



Sreda, 26. 10. 2016, ob 20:00
Brežice, Grad Brežice

Wednesday, 26. 10. 2016, at 20:00
Brežice, Brežice castle

Petek, 28. 10. 2016, ob 20:00
Celje, Narodni dom

Friday, 28. 10. 2016, at 20:00
Celje, National House

The Curious Bards (FR)

Bruno Harlé, prečna flavta / *traverso*
Alix Boivert, violina / *violin*
Sarah Van Oudenhove, viola da gamba / *viol*
Louis Capeille, harfa / *harp*
Jean-Christophe Morel, cister / *cittern*

Gelska nevihta

Irski in škotski napevi

Sporočilo umetnikov obiskovalcem

Stara glasba in ljudska glasba ... Dva neodvisna glasbena svetova, ki imata še veliko povedati. Stara glasba, vendar ne zastarela. Ljudska glasba v moderni interpretaciji.

Poglavitni cilj ansambla The Curious Bards je prikazati v novi luči pozabljen repertoar, tj. irsko in škotsko glasbo iz obdobja baroka. V ta namen je umetniški vodja ansambla Alix Boivert začel z muzikološkim in zgodovinskim raziskovalnim projektom, za katerega je preživel osem mesecev v Dublinu in ga nato nadaljeval po vrnitvi v Francijo. Bogastvo in raznolikost glasbenega materiala, ki ga je odkril pri svojem raziskovanju, sta ga prepričala, da se morajo glasbeniki, ki igrajo tako ljudsko kot umetno glasbo – kamor sodi tudi njihov ansambel –, lotiti tega izziva in poskusiti ponuditi sodobno interpretacijo teh različnih glasbenih slogov. Še pomembnejše pa je, da ta glasba predstavlja pomemben del kulturne dediščine, ki so jo s težavo ohranili pred takratnimi zavojevalci Angleži. Poslanstvo ansambla tako vključuje raziskovanje različnih navedb, ki se pojavijo v številnih publikacijah (okraski, artikulacije, ritem itd.), in poigravanje z njimi v praksi. Doslej so te navedbe ansambel pripeljale zelo blizu sodobni interpretaciji ljudske glasbe. Nadaljnja motivacija, ki je ansambel pripeljala k temu projektu, pa je močna povezava glasbenikov z ljudsko glasbo. Globina, duhovnost in opustitev lastnega jaza so prvine, ki jih glasbenik lahko začuti in ki nudijo glasbeno ustvarjanje izjemne človečnosti, ki izvira iz čiste preprostosti.

Alix Boivert (umetniški vodja)

The Gaelic Storm

Irish and Scottish airs

Artist message to visitors

Early music and traditional music ... Two independent musical worlds that have yet much to say. Early music, but not obsolete. Traditional music, with a modern interpretation.

The primary objective of The Curious Bards is to shed new light on a forgotten repertoire: Irish and Scottish music of the Baroque era. For this reason, the ensemble's artistic director Alix Boivert started a musicological and historical research project, having been in Dublin for eight months and then continuing it after his return to France. The wealth and diversity of the musical material he discovered during that research convinced him of the fact that musicians practising both traditional and art music, such as themselves, need to meet the challenge and try to offer a contemporary interpretation of these different musical styles. Even more so as this music represents a very important part of cultural heritage which was conserved with difficulty by the invaders of this time: England. The ensemble's mission thus involves investigating and experimenting with different indications present in numerous publications (ornaments, articulations, rhythm etc). Up to now, these indications brought them very close to the contemporary interpretation of traditional music. Another motivation that brought them to this project is the strong connection of the musician to the traditional music. The depth, spirituality, and the abandonment of one's self are elements the musician can feel, and that offer a musicianship of a rare humanity as a result of a rare simplicity.

