

# ensemble]h[iatus



Géraldine Keller  
*voice*

Tiziana Bertoncini  
*violin*

Angelika Sheridan  
*flutes*

Isabelle Duthoit  
*clarinet*

Martine Altenburger  
*violoncello*

Fabrice Charles  
*trombone*

Carl Ludwig Hübsch  
*tuba*

Thomas Lehn  
*piano, analogue synthesizer*

Lê Quan Ninh  
*percussion*

A multidisciplinary orientated performance practice of Contemporary Music is one of the main characteristics of the french-german-italian ensemble]h[iatus, which had been founded in 2006 by the cellist Martine Altenburger and the percussionist Lê Quan Ninh.

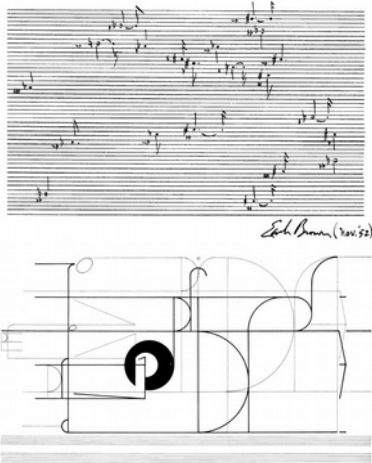
The special feature of this ensemble is that all its members are both, interpreters and improvisers. In addition to this duality, they also show a widely spread creative background: in a multifaceted way, all ensemble members work in various areas such as composition, electro-acoustic music, computer music, sound art, installation art, performance, theatre, music theatre, dance, multimedia, etc.

The projects presented by the ensemble reflect these artistic orientations entirely: instead of simply performing repertory pieces from the 20th and 21st century, the ensemble]h[iatus creates concert programmes – non-interrupted by breaks or applause – which embrace performances of repertoire or commissioned compositions alternated with improvisations by the ensemble. Realisations of performative, multimedia, text-based or graphic works belong to the spectrum of the collectively developed work.

Another central and ongoing interest of the ensemble is to seek for close collaborations with the composers. Various commissioned works have been written for and premiered by the ensemble]h[iatus.

The first full CD of the ensemble has been published by the French label Césaré in February 2017. This release includes three pieces by Austrian composer Peter Jakober and improvisations by the ensemble]h[iatus.

## Selected Projects 2010 – 2022



### **Redraw Space - Rewrite Time**

Compositions by Earl Brown (1926-2002) and Vinko Globokar (\*1934)  
by **ensemble]h[iatus**

September 12, 2010 at **Alte Feuerwache**, Cologne, Germany,  
Schlüsselwerke der Neuen Musik, produced by ON Neue Musik Cologne

### **Treatise** (1967)

by **Cornelius Cardew** (1936 – 1981)

Performed at Festival **Schlüsselwerke der Neuen Musik**  
Produced by ON Neue Musik Cologne

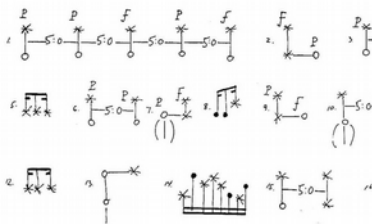
December 3, 2011 at **Studio of Ensemble Musikfabrik**, Cologne



### **Cinq Ryoanji** (2011) by ensemble]h[iatus & La Spirale de Caroline after the work **Ryoanji** by **John Cage** (1912-1992)

January 2012 at **Théâtre de Saint Quentin**, Yvelines, France

Further performances: Festival *Danse Émoi*, Limoges/FR, January 2011, Opéra de Dijon, Dijon/FR, Jan. 2011, Ferme du Buisson, Noisiel/FR, Feb 2011, Festival *Les Journées Électriques*, Albi/FR, March 2012, Festival *Les Musiques*, Marseille, May 2012, Festival *Musique Action*, Nancy/FR, May 2012, Festival *Danse en mai*, Brive la Gaillarde/FR, May 2012, Théâtre de la Tempête, Vincennes/FR, June 2012, *Les Musiques Démesurées*, Clermont-Ferrand/FR, Nov. 2012, Festival *Aujourd'hui Musiques*, Perpignan/FR, Nov. 2012, Cité de la Musique, Paris, Dec. 2012

