

FOLIAS !

While melancholy and inwardness are often the hallmarks of the viola da gamba repertoire, the musicians who played it in the past were just as renowned for the **depth of their singing** as for their prowess as **virtuoso improvisers**: from the Renaissance to the Enlightenment, whether in Italy, Spain, France, Germany or England, **improvisation was everywhere!**

As in **jazz**, where songs are used as a basis for improvisation, vocal music (madrigals, motets) from the 16th century was an enormous source of improvisation for viola da gamba players (*Ancor que col partire* or *Une jeune fillette*, for example), as was **religious music**, where improvisation was based on *cantus firmus* (*La Spagna* or *In Nomine*, in particular), **grounds** (*Folies d'Espagne*, *Chaconne*, *Passamezzo*, *Romanesca*, etc.), but also arias based on dances or basses (sarabande, courante, etc.).

A fan of improvisation, which he has already showcased in his programme 'Grounds, a baroque big band', François Joubert-Caillet aims here to do justice to the solo improvisation repertoire in a concert that is both **festive and virtuoso**, varied and timeless, using this fundamental practice of music to unite - at least in music - centuries and nations.



Pernelle Marzorati, harp

After studying violin and harp at the Le Mans Conservatoire, Pernelle Marzorati entered the CNSMD in Lyon at the age of 17 to study ancient harps with Angélique Mauillon. During these five years of study, she had the opportunity to go to Milan to study historical harps with Mara Galassi at the Civica Scuola, while at the same time perfecting her modern harp skills at the CRR de Lyon in Christophe Truant's class.

Interested in the history of her instrument and its repertoire, she has formed a number of groups aimed at varying the use of the harp in chamber music (Les Accords Nouveaux, Tumbleweeds, etc.) and performs regularly as a soloist and with a number of ensembles dedicated to early music, including Correspondances (Sébastien Daucé), Pygmalion (Raphaël Pichon), Le Concert d'Astrée (Emmanuelle Haïm), L'Achéron (François Joubert-Caillet) and La Cappella Mediterranea (Leonardo Garcia Alarcon).

A prizewinner of the Fondation Safran, she recorded an album of classical music on period instruments as a duo with the lutenist Thomas Vincent.

During her years of study, Pernelle Marzorati was able to take a full course in composition, and in addition to her work as a harpist, she has also been involved in orchestration for educational projects (Centre de Musique Baroque de Versailles, Maîtrise du théâtre de la ville de Caen).