

CLOSE UP

Bertrand Gauguet

Franz Hautzinger

Thomas Lehn

Free improvisation

1. Close up 01
2. Close up 02
3. Close up 03

total time: 56'08"

Bertrand Gauguet: Alto & Soprano Saxophones

Franz Hautzinger: Quartertone Trumpet,
Electronic Devices

Thomas Lehn: Analogue Synthesizer

The recordings take place at Theatre du Saulcy, Metz (Fr)
January 26, 2007, and at Instants Chavirés, Montreuil (Fr),
February 13, 2008.

info:

With the saxophonist player Bertrand Gauguet, the trumpet player Franz Hautzinger and the analogue synthesizer player Thomas Lehn, this is a trio with three european musicians who are invested in the improv and new music since 2007.

Gauguet-Hautzinger-Lehn works to surimpose different sonic spaces: acoustic, amplified, natural or electronic, works to build temporal structures or architectures and works to generate the modulations of an open and combinatory « chamber music ».

bio:

BERTRAND GAUGUET - Bertrand Gauguet is a french musician working in the field of experimental and improvised music, whose work ranges from acoustic to amplified sound and from improvised to composed music.

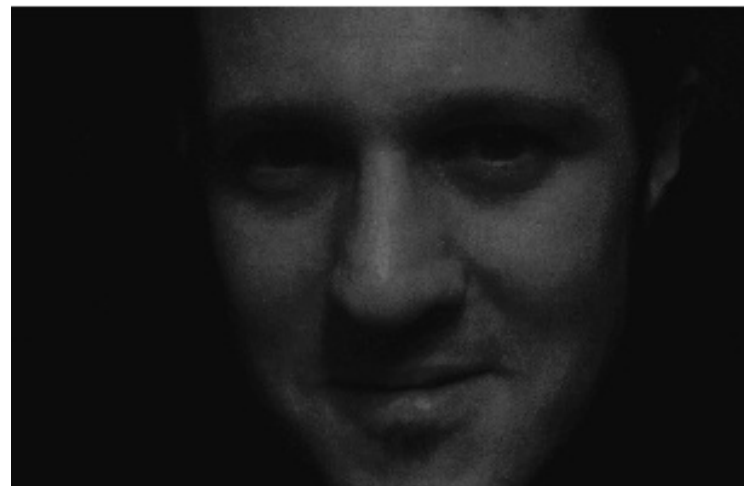
As a composer, he has worked in diverse projects, including several with dance, sound poetry, phonography, radio and cinema.

As an improviser, he's been active on the European scene on both alto and soprano saxophones since the beginning of the decade, performing with, amongst others others, Sophie Agnel, Martine Altenburger, Pascal Battus, Frédéric Blondy, Jim Denley, Michel Doneda, eRikm, Simon H. Fell, Franz Hautzinger, Tomas Korber, Thomas Lehn, Urs Leimgruber, Andrea Neumann, Le Quan Ninh, Barre Phillips, John Russell, Roger Turner and Dan Warburton,

In 2007, he has played Crowds by Hervé Birolini, a composite work for saxophones, tape and eight monitors at Musiques Actions Festival (Fr).

He is also involved as an organizer of different events (concerts, meetings, etc.) and as a teacher of workshops dedicated to discovering sound and improvisation. He lives in Paris.

<http://www.bertrandgauguet.com/>



FRANZ HAUZINGER - Detours often lead to more thrilling goals because they open up new perspectives. Franz Hautzinger has taken long and bendy detours and turned to many dead ends, he has spent years without instrumental activity and has made a hopeful new start. All this, those victories and defeats, this "History from the Total Crash to 'Emergency Individualism'", as he himself described it, made Franz Hautzinger the highly profiled musical personality that he is today.