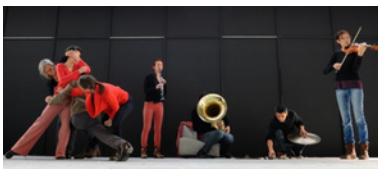


### **Earle Brown / Christian Wolff**

**Folio** (1952/1953) & **Four Systems** (1954) by Earle Brown (1926-2002)  
**Or 4 people** (1994) by Christian Wolff (\*1934)

May 24, 2014 at Festival **tage neuer musik graz**, Graz, Austria

Further performances: May 26, 2014 at **ring ring** Festival, Belgrade, Serbia



### **Yuj** (2015)

by Clara Cornil, David Subal and ensemble]h[iatus

Premiere: April 28-29, 2015 at **CCAM** Vandoeuvre-les-Nancy France

Further performances: May 12, 2015, Festival *Rencontres Chorégraphiques de Seine-Saint-Denis*, Noisy-le-Grand, France, November 10, 2015, Theatre l'Espal, Le Mans, France



### **Laboratorium** (1973 – 1990) for 10 performers

by **Vinko Globokar** (\*1934)

Realisations of the entire work of 55 pieces

November 18-20, 2015 at **Théâtre Jean Lurçat**, Aubusson, France

Further performances: January 30, 2016 at Les Treize Arches, Brive-la-Gaillarde, France  
November 25-26, 2016, Théâtre Athénor, Saint-Nazaire, France



### **animalitas** (2016)

by ensemble]h[iatus and Aurélie Maisonneuve

Premiere: February 26, 2016 at **Théâtre Athénor**, Saint-Nazaire, France

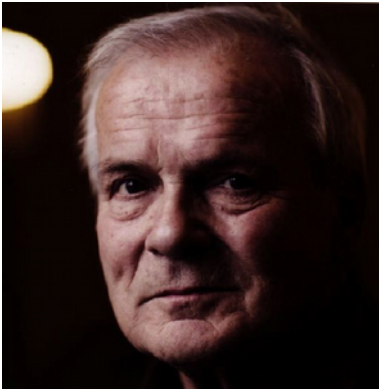
Further performances:

January 23, 2017 at Espace Culturel le Grand Lieu, La Chevrolière, France

January 24, 2017 at Espace Culturel Paul Guimard, Saint-Mars-la-Jaille, France

January 26-27, 2017, Espace Pablo Neruda, Clermont-Ferrand, France

## Selected Premieres 2009 – 2022



**Damdaj** (2009) for nine improvisers  
by **Vinko Globokar** (\*1934)

Premiere: September 19, 2009 at **Ferme de Villefavard**, France

Further performances:

September 20, 2009 at Les Instants Chavirés, Montreuil, France

May 18, 2010 at À Bruit Secret#9, Grande Salle de la Mairie, Guéret, France

May 20, 2010 at Festival **Musique Action**, Vandœuvre-lès-Nancy, France

September 12, 2010 at ON Neue Musik Köln, Cologne, Germany

November 21, 2010, Festival **Novelum**, Toulouse, France



**beneden** (2010) for ensemble, tape and analogue synthesizer  
by **Peter Jakober** (\*1977)

Premiere: January 16, 2010 at **Kunst-Station Sankt Peter**, Cologne, Germany

Further performances:

December 19, 2013, Akademie Schloß Solitude, Stuttgart, Germany

November 19, 2016 at Festivals **comprovis** and **Wien Modern**



**Nichtsattrappen 0'04''** (2009) for ensemble  
by **Steffen Krebber** (\*1976)

Premiere: January 16, 2010 at **Kunst-Station Sankt Peter**, Cologne, Germany

Further performances:

April 23, 2010 at Ecole Nationale d'Art et de Design, Aubusson, France



**De Grands Z** (2010) for ensemble  
by **Jean Christophe Feldhandler** (\*1962)

Premiere: November 21, 2010 at Festival **Novelum**, Toulouse, France

Further performances:

April 23, 2010 at Ecole Nationale d'Art et de Design, Aubusson, France



**Metta** (2011) for ensemble  
by **Jennifer Walshe** (\*1974)

Commissioned by the *Huddersfield Contemporary Music Festival*.

