

# TOUR DE CHANT

Creation 2026

**Christine BERTOCCHI**  
Voice

**Lucie TAFFIN**  
Accordion, voice

**Jean-Christophe MARTI**  
Composition

**Stéphane OLRÉ**  
Text

d'un instant à l'autre...

© Yann Bagot

**Co-production :** La Revue Éclair  
**Partner :** Anis Gras Le Lieu de l'Autre

LA REVUE  
**ECLAIR**

**ANIS GRAS**  
LE LIEU DE L'AUTRE

This collection of specially written songs brings to life a series of portraits of unconventional, rebellious women: nature-inspired, Venus-like figures and characters from the margins of society, improbable survivors of a world that seeks to impose its norms.



The second instalment of *Sabbat*, a participatory music-theatre piece in which Christine Bertocchi and Lucie Taffin embodied two self-proclaimed witches, this cabaret-style song recital explores suppressed anger, secret tenderness, pyromaniac impulses and the need for protection.

These are all deeply familiar yet unspoken emotions. Sung in the first person, the lyrics are as distinctive as they are richly flavoured, giving rise to melodic lines that move beyond the conventional boundaries of tonality and atonality.

Composer Jean-Christophe Marti has taken Stéphane Olry's texts — poetic material characterised by shifting, asymmetrical forms — and transformed them into what he calls "songs", a term that references the American musical avant-garde, from Charles Ives to John Cage and Julius Eastman.

These hybrid songs come together almost by magic in this song recital, where finely crafted writing meets spirited improvisation. The result is rich in playful moments, contrasts and suspended moments. Christine Bertocchi takes on the role of a nocturnal bird, its song hallucinatory, while Lucie Taffin, disarmingly unassuming beneath a deceptively grown-up exterior, accompanies her on accordion. Together, they lead these curious, unclassifiable musical creations.

## RESIDENCIES

**30 June – 4 July 2025** : Studio of Compagnie D'un instant à l'autre, Quincerot (21)

**15–19 September 2025** : Studio of Compagnie D'un instant à l'autre, Quincerot (21)

**3–7 November 2025** : Studio of Compagnie D'un instant à l'autre, Quincerot (21)

**10–14 November 2025** : Anis Gras — Le Lieu de l'Autre, Arcueil (94)

**24–26 February 2026** : Studio of Compagnie D'un instant à l'autre, Quincerot (21)

**7–13 March 2026** : Les Ateliers du milieu - Atelier de Fabrique Artistique de créations situées, Praslay (52)

**22–26 June 2026** : Les Ateliers du milieu - Atelier de Fabrique Artistique de créations situées, Rouvres-sur-Aube (52)

**14–18 September 2026** : Salle Muzicatreize – CNAV, Marseille (13)

## VOCAL WORKSHOP

By Christine Bertocchi

**12 and 13 september 2026** : organised by Musicatreize — Centre National d'Art Vocal, Marseille (France)

## PERFORMANCES

**15 November 2025 – Work-in-progress presentation** : Anis Gras — Le Lieu de l'Autre, Arcueil (94)

**27 March 2026** : Atelier du Plateau, Paris (75)

**26 June 2026** : Les Ateliers du milieu - Atelier de Fabrique Artistique de créations situées, Rouvres-sur-Aube (52)

**18 September 2026** : Salle Muzicatreize – CNAV, Marseille (13)

**25 September 2026** : Concert at La Quincaillerie, Venarey-les-Laumes (21)

**November 2026** : Anis Gras — Le Lieu de l'Autre, Arcueil (94)

**Spring 2027** : Concert by Association du Cercle des Amoureux du Verbe et de la Note (CAMEN) and Le Cabaret de l'Indépendance du Verbe (75)

# BIOGRAPHIES

## CHRISTINE BERTOCCHI

Voice, Artistic Direction

Performer, singer, composer, and improviser, Christine Bertocchi received multidisciplinary training before becoming a performer for several directors of contemporary theater. Based in Burgundy-Franche-Comté, she founded the company D'un Instant à l'autre in 2005, which she co-directs with Guillaume Orti and Didier Petit. Within this company, she leads her own creations and participates in collective projects.

A certified Feldenkrais practitioner, voice anatomy instructor, vocal technique trainer, and improvisation teacher, she conducts workshops for professional music and performing arts artists or during their initial training (CFMI, CNFPT, higher education institutions, Afdas workshops, University Paris 8 - Dance Department, etc.).



