

the
curious
bards

"The Bard's Pocket Companion"

CONCERT PRESENTATION

After a first instrumental programme based on the most known dances (jigs and reels), The Curious Bards now introduces a new programme that takes interest in dances that are less known, but have still resisted time.

The scottish strathspey, with its strong temperament, the raging irish slip jigs or the hornpipes, very appreciated by Handel himself!

Moving ballads will embellish these suites of exalting dances.

With these airs, The Curious Bards invite you to discover their music “bedside book”, like the irish and scottish travelling musicians of the 17th and 18th century.

PROGRAMME

► Set of 3 Irish airs

Robbin Powers Fancy (O'Farrell's Pocket Companion for the Union Pipes, 1804)

Miss Douglas Brighton's Jigg (A Collection of Strathspey Reels & Country Dances, John Bowie, 1789)

Cosey's Jigg (A collection of favourite Irish Tunes, William Jackson, 1790)

► Set of 4 Scottish airs

Scots Lament (The Caledonian Pocket Companion, James Oswald, 1747)

Miss Preston Ferntons Reel (A Collection of Strathspey Reels & Country Dances, John Bowie, 1789)

Miss Johnstons Reel (A Collection of Strathspey Reels, Malcolm Macdonald, 1788)

The Countis of London's Reel (A Collection of Strathspey Reels & Country Dances, John Bowie, 1789)

► *A bottle of Clarrett* (A collection of the most favorite Irish tunes, giggs & planxtys, Denis Courtenay, 1782)

► *Fy Gar* (A Collection of the Best Scots Tunes, Alexander Munro, 1732)

► *Jackie Latin* (A Collection of Favourite Scots Tunes with Variations, Charles Maclean, 1773)

► *John Hays Bonny Lassie* (A Collection of the Choicest Scots Tunes Adapted for the Harpsicord or Spinet and within the Compass of the Voice Violin or German Flute, Adam Craig, 1730)

► Set of 3 Scottish airs

The Honorable Miss Rollo's Reel (A Collection of Strathspey Reels & Country Dances, John Bowie, 1789)

Drunken Friday (A Second Collection of Strathspey Reels, Robert Petrie, 1796)

Kelo House (Thirty New Strathspey Reels, Abraham Macintosh, 1792)

► *Miss Noble - Turlough O'Carolan* (A Favourite Collection of the so much admired old Irish Tunes, John Lee 1780)

► Set of 3 Scottish airs

Miss Clementina Sarah Drummond of Perth (A Collection of Strathspey Reels & Country Dances, John Bowie, 1789)

The Marquis of Huntley's Farewell (Napier's selection of dances & strathspeys, 1795)

Mr Moore's Strathspey (A collection of slow airs, reels, & strathspeys, Duncan Macintyre, 1794)

► Set of 3 Scottish airs

Mr Hogert's Hornpipe (A Collection of Marches & Quicksteps, Strathspeys & Reels, Thomas Calvert, 1799)

The Captain sha'nna' get thee (Collection of Scottish airs, with the latest variations, David Young, 1743)

Glenurchy Reel (Collection of Scottish airs, with the latest variations, David Young, 1743)

► Set of 3 Irish airs

Huntingtone Castle (A Collection of Strathspey Reels & Country Dances, John Bowie, 1789)

I have a Wife o' my ain (The Caledonian Muse, Samuel Thompson, 1790)

Hey me Nancy (Forty Eight Original Irish Dances Never Before Printed, 1795)

► Set of 3 Irish airs

Morepeth Rant (A Second Collection of Strathspey Reels, Robert Petrie, 1796)

The Cruskeen Lawn (Collection of Old Established Irish Slow & Quick Tunes, Smollett Holden, 1805)

N°2 (A collection of strathspey reels, giggs, Charles Stewart, 1799)

► Set of 2 Scottish airs

The Humour of Ballinamult (O'Farrell's Pocket Companion for the Union Pipes, 1804)