Premiere:

November 12, 2011 at Festival **November Music**, Den Bosch, The Netherlands

Further performances:

November 24, 2011 at **Huddersfield Contemporary Music Festival**, Huddersfield, England





***As long as breath or bow* (2013) for nine performer**  
by **Anthony Pateras** (\*1979)

Premiere: December 1, 2013 at **Ferme de Villefavard**, Limousin, France

Further performances:

March 27, 2014 at Théâtre des Sept Collines, Tulle, France

April 3, 2014 at Césaré (Centre National de Creation Musicale), Reims, France

April 8, 2014 at Théâtre Berthelot, Montreuil, France



***Wash me whiter than snow* (2013) for violin and cello**  
by **Jennifer Walshe** (\*1974)

Premiere: December 1, 2013 at **Ferme de Villefavard**, Limousin, France

Further performances:

December 19, 2013 at Akademie Schloß Solitude, Stuttgart, Germany

March 27, 2014 at Théâtre des Sept Collines, Tulle, France

April 3, 2014 at Césaré (Centre National de Creation Musicale), Reims, France

April 8, 2014 at Théâtre Berthelot, Montreuil, France

November 19, 2016 at Festivals **comprovisé** and **Wien Modern**



***Je Laisse À La Nuit Son Poids D'ombre* (2020)**

for two voices, flute, clarinet, trombone, tuba, violin, cello, percussion and analogue synthesizer

by **Jürg Frey** (\*1953)

Premiere: October 4, 2020 at **Festival MAD**, Gradignon, France

Further performances:

October 2, 2021, at **Musique Action #37** CCAM, Vandoeuvre-les-Nancy, France



***Syncretismus Hypothesi* (2021) for voice, electronics, flute,**

violin, cello, tuba, percussion and piano/analogue synthesizer

by **Jennifer Walshe** (\*)

in collaboration with Mario de Vega and ensemble]h[hiatus

Premiere: September 28, 2021, at **musica Festival**, Strasbourg, France

Further performances:

March 16, 2022, at **Les Subsistances**, Lyon, France



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***Impossible Artists feat. <...>* (2022)**

for any number of instruments and stereo audio track

by **Marco Döttlinger** (\*1984)

Premiere: November 11, 2022 at Reaktor, Vienna, Austria

during 35<sup>th</sup> edition of **Wien Modern** festival

Production: Konnektom

Coproduktion: Reaktor, Wien Modern and Association Ryoanji



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***Brauchen* (2022) for ensemble and tape**

by **Peter Jakober** (\*1977)

Premiere: November 11, 2022 at Reaktor, Vienna, Austria

during 35<sup>th</sup> edition of **Wien Modern** festival

Production: Konnektom

Co-produktion: Reaktor, Wien Modern and Association Ryoanji



## ensemble]h[iatus / Peter Jakober

Produced and released February 2017 by Césarè, [www.cesare-cncm.com](http://www.cesare-cncm.com)  
Catalog No.: Césarè 16/10/17/1

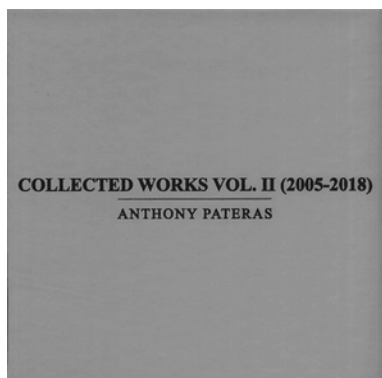
1.	Peter Jakober	beneden (2009)	13:44
2.	ensemble]h[iatus	improvisation 01	9:13
3.	Peter Jakober	mehr, ein wenig (2008)	10:14
4.	ensemble]h[iatus	improvisation 02	17:05
5.	Peter Jakober	weit beisammen (2010)	9:33
6.	ensemble]h[iatus	improvisation 03	7:32

