac **Hall des Chars**, published on *Blumlein Records*, 2014
- **ensemble]h[iatus Peter Jakober**, published on the label *Césaré*, 2017

## RADIO PRODUCTIONS

- **Panta Rhei - Danube time space**, in Studio Akustische Kunst WDR3, 2015
- **Im Spannungsfeld von Improvisation und Interpretation**, a double portrait of Tiziana Bertoncini and Thomas Lehn by Nina Polaschegg, SWR2 NOWJazz 2017

## TEACHING

- 1996 to 2001 she was guest artist-lecturer during the New York University summer courses in Italy, leading master classes of improvisation.
- *Mutual Feelings*, tutoring a student of Prof. Riccardo Vaglini composition class at the Conservatory Benedetto Marcello in Venice, 2015
- Improvisation workshops in collaboration with Thomas Lehn in Tarcento, Milano, Bolzano (IT) and Warsaw (PL)

## Thomas Lehn

Thomas Lehn is a pianist, analogue synthesizer player and a composer-performer of contemporary music. His academic education enfolds studies of recording engineering at the Hochschule für Musik Detmold in Germany in 1979-1980 as well as classical and as jazz piano at the Hochschule für Musik und Tanz in Cologne 1980-1987.

During the 80ies he repeatedly took part on courses of *Studio for pianistic interpretation* held by Prof. Jürgen Uhde as well as courses of New Music in Darmstadt. Since the 1980s he has been performing as an interpreting pianist, both, contemporary new music including numerous first performances and traditional composed music of the classical/romantical period, however as well in jazz and rock bands, music theatre and performance projects.

Parallel to this work as a pianist, since the early 1990s he extensively developed activities in international collaborations as a performer of live-electronic music based on the sound synthesis of analogue synthesizers of the late 1960s, utilizing almost exclusively the **EMS Synthi A**.

In 2000 his solo album **Feldstärken** has been released on German label Random Acoustics.



Performing majorly his own electronic music, he has been extending his work by live- and studio-produced synthesizer interpretations of electronic compositions by composers like Boguslav Schaeffer, Éliane Radigue, Peter Jakober, Anthony Pateras a.m.o. .

The realisation of **Boguslav Schaeffer's Electronic Symphony** has been documented on the CD PRES Scores on polish label Bolt/Monotype.

In 2012 he premiered as soloist **OCCAM VI** for synthesizer solo by **Éliane Radigue** at Berghain Berlin during festival Faithful! and - together with KlangForum Wien - dort for synthesizer and 15 piece ensemble by austrian composer Peter Jakober at musikprotokoll Graz and at Konzerthaus Vienna.

International collaborations enclosure long term and newer ensembles as well as involvements in numerous specific projects employing either merely music, or, music in combination with other artistic practices (dance, film, video, multimedia, performance etc.).

Long term working ensembles include the trios **KONK PACK**, **TOOT**, **THERMAL**, the duos works with **Marcus Schmickler**, **Gerry Hemingway**, **Paul Lovens**, **Frédéric Blondy**, **Urs Leimgruber** and **John Butcher**, as well as other larger formations like **MIMEO**, **SPEAK EASY**, **SHIFT**, **6IX**, a.mo. .

Furthermore, he is pianist and founding member of the **ensemble]h[iatus**, a project dedicated to the both practices of interpretation and improvisation.

More recently established ensembles are the duos with the Norwegian video artist **Kjell Bjørgeengen** and percussionist **Roger Turner**, as well as two trio formations shared together with **John Butcher** involving the pianists **John Tilbury** and **Matthew Shipp**.



His work has been documented on about 90 CDs, of which the most recent ones are:

- speak easy @ **Konfrontationen** | ccs 99 | [www.confrontrecordings.com](http://www.confrontrecordings.com)
- Leimgruber - Demierre - Phillips & Lehn **Willisau** | JW191 | [www.jazzwerkstatt.eu](http://www.jazzwerkstatt.eu)
- Christopher Fox **Topophony** | hat[now]ART 211 | [www.outhere-music.com](http://www.outhere-music.com)  
WDR Symphony Orchestra, conductor: Ilan Volkov, soloist: John Butcher, Thomas Lehn
- Lehn/Schmickler **Neue Bilder** | [www.mikroton.net](http://www.mikroton.net)
- John Butcher/Thomas Lehn/Matthew Shipp **Tangle** | [www.fataka.net](http://www.fataka.net)
- KONK PACK **Doing the Splash** | [www.knockemdeadrecords.com](http://www.knockemdeadrecords.com)
- John Butcher/Thomas Lehn/John Tilbury **Extá** | [fataka.net](http://fataka.net)
- V/A PRES Scores a.o.: **Boguslav Schaeffer Electronic Symphony** | [www.boltrecords.pl](http://www.boltrecords.pl)
- 6ix **Almost Even Further** | [www.leorecords.com](http://www.leorecords.com)
- Lehn/Schmickler **Live Double Séance [Antaa Kalojen Uida]** (LP + 5.1-Audio-DVD) | [editionsmego.com](http://editionsmego.com)
- MIMEO **Wigry** (Double LP) | [www.monotyperecords.com](http://www.monotyperecords.com)
- SHIFT **Songs from Aipotu** ([www.leorecords.com](http://www.leorecords.com))
- Urs Leimgruber/Thomas Lehn **Lausanne** | [www.for4ears.com](http://www.for4ears.com)
- speak easy **backchats** | [www.creativesourcesrec.com](http://www.creativesourcesrec.com)
- TOOT **two** | [www.anothertimbre.com](http://www.anothertimbre.com)
- Gerry Hemingway & Thomas Lehn **kinetics** | Auricle Records
- Frédéric Blondy/Thomas Lehn **obdo** | [www.anothertimbre.com](http://www.anothertimbre.com)



Thomas Lehn has been touring in Australia, Austria, Belgium, Canada, Croatia, Czech Republic, Denmark, England, Finland, France, Germany, Hungaria, Ireland, Israel, Italy, Japan, Latvia, Lebanon, Netherlands, New Zealand, Norway, Poland, Portugal, Russia, Serbia, Scotland, Slovakia, Slovenia, Spain and Sweden.

He has been involved in projects promoted by the German **Goethe-Institut** and repeatedly supported by its local departments in Beirut, Belgrade, Boston, Bratislava, Budapest, Chicago, Copenhagen, Dublin, Glasgow, Lille, Lissabon,

London, Manchester, Marseille, Milano, Montreal, Moscow, Palermo, Riga, Rome, San Francisco, Singapore, Taipei, Tel Aviv, Tokyo, Toronto, Warsaw, Wellington and York.

[www.thomaslehn.com](http://www.thomaslehn.com)

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