Alix Boivert (artistic director)

Program / Programme

Anonymus:
The lads of Elgin

* * *

Anonymus:
The Highlandman kissed his mother

Anonymus:
The Fyket

James Oswald (1710-1769):
A Sonata of Scots tunes
Largo / Adagio / Andante / Largo / Andante

Turlough O'carolan (1670-1738):
Mary O'Neill

Thumoth Burke (fl. 1720-1747):
Variations on "Rakes of westmeath"

Anonymus:
The lads of Dunse

David Young (1707-1770):
Variations on "Reel of Tulloch"

Anonymus:
Port Patrick

Turlough O'Carolan (1670-1738):
John Nungent

Anonymus:
King of the blind

Turlough O'Carolan (1670-1738):
Bumper squire Jones

Anonymus:
Highland Battle

Anonymus:
Miss Loraine of Kirkcharles

Anonymus:
Sr. Ulick Burk

Anonymus:
Fight about the Fire side

Anonymus:
The soup of good drink

Anonymus:
Lochailis away to France

Anonymus:
The high road to Dublin

Anonymus:
Lady Herriot Hopes

Anonymus:
Sir Adam Ferguson's reel

Anonymus:
Bonny Lads

* * *

O koncertnem programu

Izčrpen študij zbirk ljudske glasbe, objavljenih v 18. stoletju, odpira nove perspektive interpretiranja glasbe. Objava teh pesmi, ki so se tradicionalno prenašale ustno, je pomenila eno izmed redkih zapuščin kulturne dediščine lokalnega prebivalstva. Ljudska glasba namreč ni služila zgolj zabavi, temveč je tudi utrjevala lastno kulturno identiteto pred asimilacijo vrednot, okusov in angleških običajev. Pravi paradoks pa je, da so bile te objave bolj namenjene angloirskim glasbenikom in ljubiteljem »umetne« glasbe in ne glasbenikom, ki so že igrali te napeve, saj so se ti pesmi naučili ustno in pogosto niso znali brati not. Skladatelji so bili tako prevzeti od teh pesmi, da so jih celo vključevali kot intermezze v operah v Dublinu in Edinburgu. V tem projektu, ki je katalogiziral vire irske in škotske ljudske glasbe, je bilo evidentiranih 37 irskih in več kot 50 škotskih zbirk, objavljenih v 18. stoletju. Te zbirke zdaj predstavljajo najboljši vir za razmišljanje o historičnem izvajanju take glasbe. »A Collection of the most celebrated Irish Tunes« (Neale, 1724), »A collection of Scots reels or country dances« (1757), »Hibernian Muse« (1770), »Caledonian country dances« (Johnson, 1748) in mnoge druge.

About the concert programme

The comprehensive study of traditional music collections published in the eighteenth century presents new perspectives for interpreting the music. The publication of these tunes, traditionally disseminated orally, represented one of the few legacies of the cultural heritage of local populations. Traditional music was not merely an object of entertainment but also a way of asserting one's cultural identity against the attempts to assimilate the values, tastes and English customs. Paradoxically, however, these publications were more intended for Anglo-Irish musicians and lovers of "art music" and not for the musicians already playing such tunes, since they learned the songs orally and could often not read music. The infatuation with these tunes even led composers to include them by means of interludes in operas in Dublin and Edinburgh. Thirty-seven collections published in the eighteenth century in Ireland and more than fifty in Scotland were recorded in the project that catalogued the sources of Irish and Scottish traditional music. These collections now present the best elements for reflection on a historical interpretation of such music. »A Collection of the most celebrated Irish Tunes«(Neale, 1724), »A collection of Scots reels or country dances«(1757), »Hibernian Muse«(1770), »Caledonian country dances« (Johnson, 1748) and many more.



