



R Tintignac Revelation



Carnyx
A new lease on life
2000 years later



Champs sonores // Jean-Marie Colin
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A new lease on life for the Carnyx

From archaeological discovery to contemporary creation

- Jean Boisserie — Artistic Metalworker — Reconstruction of the Carnyx
- John Kenny, composer, improviser, trombonist, Carnyx player, initiator of the project
- Sarah Brabo-Durand, transdisciplinary body artist
- Jean-Marie Colin, Karlax improviser, composer, photographer, computer images and sounds manipulator
- Patrick Kenny, trombonist, Carnyx player
- Lou Renaud-Bailly, polymorphous musician, percussionist
- Étienne Rolin, composer, improviser, Indian flute, Basset horn, Glissotar
- Jessica Saraf, musician, poet

The Carnyx is a Celtic musical instrument of which only fragments were known until the discovery in 2004 of the only complete instrument known to date, dating from the 3rd century BC. The Carnyx of Tintignac dates back to the 1st century BC, at the Gallo-Roman site of Tintignac in Naves (Corrèze).

Archaeologist Christophe Maniquet, one of those involved in the discovery of the Tintignac Carnyx, encouraged its reconstruction, which was entrusted to Jean Boisserie, an artistic metalworker in Cublac (Corrèze). In 1993, British trombonist John Kenny was the first to play the Deskford Carnyx in Scotland, a more recent cousin of the Tintignac model.

He has since played a very active part in the sonic revival of the Tintignac instrument, contributing to its wider recognition and rediscovering or inventing a playing technique that now allows the Carnyx to be considered part of the world of living sound instruments.

We wanted to create a scientific and artistic event to take stock of the current state of research on the Carnyx. Christophe Maniquet is the driving force behind this event, which could take the form of a symposium bringing together primarily European scientific researchers interested in the subject.

Fragments of the Carnyx have indeed been found in several locations across Europe and are preserved and studied in various European centers (Austria, Italy, Scotland, Spain, etc.).

Jean Boisserie will share his experience, gained during the reconstruction, and his awe at the skill of our ancestors.

Already, the artistic creation has brought together John Kenny and six other artists, all particularly inspired by the Tintignac Carnyx, around which its «cousins» have also been gathered, as well as contemporary instruments and computer tools. This artistic component, a new lease on life for the Carnyx more than 2000 years after its creation, a complete show with a wall of manipulated images, is currently being presented in various heritage sites and venues in the Nouvelle-Aquitaine region, and more broadly in France and Europe.

This first event took place in Corrèze, on June 14, 2025, during the archaeology days, near Tintignac where the Carnyx was discovered.

The Carnyx, musical instrument of the 21st century

The artistic event demonstrates that the Carnyx is an expressive artistic tool of our time.

Through commissions given to the composers involved in the project, we created a dialogue between the Carnyx and other instruments, as well as with digital devices.

Our aim was to spark new ideas and lay the foundations for a contemporary repertoire for this instrument. We also extended this dialogue to other artistic expressions, initially the visual arts, photography, and video (Jean-Marie Colin).

Transposing their individual and collective experiences into a new context, Sarah Brabo-Durand, Jean-Marie Colin, John Kenny, Patrick Kenny, Lou Renaud-Bailly, and Étienne Rolin engage in a dialogue within a universe created specifically for this event — a visual universe, a sonic universe, a dialogue with heritage monuments that we are exploring, involving the local community according to procedures defined on a case-by-case basis.



On the Carnyx & Co. website...

Mouthpiece of the Gods

Founded by Ian Ritchie and John Kenny in 1997, Carnyx & Co. is a charitable company which provides a unique interface

between musical archaeology and the world of contemporary performance and recording. We have commissioned many new works featuring the reconstructed Deskford Carnyx, documented on seven CDs, three film sound tracks, and live performances and lectures world wide.

