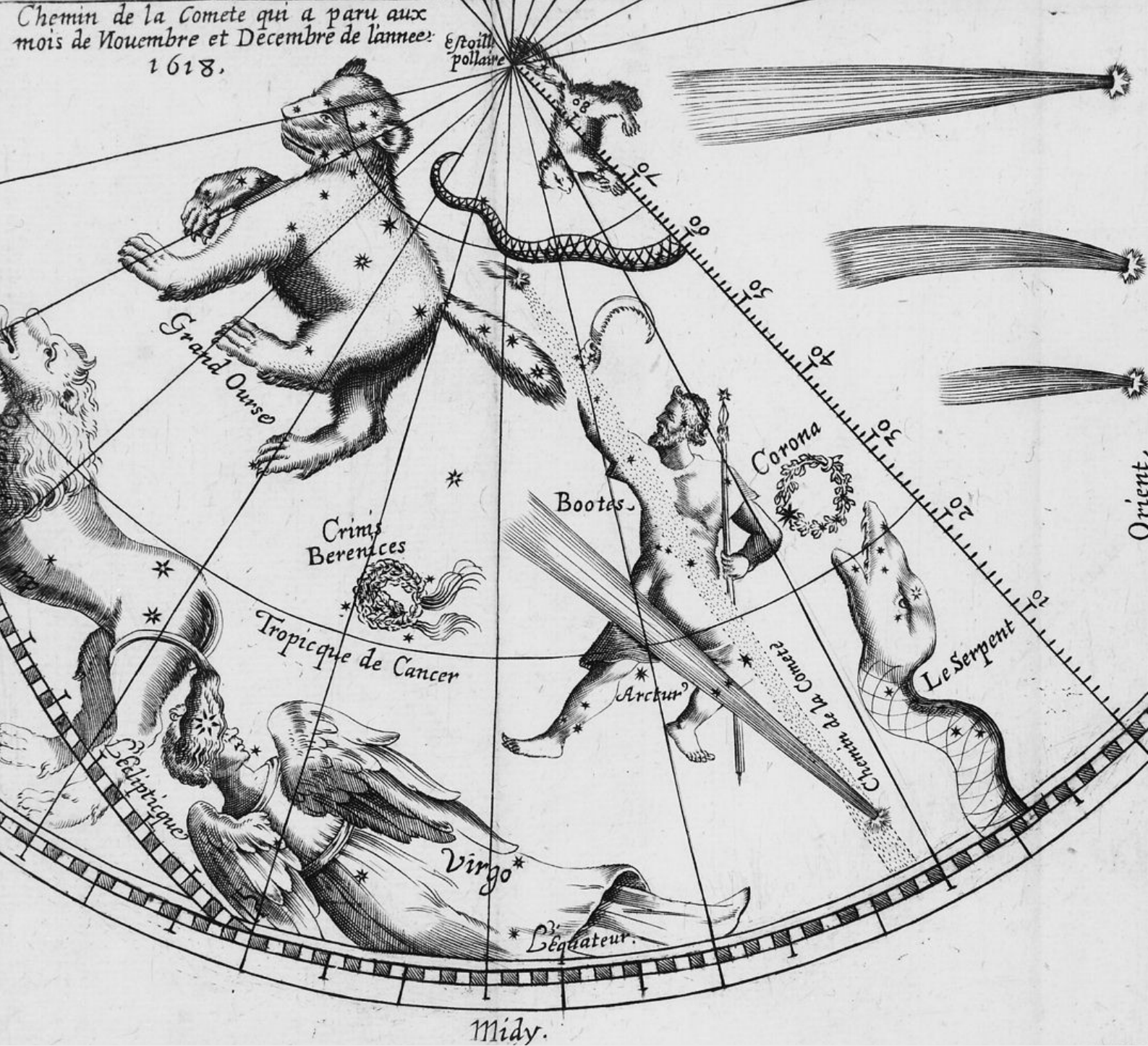


Chemin de la Comete qui a paru aux
mois de Novembre et Decembre de l'annee:
1618.



