



A native of Fano, Antonio Giannettini, after a successful career as a singer and organist, became director of music for Duke Francesco II d'Este in 1686. In 1687 he composed the two-part oratorio *L'Uomo in bivio*, *Man at the Crossroads*. The story, told by a narrator (Testo), involves three characters: Uomo, Angelo and Demonio. The encounter between the man and an angel, who invites him to follow a virtuous path leading to eternal life, provokes the jealousy of the demon, who will do everything in his power to tempt the man and make him take the other path, which leads to perdition and damnation. Torn between vice and virtue, after having trembled at the horrible vision of the tomb, the man, at the crossroads of his life, chooses the path of faith which will lead him to the Holy Mountain, while the devil, whose last attempts are in vain, will have to return to hell.



Giannettini's score is of the highest quality. The instrumental parts, in addition to the basso continuo, include two violins. A few choral pages punctuate the work, sung by the soloists.

This project is part of the Ensemble Céladon's residency at La Chapelle de la Trinité - Les Grands Concerts in Lyon. It is the second part of the cycle «Les Oratorios retrouvés».

Ensemble Céladon | Paulin Bündgen

L'Uomo: Paulin Bündgen, countertenor

L'Angelo : Lise Viricel, soprano

Testo : Vincent Bouchot, tenor

Demonio: Renaud Delaigue, bass

Stéphan Dudermeil and Florian Verhaegen, violins

Valérie Dulac, cello

Caroline Huynh Van Xuan, harpsichord and organ

Director: Paulin Bündgen

Costumes: Marie Odin

Lighting: Matthieu Sohier



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 Ensemble Céladon 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*.

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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