Hopetoun House (The Caledonian Muse, Samuel Thompson, 1790)

► Set of 3 Scottish airs

The Perthshire Hunt (A Collection of Strathspeys, Reels, Jigs, Abraham Mackintosh, 1797)

Mrs James Erskine of Kirkwall's Reel (A collection of slow airs, reels, & strathspeys, Duncan Macintyre, 1794)

Mrs Gillespies Reel (New music for the piano forte or harpsichord, James Johnson, 1785)

► Set of 2 Scottish airs

Mari nighean Deorfa [Mary the daughter of George] (A collection of Ancient Scots Music, Daniel Dow, 1775)

Bonny Lad lay your Pipes down (The Caledonian Pocket Companion, James Oswald, 1747)

► Set of 2 Scottish airs

The Highlander's farewell (A Collection of Reels, Alexander McGlashan, 1786)

The Isla Reel (A Collection of Reels, Alexander McGlashan, 1786)

► Set of 2 Irish airs

Helvic head (O'Farrell's Pocket Companion for the Union Pipes, 1804)

The Irish Washerwoman (Collection of Old Established Irish Slow & Quick Tunes, Smollett Holden, 1805)

► Set of 3 Scottish airs

Miss Rose of Tarlogie's Reel (Collection of strathspeys, reels, jigs &c for the pianoforte violin & violoncello, Donald Grant, 1790)

Colonel Mc Beans Reel (Choice collection of Scots reels or country dances & strathspeys, Robert Ross, 1780)

Mr Reid's Reel (Collection of strathspeys, reels, jigs &c for the pianoforte violin & violoncello, Donald Grant, 1790)

Anonyme (Scottish airs Manuscript, William Young, 1741)

THE ENSEMBLE

Since 2015, The Curious Bards has united five musicians, who love Gaelic and Celtic traditional music. These five musicians had an early music education and have studied in prestigious institutions in Lyon, Paris and Basel. Their musical paths have integrated traditional Irish and Scottish practise for many years.

The ensemble claims to offer an innovative and creative insight to this repertoire guided by extensive research. They are “bards” of modern times, eager to discover and expand their knowledge, and always exigent with their practise.

The Curious Bards were chosen, in 2015, as a Young Ensemble in Residency in la Cité de la Voix in Vézelay. 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 program. Since 2020, The Curious Bards receives the support of Caisse des Dépôts, main sponsor.

They just recorded their first album, which has been released in October 2017 under the label Harmonia Mundi.

MUSICAL INTENTION

“Our primary objective is to shed new light on a forgotten repertory : Irish and Scottish music of the baroque era . For this reason, I started a musicological and historical research project, having spent eight months in Dublin and then continuing my research after my return to France.

The wealth and diversity of the musical material I discovered during this research, convinced me that musicians practising both traditional and art music, such as ourselves, need to meet the challenge and try to offer a contemporary interpretation of these different musical styles. Even more so, this music represents a very important part of cultural heritage, which was conserved with difficulty by the invaders of this time: England.

Our mission consists of investigating and experimenting with the different indications present in numerous publications (ornaments, articulations, rhythm etc) . Until now, these indications have brought us very close to the contemporary interpretation of traditional music. Another motivation that brings us to this project, is the strong connection the musicians have to the traditional music. The depth, spirituality, and abandonment of one’s self , are elements that the musicians can feel, and this offers a musicianship of a rare humanity as a result of a rare simplicity”

Alix Boivert – artistic director

BIOGRAPHIES

Alix Boivert (baroque violin and direction)

After his studies with Robert Papavrami and then at the Conservatory of Bordeaux, in 2009 he entered the Conservatory of Lyon in the class of Odile Edouard where he obtained a Master's degree with first class honours in 2014. His studies are full of master classes with the great names of the violin: Amandine Beyer, Enrico Onofri, Chiara Banchini and Hélène Schmitt. 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 Le Concert Spirituel, Pygmalion, La Chapelle Harmonique, Correspondances, Amarillis, La Chapelle Rhénane... His first professional recording took place in 2013 with Ensemble baroque atlantique (label L'encelade), as a soloist in the Concerto BWV 1064 by Johann Sebastian Bach.