COMET MUSICKE

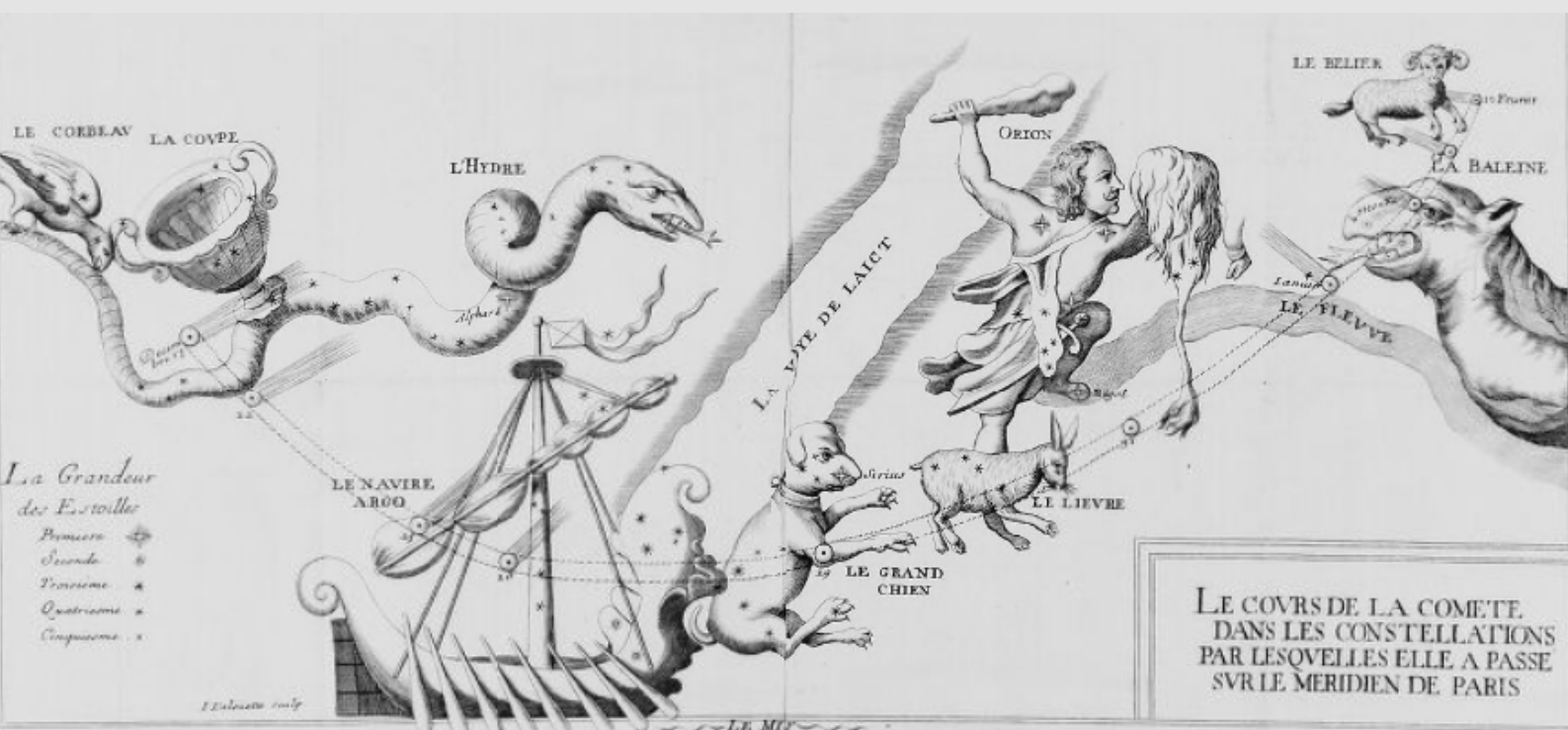
2 Viols
Voices

POETRY PASSION & STORIES

Guided by the exhalations of tobacco, enraptured by the tales told by sailors returning from their long voyages, moved by the farewells of a soldier to his beloved... the musicians of Comet Musicke present a voyage across 16th-century Europe in the footsteps of Tobias Hume.