Since 2000 Carnyx & Co has also become the parent organisation of a number of exciting ensembles and collaborative projects which continue to generate new work in the fields of contemporary and ancient music, film and theater. The reconstruction of this iconic Celtic instrument has become the catalyst for a wave of contemporary artistic expression. Since 2013 we have worked in partnership with the European Music Archaeology Project (EMAP) on the reconstruction of both the Tintignac Carnyx from France, and Etruscan litus and cornu. A twenty year association with Ancient Music Ireland has enabled us to participate in the study and performance of the most varied assemblage of Iron Age musical instruments found anywhere in Europe. These masterpieces of the European Iron Age are now all fully functional, and finding their 21st Century voices.

The future is full of challenges and excitement as our current projects demonstrate. John Kenny and Ian Ritchie continue

to work together to produce concert programs and projects which seek to level the playing field between able bodied and disabled musicians, to commission new works, collaborate in the reconstruction of ancient instruments, and to use those ancient voices to create 21st Century music. The Mouthpiece of The Gods continues to reach audiences of all ages and cultural backgrounds, telling the on-going story of the fabulous carynx, and the evolution of the great family of lip reed instruments.

John Kenny



John Kenny

Trombonist, composer, improviser, musical archaeologist and actor

John Kenny has performed and broadcast solo productions in over 50 countries as an interpreter of contemporary, jazz, improvised and early music.

Since 1983, he has been musical director of the TNT theater company, currently based in Munich, and of the American Drama Group Europe, composing and performing in productions that have toured the world for 40 years, collaborating on productions that have toured Europe, Asia and the USA.

In 1993, he became the first person in 2000 years to play the large Celtic war horn known as the Deskford Carnyx, discovered in northern Scotland.

Since then, he has developed a unique repertoire that can be heard on eight CDs, film soundtracks, live performances, and on the video game «Assassin's Creed Valhalla».

In 2011, he was the first to play the Tintignac Carnyx, discovered in southern France e Corrèze, and in 2014 the Etruscan Litus and Cornu.

In 1997, he co-founded the charity Carnyx & Co with Ian Ritchie, committed to funding research into both musical archaeology

and collaborating with Rolf Gehlhaar on the development of assistive music technologies.

John Kenny is also a founding member of the European Music Archaeology Project and is the first person in 2000 years to play the Carnyx, a Celtic horn that now features on several CDs, films and video games.

He teaches at London's Guildhall School of Music and Drama, the Royal Conservatoire of Scotland and the San Marino New Music Project.

He is regularly invited to give masterclasses and lectures at conservatories and universities in Europe, the USA and Asia.

In 2017, he received a Lifetime Achievement Award from the International Trombone Association in Los Angeles - one of only two British musicians to have received this distinction.

<https://carnyx.org.uk/>



Sarah Brabo-Durand

Transdisciplinary body artist

Sarah Brabo-Durand is an eclectic, sparkling, transdisciplinary body artist who uses the stage as a sacred space for experimentation, exploration and sharing, and the body as a flexible, protean material.

After a master's degree in image and sound, specializing in sound and music (ISB), a lyric singing diploma and a specialization in contemporary singing obtained *summa cum laude* in Françoise Kubler's class in Strasbourg, she co-founded the Átomos duo and the transdisciplinary performance company AxisModula.

Winner of the best performer award at the San Marino Academy competition (improvisation and musical theater), she has performed in Europe and Brazil, in public spaces at the Avignon and Musica festivals and at the Philharmonie de Paris, and places her artistic practice in the meeting zones and interstices between the arts for which she performs, writes, composes, constructs, mixes and stages, in body and space.

Constantly on the lookout for the forms best suited to contemporary aesthetic and societal issues, she combines her multi-faceted experience to create innovative performance projects at the crossroads of artistic disciplines.



Jean-Marie Colin

Composer, organist, electroacoustic musician, computer scientist, photographer

Musician, composer, improviser and performer on organ, synthesizers and Karlox, Jean-Marie Colin studied at the Conservatoire de Rouen, notably in Louis Thiry's organ class, and at the Université Paris 8 Vincennes.

