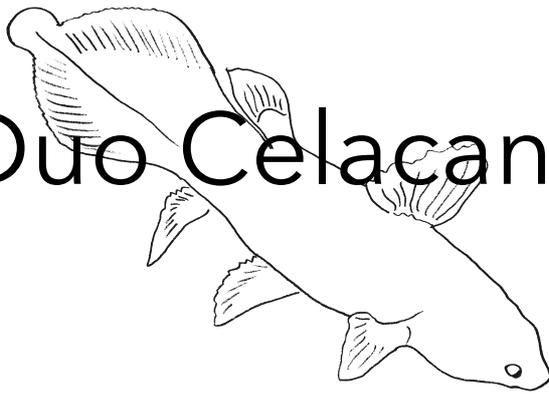


Duo Celacanto



Claire Piganiol *triple harp*

Ricardo Simian *cornetti and recorder*

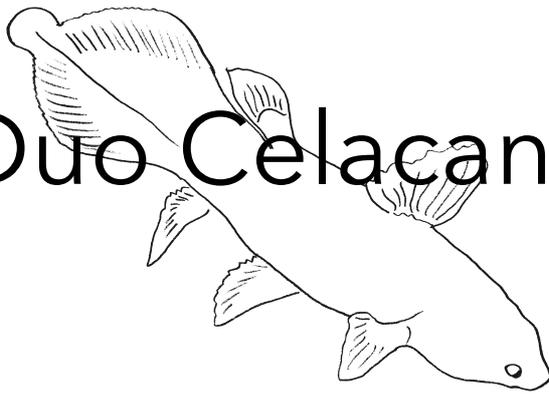
The *celacanto* is a fish well known to biologist thanks to the fossil record and long thought to be extinct since the late cretaceous period, some 65 million years ago. Then, in 1938, it was found happily swimming near the Comoros islands and ever since it has been regularly spotted in many occasions, making it one of the finest „living fossil“ species in the world as well as one of the most intriguing and fascinating animals on earth.

Similarly, renaissance and early baroque music, by 1950, was thought to be extinct. The only way to see the instruments of this period was in historical museums and most surviving scores were buried in forgotten archives. But only one generation later our musical oceans are again populated with ancient instruments and early music. These instruments and repertoires are not museum pieces anymore but living ones which one can hear and enjoy regularly at concert venues all over the world.

The *Duo Celacanto* is dedicated to bring back to life the sounds of two very special specimens of the renaissance and early baroque family of instruments: the triple harp and the cornetto. Both of them experimental instruments in their time, both of them rich in sound and very unique on their own. The triple harp gradually ceased to be used when a new type of harp with pedals (the direct ancestor of modern orchestra harps) was developed from the German hook harp around 1750 and quickly became a fashionable instrument. The cornetto went completely extinct sometime during the XVIIIth century without leaving any descendants. As late as the 1970's, Frans Brüggen was quoted to have said that in order to play certain pieces one should think of the sound of their originally intended instrument, the cornetto, even though no one alive on earth knew how that sound was. Now we know.

The *Duo Celacanto* explores the remarkably rich renaissance and early baroque repertoire through the use of the triple harp and different cornetti and recorders bringing together the knowledge, experience and love for this music and instruments collected by Claire and Ricardo through a long and rich path of study, research, teaching and performing careers.

Duo Celacanto



Claire Piganiol

Claire Piganiol discovered early harps as she was studying recorder and modern harp at the conservatoire of Orsay (France). Her fascination for these nowadays little-played instruments led her to musical studies in Milano, Toulouse and Basel, where she obtained a Master in early harps in 2012. She studied more specifically the repertoires of the Middle Ages and the Renaissance in a specialized Master at the Musikhochschule Trossingen (Germany).

Academic studies in history and musicology gave her the opportunity to start research work on the forms and repertoires of these harps for which relatively few sources were handed down to us.

She plays repertoires from the Middle Ages to the 18th centuries, with incursions in contemporary music, and participates in several ensembles in France and abroad: Centre de musique baroque de Versailles, ensembles Roselis, Tetraktys, Gilles Binchois, Isabella, I Ragazzari, Intavolatura, Kesselberg...

Wishing to make early harps more easily available to present-day audiences and musicians, amateurs and professionals alike, she regularly teaches workshops dedicated to these instruments.

Ricardo Simian

The quest for the early music sounds, and in particular the cornetto (with which he fell in love thanks to a recording in the faraway Chile), has taken Ricardo from his mother town Santiago to the Italian Milano and finally to the Swiss Basel, collecting a bachelor degree and a specialized diploma in early music and recorder (within the „Civica Scuola di Musica di Milano“) and a masters degree in cornetto (within the „Schola Cantorum Basiliensis“) in the way.

Ricardo is an active performer, teacher and researcher and continues to expand his sound horizons through the study and development of recently rediscovered early instruments such as the tenor cornetto, the cornettino and the slide trumpet, as any active musician would have done at the time. Such research into the early baroque, renaissance and late medieval musical landscapes lead to the creation of the ensembles „Mandragora“ and „Gruppo Seicento“, of which Ricardo is a founder member.

In 2013 Ricardo started a „3D printed instruments“ project which seeks to produce very accurate copies of original instruments in a modern and practical way. This effort, combined with his pedagogical work in Germany, Switzerland and Italy aims to contribute to the rediscovery of the ancient instruments sounds' to the new generations.