



In 1636 and 1639, the Thirty Years' War was still raging and continuing to tear apart the territories of the Holy Roman Empire.

It was against this sombre backdrop that Heinrich Schütz wrote and published the two collections of *Kleine geistliche Konzerte*, the Little Spiritual Concerts. A lifelong artist «tormented by the idea of God», Schütz brought back from his two stays in Venice (where he studied with Gabrieli and probably crossed paths with Monteverdi) a science of Italian monody, the art of setting a text to music based solely on the tonal accents and rhythm of the language.



Henricus Sagittarius (his name in Latin) offers us a brilliant synthesis of this, in which the transalpine influence leads to a specifically German tone and art in every measure.

German music in Italian style? The *Kleine geistliche Konzerte*, which favour a dramatic and painful climate without sinking into despondency, are only one aspect of the work of the man long considered to be one of Bach's greatest predecessors. They are perfectly suited to the aesthetic to which the ensemble Céladon likes to invite its audiences to discover gems of unknown richness.

Creation 2022 at the Rendez-vous de Musique Ancienne festival

Ensemble Céladon | Paulin Bündgen

Marie-Frédérique Girod, soprano
Paulin Bündgen, countertenor
Stéphan Dudermel, violin
Myriam Cambreling, violin
Nolwenn Le Guern, violin
Caroline Huynh Van Xuan, organ



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