He was soon introduced to electroacoustics and synthesizers, and has always practiced improvisation, both solo and in ensembles.

Between 1992 and 2014, he was director of several conservatories, then inspector of creative music, artistic teaching and cultural action at the French Ministry of Culture.

At the same time, he is active as a concert performer and composer (with over 60 works in his catalog), and lends himself to lively, fruitful encounters with a wide range of musicians and other artists (dance, theater, visual arts), of all aesthetic backgrounds.

He has also collaborated with choreographers and theater companies.

From 2018 to 2022, he coordinated the artistic activities of SCRIME-Université de Bordeaux (Studio de Création et de Recherche en Informatique et Musiques Expérimentales).

Also a photographer and video artist, he has published four monographs with Éditions Champs sonores, and has taken part in several exhibitions: in Burgundy, at the Tango Festival, at the Fête du Fleuve - grilles du Jardin public - and at the Grand Théâtre in Bordeaux, Bayonne, Villeurbanne and Saragossa.

He works on multidisciplinary shows, in collaboration with scientific researchers, which link all his artistic practices (music and images) and in which he plays the Karlox.

He is also developing an important mediation activity around his practices and creations, in the fields of image and sound.

In collaboration with host structures, his performances and exhibitions are often linked to local areas, taking into account the cultural wealth of their inhabitants. This work has led him to integrate into his shows the expressions (portraits) and testimonies of people in great difficulty, or exiles, migrants in particular.

With Étienne Rolin, he leads several sound and visual encounters, using computer processes and the Karlox to cross-fertilize, animate and transform their respective sculpted universes, as well as their sonic universe.

<https://jeanmariecolin-photographe.com>

<https://champssonores.fr>

<https://www.youtube.com/@collectifchampssonores7006/videos>



Patrick Kenny

Trombonist, composer, arranger, teacher

Patrick Kenny lives in Edinburgh.

He expresses himself in a wide variety of musical styles and genres, performing all over the world, from South-East Asia and Africa to Europe and America.

His work as a historical performer on the Carnyx and other early brass instruments has led him to perform for EMAP (European Musical Archaeological Project), Dragon Voices, and the album «Set Upon the Rood» composed by his father John Kenny and performed alongside the Cambridge Gonville and Cais College Choir.

As a trombonist, he has performed or recorded with numerous artists and groups, including the Scottish National Jazz Orchestra, the European Jazz Orchestra, «The Heritage Orchestra», Nicole Scherzinger, Nick Heyward, the English Session Orchestra, the «West End Shows» (Book of Mormon, Fiddler on the Roof), «Music Theatre Wales», «Salsa Celtica», Boy George, Peter Andre (two tours and albums), Jesus Cutinio.

He has taken part in several touring shows («My Fair Lady», «Dreamgirls», «Singing In The Rain», «On Your Feet», «Bedknobs and Broomsticks», «Scrouge»), and others.

He is on the faculty of the University of Edinburgh and has taught at Goldsmiths University in London.

He studied at the Guildhall School Of Music and Drama in London and the Conservatoire National Supérieur de Musique et de Danse in Paris.



Lou Renaud-Bailly

Polymorphous musician, percussionist

Lou navigates between live performance creation, electro-acoustic composition, and performance at the crossroads of genres.

After studying at the CNSMD in Lyon, her first show, *Chroniques Cosmiques*, premiered in 2019. The second opus, entitled *Lubulus et Alais*, a duo with flautist and singer Clémence Niclas, has been touring since 2021 in partnership with JMFrance.

She forms the experimental music trio, *Assiiiiis !; MÉTRIQUE*, alongside Théo His-Mahier and Martin Malatray-Ravit. The trio improvise a resolutely free-spirited sonic universe somewhere between charivari rock and raw sound synthesis.

Lou also works with a wide range of composers. His latest creative work is entitled *Les Cycles de Mikrotô*, composed by Maxime Mantovani in partnership with Le Triton and the Ensemble Intercontemporain. The piece develops around the *Passerelle microtonale* designed by luthier Pierre Carpenne in 1997.

