

## Bertoncini / Lehn

Tiziana Bertoncini (IT) • violin

Thomas Lehn (DE) • 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.

## 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.

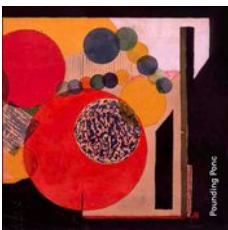
Moreover, the audio signal of the violin was routed into the synthesizer's external input to achieve a cross-effecting realtime sound processing. As several performances of different kind happened simultaneously in and around several other containers, some of the stronger „environmental“ sounds merged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

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

### Pounding Pong

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

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



*gradients* : When approaching a graphic score like Pong'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 Pong 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.

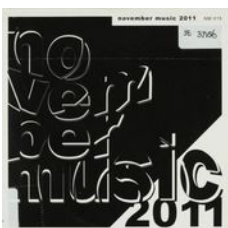
### ensemble]h[iatus / Peter Jakober

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**

## 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 Heraud | 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

## Biographies

### Tiziana Bertoncini



Tiziana Bertoncini graduated in classical violin at Siena Conservatory and painting at the Fine Arts' Academy in Carrara.

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.

Her work includes composition, performance and installation, among others:

- **Sinfonia Invisibile 2** - outdoor installation, selected for the open air art exhibition *Horizons - Arts Nature en Sancy*, France 2015
- **Panta Rei** - a radio production commissioned by Studio Akustische Kunst WDR3, 2015
- **Sinfonia Invisibile** - outdoor sound installation, presented Festival *Le Bruit de La Musiques*, Saint-Silvain-sous-Toulx/, France 2014
- **Moira** - outdoor audio-visual installation, commissioned by Césaré, Reims/FR, at the Abbaye des Trois Fontaines within the festival *Entre Cour et Jardin*, France 2013 and at *Elektricity Festival*, Reims/FR 2014
- **Incostanti Periferiche** - electro-acoustic 21 channels composition, at *Klanghimmel*, MQ, Vienna 2011
- **Vis à vis miniatures** for violinist and solo listener, performed at *Stazione di Topolò*, Topolò, Italy 2010
- **Nero Lento** for violinist and tape, commissioned by the Festival *Hörfest*, Graz, Austria 2010
- **Panta Rei - K #1: expansion** and **#2: contraction** composed at AIR in Krems, Austria 2009
- **Panta Rei - Danube time space** audio-visual installation created in Stúrovo, Slovakia 2008
- **SOSIA** - music performance for violinist/figure and space created and performed in Stúrovo/SK, 2008
- **Examen** - electro-acoustic composition, selected to be part of the Women's electro-acoustic listening room (WEALR), a section of the *Women in New Music* festival (USA)
- **Interno immobile** for trumpet, percussion, double bass and tape, composition commissioned by the *Grabenfest*, festival for contemporary music in Vienna in collaboration with ORF (2006)

From 1996 to 2001 she was guest artist-lecturer during the New York University summer courses in Italy, leading master classes of improvisation.

She was **artist in residence**

- in 2016 at the GEDOK Lübeck, Germany
- in 2015 at the Otte 1 Künstlerhaus Eckernförde, Schleswig-Holstein, Germany
- in 2013 Césaré - Centre National de Création Musicale, Reims, France
- in 2009 at the AIR Krems, Austria
- in 2008 at the "Bridge guard - Residential Art/Science Centre" in Stúrovo, Slovakia

In 2011 her electro-acoustic composition **Nur Sand** was awarded at the **competition Ferrari (r)écouté** called by hr2-kultur and the ZKM | Institute for Music and Acoustics. The piece has been published in the compilation CD **JETZT** on the label Wergo.

## Thomas Lehn

Thomas Lehn is a pianist, analogue synthesizer player and a composer-performer of contemporary music. His academic education enfolded 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)