## LUCIE TAFFIN

Voice, accordion

Singer, accordionist, lyricist and composer, Lucie Taffin follows the thread where tradition surfaces before breaking apart, forging a distinctive approach to listening and playing that moves between song and improvisation.

A songwriter since childhood, she began performing with her sister in the duo Juja Lula. She performs her own songs with Danse Panique (with Jérôme Roubeau on drums) and alongside Marta dell'Anno in the French-Italian duo Pic Panacée. She has also explored a wide range of other repertoires, notably with Bernard Meulien (Gaston Couté), the choir Les Voisins du dessus, Ze Jam Afane (L'arrière-pays), Christine Bertocchi (Sabbat) and Dominique Parent (Le chanteur en perdition, Novarina/Paccoud), among others.

Curious about other approaches to storytelling and musical practice, Lucie Taffin joined Compagnie D'un instant à l'autre in 2020. She has since taken part in several improvisation-based creations, including Les Mondes d'ici, À la croisée des voies, Chemins sonnants, Sabbath and Nous l'Espace.





## FIRST INTENTION

JEAN-CHRISTOPHE MARTI

Composer

Tour de chant is a musical creation for two performers: singer Christine Bertocchi and accordionist and singer Lucie Taffin. It will take the form of a cycle of around twelve pieces, whose composition represents a **new exploration of voice, instruments and sound**, drawing on original poems by Stéphane Olry. Despite the simplicity of the set-up, this will not be a sequence of “songs” in the usual sense of the term, as understood in contemporary popular music, cabaret or the singer-songwriter tradition. On the one hand, continuing my musical work with voices, I will deliberately distance myself from certain traditions of French song and mélodie. On the other, I will be working with two artists whose practice is rooted in experimentation, invention and sonic and formal research. Finally, the poetic material itself is in no way modelled on pre-established forms. Stéphane Olry’s texts depart from the conventions of any given genre: they contain no verse-and-chorus patterns, regular metres or rhymes. Their **shifting, asymmetrical forms** pose fresh challenges for the composer, as does their equally distinctive poetic language.

To evoke the musical horizon in which I situate this project, I will use the term songs, referring above all to American musical modernity, as exemplified by Charles Ives, John Cage and Julius Eastman. This tradition offers me the possibility of combining refined, exploratory work with popular or traditional references, reworked through an original and subjective lens. The songs I have in mind embody a hybridity and aesthetic freedom that particularly inspire me. My polyphonic writing explores dynamic harmonic structures that break free from the binary distinction between tonality and atonality. I intend to investigate rhythmic, harmonic and modal possibilities whose colours and forms can be heard, for example, in Les Trois chants soufis, included with this statement.

Yet I do not separate these compositional explorations from the distinctive qualities of the artists involved. Christine Bertocchi, singer and co-director of Compagnie D’un instant à l’autre, and Lucie Taffin, accordionist and singer, are both experimental musicians. Christine Bertocchi has an extensive range of vocal techniques and performs across registers and sound qualities that, in my view, extend the spirit of daring and vocal imagination embodied by Julius Eastman, to name a reference that is particularly close to me. Lucie Taffin, too, uses the accordion as a source of unexpected sounds, blended timbres and explorations of register, all of which will inform the composition.

I do not regard these contributions as a mere reservoir of “effects”, surprising in themselves. They express an artistic stance and aesthetic commitment that are inseparable from the act of composing. For both artists, the relationship with the stage and the immediacy of performance are equally decisive.

As for the relationship between music and text, I would first like to recall my previous collaborations with Stéphane Olry and his theatre company, La Revue Éclair, as composer and vocal and musical director, most often performing on stage myself. I improvised on the “piano nonpareil” for the production Tu oublieras aussi Henriette, created written and semi-written choral parts for Un Voyage d’hiver and Les Habitants du bois, and developed drag requiem pour chœur d’aventure — an open-access choir welcoming everyone, with no prior experience required — during a residency at Théâtre de l’Aquarium.

This Tour de chant cycle will therefore represent **a continuation, a deepening and a new experience** in our shared work. It will also resonate with my collaborations with several contemporary poets and writers, including Céline Minard (Bastard Battle), Christian Prigent (the TraLala cycle, based on Les Enfances Chino), Thomas Clerc, Alexander Dickow (3 Caramboles) and Marguerite Duras (La Néva, Le Merle moqueur and other texts). The project will also connect with my catalogue of vocal works, particularly choral pieces written for Musicatreize, Consonances, Le Madrigal de Provence and several children’s choirs.

