

C'est presque au bout du monde...



CAMILLE BORDET | CAMILLE REFAIT

| C'EST PRESQUE AU BOUT DU MONDE... |

In their first recital, “C'est presque au bout du monde...” (It's almost in the end of the world...”), **Camille Bordet** (classical singing) and **Camille Refait** (harp) combine their musical worlds around the themes of reverie, elsewhere and absence. Their subtle repertoire includes melodies rooted in the spirit of the Belle Époque, non-European-inspired pieces and a few opera arias. Hits rub shoulders with lesser-known pieces and magnificent rarities.

Camille Bordet and Camille Refait's collaboration began with the discovery of three melodies written by a little-known harpist-composer, Marcel Tournier (1879 - 1951). Touched by this delicate music, they decided to introduce it to the public, along with other works from the same period. This was indeed a flourishing era for the classical harp, which, equipped with new organological tools, was regaining the interest of composers after having long been neglected in favor of keyboard instruments. The two musicians present pieces written specifically for harp and voice, as well as adaptations of the vocal-piano repertoire.

Their meditative program is imbued with love, dreaminess and nostalgia. Whether they are thinking of the absent one (*Lettre du jardinier*, *Nuit d'étoiles*, *Les chemins de l'amour*, *Assis'a piè d'un salice*, *Asturiana...*), dreaming or making us dream of foreign lands (*Youkali*, *Nuits d'Espagne*, *Kaddish*), meditating on existence and its end (*Beau soir*, *Rêverie de Bouddha...*), the narrators invite us to travel into their imaginary world.

“C'est presque au bout du monde...” is a show that appeals to all audiences, adults and children alike, both music scholars and those less familiar with classical repertoires.



| PROGRAM |

Length : approximately 1h10

Rossini - Assis'a piè d'un salice (Otello)
Tournier - Lettre du jardinier
Tournier - Lettre d'enfant à Noël
Tournier - Rêverie de Bouddha
Massenet - Nuits d'Espagne
Debussy - Beau soir
Godefroid - Etude de concert
De Falla - Nana
De Falla - Asturiana
Debussy - Nuit d'étoiles
Ravel - Kaddish
Weill - Youkali
Donizetti - Una furtiva lagrima (L'elisir d'amore)
Poulenc - Les chemins de l'amour



Camille Bordet is distinguished by an original career path linking the European classical repertoire to music from the East. A prizewinner at the Gordes Melody Competition and the Fondation Royaumont, Camille Bordet's temperament as an actress has led her to opera: since 2021, she has performed Nero (Handel), Vitellia (Mozart) Orfeo (Gluck), Dorabella (Mozart) and Dido (Purcell). She will play the title role in B. Berne's opera *Déméter* at the Opéra de Clermont-Ferrand in late 2024. A lover of Baroque music, she has given numerous concerts across Europe with Jordi Savall. This multilingual singer (English, Persian, Italian, Armenian) plays the tombak and works with musicians from all horizons (Argha/Nun, Moghani trio...). With director J-L. Borrás, she has written two one-woman shows combining theater and a cappella singing. Her show "Lève-toi, ô jour", an encounter between Bach and Rumi, was presented at Bozar Brussels in 2024. She approaches music as a complete and universal art form, embracing literature, poetry, history, theater and spirituality. She is a graduate of SciencesPo Paris, ENSAD and the Musikhochschule Basel.



Originally from the South of France, **Camille Refait** obtained a double degree in musicology and performance at the Conservatoire de Nice, before continuing her studies at the Conservatoire Royal de Bruxelles with a master's degree in performance. She performs as a soloist in France and Belgium (KlaraFestival...), in classical and baroque chamber music, and in orchestras (Orchestre Passion classique, Orchestre Etesiane, Orchestre de l'ULB Bruxelles...). An enthusiastic, generous and passionate musician, she seeks to expand her musical world and thrives on the plurality of repertoires and playing techniques. The artistic effervescence of Brussels opened up her horizons and led her to create Hanà, a duo of Celtic and traditional music, as well as a trio of folk compositions. Fascinated by the history and often little-known repertoire of her instrument, Camille offers eclectic programs to help audiences discover the many facets of this age-old instrument. She has a particular affection for the repertoire of early 20th-century French music.

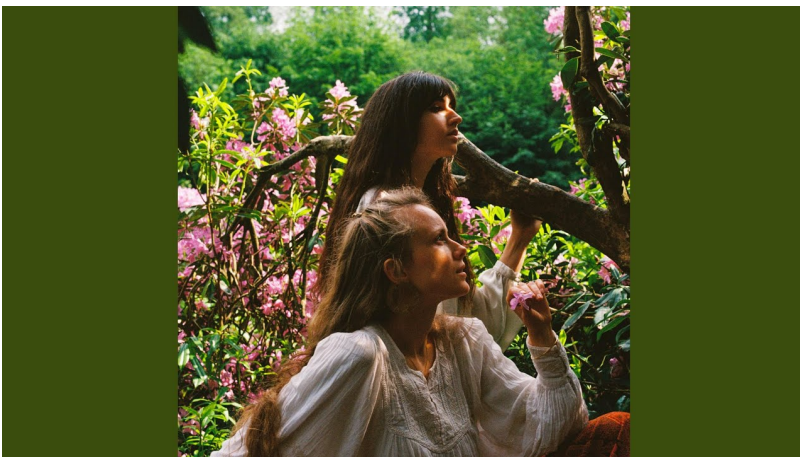
| LISTEN |



Asturiana (De Falla) :
<https://www.youtube.com/watch?v=c2k33pa3bcs>



Assisa a' piè d'un salice (Rossini) :
<https://www.youtube.com/watch?v=eCrbINJXsVw>



Lettre d'enfant à Noël (Tournier) :
<https://www.youtube.com/watch?v=ys1ABfP8BdE>

| CONTACT & BOOKING |

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