Captain Tobias Hume (ca.1569 - 1645) was a soldier but also an eminent viol player, who excelled in the art of accompanying himself on the viol: its melodic as well as harmonic qualities do indeed make the viol an ideal instrument for accompanying the voice.

Thus, in an epoch in which the lute ruled the roost, Hume preferred the viol and used all the expressive possibilities that this instrument offered him. By turns warlike or amorous, funny or melancholy, it gives a rich, colourful palette to his fantasies by employing different techniques which he invented himself and noted down on his scores, such as: play nine letters with your fingers, drum this with the back of your bow... imitating military marches, trumpets, drums, pistol shots, hunting horns or even church organs.



Born out of the encounter between the tenor and viol player Francisco Mañalich, the mezzo-soprano Marie Favier and the viol player Aude-Marie Pilo, the ensemble Comet Musicke strives to follow Tobias Hume's dream, tackling a very wide repertoire – from Renaissance polyphony to baroque airs, from Flanders to Italy and Spain; the vocal and instrumental line-up always follows the same principle, with the viols providing the harmony - normally the domain of the harpsichord or lute - but also the melody, on an equal footing with the singers.

Comet Musicke aims to reproduce as faithfully as possible the historical practice of this varied range of music, by basing its performances on the iconography of the period and the study of the different treatises.

This approach requires the singers to use historical pronunciation, as close as possible to declamation, and the viol players to play standing up when accompanying them.

The ensemble offers concert-spectacles, combining music with poetry – programmes constructed around the most famous European viol-playing composers in their respective countries.

**2 VIOLS
2 VOICES
3 MUSICIANS**



AUDE-MARIE PILOZ

viola da gamba

Aude-Marie Piloz started playing the cello at the age of six. Her predilection for early music as well as a decisive encounter with Nima Ben David led her naturally to the viola da gamba, which she studied at the Conservatoire of Boulogne-Billancourt. At the same she took Higher Studies in Sound technique at the Paris Conservatoire Supérieur (CNSMDP), and then worked in the production team for Virgin Classics, Sony, Naïve, Paraty, Eurydice, Psalmus and for live broadcasts of concerts and operas (festival d'art lyrique d'Aix-en-Provence, Verbier, Orchestre de Paris, Capitole de Toulouse, Orchestre de Lille...) for Radio Classique, Medici TV and Arte Live Web.

As a viol player she performs regularly with le Concert des Planètes (festival Sinfonia en Périgord, Marin-Marais, Arques-la-Bataille...). Their first record - Psalms of the Reformation – was awarded 5 Diapasons by the magazine "Diapason". Aude-Marie is also a member of the Consort de la Belle-Feuille.



MARIE FAVIER

voice

Marie Favier began her musical studies in the Maîtrise de la Loire. Having obtained a degree and a Masters in musicology she studied singing at the Lyon CRR (Regional Conservatoire) and then at the CMBV (Versailles Centre for Baroque Music). She performs with various chorus : Accentus, Le choeur de Chambre de Namur, Le Concert Spirituel...and ensembles : Energiea, La Chapelle Rhénane, Les Cris de Paris, Correspondances and Arsus...