### Sensitive mathematics

Whilst using mathematics to structure his works - specially to allow the deployment of complex systems of synchronisation and desynchronisation - , Peter Jakober inhabits the sound material from the inside, as if the fact that its vibrations are vehicled by multiple and differential pulsations drives him to become more possessed and hypersensitive to them. If we find in the music of this young composer something of trance, this is always destabilised or reinforced by the superimposition of several temporalities, by the play of the slippings of definitions, and by the emergence - both unforeseen and precise - of new sound colours. But the numerical systems that underpin and integrate the chance elements in each of his compositions are not immediately available to the ear: the listener is drawn, rather, into a total physical engagement in which a primary act of breathing is brought to life by the physical presence of the body.

### Improvising within the ensemble]h[iatus

Before and after the moment of playing, improvising together, released into the uninterrupted flow of immediate circumstances, both acting on them and driven by them, compelled to live the experience of the moment. It is the moment – which appears here because it is collectively traversed – which makes it all work, in this special movement in which action and contemplation cease to grow apart from one another. More interacting than reacting, each of us adjusts to the phenomena in progress, freeing memory and projection, forgetting ourselves, opening up to influences, accepting every break, every surprise and every sign of continuity.



## Anthony Pateras – Collected Works Vol. II

includes the studio recording of **As long as breath or bow** (2013) for nine performers performed by ensemble]h[iatus

Released April 1, 2019 on label **Immediata**  
Catalogue no.: IMM015

Recorded by Christophe Germanique, Ferme de Villefavard, July 2018  
Mixed by Anthony Pateras, Akademie Schloss Solitude, Stuttgart, August 2018



## Various Artists – November Music 2011

includes the recording of the premiere of **Metta** (2011) for ensemble by **Jennifer Walshe** (\*1974) performed by ensemble]h[iatus

Commissioned by the Huddersfield Contemporary Music Festival

Recorded by Glenn Mogot on November 12, 2011, at Musikzentrum s'Hertogenbosch, Den Bosch, The Netherlands, during festival **November Music**

Label: November Music, Catalog no.: NM 015

**Georges Aperghis** (\*1945)*Quatre Récitations Pour Cello* (1980) for cello solo**Luciano Berio** (1925-2003)*Les Mots S'en Sont Allés... Recitativo* (1978) for cello solo  
*O King* (1968) soprano, flute, clarinet, violin, cello, piano**Tiziana Bertoncini** (\*1969)*Nero Lento* (2010) for violin solo and tape**Pierre Boulez** (\*1925)*Domaines* (1968) for clarinet solo**Earle Brown** (1926-2002)*Folio* (1952) for any instrumentation  
*Four Systems* (1954) for any instrumentation**John Cage** (1912-1992)*0'00* (4'33" No 2) (1962) for any instrumentation  
*4'33"* (1952) for any instrumentation  
*But What About The Noise Of Crumpling Paper...* (1985) for any instrumentation  
*C Composed Improvisation For Snare Drum Alone* (1990) for percussion solo  
*Child of Tree* (1975)  
*Etudes Australes (#1)* (1975) for piano solo  
*Five* (1988) for various instruments  
*Fouró* (1992) for various instrumentation  
*Inlets* (1977) conch shells  
*Lecture On Nothing* (1950) for reader solo  
*Music for Amplified Toy Pianos* (1960)  
*Music For ...* (1987)  
*Nowth Upon Nacht* (1984) for percussion, voice  
*One* (1987) for piano  
*One4* (1990) for percussion  
*One7* (1990) for any instrumentation  
*One10* (1992) for violin solo  
*One13* (ryoanji for cello) (1992) for cello  
*Radio Music* (1956)  
*Ryoanji* (1983) for double bass, flute, oboes, percussion, soprano, trombone  
*Sculptures Musicales* (1989) for any instrumentation  
*Seven Haiku* (1952) for piano solo  
*Sonata For Clarinet* (1933) for clarinet solo  
*Song Books* (1970) for voice solo  
*Suite For Toy Piano* (1948) for toypiano solo  
*Three2* (1991) for percussion solo  
*Two5* (1991) for piano, trombone  
*Variations II* (1961) for various instruments  
*Wonderful Widow Of Eighteen Springs (The)* (1942) for soprano and percussion**Cornelius Cardew** (196-1981)*Treatise* (1967) for any instrumentation**Marco Döttlinger** (\*1984)*Impossible Artists feat. <...>* (2022) for any number of instruments and stereo audio track °**Jean-Christophe Feldhandler** (\*1962)*De Grands Z* (2010) for soprano, violin, cello, clarinet,, flute, trombone, tuba, percussion and piano °  
*Woman* (2005) for cello solo and electronics °**Repertoire**

