



Despite the harshness of the times, 14th century music was full of inventiveness. In England, despite a culture deeply marked by French taste, a school of composition particular to the British Isles, fusing English, French and sometimes Italian musical heritages, was born at the end of the 13th century. This national style was greatly admired on the continent and was nicknamed the «English Style».

This concert alternates Latin pieces (by anonymous authors) composed for the liturgical service: motets, hymns, conducts. At the same time, the art of the carol also flourished in England, of popular origin, essentially associated with Christmas, and whose principle consists of a refrain alternating with strophes entrusted to a solo voice. Little by little, this form of composition spread throughout the British Isles, and soon there were carols dealing with almost every subject: religious carols, love carols, drinking carols, moralist carols, military carols, in Latin, in English... One of the most representative is the surprising Agincourt Carol, whose lyrics recall the battle of 1415.



By comparing the different types of musical composition that coexisted at the same time, our approach tends to underline the extent to which any distinction between scholarly and popular music was blurred at that time, and the astonishing modernity of this repertoire.

Ensemble Céladon | Paulin Bündgen

Paulin Bündgen, countertenor

Anne Delafosse, soprano

Clara Coutouly, soprano

Nolwenn Le Guern, bowed fiddle and crwth

Ludwin Bernaténé, percussion

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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 Povia de Varzim* (PT), *Tage Alter Musik Regensburg* (DE).



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ENSEMBLE CÉLADON - PAULIN BÜNDGEN

Ensemble Céladon
P. Bündgen, direction.

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