Since 2021, she has been a member of the *Djeravica* quartet, a brassless brass band steeped in traditional Eastern European music.

She is also a member of *Les Insectes*, a company created by composer Bastien David, in *Moby Dick* by Yngvild Aspeli's *Plexus Polaire* company, in a duo with singer Claire Diterzi for the *Concert à table* project, and in *Moondog's H'Art Songs* production directed by Olivier Mellano...

She has been a soloist with *Les Percussions de Strasbourg* since 2020 and has performed in works such as Ryoji Ikeda's *100 cymbals*, Simon Steen-Andersen's *Music in the Belly*, and *Only*, a new work by the ensemble.

Lou was a resident artist at Le Triton (*Les Lilas* - 93) until 2025.



Étienne Rolin

Composer, improviser, multi-instrumentalist, painter

A Franco-American artist born in Berkeley, California in 1952, he moved to France in 1974 to study with Nadia Boulanger, Olivier Messiaen and Iannis Xenakis.

This led to a triple career as composer, instrumentalist and teacher.

More than 1,000 works appear in his catalog, performed all over the world.

These include: «L'opéra Caverne 3D» after Plato, «Jardin Baroque» (for the Ensemble Intercontemporain), «Trémor concerto» for trombone (for Ensemble 2E2M).

Also a painter, his natural taste for multidisciplinary projects dates back to 1992.

He has since forged links with actors, dancers, visual artists and poets.

Several exhibitions of his work have been held around the world, accompanied by performances: Chicago (2023), Budapest (2020), Halifax (2018), Chicago (2000), Edinburgh (1995), Washington and Berlin (1992), as well as solo and group shows in France, including Paris, Colmar, Strasbourg, Cahors, Angoulême, Bordeaux...

Between 1985 and 2018, Étienne Rolin taught analysis, improvisation and Soundpainting (sign language for the performing arts) at the Bordeaux Conservatory.

He teaches this discipline all over the world, from Singapore to the United States, via Germany and Spain.

He has been an instructor at the Pôle Supérieur de Musique/Danse since 1990.

In his career as a multi-instrumentalist performer, he has made over a hundred recordings on saxophone, basset-horn for contemporary and improvised music, and bansuri flute for Hindustani music.

He is currently promoting the Glissotar, a new Hungarian hybrid instrument made especially for him.

During his confinement, a long four-month residency near Munich in 2021 enabled him to make progress on film scores, a hundred paintings and the writing of his book «Lexique Croisé des Arts», published by Editions Delatour.

For the past 50 years, his incessant activity has borne witness to a philosophy of artistic life underpinned by a passion for the dissemination of new works.

He is currently concert and exhibition programmer at l'Impromptu, a contemporary and convivial cabaret in Place de la Victoire, Bordeaux.

The year 2023 marks the fortieth anniversary (1983) of a close collaboration between Etienne Rolin and John Kenny, which gave rise to several creations written for trombone, Carynx and wind instruments, as well as several recordings, concert-performances, improvisations, residencies and master classes in Germany, Scotland, Spain and France.

www.etiennrolinart.wordpress.com

www.etiennrolin.bandcamp.com



Jessica Saraf

Musician, poet, painter

After studying piano, opera and drama, Jessica Saraf obtained a Master's degree in psychology and a diploma in music therapy.

At the age of twenty, she took her first steps on stage as a singer in Michel Legrand's musical «Le compte de Monte Cristo» at the Théâtre des Champs Elysées in Paris and at the Opéra de la Monnaie in Brussels. This was followed by concerts (operas, melodies, sacred songs) and opera choruses (Faust at Bercy, Chœur des Etoiles).

As a singing teacher for 15 years at the Studio Des Variétés in Paris and 17 years at the Conservatoire de Courbevoie, she has helped train numerous amateur and professional performers (classical, musical comedy, jazz, contemporary music and songwriters).