Since 2004, she has also directed several choirs, and in 2009 she co-founded the equal-voice ensemble Orphéa. She co-wrote and performed the jazz musical "Un Noël à New-York" which was performed at the Comédie

Nation in Paris and at the Mois Molière de Versailles. She has frequently sung as a soloist with the Maîtrise de Versailles under the direction of Olivier Schneebeli at the Amphithéâtre du Louvre, at the National Center for Performing Art in Beijing, at the Opéra de Massy as well as at the Nuits baroques du Touquet. Roles she has performed on stage include Fortuna in "l'Incoronazione di Poppea" by Monteverdi" (in Lyon at the CRR and Musée Gallo-Romain), Hermia in "Barbebleue" by Offenbach (Théâtre d'Irigny), Isménide in "la Vénitienne" by De La Barre (Galerie des Batailles, in the château of Versailles). She has also sung the role of Clorinde in "Tancrède" by Campra (Galerie des Batailles) and those of the warrior and the Driade in the same work at the Opéras of Avignon and Versailles. She has also interpreted the roles of Polymnie and Caliste in "Les Fêtes de l'Amour et de Bacchus" by Lully in the theatres of Villebon and that of Ranelagh; and Polyxène in "Ce qui Plaît aux hommes" by Delibes in the theatre of Trévise.



FRANCISCO MAÑALICH

voice, viola da gamba

Born in 1984 in Santiago in Chile, **Francisco Mañalich** studied musicology at the Universidad Católica de Chile. He studied singing with the tenor Rodrigo del Pozo, and in 2009 was awarded First Prize with distinction for Opera Performance. He also studied viola da gamba with Juan Manuel Quintana and Nima Ben David and then Christophe Coin at the Paris Conservatoire (CNSMDP) where he graduated with a Masters.

His career as a singer has seen him developing a very varied repertoire, notably but by no means exclusively baroque. His interest in early music also led him to study medieval and renaissance music at the Sorbonne. At the same time he continues to develop his operatic career, working with Christine Schweitzer.