Od leta 2015 ansambel **The Curious Bards** sestavlja pet glasbenikov, ki jih družijo ljubezen do gelske in keltske ljudske glasbe. Ti glasbeniki so bili deležni izobraževanja v stari glasbi in so študirali na prestižnih ustanovah v Lyonu, Parizu in Baslu. Ljudska irska in škotska izvajalska praksa pa je že mnoga leta del njihovih glasbene poti. Ansambel hoče ponuditi inovativen in ustvarjalen vpogled v ta repertoar, pri čemer jih vodi intenzivno raziskovanje. Glasbeniki so »bardi« današnjega časa, željni odkrivanja in širjenja svojega znanja ter vedno pripravljeni na intenzivne vaje. Ansambel The Curious Bards je bil leta 2015 kot mlad ansambel izbran za umetniško rezidenco v Cité de la Voix v Vézelayu. Poleg tega od leta 2016 uživajo ugodnosti projekta EEEmerging v izvedbi festivala v Ambronay, ki podpira mlade ansamble za staro glasbo pod okriljem programa Creative Europe.

Alix Boivert, baročna violina

Po študiju pri R. Papavramiju in na konservatoriju v Bordeauxu, je Alix Boivert leta 2009 pričel študirati pri O. Edouardu na konservatoriju v Lyonu, kjer je leta 2014 magistriral z odliko. Njegov študij obsega veliko mojstrskih tečajev pri največjih violinskih virtuozi, kot so Amandine Beyer, Enrico Onofri and Chiara Banchini. Kot solist je nastopal na prestižnih odrih, kot sta Dublin National Concert Hall (2012) ali Auditorium de Bordeaux (2014), ter v orkestrih, kot so Pygmalion, Correspondances, Amarilis in drugi. Svojo prvo ploščo je posnel leta 2013 z ansamblom Ensemble baroque atlantique kot solist pri izvedbi koncerta BWV 1064 J.S. Bacha. Po več letih samoučenja ljudske irske glasbe in letu dni v Dublinu je leta 2010 ustanovil skupino z imenom »attby« za sodobno irsko glasbo. Nato je leta 2015 ustanovil The Curious Bards, kjer raziskuje skladbe in objave ljudske glasbe z Irske in Škotske iz 18. stoletja.

Sarah Van Oudenhove, viole da gamba

Sarah Van Oudenhove je začela igrati violi da gamba že pri šestih letih pri Christianu Sali na konservatoriju v Perpignanu. Leta 1995 se je začela učiti pri Coenu Engelhardu na konservatoriju v Toulousu in leta 2003 pri Mariane Muller na konservatoriju v Lyonu, kjer je leta 2008 diplomirala. Udeležila se je mnogih delavnic in mojstrskih tečajev z največjimi imeni stare glasbe, kot so Jerome Hantai, Wieland Kuijken, Christophe Coin in Jordi Savall. Redno nastopa in snema z ansambli kot so l'Acheron, Sonadori, La Chapelle Rhenane, Clematis, Epsilon, All Gilles Binchois, Mare Nostrum, La Capella Mediterranea in Namur Chamber Choir. Ob svoji intenzivni karieri se navdušuje tudi nad irsko ljudsko glasbo. Raziskuje interpretacijo stare irske in škotske glasbe na violi da gamba. To zanimanje in nenehno ukvarjanje s staro gelsko glasbo sta jo pripeljala do udeležbe na številnih festivalih ljudske glasbe v Franciji (kot na primer Celti'cimes in Tocane).

Since 2015, **The Curious Bards** has united five musicians that love Gaelic and Celtic traditional music. These five musicians have had an early music education and have studied in prestigious institutions in Lyon, Paris and Basel. The traditional Irish and Scottish practice have integrated into their musical paths since many years. The ensemble claims to offer an innovative and creative insight into this repertoire that has been guided by extensive research. They are "bards" of modern times, eager to discover and expand their knowledge, always being insistent on their practice. The Curious Bards were chosen as a Young Ensemble in Residency in la Cité de la Voix in Vézelay in 2015. They have also benefited, since 2016, from the project EEEmerging carried out by the Ambronay Festival, which supports young early music ensembles under the Creative Europe programme.

