

## « Renaissance à gogo »

### Ensemble Céladon

Sunday 4 May 2025 at 5 p.m.

On the stage, a strange instrument: the clavicitherium (like a small vertical harpsichord), its player sits calmly waiting, there is a counter tenor, who is also the quiz-master, and there is a 12-sided dice, each side of which represents a piece of music. The audience is invited to throw the dice and, if by chance, the same side comes up several times, watch out for the forfeit! Don't worry, it's only a question of naming a famous person from the Renaissance and saying a few words about them. Cultivate your mind in a fun way, while listening to music from the 16th Century, all made possible by « Renaissance à gogo » !

A word from the artistic director

The expression « à gogo » ( galore in English ) comes down to us from the end of the Middle Ages, the word gogue meaning gay, funny, but also entertainment or joking. Today we find it in the word « goguenard » (mocking) or in the expression « être en goguette » ( to go on a spree « ).

Now, do you know what songs like *Greensleeves*, *Belle qui tiens ma vie* or *Flow my tears* have in common? These songs, already popular during the Renaissance, are all characterised by their longevity. Even if their titles don't mean much to you, you are bound to have heard them at the cinema, on the radio or on television. « *Belle qui tiens ma vie* » was hummed a lot in the TV series «Camelot» and was heard in the film «Orlando» directed by Sally Potter in 1992; « *Flow my Tears* », by the great John Dowland, was brought back to life by the singer Sting , a few years ago, and as for «*Greensleeves* » ( composed by Henry VIII), it has made countless appearances in modern times, and is also the music played in ice-cream vans in Australia!

Hits once, hits forever.... **L'Ensemble Céladon**, in this pocket-size concert , sweeps through the hits of the European countries of the 16th Century, Italy, England, France and Spain. Through anecdotes and revelations, these two musicians take you on a voyage through time, to the sound of the clavicitherium and the voice of the counter-tenor, in a concert where humour and good humour will, of course, be on the menu!

#### Paulin Bündgen

Song during the Renaissance is characterised by an apparent simplicity and a relatively simple counterpoint. It is strophic in form, so it is composed of numerous couplets and, occasionally, refrains. The melody of the songs must be easy to memorize and pleasant to sing: no technical prowess is demanded of the player, who is often accompanied by a lute or a keyboard instrument, the aim being to give pleasure and to take pleasure in doing so!

At the end of the 15th Century, in parallel with religious music ( with its complex, often austere counterpoint), there began to develop a simpler and lighter genre: the chanson. Around this fine term, which sounds so contemporary to our ears, are gathered several musical styles with numerous shared characteristics.

The **chanson parisienne** followed in the wake of the **chanson bourguignonne**, which flourished in the Court of the Dukes, and whose complex forms ( rondeaux and ballads ) became simplified by the new generation. Guillaume Dufay, Gilles Binchois and Josquin Des Prés made way for the new style, from which emerged figures like Claudin de Sermisy and Clément Janequin. The increase in the circulation of music, linked to the rapid growth of printing, contributed to the immense success of the genre.

In the workshops of Parisian printers like Pierre Attaignant or Jacques Moderne in Lyons the presses never stopped rolling (music spread from country to country) and their work could be found all over Europe. Italian chanson, the *frottole*, dominated by the figure of the composer Bartolomeo Tromboncino, flourished in Northern Italy at the beginning of the 16th Century; its popular character, tinged with melancholy, set it apart from the music of the time.

Spain and Portugal also succumbed to the fashion for chansons, without embracing the French influence, but developing a style all of their own. They were intended to be sung by the nobility as well as the bourgeoisie,

and even found favour with a popular audience. Numerous Spanish and Portuguese singers produced similar music in vast quantities of their *canciones*, *villancicos* and *romances*.

Lastly, England was not to be outdone; there was an abundance of chansons from the likes of John Dowland, Francis Pilkington and Thomas Campion all of remarkable quality. The French or Italian influences were less well represented, the geography of the British Isles reduced the effects of this musical movement which was sweeping across the continent.

In addition, the English lute songs, constructed on the same principles as their European cousins, triumphed in the Elizabethan era, and played an integral part in the remarkable influence of *the Golden Age*.

#### Distribution

**Paulin Bündgen** : contre-ténor

**Caroline Huynh Van Xuan** : clavictherium

**Production** : Ensemble Céladon | Paulin Bündgen

**L'ensemble Céladon** is supported by the DRAC Auvergne-Rhône-Alpes, the Région Auvergne- Rhône-Alpes, the City of Lyon, the FONPEPS, the SPEDIDAM, the ADAMI, the CNM, the Centre Scolaire Saint-Louis Saint-Bruno and the Super U Les Deux Roches.