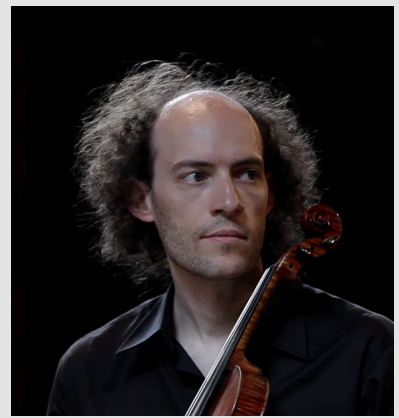
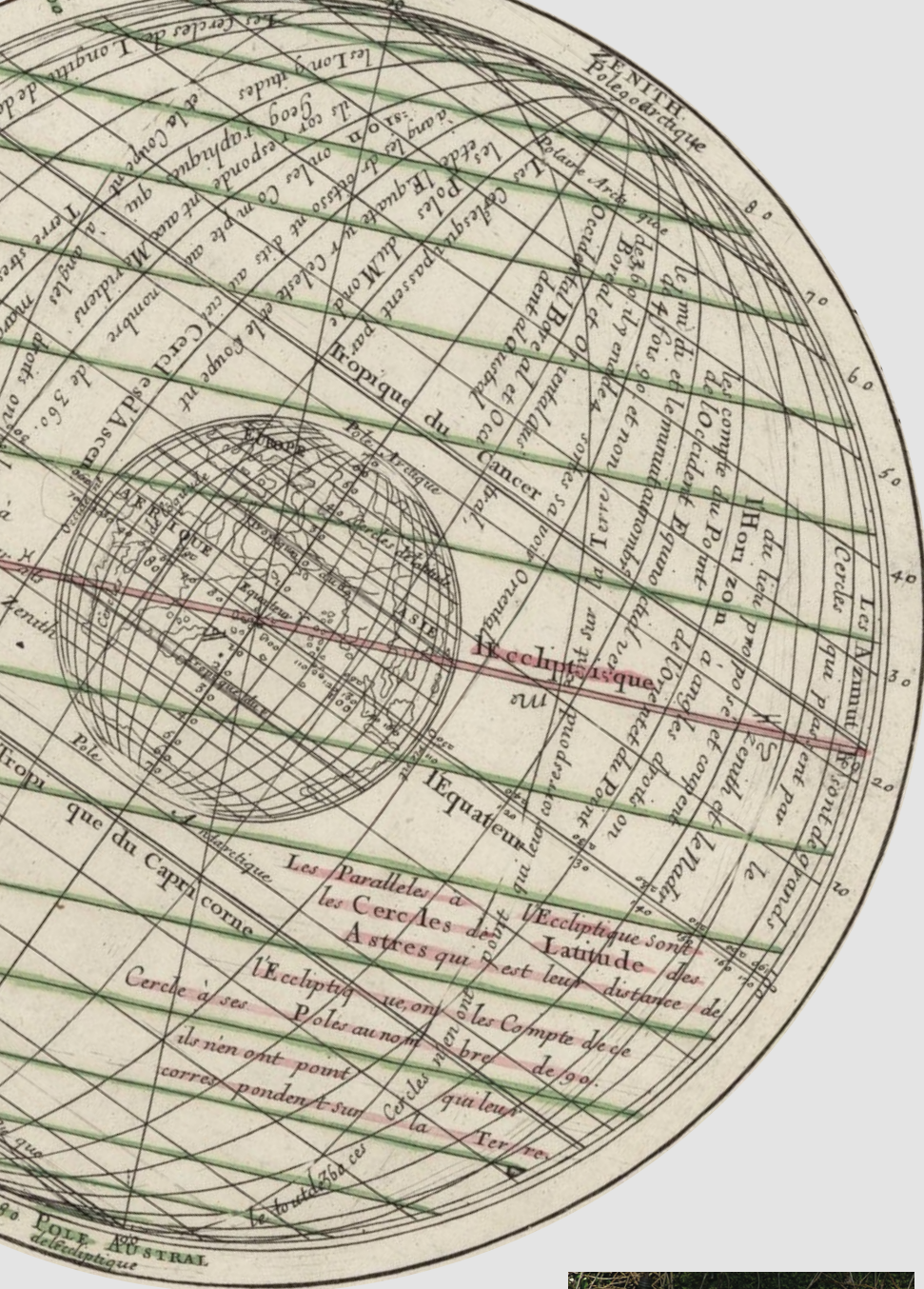
As a singer and viol player he has worked with numerous ensembles, including La Révérence, La Fenice, Le Parlement de Musique, Correspondances, Stravaganza, Hemiolia, Faenza, Clément Janequin, Séquentia et Dialogos. He has recorded several CDs, with Il Festino (for the label Musica Fictales), Biber's Rosary Sonatas with violinist Hélène Schmitt (Aeolus).

Since 2012 he has been performing in Denis Podalydès' production of Molière's "Bourgeois Gentilhomme", with Lully's music directed by Christophe Coin; in this he took on several roles, singing, playing the gamba and accompanying himself on the baroque guitar.

In 2015 he sang in "l'Italiana a Londra" by Cimarosa, (Le Parlement de Musique, Martin Gester). In 2016 he was Ferrando in "Cosi fan tutte" in Lyon (conducted by Claire Levacher, directed by Zoltàn Csekö), and Idamante in "Idomeneo" in Nanterre (conducted by Dominique Daigremont, directed by J. Debost).

As an instrumentalist he has developed his passion for accompanying different styles of vocal music (early music, classical, contemporary and folk music) and frequently sings accompanying himself on the viola da gamba, arpeggione or guitar.