° premiered by ensemble]h[atus

**Morton Feldman** (1926-1987)*Bass Clarinet And Percussion* (1981)  
*Durations 1* (1960) for flute, violin, cello and piano  
*Durations 2* (1960) for cello and piano  
*Four Instruments* (1965) for violin, cello, piano and chymes  
*Trio for Piano, Violin and Cello* (1984) for piano, violin, cello  
*Two Voices And Cello* (1973) for soprano, cello and voice  
*Why Patterns?* (1978) for flute, piano and glockenspiel**Joshua Fineberg** (\*1969)*Paradigms* (1993) for flute, clarinet, violin, cello, piano, percussion and tape**Luc Ferrari** (1929-2005)*Monologues* (1972) for soprano and tape**Jürg Frey** (\*1953)*Je Laisse À La Nuit Son Poids D'ombre* (2020) for two voices, flute, clarinet, trombone, tuba, violin, cello, percussion and analogue synthesizer**Vinko Globokar** (\*1934)*Damdaj* (2009) for nine improvisers °  
*Par une forêt de symbole* (1986) for six musicians  
*Laboratorium* (1973-1990) for 10 performers**Hans Joachim Hespos** (\*1938)*Nai* (1970)**Carl Ludwig Hübsch** (\*1966)*NGC 2279: Soloist At Fringe/Horizon In Dawn* (2004) for any instrumentation**Peter Jakober** (\*1977)*beneden* (2010) for ensemble (soprano, flute, clarinet, violin, cello, tuba, trombone and percussion), tape and analogue synthesizer °  
*Brauchen* (2022) for ensemble and tape °  
*mehr, ein wenig* (2008) for violin, cello, organ pipes and tape  
*Puls 2* (2005) for cello and tape  
*weit beisammen* (2010) for flute, clarinet and live electronics**Steffen Krebber** (\*1976)*Aufstieg und Fall ausserweltlicher Flug- und Kriechtierattrappen im 27. und 28. Jahrhundert* (2008) for flute, clarinet, violin, cello, piano, percussion and tape  
*Nichtsattrappen 0'03"* (2009) for soprano, flute, clarinet, violin and cello °  
*Nichtsattrappen 0'04"* (2010) for soprano, flute, clarinet, violin, cello, trombone, tuba, piano and percussion**György Kurtág** (\*1926)*Kafka-Fragmente* (1985) for violin and soprano**Helmut Lachenmann** (\*1935)*Allegro Sostenuto* (1988) for clarinet, cello and piano  
*Pression* (1970) for cello solo

**Lê Quan Ninh** (\*1961)

*Awoman* (2006) for cello and electronics  
*Musique Spectrale À Petit Budget* (1996) for percussion  
*Oscille* (1997) for electronics solo

