

## DATES

The course will take place from Sunday, 26 July 2026 at 14h (for the arrival of participants and the organization of groups) through Friday, 31 July 2026.

The end of session concert, "The Medici Dream" will be held at 17h30 on Friday 31 July 2026.

## LOCATION

The course will take place in the charming french village of Saint-Martin-de-Jussac in the heart of Limousin (87). Students will be housed in the guesthouse named Le Presbytère, a magnificent stone building located in peaceful and green surroundings. The surrounding forests, lakes, and hiking paths constitute an ideal setting for relaxing and reenergizing.



The nearest train stations are in Saint-Junien and Limoges (there is the possibility of organizing shuttle transportation for students without cars).

## FEES

590 euros for double reed instruments

540 euros for all other instruments

Fees include :

- tuition
- reed-making workshops
- shared accommodation (2 per room)
- meals : breakfast, lunch, and dinner

# PRACTICAL INFORMATION

## CONTACT

### REGISTRATION AND FURTHER INFORMATION



ANABELLE GUIBEAUD

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contact@letempsrevient.fr

**REGISTRATION DEADLINE  
26TH APRIL 2026**

Please be sure to contact us by email or phone for any questions you may have concerning logistics (accommodation, transportation, meals, etc.), or for pedagogical or artistic queries (prerequisites, instruments, repertoire, reed-making materials, etc.).

Please be advised that all students are required to join the non-profit association LE TEMPS REVIENT (no adhesion fee) prior to enrolling in the summer course.

Further information : [letempsrevient.fr](http://letempsrevient.fr)



RENAISSANCE MUSIC SUMMER COURSE

LE  
TEMPS  
REVIENT

26-31 JULY 2026

# COURSE

## MUSIC FROM THE RENAISSANCE PERIOD

ALTA CAPELLA, EARLY WIND BANDS AND CONSORTS

This summer course is open to all musicians interested in renaissance music and early wind practices, who wish to discover or further their skills in an ensemble setting. Multiple groups will be formed for the duration of the week, with the goal of presenting a final concert at the end of the session.

**Instruments welcomed** : shawm, bombard, slide trumpet, recorder, dulcian, sackbut, cornetto, serpent

**Prerequisite level** : please contact the teacher for details



# THE MEDICI DREAM

ITALIAN RENAISSANCE MUSIC FROM THE TIME OF LORENZO IL MAGNIFICO

Firenze, 1470, « LE TEMPS REVIENT ». Emblem of renewal and the personal motto of Lorenzo de' Medici—known as Il Magnifico—“LE TEMPS REVIENT” (“TIME RETURNS”) evoked the new “golden age” that Italy had been recently experiencing, and which we now know as the Renaissance period.



The Medicis, rich Florentine bankers who thus wielded immense power in their city, were in fact fascinated by art, beauty, and poetry. Their humanist pursuits drove them to sponsor the greatest artists of their time; flourishing artistic creation became, in fact, tools of propaganda. The most brilliant painters, sculptors, and musicians arrived from all over Europe to join the Italian courts and bring to life their artistic ideals.

The program will feature music that would have accompanied the lives of the men and women of the time: noble basse-dances, carnival chants, masses and motets, and even popular Italian songs—all of which would have nourished their humanistic spirits.

As promoters of a dream where art and beauty governed the people, were the Medicis communicating a message?

# INSTRUCTOR ANABELLE GUIBEAUD



Performing musician and dedicated pedagogue, Anabelle Guibeaud plays recorders and historical oboes and is enthusiastic about all things concerning historical wind instruments.

She has studied with renowned specialists of their instruments and repertoire between Bordeaux and Leipzig, via Poitiers, Caen, Tours, and Paris—with Claire Michon and Denis Raisin-Dadre for recorders, and Jeremie Papasergio, Elsa Frank and Jean-Marc Philippe for double reeds—all of whom nourished her taste for learning, researching, and teaching.

She is devoted to the study of renaissance polyphony and the entire universe of historical elements which brought about this particular period, and as a founding member of the ensemble Into the Winds, spent several years specializing in the performance of renaissance music on historical wind instruments prior to dedicating herself to the art of teaching.

She currently holds teaching positions at the Limoges and Bordeaux conservatories and is actively researching and preparing concerts and recording projects.

# PROGRAM