CYRILLE MÉTIVIER
cornetto, violin

Cyrille Métivier plays the cornetto and the violin. He has diplomas from the conservatoires of Aulnay-sous-bois, Saint-Germain-en-Laye, Aubervilliers-La Courneuve and Paris (CNSM). He plays regularly with Le Concert des Planètes Consort, Star Pop Orchestra, Paris Scoring, Ensemble Amadeus, Compagnie Manque Pas d'Airs, Orchestre Symphonique des Landes, Jeune Orchestre de l'Abbaye aux Dames, Ensemble 17/89, Les Fata Morgana, Orchester, Cheesecake... and has performed under the direction of Philippe Herreweghe, Emmanuel Krivine, Jesus-Lopez Cobos, Giuliano Carmignola, Raphaël Pichon, Christophe Grapperon, Louis Langrée, David Stern, Hans Zimmer...



CAMILLE RANCIÈRE
Viola, vielle et voice

Camille Rancière took diplomas in modern viola (taught by Claire Merlet), baroque viola (Hélène Houzel) and chamber music at various Parisian conservatoires before completing his studies on violin and viola by taking the concert artist cycle with Patrick Bismuth at the Paris Regional Conservatoire (CRR). Having been a member of a number of ensembles, ranging from chamber music to free jazz or theatrical creation (notably with Catherine Gautier and Valentin Boraud) and music theatre, he studied baroque viola for five years in the baroque music workshop in Aix en Provence, in particular with Alice Piérot and Dominique Serve. He also plays the viola da spalla and the quinte de violon in the Orchestre des Musiques Anciennes et à Venir and in the orchestra of Les Folies Françaises, in which he plays on an instrument reconstituted by Antoine Lauthère for "les 24 violons du Roy". He is a member of the Ensemble ma non troppo, with which he has participated in the creation of numerous baroque concerts and spectacles. He also works with other ensembles, such as Sébastien de Brossard (Fabien Armengaud), l'Orchestre du jour (Alice Piérot) and Gli Incogniti (Amandine Beyer).

**GUEST
ARTISTS**



5 VOYAGES ACROSS EUROPE

DIEGO ORTIZ **El Toledano**

A voyage in the brilliant, flourishing Spain of the Golden Age. A dialogue between the virtuoso instrumental music of the greatest Hispanic viol player and the three-part songs from the Uppsala and Palacios songbooks.

5 musicians

CAPTAIN TOBIAS HUME **The Great Soldier**

The incredible life of an English soldier who revolutionized the history of the viola da gamba.

Through his writings, some poems and anecdotes let us follow the captain in his amorous adventures and battles...

3 musicians

CLAUDIO MONTEVERDI **Il canto alla viola da gamba**

One often forgets the eminent singer and gamba player who hides behind the figure of the father of opera. By following his life story let us discover another aspect of this famous composer.

Madrigali, canzonette, arie d'Opera e musica sacra... performed in broken consort.

5 musicians

MONSIEUR DE SAINTE-COLOMBE **Le Majestueux**

Marin Marais, Jean Desfontaines, Marc-Antoine Charpentier, Sébastien Le Camus... some airs sérieux, some chansons à boire and the majesty of the basse de viole.

A programme that bears witness to the richness of French music in the 17th century.

3 musicians

GILLES DE BINS, DIT BINCHOIS **Le chansonnier de la cour de Bourgoigne**

Let us follow the secret loves of a knight for his fair lady, by exploring the medieval courtly lyric. A walk in the company of Christine de Pisan and Charles d'Orléans. The swan song of fin'amor and of the Franco-Flemish three-part chanson.

4 musicians

All the instruments of Comet Musicke were made by Marcelo Ardizzone.

Comet Musicke have been heard at the Priory of Saint-Romain-le-Puy and they are regularly invited to perform at the par Festival Marin Marais in Paris, as well as at the Mois Molière and the Chemins de Musique festivals in Versailles. 2017 sees them appearing at the festival Sérénades en Baronnie in the month of May, and in September at the festival Voix et Routes Romanes. In August they will also be participating in Les Quotidiennes Jeunes Ensembles - the series devoted to young ensembles at the Cité de la Voix in Vézelay, and in September they will perform in the cycle Jeunes Talents at the festival Sinfonia in Périgord.