**Alvin Lucier** (\*1931)

*Charles Curtis* (2002) for live electronics, cello  
*I'm Sitting In A Room* (1969)  
*In Memoriam John Higgins* (1984) live electronics, clarinet  
*Music For Cello with One or More Amplified Vases* (1993) for cello  
*Music for Snare Drum, Pure Wave Oscillators and One of More Reflective Surfaces* (1990) live electronics, perc.  
*Silver Streetcar for the Orchestra* (1988) for percussion  
*Still moving Lines of Silence in Families of Hyperbolas* (1974)  
*Wind Shadows* (1994) for trombone and oscillators

**François Bernard Mâche** (\*1935)

*Muwatali* (1984) for voice solo

**Anthony Pateras** (\*1979)

*as long as breath or bow* (2013) for ensemble °

**Arnaud Petit** (\*1971)

*Adonis* (2008) for soprano solo

**Kaija Saariaho** (\*1952)

*Mirrors* (1997) for flute and cello  
*Petals* (1988) for cello and electronics

**Dieter Schnebel** (\*1930)

*Handwerke-Blaswerke* (1977) for any instrumentation  
*NC (Nuova Consonanza)* (1995) for 2-4 melody instruments and 1 sound device  
*Sisyphos* (1990) for clarinet and trombone

**Martine Altenburger** studied violincello with Michel Tournus at the conservatory of Versailles, then completed her studies at the conservatory of Boulogne-Billancourt with Michel Strauss. Master classes with Arto Noras in Savonlinna (Finland) and Anner Bylsma. Since 1988 she started to be a devoted practitioner of free improvisation. Co-founder and active member of La Flibuste with Michel Doneda and Lê Quan Ninh. Active member of Ouïe-Dire-Production devoted to a research on the recorded sound objects. Numerous solo and ensemble performance of contemporary pieces, f.e. by Jean-Christophe Feldhandler, John Cage, Kaija Saariaho, Iannis Xenakis. Work with the Aventure Ensemble (Freiburg) with Péter Eötvös. Founder of ensemble]h[atus.

**Tiziana Bertoncini** graduated in violin at the Siena Conservatory and in 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 has been performing in many international festivals and venues and has been part of numerous dance, theatre, video and multi-media projects, contributing the musical part of them. Her solo work includes composition, performance and installation. In 2011 her electro-acoustic piece "Nur Sand" was awarded at the competition Ferrari (r)écouté announced by hr2-kultur, ZKM Karlsruhe. 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 at the "Bridge guard – Residential Art/Science Centre" in Stúrovo, Slovakia, at the AIR Krems, Austria, at the Künstlerhaus Otte I and at the GEDOK Lübeck, Germany.

**Giacinto Scelsi** (1905-1988)

*Taiagaru* (1962) for soprano solo

**Salvatore Sciarrino** (\*1947)

*Per Mattia* (1975) violin solo

**Zack Settel** (\*1957)

*Hok Pwah* (1993) for soprano,, percussion and electronics

**James Tenney** (1934-2006)

*Having Never Written A Note For Percussion* (1971) for percussion solo

**Jennifer Walshe** (\*1974)

*Metta* (2011) for nine musicians °  
*Thelma Mansfield* (2008) for flute, piano and percussion  
*Hygiene* (2011) for 10 performers  
*Wash Me Whiter Than Snow* (2013) for violin and cello °  
*Syncretismus □ □ Hypothes* (2021) for voice, electronics, flute, violin, cello, tuba, percussion and piano/synthesizer °