Born on March 11, 1963 in Seewinkel, Burgenland, a Hannibal Marvin Peterson concert at Jazzgalerie Nickelsdorf was the young trumpeter's "awakening experience". He studied at the Jazz department of today's Art University in Graz from 1981 to 1983 until lip palsy forced him to take a six year total break from trumpeting. After moving to Vienna in 1986 he started in 1989 to explore the trumpet in his very own and un-academic way. He became attached to the circles around Christoph Cech and Christian Mühlbacher, played in the Big Band "Nouvelle Cuisine" and the octet "Striped Roses"; the CD "Zong of se Boboolink", which he recorded with saxophonist Helge Hinteregger and which was influenced by sampler collages was the first personal CD statement. His 10 month stay in London provided new ideas and contacts, amongst others Kenny Wheeler, Henry Lowther, John Russel, and Steve Noble. Hautzinger assimilated the stimuli in very different ways: in „Regenorchester“ („Rain Orchestra“) with its changing instrumentation, in the quartet with Helge Hinteregger, Oren Marshall and Steve Noble as well as in the trio "Speakers' Corner" with guitarist Martin Siewert and drummer Wolfgang Reisinger.



The conscious decision to avoid electronic sound sources but to still comprehend the development of digital music on the trumpet – the quarter tone trumpet purchased in 1997 – were decisive stages for the creation of Franz Hautzinger's sensational solo trumpet CD "Gomberg" (2000) on which he presented this new until then unheard cosmos of sound that he had developed on his instrument. Hautzinger positioned himself with "Gomberg" at the front line of the international improvisation avant-garde; collaborations and CD records with Derek Bailey, the "AMM" veterans Keith Rowe and John Tilbury as well as Axel Dörner, Christian Fennesz or Otomo Yoshihide, and Sachiko M followed. The step into the world of decelerated sound microscopy and from 2003 on the re-discovery of musical sensualism, the confrontation of his trumpet sounds with groove and tunes ("Regenorchester XI" and XII) can be considered as important stages in his development. Franz Hautzinger teaches at the Vienna Music University since

1989, is a member of the Berliner Ensemble "Zeitkratzer" since 1999 and received commissions from Klangforum Vienna amongst others. He is a globetrotter whose unmistakable musical signature is known from Vienna to Berlin, London to Beirut, or in Tokyo, New York, and Chicago. Franz Hautzinger has shown that even in times where postmodernism is history an instrument can still be reinvented.

(Andreas Felber, translated by Astrid Donaubaueer)

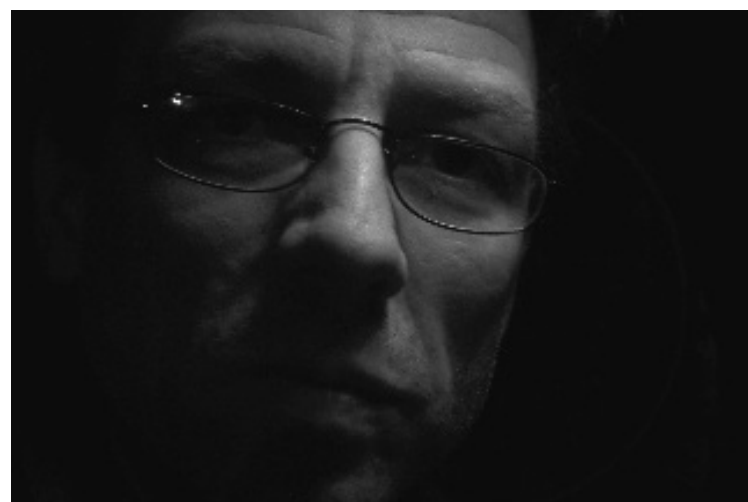
<http://www.franzhautzinger.com/>

THOMAS LEHN - Since about 1990 Thomas Lehn's central artistic work is live-electronic music, created on the basis of analogue sound synthesis. After a period of working with the Robert Moog's minimoog synthesizer, since 1994 his main electronic equipment is the Synthi A modular analogue synthesizer combined with the DK-2 keyboard, both developed and produced by the British company EMS in the late '60. Thomas Lehn's electronic music is instrumentally live-performed. Musical material, process and structure are created and performed in real time.

A wide spectrum of experiences in numerous musical and music contextual genres merge in his current musical creations: in the 1980ies he has been working as pianist widely in the fields of classical, classical modern and contemporary music, jazz, music theatre and mixed media performances. Throughout the 90ies up today the centre of his work became the contemporary forms of music, both as interpreting pianist and performer of analogue live- liveelectronic music.electronic

Rooted in this background, he has been developing an individual language of electronic music, which inner syntax often seems to be rather of an acoustic than electronic nature.

<http://www.thomaslehn.com/>



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