She coaches studio recording sessions and stage performances for singers and groups. She also directs musical shows, including two operas, Ambroise Thomas's «Mignon» and Mascagni's «Cavalleria rusticana».

Passionate about painting and cinema, she writes screenplays and directs numerous corporate films (reports, fiction, cartoons, training courses).

An author of songs, short stories and poetry, she provides individual writing support and leads group «Theater and Poetry» workshops.

Jessica Saraf has written French adaptations of Willy Russell's musical «Blood Brother», including lyrical adaptations.

She recently wrote two librettos, set to music by John Kenny, for the musical versions of Eric Emmanuel Schmitt's «Monsieur Ibrahim et les fleurs du Coran» and Antoine de Saint-Exupéry's «Le Petit Prince», directed by Gaspard Legendre for ADG Europe.



Christophe Maniquet

Archaeologist, INRAP researcher

Born in 1969, Christophe Maniquet began his career in archaeology in 1986, completing a Master's degree in Sciences and Techniques of Preventive Archaeology in Tours, following an internship as an excavation technician in Douai.

In 1994, he joined Afan (Association pour les Fouilles Archéologiques Nationales), which later became Inrap (Institut National de Recherches Archéologiques Préventives), where he is still active today.

Specialized in urban archaeology and passionate about the Romanization period, since 1990 he has worked mainly in the city of Limoges, where he has been responsible for numerous archaeological operations (Faculté de Droit in 1997-1998, Musée de l'Evêché in 2004, Place de la République from 2018 to 2022...).

From 2001 to 2012, he managed several programmed excavation campaigns at the Gallic and Gallo-Roman sanctuary of Tintignac, in the commune of Naves in Corrèze.

In 2004, he and his team of volunteers discovered a fabulous Gallic deposit containing over 500 fragments of iron and bronze metal objects. Since then, he has had the opportunity to present his discovery throughout Europe (England, Germany, Italy, Switzerland).

The objects in the deposit, including the war trumpets (the famous carnyx), have undergone extensive restoration (from 2008 to 2019) in a laboratory in Toulouse (31). The scientific publication of this discovery, including a detailed description of the various elements of the Gallic deposit, written in collaboration with several specialists, is due to be published in 2025.

Jean Boisserie

Artisan Dinandier d'art in Cublac en Corrèze

Goldsmith since 1966, Compagnon du Tour de France, Meilleur Ouvrier de France

« In my 50 years of sheet metal craftsmanship, I have conceived, designed and recreated a wide variety of objects, including prototypes for the space and aerospace industries, high-performance apparatus for distillation, works of art and silver trophies.

I have also been deeply involved in the reconstruction of archaeological objects, notably the Carnyx de Tintignac, a technical and artistic masterpiece of Celtic design.»

My role at EMAP(*) is research and analysis of ancient processes. »

(*) EMAP: European Musical Archaeology Project

Christophe Maniquet



Jean Boisserie



Technical specifications (approach)

« Tintignac Révélation » will take the form of a musical and visual show performed in front of a wall of images. The images can be projected onto a screen, or onto the wall of a heritage building.

The musicians will be provided with sound equipment, including real-time acoustic, digital and/or computer transformations.

Real-time manipulation of the images and part of the sound universe will be provided by Jean-Marie Colin's Karlux. Lighting can be controlled by the same computerized means.

Sound diffusion can be spatialized (quadraphonic or octophonic).

Sufficient stage space, or even several spaces - surrounding the audience, for example - will be organized and equipped.

A detailed and final technical rider is available.

Before the performance, informal, unaccompanied walkabout sessions can be organized in consultation with local authorities and associations, potentially involving the public—adults and/or schoolchildren.

For example, members of the public could be equipped with horns and participate in a collaborative creative activity.





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Partners :

- Région Nouvelle Aquitaine
- Département de la Corrèze
- Maison de la Musique Contemporaine
- OARA (Agence Nouvelle Aquitaine)
- Carnyx & Co