**Christian Wolff** (\*1934)

*Or 4 people* (1994) for any instrumentation

**La Monte Young** (\*1935)

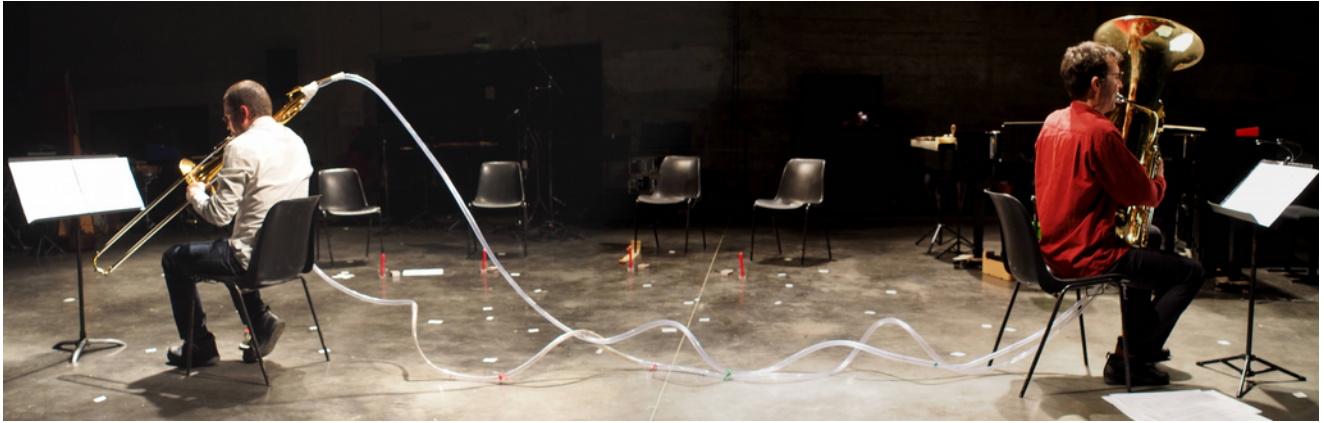
*Poem* (1960) for chairs, tables, benches, etc.

**Younghi Pagh-Paan** (\*1945)

*Bi-Yu* (1999) for soprano, bass flute, clarinet and cello

**Members**





Classically trained, trombonist **Fabrice Charles** develops his artistic work in various fields: improvisation, interpretation, creation and pedagogy. He taught trombone and tuba at the National School of Music in Aurillac from 1993-2007. Regularly guest in improvisation Training Center Speaker Musician and contemporary music school, as well as in school programs to sensitize students to the instruments of the family of Brass, and implement practical workshops and creation. Since 1995, he is leading the Band of the Tuft: improvised fanfare composed of non-musicians. With this project, he participated in various activities in France and abroad. This experience led him to devote himself to meetings with various audiences. Besides ensemble]h[*hiatus* he is currently a member of NIPi project trio of trombones (Bomonstre) and aquatic African percussions (Mekutuc).

**Isabelle Duthoit** studied classical music in the Conservatoire National Supérieur de Musique de Lyon. Soon she focused on contemporary music and has been collaborating with several composers. As an improviser she initiated projects like Triolid, Trio Canape (with photo and phonography) and Fogo (rock band). Further she is a member of Six, Sol 12 and a trio with Luc Ex and Johannes Bauer. Since 2000 she developed a particular and personal way of singing, connected to primitive sounds and screams, a voice before language. She sings in duo with Phil Minton and as soloist. In 2008 she was a resident at the Villa Kujoyama in Kyoto (Japan) and she worked with Nô and Bunraku singers. Between 1995 and 2005 she directed *Fruits de Mhere*, a festival for experimental music, dance, cinema in collaboration with Jacques Di Donato. Since 1997 she has been teacher for clarinet and improvisation at the Evry Music School, Essonne/France. violincello with Michel Tournus at the conservatory of Versailles, then completed her studies at the conservatory of Boulogne-Billancourt with Michel Strauss. Master classes with Arto Noras in Savonlinna (Finland) and Anner Bylsma. Since 1988 she started to be a devoted practitioner of free improvisation. Co-founder and active member of La Flibuste with Michel Doneda and Lê Quan Ninh. Active member of Ouïe-Dire-Production devoted to a research on the recorded sound objects. Numerous solo and ensemble performance of contemporary pieces, f.e. by Jean-Christophe Feldhandler, John Cage, Kaija Saariaho, Iannis Xenakis. Work with the Aventure Ensemble (Freiburg) with Péter Eötvös.