Alix Boivert, Baroque violin

After his studies with R. Papavrami and at the Conservatory of Bordeaux, he entered the class of O. Edouard at the Conservatory of Lyon in 2009 where he obtained a Master's degree with the first class honours in 2014. His studies are full of master classes with the great names of the violin: Amandine Beyer, Enrico Onofri and Chiara Banchini. He plays as a soloist in prestigious venues such as the Dublin National Concert Hall (2012) or the Auditorium of Bordeaux (2014) and with orchestras such as Pygmalion, Correspondances, Amarilis and other. His first professional recording took place in 2013 with the Ensemble baroque atlantique, as a soloist in the Concerto BWV 1064 by J.S. Bach. With several years of self-teaching in traditional Irish music and spending a year in Dublin, he founded the contemporary Irish music group in 2010 "attby". He then created "The Curious Bards" in 2015, where he explores compositions and publications of traditional music from the 18th century Ireland and Scotland.

Sarah Van Oudenhove, Viols

Sarah began playing the viola da gamba already at the age of six in the class of Christian Sala at the Conservatory of Perpignan. In 1995, she joined the class of Coen Engelhard at the Toulouse Conservatory, and in 2003, the class of Marianne Muller at Lyon's Conservatory where she graduated in 2008. She has participated in many workshops and master classes with the greatest of Early Music: Jerome Hantai, Wieland Kuijken, Christophe Coin and Jordi Savall. Today she performs and records regularly with ensembles such as l'Acheron, Sonadori, La Chapelle Rhenane, Clematis, Epsilon, All Gilles Binchois, Mare Nostrum, La Capella Mediterranea, and the Namur Chamber Choir. Alongside this active career, she is passionate about traditional Irish music. She undertakes a work of reflection and research on the interpretation of the ancient Irish and Scottish music on the viola da gamba. This interest and long-term work with ancient Gaelic music has led her to participate in many traditional music festivals in France (such as Celti'cimes, and Tocane).

Jean-Christophe Morel, cister

Jean-Christophe Morel se je rodil v Bordeauxu in se je začel učiti violino pri R. Papavramiju na šoli Pierre Rode. Leta 2001 se je vpisal na konservatorij v Bordeauxu in študiral pri Manuelu Solansu, kjer se je temeljito izuril v igranju violine. Leta 2009 se je nato vpisal na konservatorij v Lyonu in študiral pri Marie Charvet, Claire Bernard in Nicolasu Gourbeixu. Nato je pričel z glasbenim odkrivanjem, saj je ob klasičnem izobraževanju odkrival še številne druge glasbene sloge in glasbila, kot so kitara, mandolina in cistra. Pod močnim vplivom irske ljudske glasbe je začel intenzivno vaditi irski repertoar, posebno v času prvega leta magistrskega študija, ko je bil na izmenjavi Erasmus v Dublinu. Ustno prenašanje glasbe in improvizacije so mu pomagali razviti edinstveno umetniško osebnost, ki je izvirna ter mu omogoča razumeti in združevati različno in hkrati komplementarno glasbo.

Bruno Harlé, flavte

Bruno Harlé je začel svojo glasbeno pot z učenjem flavte pri Thierryju Lameju in Nelsu Lindebladju v bližini Pariza. Nato se je odločil za študij baročne flavte in se vpisal na konservatorij v Parizu v razred Pierra Sécheta, kjer je diplomiral iz stare glasbe. V tistem času je imel priložnost odkrivati nove vrste flavt, ko je študiral repertoar za flavto 19. stoletja, hkrati pa tudi irsko ljudsko glasbo pri Françoisu Lazarevitchu. Ta razširjeni program mu je omogočil udeležbo na koncertih La Grande Ecurie pod vodstvom Jean-Clauda Malgoira. Vzporedno je nadaljeval z igranjem ljudske flavte pri repertoarjih bretonskih in irskih plesov ter se pridružil skupini arSkolpenn. Svoje znanje in izkušnje na področju irske glasbe je uspel poglobiti s sodelovanjem z odličnimi glasbeniki, kot so Kevin Crawford, Brian Finnegan in Cormac Breatnach. Bruno poučuje irsko flavto in tin whistle (ljudsko flavto) pri društvu za irsko flavto v Lyonu.