Built on these foundations and shaped with the artistic partners brought together here, Tour de chant is a project that will be tested and developed throughout the writing process. Its realisation will be **a shared and adventurous creative process**.

## FIRST INTENTION

STÉPHANE OLRÉ

Author

My collaboration with Jean-Christophe Marti and La Revue Éclair — the theatre company I co-direct with dancer Corine Miret — began in 2007. We commissioned him to create a musical performance: the writing of an imaginary opera inspired by Corine Miret's solitary stay in a village in the Artois region of northern France. At the end of the performance, Jean-Christophe himself performed the opera's finale: a celebration with all the strangers Corine Miret had encountered on her winter journey.

Our collaboration thus began with a production in which music played an essential, if unconventional, role: at once sophisticated and improvised, claiming a raw, unvarnished simplicity that was also highly refined.

My own musical education, as I see it, was very much on the job, shaped by punk concerts and industrial music performances in squats such as Usine Pali-Kao. I take particular pride in the fact that no recorded music has ever been played in La Revue Éclair's productions: all the music has been performed live by musicians on stage.

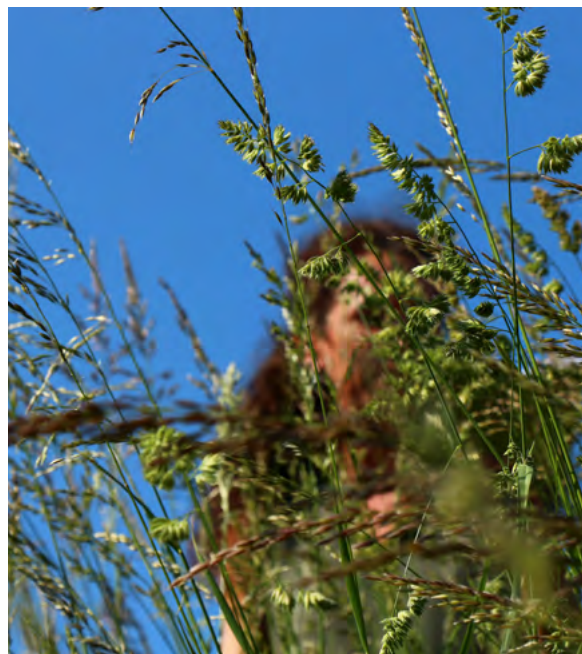
As a self-taught musician, I have been fortunate to develop my ear within an informal family of musicians with whom I have collaborated: Hubertus Biermann on cello and harmonica for *Mercredi 12 mai 1976* (2005); Didier Petit on cello for *Un voyage d'hiver* (2007) and *Une mariée à Dijon* (2013); Isabelle Duthoit as a singer in *Hic sunt Leones* (2012), then as a clarinetist in *Khady Demba* (2020); and, more recently, Christine Bertocchi and Lucie Taffin for their show *Sabbat*. Most recently, in response to a commission from the ensemble C-Barré, I wrote the libretto and directed *Le Mystère du Télégraphe*, a burlesque choral piece for children's choir, with music by Jean-Christophe Marti.

Alongside these productions, I have written short texts, some of which have led to improvised musical performances. Jean-Christophe and I have long nurtured the idea of bringing these adventure poems, musical snapshots, fragments of precarious lives and songs together in a song recital.

Until now, what we lacked were performers capable of bringing to the stage the variegated, strange and physically engaged quality that these texts seem to demand. With Jean-Christophe Marti, Christine Bertocchi and Lucie Taffin now working together, we are finally ready to bring these songs to life in our *Tour de chant*.



© Gilles Robillard



## BIOS

### JEAN-CHRISTOPHE MARTI

Composer

Composer, musical director and musicologist, Jean-Christophe Marti trained at the CNR in Boulogne-Billancourt (composition, chamber music, clarinet) and at the CNSMD in Paris (aesthetics, music history), as well as in orchestral conducting with Milan Horvath at the Mozarteum in Salzburg and at the Conservatoire d'Évry. He then devoted himself to composition, working with several theatre and dance companies. In 1998, he received the Maurice Ohana/SACEM Composition Prize for *The Last Words Virginia Woolf Wrote*, a work for twelve voices. He has since received numerous commissions from vocal ensembles, including Musicatreize, Les Cris de Paris, Consonance and Les Arts Florissants, as well as instrumental ensembles, including C-Barré, Prod S and Philharmonisches Halle.

