



▪ DOUCE PLAYSANCE

Musical entertainment in the courts of Avignon and Florence at the end of the XIVth century.

Pieces of G. de Machaut, P. de Vitry, P. de Caserta, J. de Senlèches, J. Solage, F. Landini...

Voices, organetto and clavictherium.

Programme for 3 female voices, , 1 organetto, 1 clavictherium

Duration : 1h15

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At the turn of the 14th and 15th centuries, the courts of Avignon and northern Italy played host to brilliant artistic circles where the greatest musicians shone. Crafting a treasury of musical “gems” through technique and stylistic erring, they invented unusual and entertaining combinations. It was customary to sing and play, especially among ladies. The clavicytherium and the organetto accompany this programme.

The pieces of the program result from the Codex Chantilly, one of the richest collections of French music of the XIVth century, of the Codex Squarcialupi, consisted in Florence at the beginning of the XVth century containing some music of the Italian XIVth century, and the Codex Faenza, copied at the beginning of the XVth century, which presents one of the most former music collections for keyboard.



DE CAELIS

Five a cappella women's voices

Formed in 1998 by its artistic director Laurence Brisset, the De Caelis Ensemble specialises in the performance of unaccompanied vocal works of the Middle Ages. The Ensemble's passion for this little-known repertoire has resulted in a body of work that is based upon knowledge of original sources, of systems of notation and of the context of the works concerned.

The Ensemble likes to spur unlikely encounters between the masters of the past and those of today. It places early music in a living and creative process, shedding new light on our heritage.

Ground of experimentation and research into timbre, ornamentation and improvisation, De Caelis invites every season composers to discover the specificities of its directory. The Ensemble is committed to the creation and performance of contemporary works and presents them in programmes intended to create resonances between two periods of great creative innovation: the Middle Ages and the present day.

De Caelis explores spaces: the art of the singing a cappella offers a singular experience which takes shape as well in old places as in current rooms. The desire to transmit these past and present writings by the naked voice, at the same time fragile and powerful, remains the ambition of the Ensemble.

The De Caelis Ensemble enjoys the support of the DRAC Normandie, and the Normandy Region and receives the aid of ADAMI, SPEDIDAM, the Musique Nouvelle en Liberté and the Institut Français. It was awarded the Prix Liliane Bettencourt for choral singing (2016), and that Foundation will be supporting the Ensemble in the years to come. The Ensemble's primary sponsor is Mécénat Musical Société Générale. De Caelis is a member of Profedim, the Federation of Specialized Vocal and Instrumental Ensembles (FEVIS) and the Futurs composés network.



JULIEN FERRANDO, clavicytherium

Fascinated by the early music, Julien Ferrando very fast turned to the study of the harpsichord and the baroque music. He obtained his DEM in harpsichord and chamber music in the department of early music of the Academy of Aix-en-Provence. Between 2002 and 2005, he is resident in the abbey of Royaumont. His collaboration with the ensemble Diabolus in Musica give rise to the construction of a clavicytherium (medieval harpsichord at vertical table). In a spirit of research and experiment he founded with Jean-Marc Montera (GRIM of Marseille) and Jean-Michel Robert a trio of contemporary improvisation which involves the former and current practices. In 2009, he created with Stéphanie Mahue the group Mescolanza of which he is the art director, with the aim of promoting the medieval music in Provence in a concern of scientific restitution.