With several years of self-teaching in traditional Irish music, and spending a year in Dublin, he founded created "The Curious Bards" in 2015, where he explores compositions and publications of traditional music from the XVIIIth century in Ireland and Scotland. With this ensemble he recorded a first album under the label Harmonia Mundi (released in 2017).

Sarah Van Oudenhove (Viola da gamba)

From when she was six years old, Sarah began the viola da gamba 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's classes with the greatest of Early Music: Jérôme Hantai, Wieland Kuijken, Christophe Coin and Jordi Savall. Today she performs and records regularly with ensembles such as l'Achéron, les Sonadori, La Chapelle Rhénane, le Poème Harmonique, Clématis, L'ensemble Gilles Binchois, La Capella Mediterranea, Namur Chamber Choir. Alongside this well-supplied route, she is passionate about Irish traditional 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 (Celti'cimes, Tocane ...).

BIOGRAPHIES

Bruno Harlé (Flutes)

Bruno Harlé began his musical path through the flute with Thierry Boiteux and Nels Lindeblad, near Paris. Subsequently, he decided to turn to the baroque flute and entered in the Paris Conservatory in the class of Pierre Séchet. He became the owner of the diploma of Early Music. At that time, he had the chance to discover new kinds of flutes through learning flute repertoire of the nineteenth century, but also traditional Irish music with François Lazarevitch. This expanded course offered him the opportunity to play concerts with 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 their 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 approached the harp with Véronique Musson-Gonneaud and practised the Italian Baroque harp for several years with Marion Fourquier. He is passionate, from an early age, for traditional music and especially for the gaelic ones. In 2005, he joined the Schola Cantorum in Basel in the early harp's class of Heidrun Rosenzweig. In 2010 he obtained a bachelor and a master's degree and, both with honours in the baroque harp and continuo, respectively. In 2012 he left to follow the teachings of Maria Galassi and Xavier Diaz-Latorre at the ESMUC of Barcelona. In 2019, he obtains an Master of Musical Pedagogy , in the Schola Cantorum de Bâle. His career is also punctuated with master classes with Eugène Ferré, Gabriel Garrido, René Jacobs ... His experience has enabled him to perform in several countries to various groups: Hespérion XXI, Chant 1450, Les Alizés, Elyma, La Compagnie Barbaroque.. 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 all the Boz Galana.

BIOGRAPHIES

Jean-Christophe Morel (cittern)

Jean-Christophe Morel started music with the violin at the Pierre Rode school of Robert Papavrami. He entered the Conservatory of Bordeaux in 2001, in the class of Manuel Solans, where he thoroughly learned the violin. He then entered the Conservatory of Lyon in 2009, and was in classes with Marie Charvet, Claire Bernard and Nicolas Gourbeix.

Very influenced by traditional Irish music, the following years mark a time of an intense practice of this repertoire, especially during the first year of master where he enjoyed the Erasmus in Dublin. The oral transmission of music and practice of improvisation has allowed him to develop a unique artistic personality, that is original, enabling him to understand and discover several musical styles and other instruments: the guitar, the mandolin, and the cittern.

He plays with several Irish music bands as The Jeremiahs, Onde and The Curious Bards, and also with classical orchestras as the Orchestre National Bordeaux Aquitaine, and Orchestre du Capitole of Toulouse... In 2015 he and Alix Boivert began researching the making of baroque citterns in the British Isles. He then collaborated with Frank Tate in the construction of a copy of an instrument made by William Gibson in 1772, currently exposed in the National Museum of Ireland in Dublin. This project was realized thanks to a grant provided by ADAMI.