



In the 16th century, the colonisation of Brazil and the Azores, the trading posts set up in Malacca, Siam and Goa, and the close exchanges with India and Japan made the Portuguese colonial empire one of the most powerful colonising countries of the time. However, as a result of migration, Portugal gradually became depopulated and had to buy its wheat at a high price from Flanders. This imbalance eventually weakened the country, which, although still independent, came under Spanish rule again in 1581. It was in this context, both declining and superb, that the Portuguese Cansoneiros were composed: Elvas, Palacio or Lisboa, survivors of the earthquake that ravaged Lisbon in 1755.



Colourful, spicy and velvety are the words that come to mind when listening to the music of the Portuguese Renaissance. This music of a rare quality, with its popular accents, evokes by its incredible charm the most traditional Portugal but also the languorous accents of the Brazilian Bosa Nova.

Cantigas, Vilancetes and Romances are composed in both Spanish and Portuguese, sometimes even mixing the two languages. Their atmosphere oscillates between exuberant joy, with swaying rhythms, and that melancholy characteristic of Portugal which seems to prefigure the Saudade, omnipresent in the Fado.

This programme has given rise to numerous performances (notably in Portugal at the Povia de Varzim festival) since its creation in 2003.

**Ensemble Céladon | Paulin Bündgen**

**Paulin Bündgen, countertenor**  
**Florent Marie, lute and Renaissance guitar**  
**Rémi Cassaigne, Renaissance lute and guitar**  
**Luc Gaugler, viola da gamba**  
**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 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 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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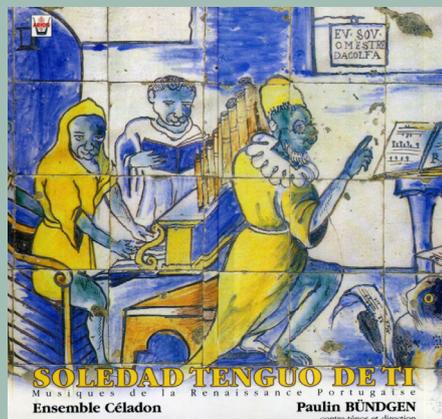


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**Ensemble Céladon**  
**P. Bündgen, direction.**

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