**Lê Quan Ninh** won first prize in percussion at the Versailles Conservatory in Sylvio Gualda's class in 1982 and has played with several contemporary music ensembles. He has composed and played music for the theatre, for dance and for video art. He is one of the members of the Quatuor Hélios, a percussion ensemble which works with composers, among others with Vinko Globokar, George Lewis, Kaija Saariaho, Jean-Christophe Feldhandler and Georges Aperghis. As an improviser, he participates at numerous meetings in Europe and in the USA and plays regularly in ensembles in forms that mix improvised acoustic & electroacoustic music, 'performance art', dance, poetry, experimental cinema, photography and video. From 1992 to 2002 he has been a member and founder of La Flibuste - a network of artists based in the Toulouse area and engaged in the reflection, the organisation and the presentation of free improvisation practices. His discography counts about 40 CD on european and american labels. [www.lequanninh.net](http://www.lequanninh.net)

**Carl Ludwig Hübsch** Renowned tuba player, improviser and composer. International collaborations in Jazz, Improvised and Contemporary Music. Numerous radio- und CD-productions. Composes also music for theatre and for collaborations with visual artists. Toured nearly everywhere. Studied, mostly self taught, tuba, singing, drums and composition in Freiburg and Cologne. Fellowships in USA, Switzerland and Austria. Jazzpott Award Essen. Composes for, leads and co-leads several ensembles of various sizes. Some projects: The Longrun Development of the Universe (trio), hübsch acht (octet), Multiple Joy[ce] Orchestra, HÜBSCH/MARTEL/ZOUBEK, Van Bebbler/Blonk/Hübsch, EnsembleX, Tuba Solos. [www.huebsch.me](http://www.huebsch.me)

Initially trained in Visual Arts, **Géraldine Keller** engages a plural approach to voice simultaneously to her research on the relation between costume and body in dance, considering it as a moving sculpture. Since many years now, her preference goes to the creation of contemporary pieces privileging the complementarity of written and improvised music. This affinity accompanies her journey, her meetings and collaborations with a particular attention: sculpt the sound, explore and extend the possibilities of the voice. Since 1992, she participates in numerous music, theatre and choreographic creations throughout Europe.





**Thomas Lehn** studied recording engineering and piano at the Music Academies in Detmold and Cologne. Rooted in his background as an interpreting and improvising pianist in numerous ensemble and solo performances of classical, contemporary notated and improvised musics since the early 1980s, he has been developing an individual language of electronic music. Since the early 1990s he has been performing live-electronic music with analogue synthesizers of the late 1960s in numerous international collaborations like in duetts with Gerry Hemingway, Marcus Schmickler, Paul Lovens, Frédéric Blondy, Tiziana Bertoncini and John Butcher, with whom he works as well in trios with John Tilbury and Matthew Shipp. Other long time groups are KONK PACK, TOOT, THERMAL, SPEAK EASY and SHIFT and the EU-wide electronic orchestra MIMEO. As a synthesizer interpreter he realized works by Éliane Radigue, Bogusław Schaeffer, Anthony Pateras and Peter Jakober, the latter in collaboration with the Klangforum Wien. Repeatedly supported by the Goethe-Institute, he toured in Europe, USA, Canada, Asia, Japan, the Near East, Australia and New Zealand. About 70 CD publications. [www.thomaslehn.com](http://www.thomaslehn.com)

**Angelika Sheridan** speaks as a flutist (bass and c-flute) an own unique sound language. Through the combination of traditional tone production, extended and self developed techniques she defines the sound of her instrument new, beyond usual flute clichés. Sheridan works internationally as a performer of contemporary written and improvised music. She takes part in different ensembles and projects, also in intermedial contexts, involving dance and silent movies. Angelika Sheridan studied classical flute at the Folkwang Hochschule Essen and studied further improvisation and experimental music with Ran Blake und John Heiss in Boston, USA. She lives in Cologne, Germany, where she teaches at the music conservatory..



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## Links

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