Louis Capeille, harfa

Louis Capeille je začel igrati harfo pri V. Musson-Gonneaudu in nato več let vadal tudi italijansko baročno harfo pri M. Fourquieru. Leta 2005 se je pričel učiti staro harfo pri H. Rosenzweigu na konservatoriju Schola Cantorum v Baslu. Leta 2010 je z odliko diplomiral in magistriral iz baročne harfe in continuo. Leta 2012 se je odločil za študij pri M. Galassiju in X. Diaz-Latorreju na barcelonski univerzi ESMUC. Udeleževal se je mojstrskih tečajev pri Gabrielu Garridu, Renéju Jacobsu in drugih. Že od mladih let pa se navdušuje nad irsko ljudsko glasbo. Izkušen, kot je, je nastopal v Italiji, Nemčiji, Avstriji in na Danskem z različnimi skupinami, kot so the Barbaroque Company, A Corte Musical, Chant 1450 in las Mascarinas. Posnel je tudi skladbe pod taktirko Andrewa Lawrence-Kinga, Jeana Tubérya, Xaviera Diaz-Latorreja in Dominiqua Vellarda. Je tudi eden ustanovnih članov ansambla La Boz Galana.

Jean-Christophe Morel, Cittern

Born in Bordeaux, Jean-Christophe Morel started to play the violin at the Pierre Rode school of R. Papavrami. He entered the Conservatory of Bordeaux in 2001, and studied in the class of Manuel Solans, where he thoroughly learned the violin. He then entered the Conservatory of Lyon in 2009, and had classes with Marie Charvet, Claire Bernard and Nicolas Gourbeix. The following years mark a time of meetings and discoveries for Jean-Christophe. Alongside his classical training, he discovered several musical styles and other instruments: the guitar, the mandolin, and the cittern. Strongly influenced by traditional Irish music, he started to intensely practice this repertoire, especially in the first year of his MA during Erasmus exchange in Dublin. The oral transmission of music and practice of improvisation has allowed him to develop a unique artistic personality, one that is original, enabling him to understand and integrate different and complementary music at once.

Bruno Harlé, Flutes

Bruno Harlé began his musical path with the flute with Thierry Lame and Nels Lindeblad, near Paris. Subsequently, he decided to turn to the baroque flute and enrolled in the Paris Conservatory in the class of Pierre Séchet. He obtained the Diploma of Early Music. At that time, he had the chance to discover new kinds of flutes by learning the flute repertoire of the nineteenth century, but also traditional Irish music with François Lazarevitch. This expanded course offered him the opportunity to attend concerts of La Grande Ecurie led by Jean-Claude Malgoire. In parallel, he continued his practice of playing the traditional flute in Breton and Irish dance repertoires, integrating the arSkolpenn band. He was able to exercise his practice and deepen the experience of Irish music with great musicians: Kevin Crawford, Brian Finnegan and Cormac Breatnach. He teaches Irish flute and tin whistle (traditional flute) at the association "Irish flutes" in Lyon.

Louis Capeille, Harp

Louis Capeille started to play the harp with V. Musson-Gonneaud and practised the Italian Baroque harp for several years with M. Fourquier. In 2005, he joined the early harp's class of H. Rosenzweig at the Schola Cantorum in Basel. In 2010, he obtained a bachelor and a master's degree in the baroque harp and continuo (both with honours). In 2012, he left to follow the teachings of M. Galassi and X. Diaz-Latorre at the ESMUC of Barcelona. His career is marked with master classes with Gabriel Garrido, René Jacobs and others. Already from an early age, he has been passionate about traditional Irish music. His experience has enabled him to perform in Italy, Germany, Austria and Denmark with various groups: the Barbaroque Company, A Corte Musical, Chant 1450, and las Mascarinas. For recordings, he played under the direction of Andrew Lawrence-King, Jean Tubéry, Xavier Diaz-Latorre and Dominique Vellard. Besides his many activities, Capeille Louis is one of the founding members of the Boz Galana.

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