His catalogue currently comprises more than 70 works. He also pursues musicological research, particularly into American music from 1950 to 2000, during several periods of study in the United States (University at Buffalo, University of Pennsylvania). His master's dissertation and doctoral thesis were the first studies of Julius Eastman to be undertaken in Europe. Some of his works are based on inclusive creative formats, such as the « chœurs d'aventure », open to everyone, and the « piano nonpareil ».

The transdisciplinary nature of his activities — collaborations with theatre directors, choreographers, poets and filmmakers, as well as performing on stage himself — is also reflected in his ongoing work with workshops and arts engagement.

### STÉPHANE OLRY

Author and director

Stéphane Olry began writing and directing his first performances at the age of 16, in 1978. His early productions, presented at the Espace Cardin, Usine Pali-Kao and Les Bouffes du Nord, brought together theatre, rock, performance and dance. In the early 1990s, he created videos that were shown on television channels and exhibited in galleries and museums. Between 1994 and 1998, he toured the Middle East with Corine Miret, presenting *Cartes Postales Vidéo au Proche-Orient*.

As co-director of La Revue Éclair alongside Corine Miret, he writes, directs and performs in documentary theatre productions. Since *Nous avons fait un bon voyage, mais...* in 1998, he and Corine Miret have written, performed in and directed around twenty productions, presented in Paris (Théâtre de la Bastille, Théâtre de la Cité Internationale, L'Échangeur in Bagnolet, Festival d'Automne, MC93, among others), elsewhere in France (Les Bernardines in Marseille, the national drama centres in Montluçon, Béthune and Saint-Étienne, Théâtre Garonne in Toulouse, Festival d'Avignon, among others) and internationally.



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La Revue Éclair has been an associate company at several venues and institutions, including Château de La Roche-Guyon, Espace Jules Verne in Brétigny, Théâtre de l'Aquarium at the Cartoucherie in Vincennes, and La Poudrerie – Théâtre des habitants in Sevrans. He has worked as dramaturg and outside eye with Clyde Chabot on *Sicilia* (2011), *Tunisia* (2015) and *Chicago reconstitution* (2020), and with Lydie Marsan on *Projet Défendre la ZAD* in 2017. As part of *Les Habitants du bois*, he wrote and directed Jean-Christophe Marti's *Drag Requiem*, as well as numerous songs accompanying the company's explorations of the Bois de Vincennes. In 2021, he wrote and directed *Le Secret du télégraphe*, a musical promenade featuring music by Jean-Christophe Marti, for the contemporary music ensemble C-Barré.

He has published *Treize semaines de vertu* and *Hic sunt leones* with Éditions de l'Amandier. English translations by Neil Bartlett were published by Oberon Books. Éditions de l'Œil has published three of his books: *Créer, c'est collaborer* ; *La lecture, ce vice impuni*; and *Tu oublieras aussi Henriette*.

# THE COMPANY

Based in Bourgogne-Franche-Comté since 2005, D'un instant à l'autre is a company of composers and performing artists who create collaborative works **exploring the relationship between musical composition and improvisation** (concerts, performances, sound exhibitions, and concert tours).

It is codirected by Christine Bertocchi, Guillaume Orti, and Didier Petit. The multiple uses of the voice and the body, and the **relationship to meaning and space through words and movement**, form the central thread of its creations and research. As an accredited continuing education organization, D'un instant à l'autre develops **innovative teaching methods for professionals in music and the performing arts** as well as for all audiences (workshops, educational programs).

By choosing to be based in the Burgundy countryside, the company aims to build a lasting presence in the local and regional community (programs for all audiences, residencies), while maintaining and expanding its activities nationally and internationally (artistic partnerships, residencies, and the dissemination of its repertoire).



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## AN ADVENTUROUS AND SENSITIVE ARTISTIC APPROACH...

**To create and perform** unique musical projects, developed through collaborations and artistic experiences in the fields of experimental music, jazz, contemporary theater, dance, and poetry.

**To research and explore** the relationships between musical composition and improvisation, words and sounds, space and instrument, voice and body.

**Produce and present** a repertoire of multidisciplinary performances for the stage and in natural and/or heritage settings.

**Transmit and share** the creative process through outreach activities and professional training related to artistic research: body rhythm, oral transmission of music, reading and writing exercises, and exploration of instrumental registers extended to the voice and movement.



# CONTACTS

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