



In 1562, the town of Montbrison, capital of Forez, was sacked by the Protestant troops of the Baron des Adrets. Was it because of this disastrous event that ten years later Gaspard Paporin, a canon at the Collegiate Church of Notre Dame, put so much effort into composing a collection of spiritual songs?

Following a common practice in the counter-reformation movement, whose aim was to reach the Catholic faithful through songs written in French, Paporin sometimes reused certain tunes and poems that he 'adapted to his own purposes'. This is the Contrafactum technique, which consists of using tunes that are well known to the public and replacing the lyrics, generally gallant, with spiritual poems. Preserved in the Bibliothèque Municipale de Lyon, the manuscript contains no melodic lines, only a lute tablature and the texts of the songs. The musicologist Jeanne-Marie Caetano, in collaboration with the lutenist Pascale Boquet, deduced the melody from this tablature, making the score readable at last, which the Céladon ensemble had the privilege of recreating almost five centuries later.



Programme created in 2018 in Montbrison, in partnership with the Centre Culturel du Château de Goutelas (42). Repeat performance at the Méridiennes de Tours, the Rendez-vous de Musique Ancienne and the 3T, scène conventionnée de Châtellerault.

Ensemble Céladon | Paulin Bündgen

Paulin Bündgen, countertenor  
Pascale Boquet, lute  
Marie-Domitille Murez, Renaissance harp  
Nolwenn Le Guern, viola da gamba

**Baptiste Audet | Artist secretary**  
baptiste@ensemble-celadon.com  
www.ensemble-celadon.com

+33 (0) 9 51 20 76 66 | +33 (0) 7 81 41 76 43



# ENSEMBLE CÉLADON

Borrowing its name from the hero of Honoré d'Urfé's *Astrée*, the ensemble Céladon explores the heritage of early music with charm and fantasy, seeking to reinvent the form of its concerts at each of its events.

Led by the singer Paulin Bündgen, the Ensemble enjoys exploring the repertoire linked to his countertenor tone and seeks to escape from the beaten track between medieval, Renaissance and Baroque music.

Since its formation in 1999, the Céladon Ensemble has created concert programmes with a strong and original identity, such as *Deo Gratias Anglia*, *Devozioni Veneziane*, *Les Douze figures de Marie*, *A la Muse Céleste* and *Nuits Occitanes*. To date, the ensemble has made 10 recordings.

The Ensemble is as interested in recreating forgotten works as it is in staging shows: *Sea Change*, the result of work with the singer-songwriter Kyrie Kristmanson, premiered in Venice and then programmed at the *Café de la Danse* and at the *Théâtre de la Renaissance* in Oullins; *No Time in Eternity*, born of a meeting with the composer Michael Nyman and hosted by the *Musiques en Scène Biennial* in Lyon, the *Théâtre de la Croix-Rousse* and the *LUX Scène nationale* in Valence.

Continuing its musical bridges, the Céladon ensemble created *IEΠOΣ | HIEROS*, a mirror between conducts from the *Notre Dame School* and compositions by Jean-Philippe Goude.

The ensemble Céladon performs in many French and European festivals such as *Ambronay*, *Les Rencontres Musicales de Vézelay*, *Voix et Routes Romanes*, *Music in the Dales* (UK), *Les Nuits de Septembre* (BE), *Fondazione Pietà de' Turchini* (IT), *Julita* (SE), *Musica da Povoia de Varzim* (PT), *Tage Alter Musik Regensburg* (DE).



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